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January 4, 1930

Motion Picture News

Reg. U. S. Patent Office

$2 TALK

Ramon Novarro gets a big hand from the press for "Devil May Care"

"Ramon Novarro turns out to be the most charming player of light romance on the screen. 'Devil May Care' is one of the most engaging talkies on Broadway."
—Cohen, Jr., Sun

"Novarro must now be definitely set down as one of the triumphant personages of the new cinema. Admirable singing voice, expert comedy manner, thoroughly engaging."
—Watts, Jr., Herald-Tribune

"Delightful entertainment. Novarro one of the best of the audible screen stars."
—Pelswick, Journal

"The best bet on Broadway. The girls are going crazy over the New Novarro. You have no idea what he can do until you've seen 'Devil May Care' It's a knockout."
—Bland, Mirror

"A thoroughly charming musical romance. Novarro is the best interpreter of romantic roles on the screen today."
—Boehnel, Telegram

"The production is magnificent and the picture thoroughly entertaining."
—Crewe, American

"Watch the Novarro fans grow after this exhibition of his talents. 'Devil May Care' a thrilling story."
—Shawell, Graphic

"You'll love hearing him sing 'The Shepherd's Serenade,' 'If He Cared,' 'Charming,' 'The March of the Old Guard' and 'Pompadour.' A grand triumph for the already triumphant Novarro."
—Thirer, Daily News

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Twice Daily

METRO GOLDWYN MAYER

Vol. XLI. No. 1

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879.

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910 S. Michigan Avenue

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Presented by
CARL LAEMMLE

PICTURES — not promises! Pictures for which UNIVERSAL re-arranged its whole schedule . . . Pictures for which UNIVERSAL inaugurated its new selling season . . . Pictures to feed you box-office profits when the pickings are scant everywhere else. Pictures like—

LAURA LA PLANTE AND JOHN BOLES IN "LA MARSEILLAISE" . . . JOHN BOLES IN "MOONLIGHT MADNESS" AND "THE SONG OF PASSION" . . . MARY NOLAN IN "SHANGHAI LADY," "UNDERTOW," "BARBARY COAST" . . . PETER B. KYNE'S "HELL'S HEROES" . . JOSEPH SCHILDKRAUT IN "NIGHT RIDE" . . . "THE SHANNONS OF BROADWAY," starring JAMES AND LUCILLE GLEASON . . . "THE COHENS AND KELLYS IN SCOTLAND," starring GEORGE SIDNEY AND CHARLIE MURRAY . . . "WHAT MEN WANT" . . . The ONE and ONLY "BROADWAY" . . . "SHOW BOAT" . . . GRAHAM McNAMEE as the TALKING REPORTER in UNIVERSAL'S TALKING NEWSREEL . . . And the two Big Ones . . . "ALL QUIET ON THE WESTERN FRONT" . . PAUL WHITEMAN'S "KING OF JAZZ" . . . PICTURES —NOT PROMISES!

PICTURES
— NOT
PROMISES

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

IT'S 1930, BROTHER!

•

You can't run your car with
1929 license plates or your
theatre with 1929-style pictures!

•

¶ The public's tastes have changed again! Back-stage pictures are out; Westerns are in. Look at the smash success of "THE VIRGINIAN"! ¶ Old-time stars are out; new stars like Chevalier, Oakie, Helen Kane and others scale the b. o. heights. ¶ Old-fashioned musicals are passé; today "THE LOVE PARADE" is king. Former attempts at color talkers pale beside the All-Technicolor gem, Dennis King in "THE VAGABOND KING," with Jeanette MacDonald. ¶ Paramount saw the change coming

IT'S 1930 BROTHER

and revised production to fit. 31 PARAMOUNT fresh 1930-style hits here between now and August. 11 of them not heretofore offered for sale: "PARAMOUNT ON PARADE," the new idea in revues with almost every big star under the PARAMOUNT banner. "THE TEXAN," with Gary Cooper, and "THE BORDER LEGION," with Richard Arlen, heading a big stampede of outdoor all-talkers. Jack Oakie starring in two big shows. "BENSON MURDER CASE," with William Powell, topping "Canary" and "Greene." "RETURN OF FU MANCHU," answering your demand. "YOUNG MAN OF MANHATTAN," greatest of Satevepost serials and hotter than tomorrow's headlines. "ROADHOUSE NIGHTS," with a sensational new comedy star. Helen Kane "boop-a-dooping" as "DANGEROUS NAN McGREW." "MEN ARE LIKE THAT," the big laugh on the 1930 U. S. male. ¶ There's only one way to keep pace with the public: PLAY PARAMOUNT!

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1930

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MOTION PICTURE NEWS

THE SHOWMAN

for JANUARY

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AND SPECIAL FEATURE ARTICLES OF INTEREST TO ALL SHOWMEN, INCLUDING:

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●

1

MARY PICKFORD'S
"COQUETTE"

2

ROLAND WEST'S
"ALIBI"

3

RONALD COLMAN'S
"BULLDOG DRUMMOND"

4

"THREE LIVE
GHOSTS"

5

GLORIA SWANSON'S
"THE TRESPASSER"

6

MARY PICKFORD
DOUGLAS FAIRBANKS
"TAMING of the SHREW"

7

RONALD COLMAN'S
"CONDEMNED"

8

"THE LOCKED
DOOR"

9

NORMA TALMADGE'S
"NEW YORK NIGHTS"

NINE Hits Out of Nine All Talking Pictures Made

That's

UNITED ARTISTS where

"Perfection in Pictures"—is

and when these pictures are released you'll find the count will be 15 out of 15

Herbert Brenon's

"LUMMOX"

with **Ben Lyon**
Winifred Westover
William Collier, Jr.

Presented by Joseph M. Schenck from the great novel by Fannie Hurst. The most powerful story of mother love ever screened. ALL TALKING. All Sensational.

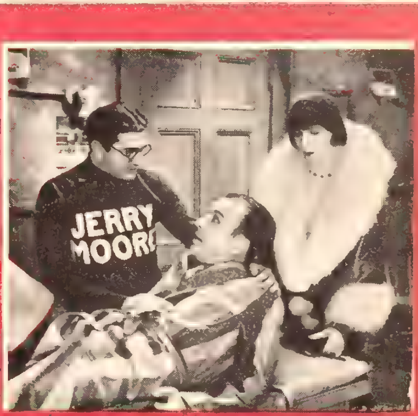
HARRY RICHMAN

Star for three years of George White's Scandals in an All-Singing-Dancing - Talking Dramatic Revue

"Puttin' On the Ritz"

JOAN BENNETT
James Gleason
Lilyan Tashman

Songs by IRVING BERLIN. Directed by Ted Sloman. Presented by Joseph M. Schenck.



FANNIE BRICE in

"Be Yourself" with

Robert Armstrong
Harry Green

Songs by Billy Rose, "Kickin' a Hole in the Sky", "When a Woman Loves a Man", and others. Directed by Thornton Freeland. Presented by Joseph M. Schenck. ALL-TALKING-SINGING.

Henry King's

"HELL HARBOR"

with **LUPE VELEZ**
Jean Hersholt
John Holland
Al St. John

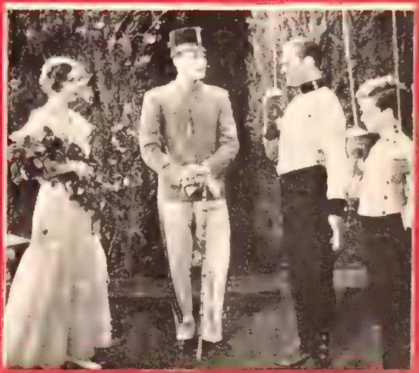
Adapted by Madame de Gresac from the novel "Out of the Night." Presented by Inspiration Pictures, Inc. She was a pirate's daughter and devoted her time to stealing hearts. ALL-TALKING—ALL GREAT!

DOLORES DEL RIO

"The Bad One"

EDMUND LOWE

a George Fitzmaurice Production from story by John Farrow. "What Price Glory" combination in a "Cock-Eyed World" of the Navy. Presented by Joseph M. Schenck. ALL-TALKING—and how!



LILLIAN GISH

"THE SWAN"

ROD LA ROCQUE
CONRAD NAGEL
MARIE DRESSLER
O. P. HEGGIE

Directed by Paul Stein. Eva La Gallienne's great stage play by Ferencz Molnar. The new Lillian Gish in her first All-Talking Picture Presented by Joseph M. Schenck.

first, last and always—the law of the studios

if you think that MARILYN MILLER in the ALL COLOR Extravaganza SALLY

"Another example of the extraordinary progress achieved in screen material . . . It is without doubt the most beautiful picture that has come to the screen."—*N.Y. Times* . . . "Gorgeously technicolored! Entirely eye-filling. Stunning film costumes."—*Daily News* . . . "A luxury of colorful costume that would be hard to surpass."—*Morning World* . . . "Marilyn Miller sang well, danced gorgeously and looked simply swell."—*Herald Tribune* . . . "There seems no reason why she should not be 'The new sweetheart of the screen.' As gorgeously glittering as any to reach Broadway."—*N.Y. American* . . . "Miss Miller is excellent, photographs well, and does several very effective dances."—*Eve. Journal* . . . "Miss Miller is a delight. Done on grand scale. The production is stupendous."—*Even. Sun* . . . "Elicited enthusiastic applause from the first night audience."—*N.Y. Even. Post.*

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ALEXANDER GRAY
JOE E. BROWN
PERT KELTON
Directed by JOHN FRANCIS DILLON
From Florenz Ziegfeld's musical comedy by Guy Bolton, author, and Jerome Kern, composer

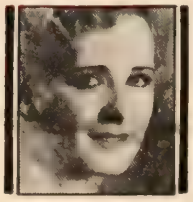
FIRST NATIONAL HAS THE GREAT

RICHARD BARTHELMESS
in "Son Of The Gods"
with
Constance Bennett

BILLIE DOVE
in "The Other Tomorrow" and "The Notorious Affair"

CORINNE GRIFFITH
in
"Lilies Of The Field" and "Back Pay"

ALICE WHITE
in
"Playing Around" and "Show Girl In Hollywood"


MARILYN MILLER
in pictures as big as "Sally"

DOROTHY MACKAILL
in "Strictly Modern" and "The Flirting Widow"

What Will You Think When FIRST NATIONAL Gives You THESE

RICHARD BARTHELMESS

In Rex Beach's Great Novel

"SON OF THE GODS"

With CONSTANCE BENNETT

Supreme sensation of the century. Biggest production from the most popular male star in pictures. Direction by Frank Lloyd and dialog by Bradley King who gave you "Weary River." Surpasses any Vitaphone or silent drama ever produced. Technicolor sequences.

"NO, NO, NANETTE"

Set for extended runs throughout the country beginning with New York Strand. With Alexander Gray—Bernice Claire singing love-team and Louise Fazenda, Lucien Littlefield, Zasu Pitts, Lilyan Tashman, Bert Roach, Mildred Harris. Mostly Technicolor.

"SONG OF THE FLAME"

Most famous of all modern operettas. All Technicolor. With Bernice Claire, Alexander Gray, Noah Beery, Alice Gentle, Bert Roach. 5000 extras in Petrograd panic sequence. George Gershwin music. Mammoth sets. Already the talk of the trade.

"BRIDE OF THE REGIMENT"

All Technicolor with Vivienne Segal, Allan Prior, Walter Pidgeon, Louise Fazenda, Ford Sterling, Myrna Loy, Lupino Lane. Sigmund Romberg music. Thousands of extras. Roadshow bigness in every scene.

EST STARS ON EARTH

JACK MULHALL in "Murder Will Out" and "Show Girl In Hollywood"

DOUGLAS FAIRBANKS, Jr. in "Loose Ankles"

LORETTA YOUNG in "Loose Ankles" and "Murder On The Second Floor"

ALEXANDER GRAY and BERNICE CLAIRE in "Spring is Here" and "Song Of The Flame"

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Process

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FIRST NATIONAL PICTURES
are
VITAPHONE PICTURES

First National Pictures

'RICHY' DIX HANDS

Richard
DIX

"Greatest mystery show I ever saw."

Arthur James,
Daily Review.

Geo. M. Cohan's
stalwart stage classic

Pounds Gross Figures to Quivering Pulp at $2 Carroll, N. Y. in Epic Role He Picked as Greatest!

"SEVEN KEYS TO BALDPATE"

B'WAY B.O. STUNNER

Radio
PICTURES

PICKED "PATE" PART AS GREATEST AND DELIVERS WITH VENGEANCE

With the same sound showman's sense that gave "Street Girl" t
Compson and "Rita" to Daniels, Radio Pictures laid the selection of a
dramatic material before Richard Dix . . . "Take your pick!" was the or
der . . . And the answer of Richard Dix was "SEVEN KEYS TO BALD
PATE." HE PICKED IT TO TOP A CAREER OF UNRIVALLE
BRILLIANCE . . . HE PLAYED IT AS NO ACTOR EVER PLAYE
A PART BEFORE!

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Motion Picture News

Vol. XLI NEW YORK CITY, JANUARY 4, 1930 No. 1

THE SILENT NEWSREEL—FILLING A REAL NEED

SOUND and silent, the newsreel fills its place more effectively than any other individual type of motion picture made. An observation that is anything but new. Yet, it has been brought to mind and is now passed on for general consumption because, according to report, several newsreel producers are preparing the burial services for their silent newsreel releases.

A typical instance of the cancerous infection developed by sound. This is not to be construed as a knock against talking newsreels. The terrific strides made in sound in the last two years rather effectively dispel all arguments to the contrary. At the same time, there are certain very definite values in both mediums.

The Double Function

News events that take place by pre-arranged schedule, for instance, are more properly covered by sound. Realism and effectiveness are thereby added and, aside from those considerations, sound is commerically the thing. Accidents and the unexpected—the stuff that ordinarily supplies newspapers with their headlines—present an entirely different problem. Here it is that the silent newsreel does, or should at least, play its most significant role.

Leeway for Both Newsreels

To date the method of recording sound outdoors entails the use of complicated mechanism reposing in a truck. The limitations are plenty—any sound newsreel cameraman will tell you that.

It seems to us that the camera should be sufficiently detachable from the sound recording apparatus to permit photographing news events as rapidly and as effectively as possible. If circumstances permit the use of sound, fine. If not, the public should not be deprived of what it is accustomed to, and what it enjoys merely because the sound fetish has gripped an entire industry by the throat. Newsreels, sound and silent both, very definitely belong.

The day that one is pushed out of the ranks by the other will be a significant day—downward—for the industry.

ONE of the refreshing commentaries on the 5-5-5 conferences which this column again stresses because of its vast potential good for the entire industry is the general agreement which prevails over arbitration. The Allied group has been called Bolshevik and a number of other not-so-nice things in some quarters of the business for adhering rigidly to its principles. That, however, is another story.

Some Spots Undergo a Change

The point is that Allied, strangely enough in the face of what has been said, acknowledges the value of arbitration in this industry. It does object to the method. But so does the M. P. T. O. with all of its producer-chain theatre members.

With a general accord struck—even if in principle only—it would seem merely a matter of deliberation before the difficulties can be ironed out. Lurking in the background as a powerful factor in inducing changes in the formula as it stands today is the Thacher decision. Distributors are not contesting the weight of the legal mouthpiece. Rather are they taking necessary steps to swing arbitration out of the dubious path labeled anti-trust violations and into a haven of immunity.

Overseas Neighbors Complain

Europe is raising a merry wail over the murder of her variegated languages via poorly translated titles and dialogue. Many American producers are shortsightedly skimping on the attendant expense and proceeding in complete ignorance of the rapidity with which they are turning good overseas customers into bad. It sounds stupid and is.

The real danger is to be found in the fact that poor business like this hastens production abroad and imperils the standing of American pictures which are in none too good a position anyway in this era of sound. The exhibitor in this country enters into the reckoning far more importantly than he perhaps realizes, for if rentals from overseas continue to drop it is he who will be compelled to bear the additional tariff.

KANN

An Insider's Outlook

AT a time when the M. P. T. O. A. and Allied States Ass'n., with the Hays organization cheering from the sidelines, are negotiating a merger of the two exhibitor bodies, the formation of a new exhibitor unit in Illinois is a matter of interest. This new organization intends to confine its membership to independent exhibitors, insisting that the problems of the independent as contrasted with the chain operator, are essentially and radically different.

Since its formation, Allied has charted its own course, so far as membership is concerned, although at the outset many affiliated theaters were induced in its various units. Both Allied and the M. P. T. O. A. believe that there is a mutuality of interests, and that there should be one national organization independently controlled. Wonder what the attitude of the new Illinois independent unit will be in event the proposed M. P. T. O. A.-Allied merger becomes fact?

Peace in Canada

Montreal despatches Friday night reported that differences in the directorate of Famous Players Canadian Corp., have been patched up, so that all is serene along the Canadian sector. The plan of N. L. Nathanson to build a rival chain throughout the Dominion is to be dropped, it is stated, with possibility that he may return to the company whose managing directorship he resigned when balked in his effort to have stockholders act upon his recommendation that the circuit be sold to Gaumont British. Nathanson's proposal was blocked by Adolph Zukor and I. W. Killam, the other voting trustees, who insisted that Gaumont British was controlled by Fox and to make the proposed sale would take control out of Canadian hands and place it in the hands of Fox.

Whether the new development in the situation and the reported dropping of Nathanson's plans for a circuit, had anything to do with the Fox financial situation has not been disclosed, Nathanson, so the story went, had Fox's backing in the new venture. At any rate, if he is back in the saddle of the firm he founded and directed to success, it's going to be mighty hard for any competitor to dislodge it from the formidable position it occupies throughout Canada.

Oh, Yeah?

Some of the old time railbirds thought the millennium had arrived when they witnessed the two Petes, Woodhull and Harrison, having lunch together at Schrafft's, and apparently enjoying it.

The former M.P.T.O.A. president, who now is executive vice-president of General Talking Pictures, and the publisher of "Harrison's Reports," who have had many hot arguments in the past, were "brought together" by Col. Hawkins, also of General.

However, it must be added that the pair always got along well socially. Whatever differences existing being matters of viewpoint on conduct of exhibitor organization affairs.

Moving Fast

Joseph P. Kennedy is moving rapidly these days in his moves to reorganize Pathe production. This week witnesses installation of E. B. Derr and Charles Sullivan as chiefs of the staff, replacing William Sistrom and Ralph Block. Production of pictures of extended run caliber is said to be Kennedy's aim, with short subject production to be concentrated on the Coast.

A few weeks ago it was practically set that Edwin Carewe would take the Pathe production helm. Kennedy and Carewe had a deal set for production of "The Spoilers," but something happened to crab the act. Now Carewe will make "The Spoilers" for Paramount and will not join Pathe.

The Tiffany Slant

"Of course we do not expect to make money on every franchise deal. The proposition was conceived on a volume sales basis, and it should not be lost sight of that a principal reason for the franchise agreement was to keep many little theaters open."

That is the way Oscar Hanson, Tiffany's general sales manager sums up his company's attitude toward the smaller franchise holders on which Tiffany seems destined to lose money. The company, however, is building good will, he emphasizes, adding that in some instances it is smart business to lose money for the present. Hanson estimates that business written on franchises to date, represents over the five year period rentals of $30,000,000, which is a lot of money in any man's picture business. An interesting experiment this, which promises more new developments as it progresses.

Reverting to Type

Once an exhibitor, always an exhibitor, runs the old saw. It's being demonstrated almost daily in various sections of the country. For instance, out in Seattle, Jensen & Von Herberg, once kingpins of the Far Northwest exhibition field, who sold their holdings to retire from exhibition, found the urge too great and are returning literally with both feet.

After operating a number of suburbans, the partners are reverting to their first love, the first run field in Seattle. With Fox and Publix as chief opposition, the result of their reentry into the first run situation where they formerly held practically undisputed sway, should furnish some snappy reading in months to come.

A Shocking Tragedy

The entire film world was shocked Friday when the news was flashed from the Coast that an air accident had claimed the lives of Director Kenneth Hawks and nine members of his technical staff taking air scenes for his new picture. Only three of the bodies had been recovered late Friday, those being hurtled from the crippled planes prior to their plunge into the sea. A thorough investigation into causes of the disaster is hoped for that aerial picture taking may be made safer and prevent recurrence of accidents of this kind. MOTION PICTURE NEWS extends condolences to the families bereaved.

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30 Day Protection from End of Run As Basis Seen Independents' Plan

Protection Limitation to Be Individual in Each Zone but One Month Clearance Expected to Be Key City Limit Asked

Whittling down of the time of protection granted big chains in certain keys to a level of 30 days from the end of the run, except for exceptional situations, is understood the goal of independent exhibitors in the 5-5-5 conferences, to be resumed late in January or early in February.

The protection question has been a knotty one during the last year and is assuming greater proportions due to the sound picture development, because some circuits are demanding increased rather than decreased clearance, basing their demand on the higher rentals being paid for talkers.

Subsequent runs, however, counter with the declaration that the talker development makes it more essential now than ever before that a "reasonable" protection period be agreed upon. They point to the decrease in number of pictures because of sound and also state that as popular music is a big factor in the majority of sound films, these songs soon outlive their popularity, thereby greatly lowering the picture's draw if it is held up for any considerable period.

Proposals of the M.P.T.O.A. and Allied States Ass'n., show that both are agreed that there must be a limit placed on protection, this to be determined by zoning committees of exhibitors and distributors.

At the present time, protection varies greatly in various sections of the country, ranging from a few days in some instances up to one year in others in time and often as many as fifty or sixty miles in all directions of a theatre so protected.

Legality Under Fire

Los Angeles—Legality of extended protection in the industry is to be tested in trial here Feb. 5 of Fox West Coast Theaters and ten distributors, on a Federal grand jury indictment obtained by the Department of Justice, charging a conspiracy in restraint of trade.

The government bases its action on alleged agreement between defendants thereby preventing independent theatres from securing certain product.

Nathanson Dropping Plans for New Chain?

Montreal—Differences which some time ago split the trustees of Famous Players Canadian, leading to retirement of N. L. Nathanson as managing director, have been ironed out, it is understood.

As a result, Nathanson is said to have abandoned plans to build up a rival circuit throughout the Dominion, and there is reported to be a possibility that Nathanson will return to the company from which he resigned when Adolph Zukor and I. W. Killam, the other voting trustees, blocked Nathanson's plan to submit to stockholders a proposition to sell the circuit to Gaumont British.

Adolph Zukor could not be reached Friday night for comment on the Montreal despatch.

Building at Vancouver

Vancouver. — Famous Players Canadian Corp. has secured a site at Broadway and Granville, on which a $400,000 theater is being erected. Famous Players recently spent $100,000 on the Vancouver Capitol to improve acoustics.

DeForest-Fox Suit Slated for Feb. 5

The sound-on-film suit brought by General Talking Pictures (DeForest Phonofilm), against Fox-Case Corp., et al., is understood to be scheduled for hearing on Feb. 5th at Wilmington, Del. The case was originally scheduled for the New York courts, but a switch is said to have been decided upon. Infringement is charged.

Guy Wonders Quits Stanley to Become Fox District Chief

St. Louis.—Guy L. Wonders, manager of Stanley Theatres in Atlantic City, is the new Fox divisional manager in this territory.

Honored

Establishment of the all-sound news reel policy at the Embassy, New York, is listed as one of the outstanding achievements of last year, and the theatre placed on the "Honor Roll for 1929" by "The Nation."

The Embassy, or Newsreel Theatre, as it is now known, is termed "a unique institution where one may enjoy the talkie newspaper without waiting for the end of someone's superfeature."

Shanberg Reenters Midwestern Field

Kansas City—Formation of Salina Theater Co. in Kansas marks the reentrance of Shanberg & Woolf in local territory. The company, incorporated by M. B. Shanberg, Ed Shanberg, Herbert Woolf and E. Beagle, will build a $100,000 house at Salina.

Shanberg, backed by Woolf, prominent K. C. clothing merchant, recently sold his Midland Circuit of 60 Kansas, Missouri and Iowa theaters to Fox, and his new Salina venture is considered the forerunner of another Kansas-Missouri chain.

New Year Ushers In Studio Expansions

Hollywood.—Extensive expansion of Coast studio facilities will mark the new year under plans announced by a number of companies. Among those contemplated are a $2,000,000 building program by Radio Pictures, recently announced by William Le Baron; completion of a $1,000,000 program at United Artists, with several hundred thousand dollars in new buildings later on in the year; a $1,500,000 program by Tiffany; erection of several new sound stages, enlargement of others and reconstruction of at least two silent stages at Paramount, and a $1,000,000 expansion at M-G-M.

First National plans a number of improvements, including a new ventilating plant, while Universal is engaged in enlarging facilities.

Lasky in Mexico to Study Latin-American Talkers

Mexico City—Jesse L. Lasky is here for a six weeks' stay to study the Latin-American picture situation, and language requirements for talkers for distribution in Mexico.

Another Assault On Arbitration System

Omaha.—Another assault against the arbitration system has been launched here by Klassik Theatres in a Federal court suit brought against nine distributors for damages of $142,500, charging violation of the antitrust laws. The complaint charges the Strand, Newton, Ia., was forced to close due to an alleged blacklist which followed refusal to arbitrate a dispute with Fox. Defendants, in addition to Fox are: Pathe, Educational, RKO, Vitagraph, Columbia, M-G-M, Universal and Warners.

125 Day and Date Runs Set on "Show of Shows"

One hundred twenty-five days and date showings are scheduled this week for "Show of Shows," Warners state.

Tough

Minneapolis.—This tightening of restrictions by the border patrol in northern Minnesota is being felt by film salesmen making International Falls and nearby points, who like all other automobile drivers almost invariably on the return trip to the exchange are subjected to an intense search for contraband liquor. To date, no arrests of film men have been reported.

Number of Trade Practice Changes Seen As Result of Allied, M. P. T. O. Confabs

Both Units Favor New Standard Contract, Resumption of Arbitration and Protection Limit, Proposals Emphasize

Rewriting of the standard contract, resumption of arbitration, establishment of limitation on protection through operation of zone committees and a new arrangement on availability of films loom as changes to be made in industry trade practices in event a merger of the M.P.T.O.A. and Allied States Ass'n. is brought about. Both exhibitor units are agreed upon the above changes, it is emphasized in analyzing their respective proposals for betterment of industry conditions.

On the matter of theatre expansion, however, the two organizations are far apart, Allied wanting a zone committee to pass upon proposed expansions, subject to review by a national appeal board, while the M.P.T.O.A. insists such plan is unfeasible "since the parties who combined themselves to this agreement would not be the only ones who can build theatres and that a number of exhibitors who are in neither of the exhibitor organizations, and who would not be bound to this agreement could do the very thing that such an agreement would try to prevent." Affiliated exhibitors are strongly opposed to any plan to limit expansion, the group having passed a resolution to this effect.

The two organizations are agreed that several proposed terms for the new contract must be written. These are:

Granting the exhibitor the right to exclude up to ten per cent the number of pictures on the contract without payment.

Elimination of score charges.

A warranty from the distributor as to the fitness of prints and records.

Making the work sheet part of the contract.

The M.P.T.O.A. proposes the work sheet shall be part of the contract when it is signed by the parties.

Allied asks that the work sheet and announcement books shall always be considered a part of the contract.

Allied also asks for the exhibitor the right to cancel contracts after a theatre is closed 90 days.

Voluntary Arbitration Is Favored by Both Sides

Both organizations favor arbitration, the M.P.T.O.A. believing that the present system has been effective, but in order to make arbitration voluntary, that a separate agreement to arbitrate should be made on each contract. Under the plan four arbitrators each would be named by the Film Board and local exhibitor unit, the litigants having the right to reject any three. The board could act with two, four or six members, but never more than three from either side. At all times the board would be evenly constituted as to distributors and exhibitors. Allied wants either a specific agreement on each contract or a blanket agreement between the local exhibitor organization and the Film Board. If the exhibitor so elects, the board would be composed of one exhibitor, one distributor and one member selected from among nominees of the American Arbitration Ass'n.

Out of New York

Next meeting of the conference committees named to consider advisability of merging the M.P.T.O.A. and Allied States Ass'n will not be held in New York, it is understood. Cities being proposed for the meting are: French Lick Springs, Indiana; New Orleans, Havana or some Florida city.

Lights And Phones

Talking pictures have eliminated the ringing telephone on sound stages. A red light is now the only method signifying a call. While working on a First National stage, Louise Fazenda spied the flashing light from a corner of the set. She called out:

"The phone is ringing! Is everybody color blind?"

Allied wants the three and three set-up of the old system, with a seventh to be chosen from among the nominees of the arbitration association. Cases, it is asked, should be decided on merit and not necessarily on terms of the contract. Moral support of the national exhibitor organization and its component units is seen as assuring enforcement of awards, and also removing prejudice against enactment of state arbitration laws.

Protection Limitation and Availability Clauses Cited

Limitation of protection and new arrangements on availability are favored by both sides, the M.P.T.O.A. seeking a national committee of two distributors, two affiliated exhibitors, and two independent exhibitors to review disputes of zone committees named by the parties involved. The national committee would be named as the occasion arose.

Allied wants zone committees named to limit protection, also limitation of time after availability when day and date films must be played, and to make available to all theatres of a zone any film on which protection has been waived by one theatre in favor of another. A national review board similar to that asked by the M.P.T.O.A. is favored, with Allied suggesting that in case of no decision, disputes shall be turned over to an arbitration board of one exhibitor, one distributor and one appointee from five nominees of the American Arbitration Society. Allied also asks that exhibitors be allowed to play pictures in the order of first run and allowed to cancel pictures held up by the first run, in cases where the exhibitor is forced into the market to fill the play dates concerned.

Independent Control Seen by Both as Desirable

Both favor one organization independently controlled, the M. P. T. O. wanting one based on terms mutually agreeable. Allied, however, goes further outlining conditions upon which it believes establishment of one national body could be brought about. These include the placing of an "outside man" as executive head, the organization pointing out that experience teaches the head of an exhibitor body must have no interests to be affected favorably or adversely by any of his efforts in behalf of exhibitors. In addition, attention is called to the fact that regardless of any arrangement made the contract of Abram F. Myers must be fulfilled.

Allied believes its structure offers the best means of establishing the one national exhibitor body sought. Each regional unit, it is proposed, would name a member of the national board of directors, these to select an executive committee of ten independent exhibitors to govern the organization, with two non-voting affiliated members named to the committee. It also believes that affiliated exhibitors should be admitted to membership in all regional units, upon the same basis of dues as independents, and that there should be an affiliated director, without vote, in each regional unit. Such an organization, it is stated, must have a minimum annual budget of $100,000.

Non-Theatrical Parley Is Slated for Capital

Washington Bureau, Motion Picture News

Washington—Producers and distributors of educational and industrial films are to be invited to a conference here about Feb. 1 under auspices of the Motion Picture Division of the Department of Commerce. Problems of the industry, co-operative sales efforts and sound films are among subjects slated to be discussed. More than 375 firms are making non-theatrical films for educational or advertising purposes, states E. I. Way of the department.

Can't Cover It

So says Dorothy Mackaill, via the publicity department, appropos of her forthcoming picture in which she wears decidedly mannish garb throughout.

"If you haxe sex appeal you can wear burlap or muslin and still IT will shine through," declares the star.

Believe IT or not.

Coast Plans Foreign Tongue Stock Companies; Studios To Split Cost

One Troupe for Each Major Language to Be Maintained, with Producers to Pro Rate Charges and Keep Overhead Down

Hollywood.—Importation of stock companies from European countries to make talker versions of films in their respective language is understood planned by a number of producers. As a first step, actors are expected to be imported from Spain, with possibility that producers may get together to distribute costs of such an undertaking, so that overhead per company might be brought down "to a sensible basis."

Paramount and M-G-M have decided to produce Spanish dialogue versions of a number of their talkers, selecting those which lend themselves best to translation. J. Carner Ribalta, Spanish dramatist and translator, has been brought to the coast to handle translation of "The Doctor's Secret" into Spanish. He will work under Geoffrey Shurlock, foreign department representative at the studio, and a regular director assigned to the film, assisted by a dialogue director, conversant with Spanish, using Spanish-speaking players. Ralph de Alberich is in charge of Spanish production at M-G-M, working on translations. He is expected to direct M-G-M's initial Spanish talker.

There has been some production of all-Spanish talkers in recent months, but actors capable of speaking real Spanish are decidedly hard to find. The argument is advanced, after investigation by one man interested in making Spanish versions, that many applicants for parts in those pictures cannot speak intelligent Spanish, but have either a Mexican or South American dialect which makes them unavailable for real Spanish versions. Although Hollywood has representatives from every country in the world, investigations tend to show that there are fewer actors who can speak intelligent Spanish needed for dialogue pictures than for any other of the major languages.

Warners have been at work for some time on Latin shorts in the Vitaphone Varieties series.

Tri-Linguals in Work

Hollywood—Four companies are at work at the Roach studio on two-reel talking comedies with Spanish and French versions. The first with a French version is a Laurel and Hardy film entitled in English, "Blotto."

Three separate casts work with the stars, an English, Spanish and French group. Interpreters are assisting James Parrot, who is directing all three versions. Harry Langdon's "The Shrimp" will have a Spanish version, and a second Our Gang in Spanish version is being completed. Charley Chase is working on an idea for his next.

French Making Plans to Speed Talker Production

Paris.—France's first talker has made its appearance here. Its reception presages speeding up of production, with distribution planned throughout France and her colonies, Continental Europe and Quebec. France has a real problem, in that there are none but American talkers available in sufficient quantity to fill the needs of the 40 wired houses of the republic. There has been a strong reaction to the English dialogue, with the claim advanced that the French language is being threatened.

Atwill and Sales About to Sign for Talkers on Coast

Lionel Atwill and Charles ("Chic") Sales, both of whom have made talker shorts for Fox, are to join the stage colony in Hollywood with contracts to appear in dialogue pictures. Leo Morrison, who has them under contract, is about to close for their services.

Morrison has placed Gus Shy, comedian, who appeared in the stage version of "Good News," with M-G-M for the picture version and also George Olsen and his band.

W. E. Installations Continue at Rate of 50 Each Week

Installations of Western Electric sound reproducing equipment are continuing at the rate of 50 weekly, Electrical Research Products states. Installations in the United States total 3,181; in Canada, 177; in Latin America, 50; in the Far East, 231, and in Europe, 584, making a grand total of 4,212. In addition, 157 review room installations have been made.

New Pantages, Hollywood on Its Own; Chain Deals Out

Hollywood Bureau, Motion Picture News

Hollywood — With the new Pantages nearing completion, it is understood that the house will be opened and operated by the two sons of Alexander Pantages. Deals for leasing or selling the theatre to Publix, Warners and R.K.O. have been discontinued during the past two weeks.

French Versions From Old Features

Hollywood.—M-G-M's initial production in French dialogue will be a version of "Unholy Night," which Jacques Feyder will direct with a cast of French linguists. The company first intended to produce an original story written by Feyder as its first French production, but switched plans to experiment with a foreign remake of a regular production that had already been made in English. If the present experiment with "Unholy Night" is successful, Feyder will direct and produce only French versions of current pictures.

First German Bi-Lingual Film Opens in London

London—Described as the first bi-lingual talker to be made, the German picture, "Atlantis," had its premiere at a special New Year's showing at the Alhambra, famous old London variety theatre which John Maxwell has just taken over for pictures.

Finishes Mexican Film

Hollywood—David Kirkland has returned from Mexico City where he directed "The Heart of Mexico" for Mrs. Juliet B. Rublee.

"Vagabond King" Big Time Entertainment

Hollywood—There is no doubt of the calibre of "Vagabond King"—it's one of the biggest productions scheduled for 1930. It cost a load of money, even in these days of sound and color, but rates plenty of cash from the public in return.

"Vagabond King" is Paramount's initial operetta in film form. It is an excellent production no matter from what angle viewed, and will easily take its place in the $2 field of screen entertainment for extended runs.

The picture has been assembled in a most capable manner. There is gorgeous color via Technicolor, beautiful sets, tuneful music by Rudolph Friml, fine voices, good direction, and a faster tempo than has been the rule in previously filmed operettas.

Dennis King plays and sings the title role in a sincere manner. Jeanette MacDonald duplicates opposite. But O. P. Heggie easily runs away with by far the best performance in the picture from an acting standpoint.

"Vagabond King" demonstrates the latest advance in screen entertainment from a filmsical standpoint. It rates to do outstanding business in both large cities and the smallest towns.

GREENE

Independent Exhibitors Form Own Unit In Illinois With 90 Charter Members

Problems of Independent Differ Radically from Chain, Chicago Exhibitors Declare in Launching Separate State Ass'n

Chicago—Expressing conviction that problems of the independent exhibitor differ radically from that of circuit theatres, 90 independent Illinois exhibitors have formed the Illinois Independent Theatre Owners', Inc. Aaron Saperstein, who called the meeting, is president of the organization; Fred Gilford is vice president, Sam Harper, secretary, and S. H. Selig, treasurer.

and S. H. Selig, treasurer.

The meeting, held behind closed doors at the Stevens, was for the reported purpose of overcoming the Publix Balaban & Katz influence in connection with wage scales and other operating matters. The 90 exhibitors, mostly from Chicago, deposited checks for $25 toward the dues, which are yet to be decided upon. Membership of 150 Illinois theatres is declared assured for the new organization.

Judge Henry Eller, former municipal magistrate, attended the meeting at which the law firm of Eller, Herr & Callahan was chosen as advisor. The statement issued by Simon Herr, a member of the firm, stated:

"Our organization was conceived out of the knowledge that problems of the independent exhibitor differ radically from that of the circuit theatre. In view of this, we feel that there is real need for an independent organization to espouse strictly problems of independent theatre owners. In this connection, we propose to treat with various branches of the industry as an independent body. Among the immediate problems to be dealt with are: first, circuit houses; second, legislative matters, and third, labor conditions."

While no mention is made, it is recognized that the last has to do with wage scale of projectionists and other theatre employes.

Directors of the new association are: Jack Rose, R. Gumbiner, Ed Brunell, Sam Abrahams and Joseph Pastor.

Colleen Moore to Make Pictures for Paramount?

Hollywood—Whether Colleen Moore will be seen under the Paramount banner is a subject of speculation here following report that her husband, John McCormick, is to become an associate producer for the company. It is expected he will produce the Clara Bow vehicles, as well, in event the reported deal is consummated.

Columbia Lands Joe Cook and "Rain or Shine" Rights

Hollywood.—Columbia has definitely closed for the talker rights to "Rain or Shine," and will produce it, as outlined in Motion Picture News, with Joe Cook starred. Frank Capra will direct.

Leo Morrison, agent, closed the deal with Columbia for Joe Cook's services.

Cowan, M. C. in St. Louis

St. Louis—Will Cowan, not related to Lynn Cowan, his predecessor, is the new m.c. at Fox's.

Need Little Fellow, Van Praag Says

Columbus, O.—"This is not the time to talk about profits, because if we do not keep the small exhibitor in business there will not be any profit."

That is the highlight of the unfinished address of M. Van Praag, general sales manager of Universal, at the convention of the Ohio exhibitor unit here in November. The speech was not finished, Van Praag states in a letter to P. J. Wood, business manager of the Ohio unit, because of the abruptness with which the convention terminated. The unfinished portion of Van Praag's speech is being sent to members of the Ohio unit in a bulletin by Wood.

Van Praag says the Universal complete service plan on sound pictures was conceived for the small exhibitor, in an effort to aid the situation, prior to any other attempt to adjust the sound rental problem. The proposition, he points out, is open for any small exhibitor, pledging that "if it is humanly possible to keep the small theatres open by means of reasonable film rental, we stand ready to do it even at a loss of profit to ourselves." The complete service contract, he says, is available on a one, two, three or five-year basis, or as many years as the exhibitor wishes.

Carl Laemmle's efforts in behalf of the independent exhibitor are cited by Van Praag,(who says that "actual support," not resolutions, is called for. He also invites any exhibitor who cannot get together with the Universal manager "on a live and let live deal on sound pictures" to write Laemmle or him, promising "we will see that he gets the deal that he needs to keep him in business if the situation is at all possible."

Continue Voluntary Arbitration In N. Y.

Arbitration by voluntary submission, decided upon by the New York Film Board of Trade when the Thacher decision was rendered will continue until crystalization of the governmental opinion, expected shortly. Litigants sign written request for arbitration of differences.

R. & R.-Gulf Chain Opens New $500,000 House in Texas

Corpus Christie, Tex.—The Ritz, newest link in the R. & R.—Gulf circuit, has opened here. It cost $500,000.

Allied Making Bid?

Chicago—Whether the new Illinois Independent Theater Owners, new association formed here Thursday, will affiliate with Allied State Ass'n, is a matter of speculation. For some time Allied has left Illinois out of its plans on organization work, due probably to the strong position of affiliated theaters in exhibitor organization ranks.

The Chicago exhibitor unit is headed by Jack Miller, who is associated with Publix. However, with formation of the independent association, which aims to be state-wide in scope, it is considered likely that Allied will extend an invitation to the new unit to become affiliated.

New Clues Revive Taylor Murder Probe

San Francisco.—With naming of two mysterious key witnesses, renewed effort is being made to solve the William Desmond Taylor murder mystery. The two, referred to but not named in a statement by Former Governor Richardson are, according to the United Press: George Heffner, alias William Nelson, convicted on a narcotic charge, and Edward Sands, former valet to Taylor.

Heffner, who was free at the time Taylor was killed in 1922, was silent during the investigation, but after being imprisoned on a narcotic charge, told his story to the governor, which indicated that a woman did the actual slaying. Narcotic traffic is said to have furnished the background for the murder. Taylor, it is said, had been working with federal authorities to help break up a dope ring.

Mary Miles Minter, one of the witnesses questioned in 1922, is in a sanitarium, due to a nervous breakdown said to be due to a revival of the investigation.

"Spoilers" to be Made as George Bancroft Talker

Paramount has purchased talking picture rights to "The Spoilers," Rex Beach novel, which will be directed by Edwin Carewe with George Bancroft as star. Production begins in March. This will be the third time the story has been filmed, having been made in silent form by Selig, with William Farnum, Tom Santschi, Bessie Eyton and Wheeler Oakman, and later by Goldwyn, with Milton Sills starred.

Some time ago, it was announced that Carewe would make the picture in association with Joseph P. Kennedy. At the time it was stated that the picture would be the first of a series, and that Carewe might become production head at Pathe.

Off to South Seas

Hollywood—Fox is sending a company to the South Seas where "The Mad Singer" will be filmed. Hamilton MacFadden will direct.

Renewed Efforts Being Made to Solve Fox Tangle; Kennedy to Be Brought in?

Al Smith Also Rumored as Possible Operating Head—Firm Declared Solvent with $73,000,000 Net Assets Over

Renewed efforts to unsnarl the Fox tangle, caused by inability of the company to meet some $91,000,000 in short term notes, continued this week, with many reports concerning the future of the company in circulation. The week was featured by a statement from William Fox declaring that the company has assets of more than $73,000,000, over and above liabilities, with the A and B stocks having an indicated book value of $73 a share, and that the comapny's 1929 earnings are estimated at $19,000,000, with earnings this year indicating a total of $17,000,000.

This statement was issued to offset threat of Class A holders to throw the company into receivership, a threat which a statement of the holders' committee indicates has been withdrawn. With difficulties with the banking interests being ironed out, it is considered unlikely that any receivership action will be resorted to by these interests.

Own report had it that Joseph P. Kennedy, who was called into Pathe when that firm was in difficulties, may be selected by banking interests to operate the Fox enterprises. His name was discussed at a meeting of banking creditors on Thursday, but in reply to a query by MOTION PICTURE NEWS he stated he is trying to get out of the film business rather than becoming more deeply involved. Kennedy admitted however, that for five days he had had daily conferences with William Fox.

A rumor which gained circulation Friday was one to the effect that Al Smith, former governor of New York and Democratic candidate for president in the 1928 elections would be invited to assume management of the Fox enterprises. In this connection, it is pointed out that Smith is a close friend of William Fox, as is M. J. Meehan, financier, who also is a close associate of Smith, as well as of John J. Raskob, Democratic national chairman. Some months ago, it was reported that Meehan was dickering for control of Pathe, in an effort to gain a foothold in the industry. This deal, however fell through, it is stated.

Meeting Jan. 19

Affairs of Fox are expected to reach a climax Jan. 19, when annual meeting of stockholders is scheduled. Whether there will be an effort to obtain proxies to swing control, in view of the deadlock said to have been brought about by Fox's declared failure to obtain resignation of a majority of the board of directors so that directors representing the trustees could be named, has not been indicated.

British Seeking Purchase of Loew?

Purchase of 800,000 shares of Loew stock is declared sought by representatives of an English banking syndicate, now in New York. The idea is to get control of Loew's and M-G-M, particularly the Loew theatres, as an outlet for British pictures in America. William Fox is reported to have secured the stock with five New York bankers for $40,000,000. The latter group desires Fox to lift the stock, which he is declared declining to do. The British representatives are said to be ready to pay over immediately $20,000,000, to be followed soon with remaining $20,000,000. Effort is said to have been made to swing the deal directly with Fox, but this the English group declined to do. The same group is said to be dickering for Fox's interest in the Gaumont British chain.

Italian Exhibitors Waver Over Product

Rome—Patriotism may be a fine thing, but what is to be done about pictures? That well may be the query of Italian exhibitors following edict of Premier Mussolini in banning from Italian screens all talkers which have foreign dialogue or singing. Because enforcement of the decree will provoke an acute shortage of films, it is expected that the ban will be modified.

Geneva—Harold Smith, European representative of the Hays organization, is expected to go to Rome late this month to confer with Premier Mussolini in an effort to have the ban on American talkers modified or lifted.

Cincinnati Strike Settled

Cincinnati.—Strike of musicians and stagehands at three local legitimate houses has been settled. William Canavan, head of the operators and stagehands international union, came here to take part in the negotiations.

W. E. to Appeal Adverse German Patent Decision

Berlin—Appeal is to be taken by Western Electric from decision of the Berlin court ruling against the company on all counts in its patent infringement suit against the Klangfilm Tobis group. The action was brought in Sept. on 17 points of complaint, the company stating this was the one sure way to remove obstacles to development of sound films in all countries. Similar suits were filed at the time in Switzerland, Holland, Austria and Hungary. Klangfilm Tobis secured an injunction against use of Western Electric reproducers here last July.

At the office of Western Electric it was pointed out that the decision was an oral one and that no statement would be forthcoming until a written copy had been received. It was expected, however that an appeal would be taken.

Western Electric officials pointed out that this case in Germany is the only instance when an injunction against the company's patents has been sustained.

An infringement action against the Western Electric-equipped Forum theatre in Budapest, has been supsended by order of the Upper Court until the nullity action is decided. The nullity action was brought by Western Electric.

Sarnoff Heads RCA

Presaging increased activity on the part of the company and its subsidiary corporations in the film, sound equipment, theatre and broadcasting fields, David Sarnoff on Friday was elected president of RCA, with the retiring president, General J. G. Harbord named chairman of the board of directors. Sarnoff is president of RCA-Photophone, and chairman of the board of directors of Radio-Keith-Orpheum and RKO Prod. Prior to his election to the presidency, he was executive vice president of RCA. Sarnoff last year went to Europe with the Young reparations commission and is generally credited with drafting terms of the plan adopted by the commission and submitted to Germany and to the allied powers.

Receiver Threat Setback Offset by Fox Statement

Fox Film stock was subjected to heavy pounding during the week and on Friday reached a new low of 16¼, although it rallied quickly to close at 21. The drop was attributed to statement of the Class A holders that a receivership would be sought. This evoked a statement on company assets, and a second statement by the Class A holders stating the reassuring statement indicated the company would come through all right, and declaring its intention to seek five directors on the board at the forthcoming annual meeting. This, it was said, would remove "the principal barrier of closed control of the corporation."

RCA-Photophone to Extend Activities, Abel Declares

R.C.A.-Photophone not only has no plans of pulling out of the sound reproducer field, but on the contrary has plans for extension of its sales activities on a bigger scale than ever, states Sydney E. Abel, general sales manager of the company.

The success of the Type G equipment has enthused the company, he states, declaring that 50 installations already have been made and that new equipments are being received at the rate of ten a day.

Previously it had been reported that two factions were at loggerheads in the company, one seeking discontinuance of activity, on the ground that it was unprofitable, the other insisting upon remaining in the field as a matter of pride, confident of the company's ability to overcome the problem presented by Western Electric's earlier part in the field.

Garvin, District Mgr. for RCA

Washington.—George Garvin has been appointed local district manager of RCA Photophone.

Crone In; Griffith Out

Hollywood—George J. Crone has supplanted E. H. Griffith as director of Reginald Denny's first Sono-Art production, "The Dark Chapter." Florence Eldridge will play the lead opposite Denny.

Boles' Second Selected

Hollywood—The second John Boles vehicle promised by Universal for 1930 will be an original by Houston Branch temporarily titled "The Spanish Cabellero." John Robertson will direct.

Dressler-Moran Teamed

Hollywood—M. G. M.'s first co-starring Marie Dressler and Polly Moran will deal with the recent stock market debacle. Willard Mack is doing the story.

Fox Signs Walthall

Hollywood—Henry B. Wathall has been placed under long term contract by Fox, following his work in a featured spot in "Temple Tower."

Brent's First

Hollywood—Evelyn Brent's initial starring talker for Columbia will be titled "Soldiers and Women." Director has not yet been assigned.

F. N. to Do "Jailbreak"

Hollywood—First National is preparing to do "Jailbreak," a stage play with Mervyn LeRoy directing.

Laemmle Elected to R. S. A.

The Royal Society of Arts, London, has elected Carl Laemmle to a fellowship.

Lillian Roth in N. Y.

Lillian Roth, Paramount featured player, is in New York for a brief visit.

$15,000,000 1929 Net Estimated by Zukor

Net of around $15,000,000 for Paramount's 1929 is estimated by Adolph Zukor, who says earnings were far greater than the most optimistic predictions at the start of the year, according to the Wall Street News. Fourth quarter earnings are estimated at $5,500,000, or a gain of about 100 per cent over the corresponding period of 1928. Net for the quarter ended Sept. 30 was $4,600,000.

For the year 1928, net was $8,713,063. If the earnings for 1929 top $15,000,000, this will be equal to more than $5.65 a share on the 2,647,326 shares outstanding on Sept. 30, or $2.65 a share in excess of the current $3 annual dividend rate. Profits in 1928 were $4.22 a share on the 2,063,517 shares outstanding. The company has no bank loans outstanding.

Chicago Medical Man Sees Talkies as Boon to Schools

Chicago—"Not only will lecture rooms and medical colleges depend largely on talkies in the near future, but fraternity houses, as well, will be equipped with sound devices," in the opinion of Dr. Bowman Crowell, eminent Chicago medical authority, who predicts an extensive use of talking films in clinical rooms, where they will be screened for instructional purposes instead of actual operations.

Cleveland Schools to Boost Visual Education in 1930

Cleveland.—The city council will be asked to appropriate funds in the new budget for the purchase of projection machines for public schools, where visual education will become an important part of the curriculum in 1930.

Shlyen Buys Atlanta Sheet

Ben Shlyen's Associated Publications group has purchased and will publish the "Atlanta Film Review," Southeastern regional. Anna Aiken Patterson will continue as editor.

Niblo Heads Mayfair Club

Hollywood.—Fred Niblo is new president of the Mayfair Club. Conrad Nagel is the new vice-president, Irving Thalberg was reelected secretary, and M. C. Levee continues as treasurer.

Garfield on Leave

Charles G. Garfield has been granted an indefinite leave of absence as manager of Warner's new Beacon, New York, because of a partial breakdown in health.

The Reason

Carl E. Milliken, secretary of the Hays organization, has an interesting explanation of why Will H. Hays, president of the association, is always referred to as "czar" of the movies, according to "The Churchman."

"The majority of American newspapers," Milliken says in a letter, "have a principal headline type which allows just nine spaces to the line, including a space between two words. The word film has four letters and the word czar has four letters. I have often wondered whether that is the reason why the expression 'film czar' first came into being, and whether out of the simple mechanical necessity has arisen the misconception which I feel sure is partly responsible for some of the misunderstanding that has accrued in regard to the duties and responsibilities of Mr. Hays as president of this association."

Color, Topic Before S. M. P. E. Meetings

Los Angeles—Technical development of color in motion pictures will be the topic of discussion at three of the ten meetings to be held here by the Society of M. P. Engineers, Pacific Coast division. Wide film will be probed at two meetings, laboratory procedure at three and stereoscopic depth and television at the others.

Authorities on the respective subjects will address the engineers and two papers will be read on each topic. First of the series was held in California Institute of Technology, Pasadena, when Dr. W. T. Whitney, assistant astronomy professor at Pomona College, lectured on "Light and Color."

The Pacific Coast S. M. P. E. now has a membership of 75, principally studio engineers.

O'Brien Returns, Says Color Process Doesn't Affect Sound

Joseph O'Brien, Pathe Sound News film editor, has returned to New York from Paris where he instructed the staff of Pathe Cinema in new methods of recording sound news shots.

O'Brien studied the new color process at the Pathechrome plant in France. He states that the color application of this system can be confined to any part of the film and, therefore, it can be kept entirely off the sound track, thus avoiding impairment to the recording which color dyes are known to cause in the majority of processes.

The first series of Pathechrome sound units for Pathe's Audio Review will be shipped to the States on Jan. 6.

United Artists Will Build 3,500 Seat House in London

London.—United Artists will build a 3,500 seat theatre to cost $5,000,000 and to be known as the Empire, according to Joseph M. Schenck, who is here in connection with a plan to organize a chain of houses for his company in England. A West End site is under consideration. Schenck says many of his company's releases have been held up with no theatre to play them in.

"Sunkissed" Looks Good

Hollywood.—From start to finish, "Sunkissed" is loaded with entertainment and popular appeal. From start to finish, it is as clean as a hound's tooth.

In producing this from "They Knew What They Wanted," one of the stage plays banned by the Hays members as unfit for pictures, all offensive elements have been removed and in such a way as to actually enhance the story value. For which too much credit cannot be given Victor Seastrom and Sydney Howard. The former for direction, and the latter, for dialogue. They have kept the story moving and what is more important, they have installed an appeal which will register with every type of audience.

While Vilma Banky is beautiful as ever and is satisfactory in her part, the outstanding performance is given by Edward G. Robinson in the role created on the stage by Richard Bennett. Robinson dominates the picture.

In week run and regular picture houses "Sunkissed" should do excellent business. Vilma will draw them in; the picture will do the rest.

MEYERS

Cameramen's Union Tries To Block Tiffany Opening

The opening of "Party Girl" at the Gaiety, New York, at midnight, Dec. 31, at which time Tiffany took over the theatre under a year's lease, was almost blocked by the action of the cameramen's union. The union informed the company it would have to allow its organization take whatever pictures were made of the opening. Tiffany had already contracted for another photographer to do the job. This cameraman worked under the protection of the police.

The contention of the union is that no matter what the type of photographic work is as long as it is connected with motion pictures the work must be done through union channels.

Sennett Has Only 9 to Go on Current Educ'al Schedule

Hollywood—Another comedy on golf, for which he has signed Leo Diegel and Walter Hagen, tops Mack Sennett's current production activities for Educational shorts, to be followed by "Bulls and Bears" and "Sugar Plum Papa," the latter now in the cutting room. When this batch is released, Sennett will still have nine more to make for the current 1920-30 series of 32.

King to Produce Williams' Novel as Next for Inspiration

"They Still Fall in Love," Jesse Lynch William's novel, will be the next Henry King-Inspiration all-talker. Clarke Silvernail and N. Brewster Morse will write the dialogue and continuity. They will go to California with King as soon as he has completed editing of "Hell Harbor" in New York.

March Signed by Hughes

Hollywood—Joseph Moncure March has been signed by Howard Hughes to a three-year contract. March wrote the dialogue for the all-talking version of "Hell's Angels."

Derr and Sullivan Take Over Pathe Studio Reins

There will be 26 talking features on the new Pathe schedule, with the musicals to be released as specials, it is understood.

Hollywood.—E. B. Derr and Charles E. Sullivan this week assumed responsibilities as heads of Pathe studios, with William Sistrom and Ralph Block stepping out on completion of their contracts.

Sistrom has been general manager of Pathe since the De Mille regime, while Block has been associate producer with the organization for the past two years. Derr and Sullivan are representing Joseph P. Kennedy in the latter's plan for reorganizing the entire production set-up to make only pictures geared for extended runs.

Pathe, it is understood, will produce a total of 52 one and two reel comedies on the Coast during the coming year, eliminating the short reel production units formerly centered in the East.

No unit producers have been engaged so far by Pathe to assume charge of productions under Kennedy's latest policy, but preparations are being made for starting "In Bad in Bagdad" within the next month. A new story and dialogue are now being written by John W. Krafft, despite a former decision to shelve the story. Alan Hale will be featured, with direction likely assigned to Tay Garnett.

Jensen-Von Herberg In First Run Field

Seattle—The city's keen showmanship battle in the first run field now being waged between Fox and Publix, will find another combatant when Jensen & Von Herberg, for years the dominant power in the first run situation, re-enter the field after remodeling the Liberty, a 2,000 seater.

Leroy V. Johnson, general manager of J-V's present Roxy, Bagdad and Venetian suburban houses in Seattle, says a popular price policy below that of the Fox and Publix houses in this city will prevail at the Liberty, which will be under his general management.

'U' Shapes Up New 'Cohens' Story, with Sidney, Murray

Hollywood.—William James Craft will direct "The Cohens and Kellys in Scotland" for Universal. Albert De Mond is now writing the dialogue, with a cast including George Sidney, Charles Murray, Vera Gordon, Kate Price, E. J. Ratcliffe, Bill Colwin. Craft recently finished "Dames Ahoy," starring Glenn Tryon.

1st Division Handling N. Y. Zone on Sono-Art Films

First Division Pictures is to distribute Sono Art-World Wide product in Greater New York and northern New Jersey, under terms of a deal concluded between E. W. Hammons, George W. Weeks and Harry Thomas. The present First Division sales organization will be enlarged, it is stated.

Seven Color Features Playing Broadway Houses

Color reached its highest peak on the main stem this week, with seven all or part Technicolor features at Broadway first runs, including "Sally," "Gold Diggers of Broadway," "General Crack," "Devil May Care," "Pointed Heels," "Paris," "Rio Rita."

M-G-M Signs Andy Rice and Jack King for Music

Andy Rice, lyric writer, and Jack King, composer, have been placed under contract by M-G-M. Rice is author of a number of books and musical comedy skits, while King wrote the theme song of "Dynamite."

Bonns at Warner Theatre

Eddie Bonns, exploitation director and assistant managing director to Harry Charnas, of Warners' Metropolitan string, will headquarter at the Warner, New York.

Campbell Producing

Tampa—John E. Campbell, local producer, has returned from a tour of northern states and is shooting new Florida subjects.

Provincial Censors Remain in Canada

Ottawa—Racial, religious and bi-lingual difficulties throughout the Dominion stand in the way of a Federal censorship commission. Each province has jurisdiction over censoring films and the respective boards will continue to function independently, despite a strong effort on the part of distributors, and other interests, to centralize control.

K. C. Rejects Padlock Law For Immoral Presentation

Kansas City—Councilmen here have rejected the padlock law giving police the right to close theatres where an immoral show is presented, contending that the existing ordinance is sufficient. Clubwomen have been agitating the issue for weeks. Meanwhile, as if to demonstrate the proposed ordinance is unnecessary police secured conviction and $5 fine for several burlesque performers and managers.

Edwards Starts School

Hollywood—Gus Edwards, discoverer of stage and screen proteges, has launched his newest enterprise in the form of a training school for youthful talent combined with a managerial agency for handling various prospects. Edwards, under term contract to M-G-M as a writer, director, actor and song writer, will supervise his new venture, while Al Kingston will be general manager.

Tiffany Franchises Pass 2,000 Mark; Total Sales Computed at $30,000,000

Drive Being Renewed After Two-Week Vacation for Sales Force—Covers 26 Features First Year With More Later

With the 2,000 mark already passed, which, according to General Sales Manager Oscar Hanson represents estimated business of $30,000,000, Tiffany with the start of the new year is renewing its sales drive on the five-year franchise proposals. The Tiffany sales force has been enjoying a two weeks' holiday vacation, as a reward for the speed with which franchises have been sold.

Franchises the first year of operation cover a 26 feature schedule, in addition to shorts the company will release. Rentals are based on an exhibition value of $500,000 for the first year. Next year, 30 pictures will be called for, with an expected exhibition value of $600,000. Future schedules and exhibition values are to be determined by agreements to be drawn up between Tiffany and Allied when the time approaches.

The more than 2,000 Tiffany franchises are with exhibitors in all sections of the country, it is shown in a check-up of the situation. The next few months are to witness intense sales drives in sections where few franchises have been sold.

Originally, committees in each zone were named to rate each franchise house, but this policy has been changed to individual deals on rating, directly with the exhibitor. Should any dispute on these deals arise, they are to be referred to a review committee, from which appeal can be taken to a national appeal board composed of Abram F. Myers, Allied president, a Tiffany officer, and a third member to be named by the two.

Allied's Film

Tiffany is to make a feature production for Allied States Ass'n, profit from which is to be used to finance organization work. Production is in accordance with the arrangement entered into when the franchise agreement was signed.

Allied units will sell the film to members, with Tiffany handling physical distribution. Production cost will be repaid to Tiffany with first money received from rentals. No charge will be made by Tiffany for physical handling.

Tiffany Buys Three

Hollywood—Tiffany has purchased rights to the novel "Mareea-Maria," by Sophie Kerr; "Left Over Ladies," by Ursula Parrott, and will start production immediately on "The Adventure," an original by A. P. Younger, head of the story department.

St. Louis Musicians Now Gunning for Amateurs

St. Louis—Following its hot battle against canned music and competition of the radio, Musician's Local No. 3, will direct its efforts against amateur orchestras and bands which take away business from union players.

Checking Hazards At N. Y. Studios

Inspectors of the N. Y. Fire Dept., fire prevention bureau, are continuing their rigid check-up of studios, labs and projection rooms in the New York area to eliminate hazards. The Pathe studio fire is directly responsible for a tightening of the lid at plants where film is stored.

Violations slapped on studios and laboratories, the majority of them minor, will not interfere with their operation, if they are immediately eliminated.

Pitkin Signed By Equitable Pictures

Prof. Walter B. Pitkin, reputed authority on short story writing, author and journalist, will buy story material to be used by Equitable Pictures for its exhibitor franchise associate, M. P. Congress.

Prof. Pitkin continues as professor of journalism at Columbia University. He was with Universal early in 1929 as story advisor. Among his recent books are "Psychology of Happiness," on the new Simon & Schuster list; "Twilight of the American Mind," "New Realism," "Art of Rapid Reading," "How to Write Stories," "Art and Business of the Short Story," and others. He was associate American editor of the new Encyclopedia Britannica and is one of the Pulitzer Literary prize judges.

It is understood Equitable will use several Pitkin stories for production.

Back to Warner Lot

Hollywood—Joseph Jackson, Harvey Thew, J. Grubb Alexander and Gordon Rigby, all Warner writers loaned to First National during the Warner shutdown, have returned to the latter studio. Their return marks preparation for the new 1930 schedule.

Seventh Day Adventists Acquitted in Five Cases

Des Moines—Further victories were won by the Seventh Day Adventist brothers, Luther and Richard Day, in their fight to operate on Sunday at Centerville, where authorities arrested both for Sabbath operation of their victory, when five cases were dismissed following defendants' plea that their religion entitled them to Sunday openings.

Coast Stunned By Air Tragedy

Hollywood.—Film circles here today are still shocked by the air tragedy in which Kenneth Hawks, director, and nine members of his staff filming "Such Men Are Dangerous" for Fox, lost their lives, when the two airplanes in which they were shooting air sequences crashed head on over the Pacific, off Point Vincente. The dead are, in addition to Hawks:

Max Gold, assistant director.
Conrad Wells, cameraman.
George Eastman, cameraman.
Otto Jordan, assistant cameraman.
Ben Frankel, assistant cameraman.
Tom Harris, property boy.
Johannes, property boy.
Paul Rous, pilot.
Ross Cook, pilot.

Hawks, who is the husband of Mary Astor, was born at Goshen, Ind., Aug. 12, 1898. He was an aviation enthusiast, serving with the American air force during the war. His first connection in the industry was financing independent production. In 1924, he became assistant to Jack Conway, Universal director, later going to Paramount.

Probe of Scotland Fire Disaster Is Scheduled

Paisley, Scotland.—Parliamentary investigation of the panic at the Glen here, in which 70 children lost their lives following a slight fire New Year's Eve, is being awaited. Meanwhile, Charles Dorward, manager of the house, has been arrested on a charge of culpable homicide. The town council has raised a relief fund of $5,000 and Universal has offered a like amount.

Fox Preparing

Hollywood—George Manker Watters is writing the adaptation and dialogue for "A Very Practical Joke" which Fox will produce, from novel by Ben Ames Williams.

Some Great Shots

Pathe's shots of the British Zep R-100, new air monster, returning to its mooring mast at Cardington, England, leave the usual run-of-the-day newsreel camera stories high and dry, insofar as beauty and thrills are concerned.

The shots, incorporated in the current Sound News, No. 3, show a close-up of the new giant dirigible being moored to its mast and several scenes silhouetting the silver ship against a dark skyline.

Most Extensive Building Activity of New Year Anticipated in Far West

Fox, Publix, Warners and R-K-O Carrying Out Expansion Programs in Pacific Seaboard States as 1930 Highlight

Los Angeles.—This section is expected to witness the most extensive building activity in its history during 1930, as the result of expansion plans being developed by Fox, Publix, Warners and Radio-Keith-Orpheum.

The former, strongly entrenched throughout Pacifiic Coast states, has plans for a $15,000,000 building program embracing 21 cities in seven western states. There may, of course, be some let-up, due to the financial situation of the company, but so far indications are that the program is being carried out.

Publix, meanwhile, has its scouts out along the Pacific Seaboard, and will buy or build in many sections to fortify the position it occupies here, at San Francisco, Portland and Seattle. Warners recently announced a building program involving several new theatres in California cities. R-K-O's program has not been disclosed, but a house at Long Beach is declared planned as the forerunner of others in this region.

Fox's program, announced some time ago by Harold B. Franklin, head of the western division, calls for local theatres at Wilshire Blvd. and Hamilton Way, Florence and Compton Blvds., and Beverly and Fairfax Blvds, and one on Hollywood Blvd At Westwood, a house is slated to be completed by September, and a $300,000 Berkeley house, the Fox, is scheduled to open March 15. Sacramento is slated to get a house costing $850,000, with a theatre at Bakersfield to open in July. Magnolia Park is to have a $500,000 house seating 2,000 and Pomona a $250,000 project seating 2,000. San Pedro is to have a third Fox house, to be built at a cost of $450,000, according to the plan. Burbank, San Jose, Oakland, Whittier and Huntington Park are other cities where theatres are planned. Theatres also are slated to be built in a number of Arizona cities, including Prescott and Bisbee. Pacific Northwest states and Montana also are to share in the expansion program, according to the schedule.

Fox on Jan. 6 is slated to take over operation of the Arkush Peninsula Circuit, which includes: the Varsity and New Stanford. Palo Alto; Sequia, Redwood City; Peninsula, Burlingame, and New San Mateo, San Mateo.

Development of the Warner theatre holdings in a number of California cities is under way, with sites being negotiated. Among cities slated to get new houses are: Oakland, Santa Ana, San Pedro, San Jose and Huntington Park.

At Long Beach, R-K-O is said to be dickering with the Bank of Italy for a site at Broadway and Pine.

Publix, R-K-O Plan Syracuse Expansion

Syracuse. — Expansion of both Publix and Radio-Keith-Orpheum in Syracuse, is forecast in current reports. Publix recently gained its first foothold here with opening of the Paramount, which, it is stated, is to be the first link in a local chain planned. RKO, which operates Keith's, has plans for a $300,000 neighborhood theater on James St., near Grant Blvd., and is said to be considering another downtown house.

Publix in Portland, Last Big Maine Town

Portland, Me.—With acquisition of the Strand here, Publix enters the last important Maine town in which it had no theatre representation. The deal becomes effective immediately.

Publix Michigan Theatres Formed; Operating Fifteen

Detroit. — Publix Michigan Theaters, a new Delaware corporation, has been formed, to operate Publix houses here. The latest additions to the group are the four suburban houses of former Charles W. Munz chain. These are: Grand Riviera, Riviera Annex, La Salle Garden and Tuxedo. The Grand Riviera now is playing a full week policy with Publix stage units. The other houses play pictures exclusively. The purchase gives Publix 15 local houses.

Publix Negotiating For Theater at Crawfordsville

Crawfordsville, Ind.—The Strand, operated by Vonderschmidt Amuse Co. is to be leased by Publix for 20 years.

The deal, now pending, is expected to become effective Jan. 1.

Publix Draws Plans for $100,000 Nebraska House

North Platte, Neb.—John Eberson, New York, is architect for the new Publix house to be built here at a cost of $100,000.

Exhibitor-Star

Los Angeles.—Ken Maynard, exhibitor, will be the new title of the veteran western star when a new theater project on which he is working is completed at Palm Springs. Ground was scheduled to have been broken this week for the new house to be known as the Maynard.

Real Charity

Hollywood. — Christmas this year was a happy one for Maisie Hause, assistant film cutter at the Paramount studios, who is recovering at a local hospital from an operation on her leg which eventually will enable her to walk without a limp.

The operation was made possible through the kindness of B. P. Schulberg and Hector Turnbull of Paramount, and Dr. John C. Wilson. The doctor is to receive no fee and the two film executives are defraying the estimated $10,000 her long stay in the hospital is expected to cost.

Newhall Plans Chain of Small Town N. E. Houses

Lynn, Mass.—With the New Orpheum at Danvers as nucleus, Allen B. Newhall, has formed American Theater Co., to develop a small town chain in New England. Newhall began operation of the Danvers house this week. He was New England representative for the Mark-Strand interests and resigned when United Strand Theaters, Warner subsidiary, took over complete control of local houses of the Mark Strand chain.

Willimantic, Conn.—Warners have opened the Capitol here.

Starting at Youngstown

Youngstown, O.—Work starts March 1 on the Warner theater to be built here seating 3,000. It is to cost between $800,000 and $1,000,000, and open about Jan. 1, 1931.

Publix in Hamilton

Hamilton, O.—John Eberson will design the theater to be built here for Publix.

New Publix Firm

Dover, Del.—Publix Salt Lake, Inc., has been incorporated here with 1,000 shares of common stock.

Lyman at the Chinese

Hollywood—Abe Lyman and his stage band will be a featured attraction at Grauman's Chinese. The theatre, which operates on a twice daily—long run policy, has been running an all-sound program for several months.

Now Dan Will Talk

Not to be outdone by Paramount's "Dangerous Nan McGrew," Helen Kane vehicle now in work, M-G-M will remake "Dangerous Dan McGrew" as a talker. Lew Cody appeared in the silent version.

Abramson Sues Hays Ass'n; Barred From Field, He Says

As a finishing flip to 1929, Ivan Abramson,, producer, brought suit against the Motion Picture Producers and Distributors of America, naming 48 defendants and charging a conspiracy to keep his productions from the screen and thus prevent him from making a livelihood. He asks for $1,300,000 damages.

United States Senator Smith W. Brookhart, proponent of the block booking bill and author of a measure now pending to place the industry under control of what he terms a Federal Arts Commission, is named as of counsel by Abramson's attorneys, Blau, Perlman and Polakoff. The action is brought under the anti-trust laws and was filed in the United States Court for the Southern District of New York.

Charles C. Pettijohn, taking up the cudgels on behalf of the Hays organization, uses as the opening line of his defense statement:

"The defense will insist that this case be tried."

He further stated it was only via Brookhart's name that the story nabbed newspaper space, and continued:

> "The allegations in the complaint are so ludicrous that no notice of the filing of the action would be taken if it were not for the fact that Senator Smith W. Brookhart appears as trial counsel. In all of his agitations against the orderly conduct of the motion picture industry the Senator has professed that his interest was to encourage wholesome entertainment.
>
> "The issue is clean-cut—shall the exhibitors of the country be encouraged or required to show pictures of the kind Mr. Abramson produced or shall they not? This Association and the exhibitors' associations an all the responsible factors of the industry are against it. We welcome the show down."

Another representative of the Hays organization in interviewing newspapermen stated that the business has passed beyond the stage where reputable theatres operated in chains by members of the association would play pictures with suggestive titles such as "Forbidden Fruit," "A Fool's Paradise," "Sex Lure," "Enlighten Thy Daughter," and others. When he was checked and his attention called to one of the member-chains now playing "Her Unborn Child," he was unable to continue his stand in defense.

In his complaint Abramson charges, that the Hays association was formed:

> "To monopolize unlawfully the production and distribution of motion pictures, to destroy competition by independent producers and to drive from the industry the independent exchanges, the defendants unlawfully conspired with each other and engaged the services of Will Hayes, then a cabinet officer of the Government, agreeing to pay him the enormous salary of $150,000 a year or more and $150,000 a year or more for the expenses of the Hays organization."

The betting was eight to five along Film Row that Abramson would never collect a cent on his suit. It was two to one that he might be given a job for a short time as a director for one of the companies in the Hays organization, and even money that his suit would never come to trial.

You May Have To Be

Hollywood—"Broadminded" is to be the third of the Raoul Walsh series for Fox. It is a sequel to "The Cock-Eyed World," which in turn was a sequel to "What Price Glory." Edmund Lowe and Victor McLaglen will again be starred.

5 Distribution Deals for "Unborn Child" Closed

Closing of five deals for territorial distribution of "Her Unborn Child," talker produced by Henry Ginsberg and the Weiss Brothers has been completed. These are with Dave Dubin, formerly of Publix, for Illinois and Indiana; Mark Ross, formerly with Universal, for Wisconsin, upper Michigan, Minnesota, North and South Dakota; R. M. Savini for Georgia, Louisiana, Mississippi, Tennessee, Florida, Alabama, North and South Carolina; Edward Golden for New England, and James Abrose for Iowa and Nebraska. The picture had its first showing Christmas Day at Fay's Carlton, Providence.

Woodlaw Bomb Probe On; Holdings Being Expanded

Portland.—Inquiry into sending of the tear bomb received at his home as a Christmas package by Col. D. T. Woodlaw in his Circle theatre, is said to have disclosed that it was wrapped in a department store where a former Woodlaw employee is clerk. No action has been taken in the matter, however. Meanwhile, case of Woodlaw against the operators' union is slated to come to trial Jan. 6. Woodlaw recently started an expansion program, acquiring the Columbia from Universal, and the Irvington. The firm also operates the Capitol.

Mrs. Lydia Titus Dies

Hollywood—Funeral services were held here Thursday for Mrs. Lydia Yeamans Titus, screen and stage player, who died of paralysis. During the last weeks of her life Mrs. Titus was cared for by the Motion Picture Actors Relief Ass'n, to which she had donated $5,000 when she retired from the stage. She was a vaudeville headliner 30 years ago in the United States, and once won a gift from King Edward VII for her singing. Films in which she appeared include: "While the City Sleeps," "The Limited Mail," "Up the Ladder" and "Shanghai Lady."

Joe Fisher in Hospital

Joe Fisher, Capitol Theatres, Ltd., Singapore, is at Park West Hospital, N. Y., suffering from pleurisy. Fisher is in New York in connection with the purchase of equipment for a new house in Singapore, scheduled to open the latter part of next month, and had planned to leave yesterday on the Berengaria.

Green on Paramount Program

Harry Green will highlight the Paramount-Publix radio hour Saturday night, over the Columbia network at 10 P. M., Eastern Standard Time.

"Hot" Titles

While the Abramson suit against the M.P.P.D.A. and 48 defendants charging conspiracy brought to light a statement from a Hays spokesman that reputable theatres no longer play pictures with titles smacking of sex suggestiveness, a quick glance over the current and future release charts of various major companies divulges information to the contrary.

Many of the titles are at least warm, if not hot. With no attempt to analyze their story value, here are a handful:

"Broadway Babies," "Fast Life," "Hot Stuff," "Lilies of the Field" and "A Most Immoral Lady," from the First National line-up.

"Joy Street," "Hot for Paris" and "Broad-minded" in the Fox list.

"His Glorious Night," "Imperfect Ladies," "The Single Standard" and "Unholy Night," M-G-M's contribution.

"Dangerous Curves," "Divorce Made Easy," "Flesh of Eve," "Love Doctor" and "Woman Trap" from Paramount.

"Hot and Bothered," "Her Private Affair," "Negligee" and "Play Boy" from Pathe.

"Half Marriage," "Street Girl," "Damaged," "Ladies of the Past," "Love Captive" from RKO.

"The Bad One" and "Three Passions" from United Artists.

"The Love Trap," "Modern Love," "One Hysterical Night," "Moonlight Madness," "Scandal," "Shanghai Lady," "Song of Passion" from Universal.

"Glad Rag Doll," "Gold Diggers of Broadway," "Honky Tonk," "Second Choice," "She Couldn't Say No" and "Woman's Game" from Warners.

Even Canadian Government Can't Give Sunday Show

Ottawa.—What was to have been premiere of the government's five-reel feature, "The Arctic Patrol," under Federal auspices at the Avalon, was cancelled last Sunday, while 1,000 people were waiting for the doors to open. To pacify the crowd, a notice was posted to the effect that the government's theatre department at Toronto had not granted a permit for the Sunday performance and a cancellation of the theatre's license and oeprators' license was threatened if arrangements were carried out. The matter, therefore, became an issue between the Federal and Provincial Governments.

Four Talkie Shorts in Work for Darmour-RKO

Hollywood-Darmour Prod. has started production on four talking comedies. The group includes "Dear Slayer," a Witwer story; "Mickey the Warrior," a Mickey McGuire comedy; "Cash and Marry," with Alberta Vaughan, Al Cooke and Lewis Sargent; "Land of the Sky Blue Daughters," a filmusical.

"U" Shifts Messiter

Washington.—H. M. Messiter, formerly associated with the Whitehurst interests, Baltimore, and more recently manager of "U's" Rialto, has been succeeded by Andy Sharrick. Messiter has returned to New York and will work out of the home office.

"Shrew" Proves a Surprise in L. A.

Los Angeles.—Excellent business prevailed all over the city this week, but the big noise was caused by Mary and Doug in "The Taming of the Shrew" which rolled up a gross of $34,000 on their first week at the United Artists and gave them the unusual rating of 252%.

This was not the peak load in point of dollars and cents. The State with "Romance of the Rio Grande" captured that honor nabbing $37,200, or a rating of 138 per cent. The next surprise was the Orpheum, formerly a vaudeville house, but not devoted to pictures. The opener was "Hit the Deck" which caused considerable talk with a $32,000 gross, giving that house a percentage of 180 for its first week under the new policy.

Ronald Colman did $18,300 at the Chinese in the fourth week of "Condemned." That gives the picture a rating of 114 per cent. "General Crack" continued to do very good business in its second week at Warners' Hollywood, where the returns were $20,200 on the week, or a rating of 144 per cent. At the Carthay Circle, "Rio Rita," playing its sixth week, finished at $14,100, or a 113 per cent rating. "So This Is College" at Grauman's Egyptian, played to $13,900 and "Sweetie" at the Paramount to $28,000, or 112 per cent. This was the picture's second week.

At the Fox Palace, "Sunny Side Up" in its second week did $8,300, eight per cent under normal box-office. The Bordoni film, "Paris," closed at $16,400, which entitled it to a rating of 109 per cent. "Flight" at the R-K-O grossed heavily at $22,500, or 141 in percentages.

Baltimore Embassy Switches from Burlesque to Pictures

Baltimore—The Embassy, which has had an up and down career since it was called the Victoria and abandoned a number of years ago by the Pierce and Scheck interests and again used as a Jewish house, is to be reopened soon by Hon Nickels, proprietor of the Gayety, burlesque house situated near it, with talking pictures.

Another from Seitz

Hollywood—George B. Seitz has been signed by Harry Cohn to direct "Private Property" for Columbia. Seitz recently finished "Murder On The Roof" for the same company.

Joe Miller in New Act

Oklahoma City—Joe Miller of 101 Ranch Wild West fame, has organized a new act called Joe Miller and his Oklahoma Cowboy orchestra, which he plans to present soon over eastern circuits.

All Fed Up

Apparently "The Waiter" was not sufficiently descriptive of the new Amkino-Sovkino feature taken from the story by I. Schmev. It opens today at the Cameo, New York, with its new title: "The Man from the Restaurant."

Holiday Week Fails to Boost B'way's Box Office Grosses

There is no Santa Claus is what they're saying on Broadway. Christmas week didn't mean a thing to box office grosses. But they have no one except themselves to blame. The day has passed when you can stick a weak sister in just because it's a holiday week and expect big business. The Roxy shows that. The week brought $111,812.75 to the house with "Christina" and a strong stage show which has become a Christmas institution annually. "Christina" held the box office figure down. The house might have done $30,000 more on the week with a stronger picture. But the show held over just because the investment in the production of the stage performance was so great that they had to keep it for an extra week to break even.

Not So Good Elsewhere

The same was true at the Capitol, where they played "Mysterious Island to $71,776 on the week; the Paramount, which, with 'The Kibitzer" got $76,100 and "The Girl from Woolworth's" at the Strand, where $28,669 told the story.

Saddest of all was the tale at the Colony with "The Shannons of Broadway," with the box office showing $7,911, while both "The Virginian" at the Rialto and "The Mighty" at the Rivoli each flopped on their opening six days, the former getting $22,500 and the latter $26,600. The Cameo with "The Lost Patrol," held over and did $5,381.

"Rio Rita" at the Globe for its initial New York showing at popular prices at a grind got $26,984, which was the street's only bright spot.

In the extended runs there were three bright box-office reports. They came from the Criterion with "The Love Parade" at $18,500; Warner's with "General Crack" at $23,940, and the Winter Garden with "Sally" at $20,417 for five days.

"Disraeli" Does Fine Business

"Disraeli" at the Central in its 13th week on Broadway came through with $16,387 at the Central, which was great for both house and picture. "Devil-May-Care," which came into the Astor for the holiday did not fare so well with $23,888, while "Seven Keys to Baldpate," which came into the Carroll on Christmas afternoon failed to get $4,000 in four days. "Hunting Tigers in India" finished out three weeks at the Cohan with just over $4,700 on the week, while "The Sky Hawk" at the Gaiety ended Fox tenancy of the house with a third and final week of $5,673. Tiffany took over the house New Year's Eve at midnight and presented "The Party Girl" for a short run, to be followed by "Mamba."

42 Hrs. at a Clip

Publix raised the all-night ante at the Rialto, New York, when it ran "The Virginian" bill for 42 hours straight, a new record for continuous shows. The house started the run at 9 A.M. on New Year's Eve morning and continued to 3 A.M. Thursday.

Six Cartoon Units Licensed by Bray Hurd Process Co.

Bray Pictures, Aesop Fables, Max Fleischer, Winkler Pictures, Winsor McKay and Paul Terry are now licensed to produce animated cartoons under patents of Bray Hurd Process Co., the company states, declaring that infringement suits brought to date have been settled.

Suits against other alleged infringers are contemplated, Bray Hurd declares.

Freddie Burke with RKO

Hollywood—Freddie Burke Frederick, the boy who scored heavily in "Evidence" has been cast by RKO for "Second Wife" which is being made from the stage play, "All the King's Horses." Lila Lee, Mary Carr, Conrad Nagel and Hugh Huntley round out the cast.

"U" Talker Serial Ready

Hollywood.—Universal has completed production of "Terry of the Times," a ten episode serial in dialogue with Reed Howes starred and cast including Lotus Thompson, Sheldon Lewis, John Oscar, Will Hayes, Mary Grant, Norman Thom and Kingsley Benedict. Henry McRae directed.

All-Kiddie Short

Hollywood—Gus Edwards is directing a colortone short subject for M. G. M. in which he is using a complete cast of children ranging from three to twelve years of age. "Baby Follies," which is the title, will have a special musical score written by Edwards.

M-G-M Renews Two Options

Hollywood—Kay Johnson and Robert Montgomery, former stage players, have had options renewed on term contracts by M-G-M.

Nancy Now "Honey"

Hollywood—"Honey" has been selected as the definite title for "Come Out of the Kitchen." Nancy Carroll is being starred.

Morton Gets Another

Winnipeg.—Henry A. Morton has acquired the Garrick on a five year lease.

Lindlar Heads New Tiffany Exploitation Department

Walter Lindlar, formerly head of the First National exploitation department and prior to that on the Paramount staff, has been placed in charge of an exploitation department being developed by Tiffany, under direction of A. L. Selig, director of advertising and publicity. Tiffany is planning to send out six road show productions during the next few months. The exploitation department will work on these and all other releases.

Market Crash Reduces Valuation of Amusement Stocks by Many Millions

New Low Reached During Hectic Fall Days, with Recovery Only Gradual Since—Fox "A" Drops from 105 to 22

Reflecting the hammering through which the market passed in the fall ays of the year, amusement and equipment stocks closed 1929 many millions under their quoted values on the last day of 1928. Fox "A," Loew's, Inc., and Warners, new, dropped $38,511,377 in November and December, height of the crash period. Fox topped the list with stock losses of $28,620,518 in value of the 'A" alone. Paramount depreciated $2,685,049, and R.K.O. "A", $5,542,653 in the two-month slump.

Net change of Fox "A" in November and December was 34⅞ points off, Loew's was low 3⅛ points, and Warners, 2⅛. The former hit a close of 56⅞ on November 30, while its last December price was 22. A new low was established, however, on Thursday, when reports of the "A" committee threatening a receiver's suit were credited with having brought the stock down to 17⅛.

Paramount was the most active during the crash period, selling 2,685,049 shares, with Warner, new, a close runner-up, trading 2,647291 shares.

Not a single straight film issue closed higher than the 1928 close on the last 1929 trading day. An electric equipment, General Electric, was the only issue in the list with a plus sign for the year's net change. Twenty-one of the film and equipment issues on the big board closed under 1928 and seven hit an even keel. Bond issues on the exchange fared as badly, with every one of the nine bonds showing a net loss at the 1929 close. On the curb market, three finished at a higher price, eight closed off and six even.

Just as Warners occupied the spotlight in the financial show in 1928 with its sensational rise, Fox Film "A" was the spectacular performer in 1929, only the trend was downward. This issue hit a high of 105⅝ on September 24, 1929. Its low closing price was 19⅛. The 1928 low was 72, and the high, 119⅝.

While the amusements stood the shock of the battered market better, perhaps, than any other group traded in on the floor of New York exchanges, the recovery was slower in December. Five important film issues showed a net loss of 7¼ points in December, the highest average loss of any other industrial or utility group on the boards.

The sensational drop in Fox "A," with its 72-point net loss for the year, and 29½ for Fox Theatres on the curb, was caused by the general market decline, coupled with speculation over the future in view of $91,000,000 in unmet short-term notes which led to the formation of the tri-cornered trusteeship board composed of William Fox, John E. Otterson and Henry Stuart, the

(*Continued on page 28*)

Leaders in Turnover

Paramount heads amusement stocks for 1929, in point of sales turnover. The leaders:

Stock	No. of Shares
Paramount	7,875,350
R-K-O	6,343,100
Fox Film "A"	4,052,180
Warner Bros.	3,776,100
Fox Theatres "A"	2,598,000
Loew's	2,502,500
Pathe	2,079,700
Gen'l Theat. Equip.	1,263,400
Eastman Kodak	839,275

New York Stock Exchange Transactions in 1929

Stock Issue	Sales	High	Date	Low	Date	Last	Yr's Net Chge.	Div. in $	1928 High	1928 Low
Amer. Seating	211,300	41⅞	Mar. 15	17	Dec. 30	17⅜	—17⅝	2.	45	27⅝
Con. Film Ind.	201,400	25⅜	Sept. 30	10	Oct. 30	17	......	2.	.....	.....
Con. Film. Ind., pfd.	375,500	30¾	Apr. 30	15⅛	Oct. 29	19¾	—6	2.	29½	23
East. Kodak	839,275	264¾	Oct. 8	150	Nov. 13	177½	—5½	*8.	194¼	163
East. Kodak, pfd.†	3,090	128	Mar. 9	117	Nov. 7	126	......	6.	132¼	123½
Fox Film "A"	4,052,180	105⅝	Sept. 24	19⅞	Dec. 30	22	—71⅝	4.	119⅝	72
Gen'l Elec. new w. i.	862,400	63¼	Dec. 9	55¼	Dec. 23	61⅞	......	..	.....	.....
Gen'l Elec.	6,926,800	403	Aug. 20	168⅛	Nov. 13	243½	+22	6.	221½	124
Gen'l Elec. spcl.	446,200	11¾	Feb. 4	11	Jan. 3	11⅜	+ ⅝	.60	11¾	11
Gen'l Out. Adv. A.	50,500	52	Jan. 2	30	Oct. 30	35	—17	4.	58⅞	49
Gen'l Out. Adv. cfs.	327,200	41	Mar. 12	9½	Oct. 30	16¼	—16¾	2.	52⅜	29½
Keith-A.-O.	51,700	46⅜	Jan. 5	15½	Nov. 14	20¼	—24½	..	51½	15½
Keith-A.-O.	43,275	138	Jan. 5	70	Nov. 14	79½	—49½	7.	160	75½
Loew's, Inc.	2,502,500	84½	Feb. 27	32	Oct. 30	43	—20½	*3.75	77	49⅛
Loew's, Inc., pfd.	40,900	110¾	Jan. 31	80	Oct. 29	87	—15⅛	6.50	110⅝	99⅝
Loew's, Inc., pfd., ex. w.	10,300	95	Mar. 19	80¾	Nov. 14	86	......	6.50	.....	.....
M-G-M, pfd.	49,500	27	Feb. 25	21½	Oct. 29	23½	—1	1.89	27⅛	24½
Orpheum Cir., pfd.†	11,000	95¾	Jan. 2	50⅛	Oct. 25	63	—31	8.	104	75
Paramount F-L	7,875,350	75½	Oct. 15	35	Oct. 29	51	—4	3.	56⅝	47¼
Pathe Exchange	2,079,700	14¼	Jan. 9	2½	Dec. 19	3	—8½	..	15	2
Pathe Exchange A	379,400	30	Jan. 9	4½	Dec. 20	5¼	—20⅝	..	34	8⅛
R.C.A.	40,959,300	114¾	Sept. 12	26	Oct. 29	44	......	..	.....	.....
R.C.A., pfd. A	50,400	57	Jan. 3	50	Nov. 6	53¾	—2⅞	3.50	60	54½
R.C.A., pfd. B	486,400	82½	Apr. 24	62	Nov. 14	72¼	......	5.	.....	.....
Radio-K.-O.	6,343,100	46⅞	Jan. 4	12	Oct. 29	20	—24⅛	..	51½	34¼
Shubert Theat. Corp.	442,300	74½	Jan. 24	8	Dec. 30	10	—59⅝	.	85¼	54¾
Stanley Co. of A.†	58,200	45	May 20	20	Nov. 14	32	—10	..	69¾	25
Univ. Pict., 1st pfd.†	8,550	93	Jan. 2	28	Dec. 4	33⅞	—59⅞	8	100	91¼
Warner Bros. Pict.	3,776,100	64½	Aug. 20	30	Nov. 13	40½	.....	4.	.....	.....
Warner Bros. Pict., pfd.	359,500	59¼	Jan. 22	25¼	Oct 30	37	—18¾	2.20	57¼	51¾

*Partly extra dividend. †Unit of trading ten sharts. w. i.—When issued.

Bond Sales on New York Stock Exchange in 1929

Bond Issue	Sales	High	Date	Low	Date	Last	Yr's Net Chge.	1928 High	1928 Low
Gen'l Elec., deb., 3½s, 1942	78,000	96	Feb. 15	91	Dec. 16	91	— 3⅝	96	94½
Keith, B. F., 6s, 1946	690,000	97	Jan. 9	74½	Dec. 30	75½	— 18½	101	85½
Loew's, 6s, 1941	2,953,000	124	Feb. 27	96	Oct. 31	102⅛	—12⅝	115¼	105¾
Loew's, 6s, 1941, ex-war	1,850,000	100½	Jan. 2	88	Oct. 30	92½	— 7⅝	102½	99
Para., Bway., 5½s, 1951	1,265,000	102½	Jan. 18	97	Nov. 4	100⅝	— 1⅜	103¾	100
Para., F.-L., 6s, 1947	2,795,000	100¾	Jan. 11	91½	Oct. 31	96	— 3¼	101	98⅜
Pathe Exch., 7s, 1937	2,229,000	84	Jan. 9	29⅛	Dec. 23	38	—41½	86⅜	50
Shubert Theat., 6s, 1942	1,097,000	91½	Jan. 2	47	Dec. 30	47⅛	—44⅜	94⅞	86⅛
Western Elec., deb., 5s, 1944	3,379,000	105	Dec. 19	100	Dec. 19	103	— ¼	105	101½

Record '29 Profits Reflect Market Widening and Economy Stabilization

Europe in Dubious Spot for Income

Paris—Great Britain, which can depend largely on its English-speaking colonies, is the only country in Europe which is in a position to estimate approximately the revenue of a first-class talking feature.

In any event, the rapid development of talkies will probably lead soon to the international exchange of product of both hemispheres, according to one leader in European film circles, who predicts this development will also amicably settle the eagerly awaited interchangeability question on the Continent, ending patent suits now pending against American sound manufacturers.

The present trend towards talking films in Continental markets, occasioned by the spectacular success of two or three outstanding American sound films in Paris, Berlin and London, will be heightened by rapidly increasing sound productions, he says. The biggest factors in Europe, he contends, will shortly strike agreements for reciprocal production and distribution of sound product in their respective countries.

Rossheim in Banking

Irving D. Rossheim, former president of First National and of the Stanley Co., has been appointed a general partner in the banking and stock exchange firm of Newburger, Henderson & Loeb, of New York and Philadelphia.

Wall St. Acknowledges Greatest Year in Industry's Existence And Holds Optimistic Outlook On the Future in 1930

Long before final 1929 balance sheets and consolidated statements of profit and loss become available, leaders in Wall Street recognize the industry has given a remarkable financial performance during the year. It credits the industry with hard work in effecting economies, a realization of which is reflected in excellent profits for the year.

Leaders in film circles and financial moguls view the future with optimism and are confident that the current year will show even greater increases in earning records. The financial editor of "The Wall Street News," in reviewing the 1929 activities of film leaders, states the industry "in 1929 experienced the greatest year in its existence. During the period just closed, financial returns were the highest ever attained." 1929 was the first full calendar year in which the larger percentage of producers were making and releasing talking pictures and the result has been characterized by substantially augmented earning power, he points out.

"It is significant that the introduction of sound has brought the screen, which some authorities had considered a waning enterprise, to the most profitable of all amusements," he continues. "Earnings unheard of in theatrical realms were registered by leading companies, last year, due primarily to the new life injected into the industry through sound. The motion picture in 1929 made further inroads on the legitimate stage, attracting an increasing proportion of its patrons, which has made for steadily rising attendance in film theatres.

"Greater use of colored photography was also evident. Short subjects, which had declined in popularity considerably before the advent of sound, have come back even stronger in the public's favor since being made with talk and song, and newsreels, which in their silent form had never attained anything like the highly profitable plane on which the present newsreel has been placed through sound, became increasingly popular in 1929.

Next Revolutionary Step

"Two companies demonstrated with considerable success during the past year what will probably be the next step of revolutionary proportions in the industry—the wide film and screen, which gives the effect of third dimension. Just how soon the wide films will be adopted by the industry has not been determined. The process will probably be gradual since it will involve a considerable expense in that a new type of camera and projecting machine will be necessary.

"Such leading units in the trade as Paramount Famous Lasky, Warner Bros. (and its subsidiary First National) Loew's, Inc. (and its subsidiary Metro-Goldwyn-Mayer), and Fox enjoyed during 1929 by far the largest earnings in any 12 months' period in their history. Radio-Keith-Orpheum has shown a steady increase in earnings since its reorganization late in 1928 and Pathe has turned the corner from deficit operations to black figures. Columbia, one of the largest of the independents, also experienced in 1929 the best profits it has ever registered. Universal is the one exception of the large companies, sustaining a decrease in earning power last year from the previous one.

View Future With Optimism

"Film executives view the future with optimism and are confident that the current year will show even greater increases in earnings records. The industry is ordinarily little affected by recessions in general business or by periods of depression. The slackening in certain industries in recent months has had no appreciable effect on picture theatre attendance. In fact, most of the leading companies in the December quarter will establish not only new high marks for any corresponding period on record

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Weekly Attendance Tops Population of Nation

Weekly picture theatre attendance closely parallels the population of continental United States, for the film houses draw an estimated 120,000,000 weekly, while the population, as of July 1, 1929, totals 119,306,000. This is an increase of 14,299,000 during the last decade, according to estimate of the National Bureau of Economic Research.

Six Issues Stricken from N. Y. Stock Exchanges in '29

Consolidated Film Industries, Inc., M. P. Capital Corp., Paramount Famous-Lasky new stock traded in 28 but never issued when the directors voted against a two-for-one split late in the year are amusement issues removed from active trading on the N. Y. Curb Exchange during 1929.

M. P. Capital Corp. and First National Pictures first preferred were stricken from the trading list of the N. Y. Stock Exchange.

Sales on New York Curb Market in 1929

Stock Issue	Sales	High	Low	Last	Yr's Chge.	Div in $
Agfa Ansco	76,100	43½	15	24½	−11⅝	....
Agfa Ansco pfd.	16,250	90¼	66	84	+9⅛	.
Balaban & Katz ct.	13,400	88⅝	60	63⅞	−14⅛	[illegible]
Columbia Pictures	114,500	38¼	16½	26⅛	.	.
Consolidated Theatres	49,600	23¾	2	2	....	..
Educational Pict. pfd.	2,260	97½	11	11	−69	..
Film Insp. Mach.	13,300	5¾	¼	¾	1⅞	
Fox Theatres A	2,598,900	37⅞	5	5½	29½	..
Gen. Theat. Equip., v. t. c	1,263,400	66½	24	27⅝	...	...
Griffith, D. W., A	41,700	4½	1	1⅝	+ ⅛	..
International Proj.	494,375	58	19⅝	25	..	...
Loew's, deb. rts	22,700	49½	7¾	13	1.	....
Nat. Screen Service	101,400	35¼	6	15⅝	...	1.60
Nat. Theatre Supply	332,800	45¼	7	23	+14½	.
Q. R. S.—De Vry	5,600	50	15	20⅛	....	.80
Sentry Safety Control	1,041,600	28⅜	3⅛	5¾	−9⅝	....
Skinner Organ	11,000	49⅝	25	35	6	2.50
Universal Pictures	18,700	29	8½	9½	18½	..

Bond Sales on the N. Y. Curb Market in 1929

Bond Issue		High	Low	Last	Yr's Net Chge.
Amer. Seating, 6s, 1936	768,000	97½	66	67½	−27½
Gen. Theatre Equity, 6s, 1944	3,328,000	175	97¾	103½	..
Warners, 6s, 1939, 6s	230,000	106	88	88	...

Over-the-Counter Market Quotations in 1929

Stock Issue	High Bid	Low Bid	Closing Bid	Closing Asked
Color Pictures, Inc.	23	6	7½	9
De Forest Phonofilm	5	1	1	3
Roxy Theatre, common	5¾	1¼	2	2½
Roxy Theatre, A pfd.	30	16½	17	19
Technicolor, Inc.	70½	9	43	45

Record Profits Reflect Economy

(*Continued from page 27*)

but also for any quarter in the history of their organizations.

"Because of advance bookings indications are that there will be a good increase in the first 1930 quarter's earnings over the corresponding period in 1929, which in most instances has been the best three months of any similar quarter in previous years.

"Warner Bros. Pictures, Inc., and Loew's, Inc., both of whose statements for the fiscal year ended Aug. 31, last, have been made public, showed the most notable earnings in any fiscal period in their histories. Paramount and Fox Films, whose annual periods end Dec. 31, reported for the nine months ended Sept. 30 the largest profits for any corresponding period in previous years. The nine months' earnings were also materially higher than those enjoyed in any preceding full year period.

Warner Bros. Record Net

"Warner Bros. in the fiscal year ended Aug. 31 reported largest earnings any amusement organization has ever experienced in any 12 months' period. The net of $17,271,805 after all charges, depreciation, amortization, taxes, etc., was equivalnet after preferred dividends to $6.28 a share on the 2,627,405 shares of common stock. This compared with $2,044,841, equal to $3.72 a share on the combined 550,000 shares of class 'A' (since retired) and common shares outstanding in the preceding year. Current profits are running substantially ahead of the same time a year ago.

"Net income of Paramount for the year ended Dec. 31 is expected to aggregate in excess of $15,000,000, which would be equal to over $5.65 a share on the 2,647,326 shares of common stock outstanding on Sept. 30. Paramount's net income in the nine months to Sept. 30 was $9,725,000, or $4.11 a share on the 2,366,180 average common shares outstanding in the period and $3.67 a share on the stock outstanding on that date. This compared with $5,975,000, or $2.90 a share on 2,063,417 average amount of common stock outstanding in the same time a year ago. The nine months' earnings were over $1,000,000, more than the $8,713,063 record full year's profits of 1928, which was equal to $4.22 a share on the 2,063,517 shares outstanding on Dec. 31. It is predicted that the earnings in the first six months of 1930 are likely to show a good increase over the same time in 1929.

Loew's Shows Good Gain

"Loew's, Inc., reported net earnings for the 12 months ended Aug. 31 of $11,756,956 after all charges, Federal taxes and reductions for Metro-Goldwyn preferred dividends, compared with the previous record high annual profits of $8,568,162 in the 12 months ended Aug. 31, 1928, and with $6,737,205 in the same time in 1927. The earnings in 1929 were equal after preferred dividends to $7.91 a share on 1,363,993 shares of common compared with $5.90 a share on 1,334,725 common shares in the preceding year. David Bernstein, vice-president and treasurer of Loew's, Inc., in November estimated that, based on operations of the company and subsidiaries, net earnings for the fiscal year to end Aug. 31, 1930, will be in excess of $15,000,000, which would be equal after preferred dividends to between $10 and $11 a share on present common stock outstanding.

"Fox Film Corp., which has been recently undergoing financial difficulties because of over-expansion, is in no sense due to any inherent weakness in the Fox properties from the stadpoint of earning power, reported net income after all charges, taxes, etc., for the nine months ended Sept. 30, of $8,845,000 equal to $9.61 a share on the combined class 'A' and 'B' shares, compared with $4,016,461, or $4.36 a share in the same period of 1928. These earnings were $2,887,000 in excess of the full 12 months' earnings of 1928, which had been the best previous year in the history of the company. In November Jack Leo, vice-president of Fox Film Corp., estimated that earnings in the fourth quarter before Federal income taxes will exceed $4,000,000. This would be the largest profit for any quarter in the histor yof the ,company and approximately 90% greater than the same quarter of last year. According to Mr. Leo's calculations, the earnings for the full year of 1929 will exceed $13,000,000, so that the per share earnings on the 920,660 shares of class 'A' and 'B' common stock outstanding will be larger than $13.

"Radio-Keith-Orpheum Corp. reported for the quarter ended Sept. 30 the best earnings since the organization of the present company. Net income for the nine months to Sept. 30 aggregated $1,637,900 in comparison with losses from operations sustained by predecessor companies in the similar period a year ago.

"Pathe has shown good improvements in earning power during the first nine months, with net income of $554,231 after all charges, and charging certain excess production costs to surplus, comparing with a huge deficit sustained in the corresponding time in 1928.

"Columbia Pictures Corp. made rapid growth in earnings last year and indications are that for the 12 months to Dec. 31, last, net income after charges, taxes and deduction of preferred dividends will exceed $8 a share on the common. The company's fiscal year ends on June 30 and the report for the 12 months to June 29, 1929, showed earnings of $551,822, equal to $4.77 a share on the common. For the nine months to Sept. 30 net was $649,315, equal to $5.93 a share.

"Universal Pictures, the only company which failed to show improvement in its earnings over the preceding period, reported net income for the nine months ended Aug. 3 of $119,961, after all charges and Federal taxes, against $1,286,516 in the similar period of 1928.

"Those companies which are paying common dividends during the past year earned substantially in excess of these requirements. Paramount continued to pay $3 annually, which rate was ordered in November, 1928, after the three for one split-up in the stock and had represented an increase over the rate prevailing at that time. President Zukor recently announced his intention of suggesting an increase in the rate to $4 a share at the next meeting for common dividends of Paramount in February.

"Loew's, Inc., directors increased the regular annual common dividend rate during the past year from $2 to $3 a share and declared an extra distribution of 75c. a share. Warner Bros. inaugurated dividend payments on the common stock in July through placing the stock on $3 annual basis, with declaration of a 75c. quarterly dividend. At the same time an extra dividend of 12½c. was also voted. In October the regular rate was increased from $3 to $4 annually. Fox has continued its $4 annual dividend rate on the common during the year, on which basis the stock has been since October, 1925."

Films Near Top of Leaders in Earnings

An average group of film corporations picked by the New York "Evening Post" financial editor runs third in a list of leaders in industry which have earned higher net income for the first nine months of 1929 than in the same three-quarter period of 1928. Arranged from highest to lowest percentage gains, and the comparison with 1928 nets, they follow:

Number of Companies	Group	Net Income 1928	1929	Per Cent Change
19	Steel and Iron	$133,638,000	$258,149,000	±93.2
7	Copper and Brass	21,529,000	37,124,000	±72.4
4	Theatres, Motion Pictures, etc.	12,765,000	21,276,000	±66.7
7	Mining and Smelting (Misc.)	17,967,000	28,617,000	±59.3
19	Mach'y and Mach'y Equipment	14,821,000	20,941,000	±41.3
31	Oil Producing and Refining	88,380,000	120,976,000	±36.9
5	Coal and Coke	3,334,000	4,552,000	±36.5
8	Electrical Equipment	55,512,000	74,857,000	±34.8
9	Office and Business Equipment	14,577,000	19,508,000	±33.8
25	Auto Parts and Accessories	43,115,000	57,176,000	±32.6
7	Railroad Equipment	26,736,000	34,984,000	±30.8
5	Lead and Zinc	5,637,000	7,279,000	±29.1
12	Chemicals (Industrial)	44,733,000	56,508,000	±26.3
55	Miscellaneous	125,229,000	156,093,000	±24.6
12	Retail Trade	16,420,000	19,691,000	±19.9
17	Build'g Sup., Real Estate., etc	18,536,000	22,108,000	±19.3
27	Food Products	100,804,000	119,948,000	±19.0
12	Household Products and Supplies	18,631,000	21,424,000	±14.5
4	Tobacco Products	7,287,000	8.281,000	±13.6
16	Automobiles and Trucks	317,446,000	305,999,000	— 3.6
4	Paper and Paper Products	1,874,000	1,597,000	—14.8
	Total	$1 088,971,000	$1,397,088,000	28.3
322	Industries	1,116,508,000	1,428,353,000	27.9
29	Utilities	177,950,000	202,237,000	13.6
42	Railroads	220,254,000	304,308,000	38.2

Stocks Tumble Millions in Crash

(*Continued from page 26*)

latter two representing the largest note holders. Its decline was rapid. A total of 4,052,180 shares were traded in during the year, while 2,598,900 shares of the theatre company were sold on the curb.

Fox, however, had plenty of company. Paramount, for instance, reached a high of 75½ on October 15, following its split earlier in the year, at which time the new stock reached the market at an opener of 48. On October 29, when the Wall Street frenzy was at its peak, this issue gathered a dubious distinction for itself by dropping to 35, the lowest quoted figure in the history of the Paramount organization. Recovery since the end of October, however, has been steady if slow. The last trading day of the year closed with the stock at 51.

Right down the line the effects of a bottomless market asserted themselves. On October 8, Eastman Kodak common was selling at 264¾; five weeks later, or on November 13, the price had tumbled to 150, a depreciation of 114¾ points, while the year closed with a partial recovery to 177½, or 87¼ points under the peak figure.

The internal Fox situation left its mark on the Loew stock as well. Here are the high and low to prove it: On February 27, the stock was current at 84½; by October 30, purchases could have been made at 32. Between that date and December 31, a gain of 11 points had been made, enabling this issue to close the year at 43. The turnover was heavy, sales totaling 2,502,500 shares.

Pathe, never high during 1929, nosedived from 14⅞ on January 9 to 2½ on December 19, then closing the year at 3. Sales reached 2,079,700.

One of the leaders, in point of activity, was R-K-O. Exactly 6,343,100 shares passed through the hands of brokers, or roughly 21,000 shares each trading day. But the high and low record told another story. This issue touched its 1929 high on January 4 with 46⅞. On October 29, the current quotation was 12 and by December 31 a gain of eight points had been made.

With a net loss of 59⅞ points for the year, Universal first preferred dropped from 93 on January 2 to 28 on December 4, closing at 33⅞ on December 31. The stock apparently tightly held, however, showed a meagre turnover of 8,550, shares to be exact.

In the bond market, the losses were also significant. Keith 6s closed at 75½ from a 1929 high of 97; Loew's 6s at 108⅛ from a high of 124; Pathe 7s at 38 from a high of 84 and Shubert Theatres at 47⅛ from a high of 91½.

On the curb exchange, Fox Theatres was the leader among amusement stocks. This issue reflected the down trend in Fox Film, closing the year at 5½ as against a 1929 high of 37⅞. In this issue alone, the turnover was 2,598,900. Universal slid from 29, its high, to 9½ as the year ended. Others in this listing reacted in identical manner.

The charts appearing on this and prexious pages in connection with this resume tell the story in detail of the history-making year in amusement and film stocks on the New York Stock Exchange, on the Curb market, and on over-the-counter transactions.

Theory That Weight Is Cure-All for All Reproduction Defects Exploded in Tests

Higher Speed of Recording Is Tendency, with Trouble with Jumping Needles to Be Increased by New Developments

Proper weighing and alignment of the tone arm, guarding against over and under weight, use of the proper needles at proper angles to keep needles in the groove of discs are among features emphasized in conclusions drawn from work of M-G-M's sound technicians. This staff of experts, an organization unique in the field, was established by the company to help raise standards of sound reproduction, and to supply data for the benefit of the theater, distributing company and the studios.

The following article, the fourth in the series being published exclusively by Motion Picture News, deals in detail with and suggests remedies for the problem of rebellious needles.

A Handy Guide

Betterment of sound reproduction in the theatre is the purpose of a sound technical department established by M-G-M. With many new problems presenting themselves hourly in wired houses of the nation, M-G-M technicians are encountering and helping to remedy a number of defects.

The accompanying article is the fourth of this exclusive series, which exhibitors will find will prove a handy aid in solving their sound problems.

File these articles for future reference.

A heavy automobile sometimes holds an uneven road at high speed where a lighter car probably would bounce badly. Our common experience, in fact, seems to suggest pressure as a means of maintaining contact between any two bodies which are disposed to fly apart. Perhaps this accounts for the widely accepted theory that the simplest way to keep a rebellious needle in the groove of a sound record is by putting weight on the reproducer arm.

Many strange evidences of supreme confidence in this simple method are reported by M-G M's staff of technicians.

The use of weights of one sort or another—some of them actually tied to reproducer arms with cord—is a popular method of trying to cure all sorts of reproduction troubles. Indeed, the evidence would indicate that this treatment is a sort of sound malady cure-all.

Levelling Important

A report of one case concerns trouble resulting solely from lack of proper levelling. This gave the needle a tendency to drift to the outer edge of the sound track and disc. The arm, when placed straight above the disc starting mark and then released, would invariably swing over until the end was beyond the outer edge of the disc.

This test to determine whether or not the machine and arm were level had not been made prior to the visit of technician. The trouble had merely been charged against sound records in general. Weighting down the tone arm was figured to be the proper corrective measure. And apparently the weight had been increased every time the needle jumped so that a total of several ounces was finally accumulated.

This load was fastened to an arm which had been very carefully balanced in manufacture and which in consequence now had no balance whatever. The best it could do was to send the needle plowing like a gouge through the sound channels. Quality reproduction of sound was out of the question.

It took some time, according to the report, to sell the idea that the first requirement for correction of sound defects was to remove these weights. Consent to demonstrate this was given with the frankly expressed belief that it would result in a waste of time and wrecking of records. That anything could be accomplished by a means so simple as removing weights and substituting half-tone for full tone needles seemed unreasonable.

Repeated tests, however, showed that it could be done and that nothing other than this was necessary. The half-tone needles, moreover, were required only when running records containing exceptionally high and low frequencies.

The foregoing situation occasioned explanations by the technician which seemed to be news to this theatre's personnel. These ran somewhat along the following line:

First and as a basic proposition: Physical imperfections do not often occur in the manufacture of records which will cause needles to jump. Records are pressed from a master record, somewhat as this page is printed from a form of type. All records of the same pressing, therefore, will be similar. One individual copy does not show imperfections which are not common to all other copies.

Should imperfections of manufacture actually develop, they would be caught before release. This is insured by inspections and tests which had been perfected by years of experience long before theatres began using records. If not caught before leaving the manufacturer's hands, they would still be detected before release when played during the distributor's test runs. Could imperfect records survive this experience, the exchanges would catch them at exhibitor previews.

The foregoing applies to the physical conditions of the manufactured product. The needle, however, sometimes will jump from a perfect record. The higher—and sometimes the lower—the frequencies, the greater is this chance. The causes of this may be various, but the remedies will be found elsewhere than in the disc.

Higher Speed Is Tendency

Moreover, in the future, this trouble will tend to increase rather than to decrease—that is, it will if proper progress is made in recording—if producers manifest the right interest in increasing the tonal range of their output.

Last season, for instance, M-G-M was doing its recording within a range of approximately 6,000 cycles. This season it has worked steadily up to a range of 9,000 cycles. The tendency will be to go both higher and lower than at present, thus increasing the range. The limit which today's experience imposes is no more permanently fixed than yesterday's limit was.

These changes make for improved quality. They substitute variety for monotony of sound effects. They strengthen the illusion of naturalness, which is the great problem today in motion picture sound recording and reproducing.

Good recording is not all of it. That is one reason why M-G-M has a staff of sound technicians in the field. Exceptional values can be put into a record, whether on disc or film, without the public ever getting the benefit. In fact, the very best records can be made to sound worse than those which are of greatly inferior quality. M-G-M has recently clearly proven this in a special demonstration reel, showing sound imperfections which result from various forms of faulty reproduction.

Equipment is one factor. Operation is another. And either takes equal rank with production as a contributor to satisfactory or unsatisfactory results.

Weight Test Cited

Not by any means is weighting down the tone arm the panacea for reproduction ills. If there is any doubt about weight, a pair of scales will settle the question. The accepted weight, including pick-up mechanism, is four and one-half ounces. But experienced persons usually test weight by resting the needle—in the holder—on a finger. If they are not too thick-skinned, the fact that the needle point does not prick the finger is accepted as evidence that the arm is not over-weight.

As a matter of fact, too little weight may be quite as annoying a source of trouble as too much weight. This, too, the expert determines by the sense of touch.

(*Continued on page 31*)

An Exclusive Motion Picture News Feature

How They View 1930 Outlook

Pictures Better Than Ever

By Jesse L. Lasky

First Vice President, in charge of production of Paramount Famous Lasky Corporation

NEVER in the history of the industry have producers faced better prospects than those which appear on the horizon for 1930. Talking pictures have hit their stride and their popularity has been proven beyond any doubt at the box-office. Our studios have come through the transition from silent to sound in a manner most gratifying to those of us primarily interested in production.

Increased resources and facilities already are available for the production of greater talking pictures during the coming year. Pictures of epic quality, more natural color productions, better production efficiency, and perfection in recording and reproduction will be some of the major accomplishments during 1930.

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No Misgivings Over 1930

By J. E. Otterson

President, Electrical Research Products, Inc.

NINETEEN hundred twenty-nine has been the most prosperous year in the history of the motion picture business, but 1930 should be even greater.

The advent of sound has widened the scope of pictures and broadened the opportunity for producers and exhibitors alike. At the end of 1929 no one any longer questions the necessity of high quality reproduction of talking pictures. The public has been quick to discriminate between indifferent and high-grade reproduction in theatres and the exhibitors who cater to this demand for the best in sound values as well as in other essentials will find their success assured

* * *

Technical Perfection Here

By Nicholas M. Schenck

President, Loew's, Inc.

EVERYONE connected with the industry may face the new year with the greatest degree of optimism. It is safe to say that more progress has been made in the technical side of picture-making during the past twelve months than ever before. Early experiments in sound pictures have crystallized to the point where technical perfection is at hand.

* * *

Progress and More Progress

By Louis B. Mayer

Vice-President, in Charge of Production
Metro-Goldwyn-Mayer

ABOUT a year ago motion pictures had reached a crisis, with pessimists predicting that sound films would bring chaos and disintegration. Every company has gone through this period of transition and emerged triumphant. Pictures are now being made in ways that were never dreamed of five years ago. Tremendous progress has been accomplished without any of the drawbacks which often go with such a rapid advance. The long-faced prophets have been silenced, and the entire profession stands on a new pinnacle of achievement.

* * *

Less Rush, Better Product

By Charles H. Christie

OW that all of the producers making talking pictures hav had a full year to try out different form of entertainment, 1930 should see production and exhibition settling down without the necessary mad rush which characterized the past year. More time can be spent in analyzing values of stars and material. More time will be spent in trying for excellence of recording and in presenting sound. The public will, of course, realize fully when they are getting good or bad recording and the pictures will have to be so well recorded that audiences can sit back and not be conscious of the mechanics which produce their entertainment.

* * *

On Dawn of New Era

By Irving G. Thalberg

Associate Producer, Metro-Goldwyn-Mayer

I DO not recall having been so well fortified for the future in any December of past years. The stimulus of talking pictures has not only been a great incentive to producers and technicians, but has greatly expanded the draw of motion picture theatres. There is no doubt but that we are now at the beginning of an era of unrivalled prosperity and development. More talented people, representing a wider range of accomplishment than ever before, are under contract and from a business standpoint studios and showmen were never so well situated.

New Levels In Quality

By Fred Niblo

IT IS impossible to predict just how far the talking picture will progress in 1930 for the progress of the past year has exceeded all dreams. It is certain that, in every branch of film amusement, a new and higher quality will be seen; in fact, never before in history has the public been given such amusement as it will see during the coming year. The year 1930 will, I believe, mark the greatest year of advancement in the history of the industry.

* * *

Foreign Markets Seen Lost

By P. A. Powers

President of the Powers Cinephone Equipment Corp.

NINETEEN hundred and thirty will undoubtedly be memorable as the period of readjustment in which American producers adapted themselves to the changed conditions and loss of the foreign market, through the hasty introduction of dialogue into the motion picture.

Making productions with the dialogue rendered in different languages will, I believe, prove not only expensive, but impracticable. The wide differences in colloquialisms makes it practically impossible for the American producer to construct pictures embodying foreign languages, of sufficient oral worth, to be acceptable in the countries for which they are intended.

Under these conditions, it would seem that American producers can depend only upon the United States as a market for future product. This means that production costs must be decidedly reduced, or film rentals materially increased—and increased rentals will endanger the small independent theatre owner, and threaten the destruction of that field of revenue.

The foreign market has been lost and the American producer must now depend upon home consumption. or make silent versions of their pictures with sound accompaniment which, in point of entertainment value, will excel the dialogue productions that foreign countries will make for their own theatres.

* * *

Confident Over Foreign Sales

By Arthur M. Loew

Vice-President in Charge Foreign Sales
Metro-Goldwyn-Mayer

PROGRESS in foreign circles parallels that which has occurred in the United States. Sound has been a dynamic force abroad, just as here, and has revitalized the entire industry.

Everyone to whom I have spoken about the coming season feels that it will mark the biggest international advance yet recorded by the movies.

* * *

More Expansion on Wing

By E. B. Derr

Executive Vice-President Pathe

WE have seen during the past year the magnificent success of that revolutionary and exciting experiment, the talking picture; 1930 will be a year of still greater expansion and progress not only in respect to its financial, but its artistic development, and those same vital forces which almost overnight overcame the tremendous handicaps imposed upon the industry when the screen almost miraculously found its voice will devote the brains, the manpower, the tremendous energy and the vast financial resources of this powerful medium towards its logical and healthy growth.

Nineteen hundred and thirty will find the solution of the American-made talking picture in foreign countries. The obstacles presented by difference in language will be wiped away.

* * *

"Third Technique" On Way

By Phil Goldstone

Producing Head, Tiffany Prod.

HE year 1930 will see not only an improvement in talking picture mechanics and technique, but a definite crystallization of public taste. While talking pictures have been a school for producers, they likewise have been a school for the public. No one knows what the public wants, but during 1930 everybody will find out. The public's taste will have been fully developed.

Many 1929 "specials" will be obsolete in style by the middle of 1930, because a distinct "third technique" will be developed—unlike that of either stage or previous silent pictures.

* * *

A "7th Heaven" In Sound

By Frank R. Capra

GOOD talking pictures are yet to be made. We are just starting to know what it is all about. I hope that next year we can recapture some of the idealistic love moods we could do so well in silent pictures. So far, some of our attempts in that direction have looked silly, but I look for someone to come along and give us a 'Seventh Heaven" talking picture.

Many Changes Impend

By Joe Brandt

President, Columbia Pictures Corp.

IN ALL probability 1930 will be fraught with many changes. It will be given over to weeding out the superficial qualities and the settling down to a stabilized product of a much higher standard than ever before. While gorgeous spectacles in color will continue to be made, they will decrease in popularity and give way to real dramatic values in the dialogue feature. A screen art equal in every respect to the highest expression of the stage will be developed and revolve around better story material than has hitherto been presented in screen productions.

The new year will witness many innovations in the technical field and the perfection of sound recording. It will also see new methods of presentation and distribution. The increased quality of each production will necessitate longer runs to satisfy public demands and thereby materially decrease the number of feature length productions brought to the screen.

In short, I look for one of the greatest years in the history of the industry, a cycle of marked development and real showmanship. It will see the dawn of an era of greater prosperity for every producer who gives the public real values in stories, direction, casts and presentation.

* * *

Small Theatres as Factors

By Phil Reisman

General Sales Manager Pathe

MANY of the smaller theatres which have been taken over by chains, will be turned back to independent operators.

There will be a very strong demand for action features.

There will be a greater demand than ever for good short subjects, such as two-reel comedies with real ideas behind them, novelty reels and the news weekly. I believe that many theatres will build their shows around the short subjects, reversing the usual process of building the show around the features.

Good musical comedies will be in demand.

Now that the novelty of dialogue in pictures is over, I believe that in the best pictures the dialogue will properly become subordinate to what, after all, are the chief elements of a good picture—action and story.

* * *

Vast Fields Opening Up

By Lionel Barrymore

THE advent of the talking picture has opened up to us vast fields in the drama hitherto impossible. The year 1930 will see, as a result, some of the greatest work of the greatest dramatists, and already we have enlisted the greatest stars of the stage. Motion pictures in 1930 will stand on a new plane of art; they will disclose a quality heretofore undreamed of, and, in many cases, far exceed anything possible on the narrow confines of the stage. Never before has such lavish fare been offered the public as it will see in the coming year.

* * *

"Bigger And Better"

By J. J. Gain

Executive Manager, Universal Studios

MOTION pictures will be bigger and better than ever during the coming year. The public has reached a point where it sets a high standard which the producing companies must meet. This is a situation which is good for everyone.

* * *

Large Screen Predicted

By Hector Turnbull

Associate Producer, Paramount

A SUDDEN wave of progress will carry talking pictures to limitless heights during 1930, I believe. For a year, we have been learning a new art. Now it is mastered and the industry is ready to develop the things it now knows to be practical. More all-color, all-talking pictures shown on enlarged screens will be one of the steps.

* * *

1930 A Banner Year

By Hunt Stromberg

Metro-Goldwyn-Mayer Producer

THE talking pictures of the past year, showing steady improvement in the handling of the new art and the plans for the coming year, all point to 1930 as one of the greatest years in the history of the industry. Great dramatists, stars and musical composers are at work, a huge army of the best brains in the amusement world. The product they will create during the coming year will put the industry on a new basis of prosperity.

High and Low Along Music Row

1930 IS here, and with it comes a new lease on life, a clean slate and new opportunities. Let's go.

* * *

THIS business is becoming a series of tie-ups. Yep, Warner-Witmark, Warner-Harms, M-G-M-Robbins, and here's a brand new one. This one is just temporary but a real natural while it lasts. In a deal with the National Gas Utilities Co., M. Witmark & Sons have sent four foot posters to national distributors of gas appliances for window displays. The posters contain a clever cartoon of a bathroom scene and, of course, the submerged figure is "Singin' in the Bathtub." Scientific investigation to date has failed in its quest to discover the forces urging man to exercise his vocal cords during the bath, a national institution.

* * *

CHALK up the first picture song for Santly Bros. They are publishing "Singing a Vagabond Song" which Harry Richman warbles in "Puttin' On the Ritz," his first picture for United Artists due to open at the Astor in New York soon. This number was written by Harry Richman, Val Burton and Sam Wessenheimer. "My Fate is in Your Hands," written by Thos. Waller and Andy Razaf, is headed for the ranks of the "best sellers," according to the manner in which the trade is ordering it.

* * *

THE manager of a theatre in Florida was called on the 'phone by a woman and asked the title of the theme song for "Dynamite" which was current at his house. When he answered "How Am I to Know?", she said angrily, "How dare you?" and hung up. That evening her husband confronted the manager to answer for the insult but when it was explained, everything became hunky-dory.

* * *

GEO. and Arthur Piantadosi claim to have some good bets in "Everybody's Darling," "Only the Girl" and "Help Yourself to My Love," three of the songs from the First National production "The Painted Angel," starring Billie Dove. Meanwhile "H'lo Baby" from "Forward Pass," is keeping shipping clerks on the hop.

* * *

WARNER BROS.' latest out-door all-talkie, "Song of the West," contains three numbers from the Vincent Youman's operetta, "Rainbow." The songs, "West Wind," "The One Girl" and "I Like You As You Are," will be published by Vincent Youmans, Inc. 'Keepin' Myself For You" and "Hallelujah" from the RKO production "Hit the Deck" are selling, according to Addy Britt, general manager of Vincent Youmans, Inc.

* * *

ABE OLMAN from Forster's sure has what it takes to get plugs, judging by the increasing popularity of "That's Why I'm Jealous of You," written by Fred Rose. At the rate this tune is steppin' it should outsell their former hit "I Get the Blues When It Rains."

* * *

WHAT has happened to the Songwriters Club? The time lapse between the last two meetings was two years.

PINCUS

Reisner Estate Dwindles

Tacoma, Wash.—Estate of the late George H. Reisner, who owned four theatres in the Willapa Harbor district, valued at $250,000 at his death in 1927 will hardly pay costs of administration as a result of contests over the property, it is claimed.

Weight No Cure In Reproduction

(Continued on page 29)

The reproducer arm, though properly weighed, may be too long or too short. This is determined by ascertaining whether the needle point, resting on an idle record, extends beyond or falls short of, the center of the record at any point. Of course, a needle in an arm which is not of the right length, will have difficulty in tracking properly.

Trouble also may be due to unevenness in the position of the arm. An easy way to ascertain this is as follows: Turn the record over, face down, making it lie flat. Take out the needle. Rest the metal face of the needle holder on the reversed record. If the face does not lie absolutely flat over its whole surface, and at all points between the center and edge of the disc, there is something the matter with the adjustments of the arm or one of its parts. This, of course, assumes that the disc is not warped and that the disc mechanism and the turn-table are set level.

Other Difficulties Outlined

In several instances where tone arms had been overweighted to make needles track better, the trouble had been diagnosed very incorrectly Among these difficulties were the following:

Tone arms out of line.

Gravity drift to outer edge of the disc. This can be tested by setting pick-up mechanism, minus the needle, over the center of a disc and observing whether it stays there, as it should, or tends to swing outward.

Loose diaphragm in pick-up mechanism.

Needle being inserted in the pick-up mechanism without being pushed in far enough to set on its base.

Needle being put in upside down—that is, with the blunt end out. Strange as it may seem, cases are reported in which it was the belief that this was the correct way to use a needle.

Tone arm too stiff—so stiff that it sticks rigidly in one place, preventing the needle from following the groove. A test for this is by moving, or trying to move, the arm from side to side. It needs free play.

Use of wrong needles, or of poor quality needles. Uninspected needles are often blunt, shouldered or badly shaped. They are apt to jump grooves at high frequencies and may tear down disc walls.

Angle of the needle on the disc may be wrong. This may result in a variety of difficulties, some of which could easily be erroneously attributed to improperly weighted tone arms or to presumed imperfections of the record.

There is evidence in the reports of M-G-M technicians that weighting down the tone arm has been used as a cure for all of these and many other troubles. "If the needle jumps, nail it down," seems to be as common a misunderstanding as that there is a Santa Claus.

Mal St. Clair Coming East for Next Kane Vehicle

Los Angeles—Mal St. Clair left on Thursday for New York where he will direct Helen Kane in "Dangerous Nan McGrew" for Paramount. Illness of Al Green caused the switch.

Tuning In On The Melody Makers

GRANT CLARK and HARRY AKST'S newest Witmark song, "My Strongest Weakness Is You," will be heard in two forthcoming Warner pictures. "So Long, Letty" and "Wide Open."

* * *

HARRY TIERNEY and ANN CALDWELL have written three new numbers for RKO's "Hit the Deck." They are "Africa," "Smith" and "Sailors Have Sweethearts in Every Port," "Sez You, Sez Me."

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AL DUBIN and JOE BURKE will have eight original compositions in "Hold Everything."

* * *

NEW Vallee songs for "Vagabond Lover": "A Little Kiss Each Morning," by Harry Woods; "If You Were the Only Girl," by Clifford Grey and Nat D. Ayer; "I'll Be Reminded of You," by Ed Hayman and Ken Smith; and "I Love You, Believe Me I Love You," by Rudey Cowan, Phillip Bartholomae and Phil Boutelje.

Phila. Musicians Elect

Philadelphia.—At its annual election, Musicians' union Local 77, named the following officers: John Colaprete, re-elected president; vice-president, Anthony Luizzi; secretary, Albert J. Callahan; treasurer, I. Kercher; assistant secretary, Charles Saxton; trial board, Charles M. Fry, William M. Klaiss, America A. Tomei, Fred C. Kade, Robert McCracken, Alfred Vitelli, John K. Witzeman and Harry H. Swardlow.

Suit Against Fox Settled

Des Moines—Fox has paid the State of Iowa a premium for its failure to file copies of articles of incorporation and the suit started by the state several months ago has been dropped without prejudice. The state law requires all foreign corporations to obtain a license and pay stipulated fees in order to do business there.

Sign Two for Varieties

Hollywood—Buddy Wattles and Vera Marsh have been assigned leads in Warner musical comedy Vitaphone Variety, "Only the Girl," being filmed in Technicolor. Roy Mack is directing.

K. C. Uptown Robbed Again

Kansas City—A stickup at the Uptown which netted gunman $3,500 marked the fourth visit of bandits at this suburban house within a year.

Charmichael Buy

Barberton, O.—R. L. Carmichael has taken over the Goffinet at Rittman, from A. Goffinet, change it to the Pastime.

Rialto, Indianapolis, Switches

Indianapolis—Vaude becomes part of the Rialto tab-picture policy, effective immediately.

Sound, Color, No Buckling Claimed for U. K. Projector

London—Photo-Vision, Ltd., declares its new continuous projector has solved three important major problems of present-day projection. The company, at a demonstration here claims the device enables the sound track to be placed on the margin of the frame to which it refers, instead of 19 frames away; eliminates the problem of buckling in wide film, and makes possible a new and perfect color system. In addition, Photo-Vision asserts the continuous projection on the screen, allows for economy of light; that the eye is saved from the dangers of flicker, and that the machine escapes the excessive strain now imposed on intermittent projectors by sound films, which must be projected at 24 frames a second.

This projector is said to be the outcome of several years' work under the wing of Sir Abe Bailey, of South Africa. Bailey Southwell is chairman of Photo-Vision, and the invention is the work of Roberts and Campbell, optically, and of W. E. John, the company's consulting engineer, mechanically.

A description of the apparatus supplied by the company follows:

The salient detail is a series of lenses arranged in a channel formed like the letter "D." These lenses are kept equidistant by the construction of their mounts and are driven 'round in their groove, keeping pace with the film. The film runs parallel to the straight portion of the "D" shaped groove, and each frame in the film is opposite to one of the lenses. By this action of the mechanism, each lens keeps with its particular picture until it passes out of commission at one end of the straight channel, to return by the curved part of the "D" to the other.

By adjusting the size of the gate, one, two or three frames may be projected simultaneously. The images of each of the lenses are received on a large master lens, which combines them into one single image. This master lens, which is stationary, fixes the optical centre, and causes the two or three moving frames to be superimposed on the screen in one stationary and flickerless picture.

The first optical advantage is a sense of visual ease, due partly to the fact that movement is seen as transitional from one position to another, instead of jumping from one point to the next, and partly to the absence of alternating period of light and darkness, which is claimed a fundamental disadvantage of the intermittent system.

This projector permits the sound track to be printed where it belongs, and not at the usual place of 19 frames away. The principle embodied in a projector is shortly to be incorporated in a camera, when sight and sound may be photographed side by side, so that one master negative can be made of the two together and printed without intermediate complications. Also since sound is opposite its corresponding frame, only one printing operation will be necessary, thus doubling the capacity of printing machinery.

Jumping over, for a moment, the question of wide film, to deal with color, one is immediately struck with the possibility of a revolutionary color method—or rather with a practical form of a promising system that was defeated in the past by the intermittent projector. It has been explained that any number of frames may be superimposed simultaneously on the screen. Suppose, then, the gate were lengthened to allow three to be shown together; it would be possible to project each through a different colored filter, and thus to get three primary-colors present simultaneously on the screen.

Something similar has already been tried in the past with intermittent projectors, where one picture was shown through one colored filter and the next through a second filter of different hue. This required the color image of the first to persist in the eye throughout the whole time of projecting a frame of different color. It was not surprising, therefore, that the eye refused to co-operate and rejected as objectionable the color pulsations involved. But it will be at once seen that when the three frames are projected simultaneously the need for persistence of vision does not arise. To carry this idea into effect, a film will be taken through a rotating drum of color screens, either two or three colors being used as desired, and subsequently projected through a color filter drum of corresponding arrangement.

One of the greatest troubles in projecting wide film by the ordinary method is the difficulty of keeping the film flat in the gate. Numerous expedients have been tried for this, but the results are not always satisfactory. The fatal effect of buckling will give wide films an even shorter life than those of standard gauge, while the added strain also introduces a new wear problem.

Two New British Sound Devices Ready for Market

London—Corophone and the Thomston-Houston sound machines have been placed on the market to compete in England with Western Electric, British De Forest, and two other disc and film sound devices.

Corophone sells for $2,850, with a deluxe outfit listed at $3,875. The set is made entirely in London.

Thomston-Houston will install the first 20 next month, manufacturing their machine at a plant in Rugby. Price is $6,000.

Germany Far Ahead in Sound Production, Myers Reports

"Germany is greatly in advance of all other countries in Europe in producing talking pictures," states Ray Myers, Vitaphone European chief, who is in New York for a conference with home office officials.

American sound machines are well represented throughout England and the Continent, according to Myers, who believes good American-made product, with dialogue changed for each important country, will continue to occupy top place.

Pacent Installs 1,000 Machines in 10½ Months

Installation of a reproducer at the Broadway Temple Church, New York, brings the total number of Pacent wirings to 1,000 in the last ten months.

Tone-O-Graph Wires 11

Cleveland.—Tone-O-Graph has been sold to the following in northern Ohio for immediate installation: Savoy, Jewel, Southern, Capitol, Dennison Square and Park View, all in Cleveland; Tivoli, Toledo; Victoria, North Baltimore; American, Leetonia; Rex, Toronto; and Uptown, Youngstown.

Pittaluga Buys Pacents

Pacent reproducers are now on the high seas en route to ten towns in Italy, for installation in houses operated by the Pittaluga circuit.

Old Ford House Wires

Baltimore.—Ford's, Baltimore's oldest legit house, now controlled by Erlanger interests and managed by Harry A. Henkel, has been wired.

Gusdanovic Wiring Four

Cleveland.—Paul Gusdanovic is installing Western Electric in the Norwood, La Salle, Regent, and Corlett theatres.

12 Wired in Vienna

Washington—Trade Commissioner Canty reports completion of sound installations in twelve Vienna theaters.

Strong Evidence

Oakland, Cal.—There will be plenty of witnesses available to testify that stench bombs allegedly placed in the Piedmont by Robert Roberts are all that is claimed for them, when Roberts comes to trial Jan. 9 on the charge.

A bottle containing the fluid, held as evidence, exploded in the property room of the city hall, causing a near riot. Roberts, a milk wagon driver, is alleged to have been seen placing the first of three bombs found in the theater, under his seat, when he started to walk out.

Metropolitan Plans More Films in '30

Hollyyood—With three sound channels now operating for interior recording, in addition to the portable equipments, making it possible for five companies to be working simultaneously at the studio or on location, Metropolitan Sound Studios has plans completed for increasing this year the number of pictures to be filmed.

In 1929, the first year of operation with Western Electric recording, 18 talking features and 66 sound shorts were produced. Pictures now in work are James Cruze's "Society Sinners," for Sono-Art World Wide, and Edward Small's "Playing the Market" for Columbia. During last year, producers at the plant included Christie, Harold Lloyd, Halper Bros., Sono-Art and James Cruze.

Handy, Composer Of "Blues", Writes Book On Jazz Music

W. C. Handy, who composed "St. Louis Blues," "Beale St. Blues," and who is advanced as the originator of the "blues" type of song, has completed a book called "Anthology of the Blues." To better demonstrate the influence of such songs on American Music, he obtained special permission from several music publishers to include scores from copyright songs. Strangely enough, he could not include "Memphis Blues," of which he is also the composer. His "St. Louis Blues" was recently adopted and made into a short for R K O by Dudley Murphy.

Ind. "Blue" Case Up Jan. 15

Indianapolis.—The case at Princeton, Ind., in which James Green and Edward Thies, owners, are charged with violation of "blue" laws, has been set for Jan. 15 in the circuit court. The charge was preferred by three preachers of Princeton.

German Receipts 35% Lower

Berlin—Exhibitors of Hessen and Hessen-Nassau report a slump in box-office intake reaching 35% under last year.

French Studio Closes

Paris—Delac and Vandal closed their Films d'Art studio at Neuilly on New Year's Eve. It will remain dark indefinitely.

Silverstein Buys Deiser

Plymouth, O.—S. L. Silverstein has purchased the Deiser from Sam Barck.

Stop Us If We're Wrong

EMANUEL COHEN'S greetings to his Paramount Sound News gang this New Year's was animated by the sterling work done by Camerman Lou Hutt, who wrote a real saga of newsreel work when he flew 1,000 pounds of recording equipment some 1,500 miles to get pictures of the Haitian riots.

* * *

SPEAKING of newsreel work, there have been epochal developments in this field during the year just closed. What a story of resourcefulness and daring could be written around the deeds and exploits of the staffs of the various reels, sound and silent!

* * *

ROGER KAHN, now learning talker technique at the Paramount, L. I. studio, with a view to making recordings with his orchestra later on, is the subject of a gag song that Fannie Brice does in "Be Yourself."

* * *

LILLIAN GISH came to New York for the holidays after completing "The Swan," her first talker for United Artists.

* * *

AND here's a hand of congratulations to Abraham (Burney) Bernstein, veteran trade paper and theatreman, now with Publix, whose engagement to Miss Lillian Jaon Straus, has just been announced.

* * *

'TIS the luck 'o the Irish, all right, for while everyone is trying to dope the market and why, Pat (National Screen Service) Garyn with the missus is basking in the sunlight at Havana.

* * *

HOWARD HUGHES, we have it from the always reliable Warren Nolan of United Artists, does not like to be photographed and does not seek or wish personal publicity, yet is one of the most widely discussed men in Hollywood because of his expenditure of $3,000,000 to make "Hell's Angels." The 24-year old producer-director has turned out some money-makers, and hopes to repeat the process with the aviation picture. If tenacity has its reward, young Hughes should succeed in reaching his goal.

* * *

THE glories of the old time minstrel show are being brought back by talkers, a fine example of which is said to be Vitaphone's short, "Minstrel Days."

Jack Cohn of Columbia Pictures is back in New York from a European jaunt, Burberry coat, stick and spats.

Kopman In Equipment Field

Minneapolis.—George Kopman, who has been associated with Sam Levinsohn in the Western Theatre Equipment Exchange, has purchased the latter's interests. Levinsohn is now the Wisconsin representative of the American Seating Co.

"Cats and Dogs"

Henry J. Leake, auctioneer, sold a block of 700 shares of United Artists Theater Circuit stock for $3 per share at the closing 1929 session in the chambers of H. Muller & Son, New York, stock auctioneers. The issue, an over-the-counter seller, is now traded at from $1.50 to $3. Its peak was $15, the offering price.

New Simplex Reduces Heat And Eliminates Buckling

Heat at the aperture plate of the new "Super Simplex" with the Vignette type rear shutter is reduced between 50 and 75 per cent, although illumination is increased from 35 to 48 per cent, according to International Projector Corp., which claims elimination of buckling by interposing the new shutter between the arc lamp and the film.

By placing the shutter between lamp and film, instead of in front of the lens, the blades function so that the shutter acts as a fan or cooling device. A blast of air is produced so that the temperature at the gate and surrounding mechanism is only slightly higher than the atmosphere, it is claimed. The width of the rear shutter blade no longer depends on the size of the lens, so that with the new design, a 90 effective blade can be used with a half size lens, while with the old type shutter, a minimum of 102 was necessary.

International states it has developed improvements in the lens mount, film trap, controls, covers, focus lamps, mechanism base, center frame, eye shield, threading and framing lamp, oiling system and other parts of the Simplex machine.

Four Theatre Companies Organized In Virginia

Richmond. — Commonwealth Theatres Corp., Capitol Amusement Corp., Eastern Shore Amusement Corp. and Regal Theatres Corp., have been incorporated here.

Commonwealth, listing $50,000 capital, was formed by J. P. Saul, Jr., for F. R. Plank, V. E. Kelsey, R. C. Whitsett, all of Blacksburg. Harry Freeman, New York, heads Capitol and Regal, each listing $50,000, and Henry Lichtman and A. E. Lichtman as company members. The Eastern Shore company, Cape Charles, was formed by I. R. Burbage, E. L. Rostein and Annie Jarvis.

Two Theater Firms Chartered

Boston.—American Theaters Co., Danvers, with headquarters at Lynn, has been incorporated with $100,000 capital. Incorporators are Elizabeth M. Carleton, Veronica M. Cavanaugh, 71 Spencer St., Lynn, and Robert L. Weiner.

Huntington Theaters Co., Boston, has incorporated with 200 no par shares. Incorporators are Edward Markell, Harold Markell and Frances B. Markell.

Sharick Quits "U"

Cleveland.—R. Ravenscroft is handling Universal publicity and exploitation in Ohio, succeeding Andrew Sharick, who is now managing the Rialto, Washington, D. C.

Second For Wanemacher

Harrisburg, O.—William J. Wanemacher, of the Capitol, Harrisburg, has acquired the Springer, at Hopedale, which has been closed for two years. He has installed Fettitone, and renamed the house the Capitol.

Lerner Reopens Orpheum

Elkhart, Ind.—Harry Lerner is new owner of the Orpheum, which Mrs. A. M. Harris is managing. Lerner closed while the house was being wired.

Retitled "Her Man"

Gilda Grey's new Paramount vehicle, "Frankie and Johnny," made at the Astoria studio, will be released as "He Was Her Man."

S. M. P. E. Journal Ready

Initial issue of the Society of M. P. Engineers' monthly journal is slated to appear early this month, with L. A. Jones as temporary editor.

Employee Foils Robbers

Three bandits waiting in the Sunnyside at Woodside, L. I., for arrival of the manager to open the safe, narrowly escaped capture when Peter Managault, one of two employes bound by the gunmen, loosened his bonds and escaped to telephone police. The unopened safe contained $3,000.

Intelligence Tests for "U" Managers and Head Bookers

Future promotion of Universal branch managers and head bookers will depend hereafter to a great extent upon civil service tests, written and oral, to be conducted directly from the home office, the company states.

S. D. Chain Expands

Omaha.—Black Hills Amusement Co. has added the Iris in Belle Fourche, S. D., to its chain of houses in Deadwood, Rapid City and Hot Springs. James O'Neill, former owner of the theatre, will continue to operate the Princess in Spearfish, S. D.

Plan Warner Confabs

Starting in several days, Warner will hold a series of regional sales conventions in a number of keys, states Sam E. Morris, vice president. C. C. Ezell, general sales manager, and Paul Swift, head of Vitaphone sales, will preside at the gatherings.

Mrs. Pidgeon Dead

Mrs. Charlotte E. Pigdeon is dead in Fort Lee, N. J., at the age of 82. She was the mother of Edward Everett Pidgeon, director of publicity of Fox Theatres.

A Lightning Opening

Al Selig is still out of wind. Here is why:

Fox terminated its lease on the Gaiety. New York, at 10:45 Tuesday night. One hour and fifteen minutes later, "The Party Girl" had opened. The lobby for the Tiffany picture had to be dressed and various other details attended to, but Selig made the grade with nary a hitch. Now he's resting.

Opinions On Pictures

Men Without Women

(Fox—All Dialogue)

Strong Melodrama

(Reviewed by Red Kann)

EXCEPT for the few girls used in an opening sequence in Shanghai, this is a womanless cast. The dramatic action takes place in the interior of a crippled submarine at the bottom of the China Sea.

The sub, hit by a freighter, appears beyond rescue. You get the reactions of the crew. One acquires religion, goes mad and has to be shot. The others take it like men. The rescue is, of course, effected. Into this major theme is built the story of Kitchener, English war lord, who went down in a British cruiser en route from England to Russia during the war. Kenneth McKenna plays the British navy officer in charge of that boat. One of the rescuing crew is a British commander who had recognized him earlier. McKenna, supposedly dead, remains behind to release the last American through the torpedo tube and thus protect the woman he loves and who would have been involved if the Kitchener matter had been reopened.

Light shorts necessary. Picture is grim.

Produced and distributed by Fox. Story by James K. McGuinness and John Ford. Scenario and dialogue by Dudley Nichols. Photographed by Joe August. Length and running time, undetermined. Release date, Feb. 9, 1930.

THE CAST

Burke	Kenneth McKenna
Costello	J. Farrell MacDonald
Ensign Price	Frank Albertson
Handsome	Paul Page
Cobb	Walter McGrail
Weymouth	Charles Gerrard
Kaufman	Warren Hymer
Bridewell	Warner Richmond
Digby	Pat Somerset

"Undertow"

(Universal—All Dialogue)

Not Very Strong

(Reviewed by Don Ashbaugh)

EXCEPT for the soft drawl in Johnny Mack Brown's Alabama voice, "Undertow" is raw melodrama. Mary Nolan is cast as the heroine who overcomes her own desires with virtue. Robert Ellis is the menace—and meaner villain never trod the boards of the old ten-twent-thirt shows.

This picture will get by in spite of the fact that there isn't a whole lot to it except ocean—with waves dashing on rocks and the microphone producing a splashy sound—and in spite of the fact that Miss Nolan's attempts to register outrage at the villain's proposals somehow do not ring true. Brown will be the best box-office bet in this. His athletic physique is displayed to advantage in the earlier sequences as a life guard. Later as the lighthouse keeper who goes blind he wins sympathy and at the finish when he stages a rough-and-tumble fight with the heavy, falling down lighthouse steps, etc., he wins a few cheers.

This will need a good supporting program of "draw" shorts.

Produced and distributed by Universal. Story by Wilbur Daniel Steele. Adaptation by Winifred Reeve. Scenario by Edward T. Lowe, Jr. Directed by Harry Pollard. Dialogue by Winifred Reeve and Edward T. Lowe, Jr. Photographed by Jerry Ash.. Length, undetermined. Release date, February 16, 1930.

THE CAST

Sally Blake	Mary Nolan
Jim Paine	Robert Ellis
Paul Whalen	Johnny Mack Brown
Lindy	Churchill Ross
Kitty	Audrey Ferris

Leadership

In reviewing as in other departments of trade paper publishing *Motion Picture News* occupies a position of leadership. Its critical opinions everywhere accepted by exhibitors as a true showman's analysis of picture, values, *Motion Picture News* combines this quality of accuracy with a timeliness that greatly increases the value of its reviews.

All the pictures which play on Broadway are reviewed, of course. Most of them are covered by this publication PRIOR to their Broadway openings.

Some of them are reviewed months before they arrive on New York's Rialto, giving *Motion Picture News* readers a big edge over those who must wait until after a picture has its New York showing before receiving any insight into its box-office and entertainment value.

For example, "Dynamite," playing last week at the Capitol, was reviewed July 27 last; others playing along the street were reviewed months or weeks ago, leaving only two of the current week's pictures to be reviewed in this issue.

Seven Keys To Baldpate

(RKO—All Dialogue)

Good, But Not at $2

(Reviewed by Freddie Schader)

"SEVEN KEYS TO BALDPATE" presented by RKO on Broadway at $2 top doesn't click. It is essentially a picture for picture houses. Richard Dix is a picture house star and the feature would have fared better had it been placed in one of the de luxe first runs on the street. That holds true for every Main Street in the country. As presented on the screen the film is just a first-class stock company performance of the play. Dix plays the lead in his best stock company manner.

The plot is familiar to most exhibitors who have seen the silent version twice made by Paramount. It is just the same now as then. Dix manages to get some laughs and Miriam Seegar—an actress, not a smoke—gives a fairly capable performance as the heroine.

A jazz band short; the "Haunted House," a Mickey Mouse cartoon, and slapstick comedy are recommended.

Produced by Radio Pictures. Distributed by RKO. Story by Earl Derr Biggers from play by George M. Cohan. Adaptation and continuity by Jane Murfin. Directed by Reginald Barker. Photographed by Edward Cronjager. Length 6,742 feet. Running time 1 hr. 12 mins. Release date Jan. 12, 1930.

THE CAST

William Magee	Richard Dix
Mary Norton	Miriam Seegar
Hal Bentley	Craufurd Kent
Myra Thornhill	Margaret Livingston
Peters	Joseph Allen
Thomas Hayden	Lucien Littlefield
Mayor Cargan	DeWitt Jennings
Kennedy	Carleton Macy
Mrs. Rhodes	Nella Walker
Bland	Alan Roscoe
Elijah Quimby	Harvey Clark
Mrs. Quimby	Edith Yorke

Girl of the Port

(R.K.O.—All Dialogue)

Fair Programmer

(Reviewed by Alvin Meyers)

ANOTHER South Seas melodrama—with the saving grace of a marked absence of pidgin English dialects. Melodrama there is aplenty. The story of a man with an overcoming fear of fire—his mental and physical downfall—his rejuvenation through a girl—the conquering of his fear. All preceded by a prologue in the trenches by way of explaining the boy's fire complex.

Sally O'Neil is a bit too raucous even for the guttersnipe she is asked to depict. Reginald Sharland, a newcomer, as the boy, is convincing but will probably go much further in dress clothes. Mitchell Lewis as the half-caste who would be white, is excellent. Bert Glennon, with a difficult story, directed with an eye for effective contrast.

This is one to steer the children away from. The dialogue is ribald and much attention is paid to the tawdriness of the waterfront. To adults it will hold forth a fair amount of entertainment—some of the racy dialogue, particularly, will evoke more than a few chuckles.

Use frothy stuff—musical and cartoon shorts—anything light.

Produced and distributed by Radio Pictures. From the story, "The Firewalker,' by John Russell. Adaptation by Beulah Marie Dix. Directed by Bert Glennon. Dialogue Director Frank Reicher. Photographed by Leo Tover. Running time—one hour and 12 minutes. Release date, February 2, 1930.

THE CAST

Josie	Sally O'Neil
Jim	Reginald Sharland
McEwen	Mitchell Lewis
McDougal	Donald MacKenzie
Kalita	Duke Kahanomoku
Bruce	Gerald Barry
Burke	Arthur Clayton
Blair	Barry O'Daniels
Cole	John Dillion
Toady	William Burt
Wade	Hugh Crumplin

Wasted Love

(Allied—Silent)

Goes Flippity Flop Flop

(Reviewed by Freddie Schader)

THIS is a prize flop. Not only is it "Wasted Love," but it is wasted footage and a wasted hour and a quarter if you sit through it. Poor Anna May Wong! She went abroad, they made her a star and then they started to kill her off with material of this sort. Possibly the censors are to blame, for Karl Volmueller, author of "The Miracle," should not be accused of writing this story as shown on the screen. At any rate Anna May might do a whole lot better if she were to come home and take a hand at the "talkies."

The story is that of a girl working a London waterfront dive, taking in a down-and-out vaudeville knife-thrower and trying to bring about his rehabilitation. He is in love with a ballet dancer and cannot forget her, but in the end seemingly comes to the realization that the little half-breed Oriental is the girl for him after all.

This is all set forth in a very haphazard and disconnected manner with the average audience more apt to laugh at the picture than to take it seriously.

If you must play this one be sure that you get the best in shorts.

Produced by Richard Eichenberg. Released by Allied. Story by Karl Voelmueller. Directed by Richard Eichenberg. Length, 8,300 feet. Running time, 1 hour 14 minutes. Release date, December 28, 1929.

THE CAST

Song	Anna May Wong
Gloria	Mary Kid
Jack	Henry George

The Other Tomorrow

(*1st Nat'l—All Dialogue*)

Hits the Vast Inbetween

(*Reviewed by Red Kann*)

LIKE the Southern drawl which its characters should have acquired but didn't—so "The Other Tomorrow" dawdles along until the required footage is reached and the happy ending struck.

Southern honor is at stake here. Which means that somewhere along the line there will be gun play. There is in the last few minutes after Kenneth Thompson as Billie Dove's husband, enraged by the circumstantial evidence which appears to make his wife unfaithful, attemps to shoot Grant Withers. But Grant is faster on the draw and Kenneth bites the dust. That makes it possible for Billie and Grant to resume their childhood love 'midst the flowers and running brooks. Story slim; action slow motion; acting pretty much like the rest of the ingredients. Neither distinguished for its merit, nor its faults. Just one of those pictures that hit the vast inbetween.

Miss Dove gives a satisfactory performance in a part that calls for nothing else. Grant Withers, who looks like what a flapper's delight would be, acquits himself creditably, if not notably. Frank Sheridan does a nice bit of work as Dave Weaver.

Use comedies and sound acts, but get good ones. They're required.

Produced and distributed by First National. Story by Octavus Roy Cohen. Directed by Lloyd Bacon. Dialogue by James A. Starr.

THE CAST

Edith Larrison	Billie Dove
Nort Larrison	Kenneth Thompson
Jim Carter	Grant Withers
Dave Weaver	Frank Sheridan
Drum Edge	William Grainger
Ted Journet	Otto Hoffman

Mexicali Rose

(*Columbia—All Dialogue*)

Average Programmer

(*Reviewed by Red Kann*)

About ten minutes before the final shot, the bad woman who has been ruining the lives of all and sundry is bumped off and everybody finds happiness.

It takes a long time for that to happen and the route by which it occurs is far from exciting. It seems that Barbara Stanwyck was the sort of gal whose affections covered all of Mexico and points north. Sam Hardy, her husband, discovers it, throws her out and next meets her when Barbara is married to his young brother. Barbara, of course, did so to get even with Hardy. She continues her hectic course despite ex-husband's warnings. What to do but get rid of her? So one morning Rose is found on the river bank no longer of this world. That clears the decks for the brother's first romance —with a good girl. Miss Stanwyck and Sam Hardy do nice work in artificial parts.

One of the chief difficulties revolves around the tempo, or what might be more properly described as the lack of it. The tenor of the proceedings never varies and, as a result, things just happen and happen—to the spectator.

Fast comedies or vaude acts in sound are necessary.

Produced and distributed by Columbia. Story by Gladys Lehman. Continuity by Norman Houston. Dialogue by Gladys Lehman, Norman Houston. Directed by Erle C. Kenton. Edited by Leon Barsha. Photographed by Ted Tetzlaff. Length, 5735 ft. Running time, 1 hour, two minutes. Release date, Dec. 26, 1929.

THE CAST

Mexicali Rose	Barbara Stanwyck
"Happy" Manning	Sam Hardy
Bob Manning	William Janney
Joe, the Croupier	Louis Natheaux
Loco, the Halfwit	Arthur Rankin
Ortiz	Harry Vejar
Dad, the "Drunk"	Louis King
Manuela	Julia Beharano

Shorts for the Week Show a Wide Range in Entertainment

"Scotch"

(*Educational-Sound—2 Reels*)

A Roaring Sennett

A FAST-MOVING talkie two-reeler. Top-notch entertainment.

Ernie Wood and Addie McPhail have just been married, and after a long and exciting chase, escape to the suburbs. They settle down in their peaceful little flat—until Addie's brother, Billy Bevan, shortly followed by Ernie's uncle, Andy Clyde, and his wife, drop in. Their stay develops into a three-months free-loading party during which Billy brushes up on a flock of practical jokes, at the expense of Andy. Andy and Billy, a little tipsy from whoopee-water, take it on the run when a parrot, placed inside the New Year's turkey by Ernie, yells for help just as uncle is about to go to work with the big carving knife.

The audience roared at this one. Play it with a heavy feature in need of good comedy relief.

"The Trumpeteer"

(*Van Beuren Song Sketches-Sound—1 Reel*)

Effective Singing

WORLD WAR battle shots depict the story told in the war song, "The Trumpeteer," sung by a doughboy of the A. E. F. while on the front-line field in France. James Stanley has a beautiful voice, and makes the offering worthwhile, but the pictorial treatment is indifferent.

Heavy material. Use light comedy shorts with this one.

"Canned Music"

(*Columbia-Sound—1 Reel*)

Very Diverting

ANOTHER instance where sound gives a cartoonist opportunity to turn out a highly entertaining reel. The gag used in this funfest hinges around pop Krazy Kat's hard battle to sing his two youngsters to sleep. He finally succeeds—and then the fun begins. An Old German band picks out his house for a street serenade and Krazy Kat flattens all of them after they refuse to disperse. One of the band sounds an s. o. s. It is heard by fellow musical instruments in a nearby piano store. The instruments get legs and rush to the rescue, bombarding Krazy Kat's house with bombs in the form of notes.

Strong number for any program.

"Haunted House"

(*Disney-Sound—1 Reel*)

Good Cartoon Subject

AS the title indicates, a haunted house furnishes the background for this subject of the popular Mickey Mouse series. It has plenty of weird stuff capped by a burlesque of Al Jolson's Mammy line, that is a darb, and should bring down any house.

Will fit well on any bill.

"Screen Snapshots—No. 11"

(*Columbia-Talker—1 Reel*)

Up to Usual Standard

IN a few spots the recording is not too hot. The reel however, is okay, with more comedy than usual. Eddie Lambert is the guide on this camera expedition. His makeup will get a laugh, what with a poilu hat, formal morning coat and shoes which measure at least two feet, topping his Hebraic accent. The first stop is to catch Doug Fairbanks, Jr., and Joan Crawford, his bride, alight from a New York train following their honeymoon trip. Carl Laemmle, Jr., is at the station with a party and band welcoming Paul Whiteman. Next we visit Edward Everett Horton, where we meet his menagerie, followed by some shots with Eddie Quillan and his sax.

Sure-fire audience stuff. Play it up.

"Her Hired Husband"

(*Pathe-Talker—2 Reels*)

Has Some Good Comedy Slants

NOEL FRANCIS—that big blond Ziegfeld mama—is a ritzy artist who finds herself in a predicament when uncle, who has given her an annuity on hearing of her "marriage," decides to visit. She employs her maid's man as her hired husband, but he mixes things up generally. However, uncle has brought with him the sweetheart, supposedly lost in the war, and the girl explains that she had been waiting for him all the time. Harry Delmar produced and directed. The story is old, but Delmar injected some good gags.

Average number.

"The Alpine Love Call"

(*Columbia Photocolor—1 Reel*)

Color Saves This

The fact that this production has color salvages it. The basis is an old-fashioned musical comedy formula in tabloid form. An Alpine inn keeper's daughter is given her choice of three suitors. They press their suits in song. In the end she selects the poor, but youthful mountain guide, rather than the wealthy farmer or the lawyer. Yes, there is a chorus too. But what a chorus! And whoever staged the numbers must have directed when the Aborns were running stock musical comedies twenty years ago.

Weak. Bolster it up if you run it at all.

"Voice of Hollywood"

(*Tiffany-Sound—1 Reel*)

Real Audience Material

This is the third in the new "behind the scenes" series produced by Tiffany and is made for audience consumption. Reginald Denny serves as master of ceremonies at Station S-T-A-R and introduces well known personalities like Bobby Vernon, Anita Page, Julia Fay and others. The tie-up for exhibitors is this:

Denny, talking directly to the audience, asks the fan to send his questions to the station care of the theatre in which he sees the reel. A splendid means of arousing interest with the public.

Unusual appeal to public. Get behind it and tell 'em it's coming.

"The Harmony Club"

(*Columbia-Songs—2 Reels*)

Novel and Entertaining

GEOFFREY O'BRIEN was signed by Columbia for this principally because he has built a reputation as an instructor of music and song leader at public gatherings, rotary clubs, etc. The results are gratifying and offer splendid material for neighborhood houses. O'Hara is seen on a platform in a community hall, where, surrounded by a male chorus, he leads in several old time numbers, urging the audience to join in each.

This offers your patrons the opportunity to join in community singing, always a good-will builder.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Argyle Case, The (W.B.)

OTTAWA.—Imperial, (1,200), 15-50c, 6 days. *Other attractions,* "Sweethearts," Hearst Metrotone News. *Weather,* fair and mild. *Opposition,* "Paris," "His Glorious Night," "The Mighty," "Flight," "The Drake Case." *Rating,* 60%.

Ad Tips—A strong fact in connection with this feature is the cast which includes Thomas Meighan, H. B. Warner and Lila Lee. It has to do with a murder, of course, and so we called it "A Hair-Raising Man Hunt" and referred to it as Meighan's first all-talkie. Murder mysteries are hardly as popular as they were six or eight months ago, however. The male portion of population is partial to "The Argyle Case."—Ray Tubman, Mgr., Imperial, Ottawa.

Broadway Hoofer (Col.)

BALTIMORE.—Hippodrome, (2,500), 6 days, 20c-60c. *Other attractions,* Bert Smith Players in "Time, Place and the Girl," with acts, chorus, orchestra, organ, Pathe Sound News, "His Birthday Suit" (Pathe all talking comedy). *Weather,* heavy snow Monday, then clear cold to warm. *Opposition,* (Screen), "This Thing Called Love," "Navy Blues," "Rio Rita," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?", "South Sea Rose," "So Long Letty," "Glorifying American Girl," "Girl From Woolworths," "The Kiss." (Stage), "Whoopee" with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." *Rating,* 110%.

Ad Tips—Exploit this as a 100% talking, singing, dancing production that is better than "Broadway Scandals." Name the stars, Marie Saxon, Jack Egan and Louise Fazenda. You can use "Broadway Hoofer" contest to advantage by having it conducted at your theatre with audience selecting winners. Plenty of opportunity for music dealer, radio and phonograph and record hook-ups. Audience appeal is particularly strong for, although stars are not well known, story is excellent and different from usual one of this kind. Audiences here thought it great.—Nat Keene, Mgr., Hippodrome, Baltimore.

Broadway Scandals (Col.)

DALLAS.—Capitol, (1,440), 7 days, 15c-25c-35c. Alberta Vaughn comedy, Oswald song novelty, Universal News. *Weather,* fair. *Opposition,* "Romance of the Rio Grande," "Tiger Rose," "Pointed Heels," "Careless Age." *Rating,* 115%.

Ad Tips—Exploit title big, and state that it is an all-talking, singing, dancing revue that is different. Mention Sally O'Neil, Jack Egan and Carmel Myers and an ensemble of beautiful dancing girls. Chorus girls panels with a letter above each one spelling the title of the picture in the lobby is a good stunt. *Audience* appeal, general.—Ray J. Stinnett, Mgr., Capitol, Dallas.

Careless Age (F.N.)

DALLAS.—Old Mill, (1,044), 7 days, 20c-25c-35c. All talking novelty, "Fancy That," 8 Victor Artists in song cyclone, Pathe News. *Weather,* fair. *Opposition,* "Romance of Rio Grande," "Tiger Rose," "Pointed Heels," "Broadway Scandals." *Rating,* 105%.

Ad Tips—Exploit the title big and give plenty mention to the cast—Douglas Fairbanks, Jr., Loretta Young and Carmel Myers, mentioning the fact that Carmel Myers sings two theme songs and dances. Tell the public this is an all-talking drama of flaming youth with plenty dance and song. Audience appeal, general, especially the younger set.—Old Mill, Dallas.

Condemned (U. A.)

CLEVELAND.—Stillman, (1,900), 7 days, 40c-75c. Other attractions: "Marching To Georgia" (Paramount), "Put On Your Old Grey Bonnet" (Paramount song), Hearst Metrotone News. *Weather,* very cold and stormy. *Opposition,* "The Vagabond Lover," "Paris," "Marriage Playground," "This Thing Called Love," "Evidence." *Rating* 70%.

HOLLYWOOD.—Grauman's Chinese (2023), 4th week, 7 days, twice daily, 75 cents to $1.50. *Other attractions,* Fox Movietone and Metrotone News, Laurel and Hardy Comedy "Night Owls" and Symphony Orchestra. *Weather* fine. *Rating,* 114%

Ad Tips—We advertised this as even bigger and better than "Bulldog Drummond" which local playgoers liked. Appeal is for all types of audience, as it supplies thrills, excitement, fact and romance.—George Gilliam, Mgr., Stillman, Cleveland.

Disraeli (W.B.)

DES MOINES.—Des Moines, (1,600), 7 days, 25c-35c-50c-65c. *Other attractions,* Paramount News, 2 Vitaphone acts. *Opposition,* "Marriage Playground," "Hard to Get," "Love Live and Laugh." *Weather,* cold. *Rating,* 11%.

Ad Tips—George Arliss has a good following and appeals to an audience outside the general run. The picture is for the audiences that like a finished production and a strong theme. —George Watson, Mgr., The Des Moines, Des Moines.

Drake Case (Univ.)

OTTAWA.—Avalon, (990), 25c-35c, 3 days. *Other attractions,* "Trusting Wives," "Falling Stars," Fox Movietone News. *Weather,* fair and mild. *Opposition,* "Paris," "The Mighty," "His Glorious Night," "The Hottentot," "The Argyle Case." *Rating,* 65%.

Ad Tips—The title explains itself as a mystery thriller. Patrons were not disappointed in the matter of thrills and chills. This was billed as a special Christmas Week attraction, but shopping activities during the two days before the holiday cut the attendance appreciably. Use of the magnascope for special sequences heightened the effect: The feature appeals to lovers of detective fiction and melodrama.—P. J. Nolan, Mgr., Avalon, Ottawa.

Evidence (W. B.)

CLEVELAND.—Keith's East 105th St., (2,200), 7 days, 25-50c. *Weather,* cold, heavy snow. *Other attractions,* Pathe News (sound and silent), Pathe Review, Sportlight (Pathe), vaudeville. *Opposition,* "Vagabond Lover," "Condemned," "Paris," "Marriage Playground," "This Thing Called Love." *Rating,* 60%.

Flight (Columbia)

LOS ANGELES.—R.K.O., (2,700), 7 days, 35 to 65 cents. *Other Attractions,* RKO vaudeville revue, Pathe Sound News. *Opposition,* "Hot For Paris," "Sweetie," "Romance of Rio Grande," "Paris," "Taming of the Shrew," "Hit The Deck." *Weather,* fine. *Rating,* 141%

Flight (Col.)

OTTAWA.—Avalon, (990), 25c-35c, 3 days. *Other attractions,* Collegians and Fox Movietone News. *Weather,* fair and mild. *Opposition,* "Paris," "The Mighty," "His Glorious Night," "The Argyle Case," "The Hottentot." *Rating,* 98%.

Ad Tips—We called this one "The greatest aviation picture yet"—and one to sweep you to the heights of imagination." Ralph Graves ranks high in this feature in a heroic role, while Jack Holt and Lila Lee are the ones to catch the eye at the theatre entrance. Action in Nicaragua lends itself to a tie-up with the current news regarding the sending of U. S. Marines to the Central American republic. The story is not far-fetched and the feature is a great one for the family trade, although the old will like it as well as the juveniles.—P. J. Nolan, Mgr., Avalon, Ottawa.

Footlights and Fools (FN)

OMAHA.—World, (2,500), 25-50c., 7 days. *Other attractions,* "Faro Nell" (Par.), "Smiles" (Par.), Pathe News. *Weather,* clear and mild. *Opposition,* "Romance of the Rio Grande," "Salute," "Wise Girls," "Tanned Legs." *Rating* 85%.

Ad Tips—Plugged this one with trailers and outside display, advertising star as "A new Colleen Moore, singing and dancing." Audience appeal, general.—Lionel Wasson, Mgr., World, Omaha.

General Crack (W. B.)

HOLLYWOOD.—Warner's Hollywood, (3,000), 2nd week, 7 days, 35 to 65 cents. *Other attractions,* Vitaphone Varieties, "Niagara Falls," Paramount Sound News. *Weather,* fine. *Rating,* 144% (2nd week).

Girl from Woolworths (F.N.)

BALTIMORE.—Loew's Valencia, (1,500), 6 days, 25c-35c. *Other attractions,* Metrotone News, "Studio Stunts" (Hodge Podge), "Toot Sweet" (All talking Educ'l comedy with Lloyd Hamilton.). *Weather,* heavy snow Monday, then clear and cold, to warm. *Opposition,* (Screen), "This Thing Called Love," "Navy Blues," "Broadway Hoofer," "Rio Rita," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?", "South Sea Rose," "So Long Letty," "Glorifying American Girl," "The Kiss." (Stage), "Whoopee," with Eddie

Cantor, "The Little Accident," Fred Binder and his "Speed Girls." *Rating*, 85%.

Ad Tips—If Alice White has a big following in your town as she has in Baltimore, play up her name strong and use all advertising of her in abbreviated costume. Call her "The Princess of Pep." And don't fail to take advantage of tie-ups suggested by the picture with radio, phonograph, record, bathing suit for window displays and co-operative advertising. Use fashion show idea for individual store or on stage for a number of stores for Alice White articles. Audience appeal strong for all who enjoy this peppy actress in a good story.—Charles Raymond, Gen'l Mgr., Loew's Valencia, Baltimore.

Girl in the Show (M-G-M)

ALBANY, N. Y.—Leland, (1,400), 25-35c., 6 days. *Other attractions*, Fox Movietone News, all talking comedy "The New Half Back." Fuzzy Knight, acrobatic singer. *Weather*, variable. *Opposition*, "It's a Great Life," "No, No, Nannette," "Tiger Rose," "Tanned Legs." *Rating*, 90%.

Ad Tips—Played up Bessie Love in all newspaper advertising believing this is the best bet in connection with running this rather weak picture. Also carried a line or two to the effect that the picture has all the humor, tragedy and love centering around an Uncle Tom show. Audience appeal, general.—John Garry, Mgr., Leland, Albany.

Glorifying American Girl (Par.)

BALTIMORE.—Loew's Stanley, (3,654), 6 days, 25c-60c. *Other attractions*, Metrotone News, Organlogue, "The Doll Shop," (all-talking Technicolor Christmas novelty). *Weather*, heavy snow Monday, then clear and cold, to warm. *Opposition*, (Screen), "This Thing Called Love," "Navy Blues," "Broadway Hoofer," "Rio Rita," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?" "South Sea Rose," "So Long Letty," "Girl From Woolworths?", "The Kiss." (Stage), "Whoopee," with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." *Rating*, 85%.

MILWAUKEE.—Strand, (1,406), 25-60c. *Weather*, very mild and cloudy. *Other attractions*, comedy, newsreel. *Opposition*, "Vagabond Lover," South Sea Rose," "Show of Shows," "The Kiss," "Hallelujah," "The Shannons of Broadway." *Rating*, 110%.

OKLAHOMA CITY.—Criterion, (2,000), 7 days, 25 to 50c. *Other attractions*, Paramount Sound News, "Marching to Georgia" with Buster West. *Weather*, splendid. *Opposition*, "Tonight at Twelve," "The Vagabond Lover," "Navy Blues," "The Time, the Place and the Girl," "A Song of Kentucky." *Rating*, 125%.

Ad Tips—Exploit this as Ziegfeld's personally supervised production and use name of Mary Eaton, Eddie Cantor, Helen Morgan and Rudy Vallee as the big shots. Use semi-nude beauty figures in all advertising if possible. Emphasize lavishness of picture and spectacular effects in Technicolor. Censors would not permit use of colored 24-sheet with nude girl here. Here is a great possibility for an advertising tie-up with your local modiste shops and plenty of chances for window displays. Song and music in this also suggest many tie-ups with radio, phonograph and music dealers. Run a beauty contest for prettiest girl. Florists, gloves, jewelry, pharmacy, beauty shops and boot shops should welcome opportunity to share in ads. Audience appeal is great for all who like spectacle revue picture without much story.—Charles Raymond, Gen'l Mgr., Loew's Stanley, Baltimore.

Ad Tips—Used this as keynote: "At last Ziegfeld reveals the secrets of the 'Glorified Girl'—how she rises to stardom. How she

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dresses—plays—wins love and riches. All in a glittering show of gorgeous costumes, sensational dances and exciting scenes."—Criterion, Oklahoma City.

Hallelujah (M-G-M)

MILWAUKEE.—Merrill, (1,298), 25-60c. *Weather,* very mild and cloudy. *Other attractions,* comedy, newsreel. *Opposition,* "Show of Shows," "The Kiss," "South Sea Rose," "Glorifying the American Girl," "Vagabond Lover," "Shannons of Broadway." *Rating* 100%.

Hard to Get (F.N.)

DES MOINES.—Strand, (2,000), 3 days, 20c-30c. *Other attractions,* Universal comedy, "Sweethearts." *Opposition,* "Disraeli," "The Marriage Playground," "Love, Live and Laugh," Kinograms. *Weather,* cold. *Rating,* 100%.

Ad Tips—Dorothy Mackaill and Jack Oakie as the stars put it across nicely with holiday crowds well satisfied with this story which has comedy, a few thrills, music to meet with general appeal.—L. A. Carter, Mgr., Strand, Des Moines.

Hearts in Exile (W. B.)

KANSAS CITY.—Royal, (900), 25-50c, 7 days. *Other attractions,* Paramount News, "His Wife's Birthday," "Pony Boy." *Weather,* pleasant. *Opposition,* "The Untamed," "A Most Immoral Lady," "The Love Racket," "The Marriage Playground." *Rating,* 90%.

His Glorious Night (M-G-M)

OTTAWA.—Regent, (1,225), 6 days, 25c-60c. *Other attractions,* orchestra overture, "Boxing Gloves," Fox Movietone News, Screen Snapshots. *Weather,* fair and mild. *Opposition,* "The Mighty," "Paris," "Flight," "The Argyle Case," "The Drake Case," "The Hottentot." *Rating,* 85%.

Ad Tips—Stressed the fact that this was John Gilbert's first talking picture and that you should see him in the glove-like uniform of a Hungarian captain. Emphasize the Viennese flavor and that picture was based on the Molnar tale "Olympia" which serves to draw attention to the high society atmosphere of gay Europe. There was some discussion regarding Gilbert's voice. Some don't like him; others do. This picture's appeal is largely to women because of the Gilbertian something.—T. R. Tubman, Mgr., Regent, Ottawa.

Hit the Deck (RKO)

LOS ANGELES.—Orpheum, (2,750), 7 days, 35 to 75 cents. *Other attractions,* Pathe Sound News and Edward Everett Horton comedy, "Good Medicine." *Opposition,* "Taming of the Shrew," "Hot For Paris," "Romance of Rio Grande," "Paris," "Sweetie," "Flight," "Sunny Side Up." *Weather,* fine. *Rating* 180%.

Hot for Paris (Fox)

LOS ANGELES.—Fox Criterion, (1,652), 7 days, 35 to 65 cents. *Other attractions,* Fox Movietone News and Novelty. *Opposition* "Sweetie," "Romance of Rio Grande," "Flight," "Paris," "Taming of the Shrew," "Hit the Deck." *Weather,* fine. *Rating,* 158%.

PORTLAND.—Fox Broadway, (1,912), 25-60c., 7 days. *Other attractions,* Fanchon & Marco's "Idea in Green" featuring Moran & Weston, Way Watts and Arminda and 16 in Chorus. Sam Jack Kaufman at Piano and stage band, Fox Movietone News, Roy Devaney at Wurlitzer. *Weather,* clear and cold. *Opposition,* "The Love Parade," "Show of Shows," "Tiger Rose," "The Kibitzer," "Sailor's Holiday," "Sunnyside Up," 140%.

Ad Tips—Two kings and queen of laughter—McLaghlen, Fifo Dorsay and El Brendel, stars of "Cock-Eyed World." Held wide appeal. Clever exploitation including steam jets on marque.—Floyd Maxwell, Mgr., Fox Broadway, Portland, Ore.

In the Headlines (W.B.)

DENVER.—America, (1,586), 20c-50c, 7 days. *Other attractions,* Fox Movietone News and Vitaphone Act, "Apartment Hunting." Weather, fine. *Opposition,* "The Girl from Havana," "Is Everybody Happy?" "Pointed Heels," "Night Parade," "Untamed" and "Wise Girls." *Rating,* 100%.

Is Everybody Happy? (W.B.)

BALTIMORE.—Metropolitan, (1,500), 6 days, beginning Saturday, 15c-50c. *Other attractions,* "Christmas Cheer," (Universal all-talking comedy), Kinograms, Organ. *Weather,* heavy snow Monday, then clear cold to warm. *Opposition,* (Screen), "This Thing Called Love," "Navy Blues," "Broadway Hoofer," "Rio Rita," "Little Match Girl," "Mystic Mirror," "South Sea Rose," "So Long Letty," "Glorifying American Girl," "Girl From Woolworths," "The Kiss." (Stage), "Whoopee" with Eddie Cantor; "The Little Accident," Fred Binder and his "Speed Girls." *Rating,* 90%.

DENVER.—Aladdin, (1,400), 35c-75c, 7 days. *Other attractions,* Vitaphone act "Bigger and Better," Grantland-Rice Sportlight, "Body Building," Fox Movietone News. *Weather,* Fine. *Opposition,* "Girl from Havana," "In the Headlines," "Pointed Heels," "Night Parade," "Untamed," and "Wise Girls." *Rating,* 100%.

DES MOINES.—Strand, (2,000), 4 days, 20c-30c. *Other attractions,* Pathe News, M-G-M comedy, "Sky Boy." *Opposition,* "Disraeli," "The Marriage Playground," "Married in Hollywood." *Weather,* cold. *Rating,* 100%.

VANCOUVER.—New Orpheum, (2,821), 25c-$1.00, 6 days. *Other attractions,* 5 vaudeville acts, Paramount News, Calvin Winter and his orchestra, Ivy Evans at the Wurlitzer. *Weather,* fine. *Opposition,* Sir John Martin Harvey in "Rosemary," "Love, Live and Laugh," "Three Live Ghosts," "Saturday Night Kid," British Guild Players. *Rating,* 95%.

Ad Tips—Exploit Ted Lewis and Ann Pennington in all advertising especially for newspapers, lobby and billboards. And let them know it is all talking and all musical. Tell your local newspaper editor you can get serial story of this for him free of charge. Take advantage of tie-up's offered in this picture for window displays and co-operative advertising. Audience appeal is very strong as Lewis and Pennington are great favorites with the public. They were liked as a team here.—C. S. Langue, Mgr., Metropolitan, Baltimore.

Ad Tips—Ted Lewis, as the leader of jazz music, was used in exploitation as well as Ann Pennington. This theme has been pretty well gone over of late, but the audience seemed to find something new in this one. Entertaining for general audience.—L. A. Carter, Mgr., Strand, Des Moines.

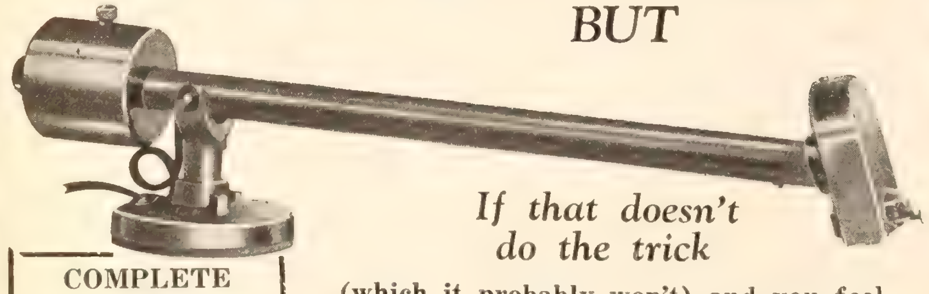
It's a Great Life (M-G-M)

ALBANY, N. Y.—Harmanus-Bleecker Hall, (1,800), 35-50c., 6 days. *Other attractions,* Our Gang comedy, Fox Movietone News, Craig Campbell, tenor. *Weather,* variable. *Opposition,* "Tiger Rose," "Tanned Legs," "No, No, Nanette," "The Girl in the Show." *Rating,* 89%.

SAN FRANCISCO.—Fox, 50c-65c-90c, 7 days. *Other attractions,* O'Neill Sisters on the stage, Fox Movietone News, Walt Roesner, conducting Fox Grand Concert Orchestra. *Weather,* fine. *Opposition,* "Pointed Heels," "Love Parade" 4th week, "Hollywood Revue," end week, "Paris" 2nd week, "Love, Live & Laugh," "Disraeli." *Rating* 120%.

Ad Tips—It's enough to say "The Duncan Sisters" to arouse enthusiasm. Catchy music

Ad Tips—Play up the Duncan sisters as they are known the world over as a song and dance team. Audience appeal, general.—Charles Goulding, Mgr., Harmanus Bleecker Hall, Albany.



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additional lure. Theme song "It's a Great Life" featured as rival of "Remembering."—Herman Kersken, Mgr., Fox, San Francisco.

Kibitzer (Par.)

PORTLAND, ORE.—Rialto, (Publix), (1,498), 25-60c, 7 days. *Other attractions,* Paramount Sound News, Santa Claus Trip, "The Crazy Nut." *Weather,* clear and cold. *Opposition,* "Love Parade," "Hot for Paris," "Show of Shows," "Tiger Rose," "Sunny Side Up," "Sailor's Holiday." *Rating, 98%.*

Ad Tips—Long advance advertising, clever trailers. Hook-up with Portland News, Advertised as the "Man Who Knows it All" with Harry Green.—Jack Galt, Mgr., Rialto, Portland.

Kiss, The (M-G-M)

BALTIMORE.—Loew's Parkway, (1,092), 6 days, 15c-35c. *Other attractions,* Metrotone News, Pathe Audio review, "Here and There" (Pathe Sportlight), "Ladies Choice," Paramount all-talking comedy). *Weather,* heavy snow Monday, then clear cold to warm. *Opposition,* (Screen), "This Thing Called Love," "Navy Blues," "Broadway Hoofer," "Rio Rita," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?" "South Sea Rose," "So Long Letty," "Glorifying American Girl," "Girl From Woolworths," (Stage), "Whoopee," with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." *Rating,* 85%. (After one week at Loew's Stanley).

MILWAUKEE.—Majestic, (1,990), 25c-60c. *Weather,* very mild and cloudy. *Other attractions,* comedy, newsreel. *Opposition,* "South Sea Rose," "Show of Shows," "Hallelujah," "Glorifying the American Girl," "Vagabond Lover," "Shannons of Broadway." *Rating* 95%.

TROY, N. Y.—Troy, (2,000), 25c-50c, 4 days. *Other attractions,* two Vitaphone selections, Paramount Sound News. *Weather,* stormy. *Opposition,* "Wedding Rings." *Rating, 92%.*

Ad Tips—Along with showing this picture, we gave away a radio one night and also suggested to Christmas shoppers that they drop in at the picture and rest and enjoy themselves. Of course we featured Greta Garbo in the newspaper ads. Audience appeal, mature.—Benjamin Stern, Mgr., Troy, Troy, N. Y.

Little Match Girl (French Made)

BALTIMORE.—Little, (267), 6 days, 35c-50c. *Other attractions,* none. Accompanied by piano and Orchestraphone. Double feature bill. *Weather,* heavy snow Monday, then clear and cold to warm. *Opposition,* (screen), "This Thing Called Love," "Navy Blues," "The Broadway Hoofer," "Rio Rita," "Is Everybody Happy?" "South Sea Rose," "So Long Letty," "Glorifying American Girl," "Girl From Woolworths," "The Kiss." (Stage) "Whoopee" with Eddie Cantor; "The Little Accident," Fred Binder and his "Speed Girls." *Rating, 70%.*

Ad Tips—The Little Match Girl lends itself beautifully to a holiday bill and fits especially for children. If you book this far enough in advance notify schools that this is an impressionistic rendition in pictures of the Hans Christian legend.

As to "The Mystic Mirror," this is an unusually well handled mystery drama which ends tragically for the heavy. It is finely done and should appeal to all comers especially those Germans in your city. Audience appeal strong for all classes.—Herman G. Weinberg, Mgr., Little, Baltimore.

Love, Live and Laugh (Fox)

DES MOINES.—Orpheum, (1,200), 3 days, 25c-50c. *Other attractions* R-K-O. vaudeville. *Opposition,* "Hard to Get," "Marriage Playground," "Disraeli." *Weather,* warm. *Rating,* 100%.

SAN FRANCISCO.—Casino, 25c-40c, 7 days. *Other attractions,* "Hotsy Totsy," stage revue, Fox Movietone News and short talking subjects. *Weather,* fine. *Opposition,* "Pointed Heels," "Paris" 2nd week, "Love Parade" 4th week, "It's a Great Life," "Disraeli." *Rating,* 120%.

VANCOUVER.—Dominion, (800), 25c-50c, 6 days. *Other attractions,* Laurel and Hardy in "Hoosegow," Book Lovers' Novelty Number, Fox News. *Weather,* fine. *Opposition,* Sir John Martin Harvey in "Rosemary," "Three Live Ghosts," "Is Everybody Happy," "Saturday Night Kid," British Guild Players. *Rating,* 105%.

Ad Tips—Stars both strong drawing cards. George Jessel's new songs featured. Lila Lee exploited as appearing in picture exactly suited to her talents.—H. Pincus, Mgr., Casino, San Francisco.

Ad Tips—Play up name of George Jessel in this intensely human interest story, with Lila Lee. Mention excellent song numbers. Audience appeal, general.—I. F. W. Ackery, Mgr., Dominion, Vancouer, B. C.

Love Parade (Para)

PORTLAND, ORE.—Portland (Publix), 3,068, 25-60c, 7 days. *Other attractions,* Paramount Sound News—Paramount Song Cartoon Staneligh Malotte in "New Year's Resolutions," organ novelty number. *Weather,* clear and cold. *Opposition,* "Hot for Paris," "Show

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of Shows," "Tiger Rose," "The Kibitzer," "Sailor's Holiday," "Sunny Side Up." *Rating*, 125%.

Ad Tips—A repeat of the fascinating Maurice Chevalier and capable cast. Another Paramount achievement with wide appeal and increased box office. Scheduled for second week.—J. J. Smith, Mgr., Portland, Portland, Ore.

Love Racket (F. N.)

KANSAS CITY, MO.—Mainstreet, (3,067), 35-60c, 7 days. *Other attractions*, Eddie Schultz and his R-K-Olians prsenting "Christmas Overture" (orchestra), five acts of vaudeville, headlining Harris and Radcliff, negro entertainers, and Clifford and Marion in a comedy skit, "Just Dumb." *Weather*, pleasant. *Opposition*, "The Untamed," "Marriage Playground," "Hearts in Exile," "A Most Immoral Lady." *Rating*, 95%.

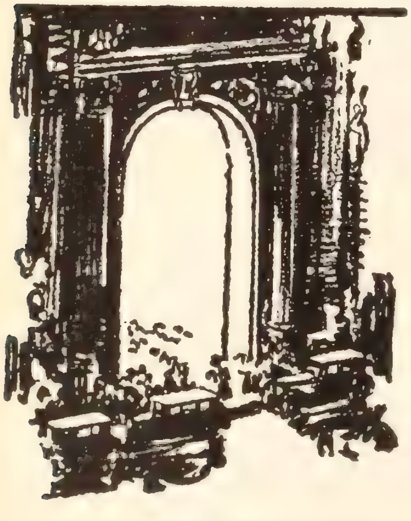
Marriage Playground (Par.)

CLEVELAND.—State, (3,400), 7 days, 30c, 60c. *Other attractions*, "Felix the Globe Trotter" (cartoon), "Taming Eves" (Paramount), "Red Headed Husky," Paramount News, "Believe It or Not" (Publix revue, with Ted Claire, M. C.). *Weather*, Cold, snow. *Opposition*, "Vagabond Lover," "Condemned," "Paris," "This Thing Called Love," "Evidence." *Rating*, 65%.

DES MOINES.—Paramount, (1,700), 7 days, 25c-35c-50c-65c. *Other attractions*,

Marriage Playground (Para.)

Paramount News, Jack Blumberg, special overture, "Christmas Echoes," Publix stage show, "Radio Romance." *Opposition*, "Disraeli" "Is Everybody Happy," "Married in Hollywood." *Weather*, cold. *Rating*, 110%.



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THE HOLLYWOOD
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HOLLYWOOD, CALIFORNIA

KANSAS CITY.—Newman, (2,000), 25-60c, 7 days. *Other attractions*, Buster West in "Marching to Georgia," Paramount Sound News, atmospheric Christmas presentation, "Christmas the World Over," fantasy in natural color, "In Dutch." *Weather*, pleasant. *Opposition*, "The Untamed," "Hearts in Exile," "The Love Racket," "A Most Immoral Lady." *Rating*, 85%.

PROVIDENCE.—Strand, (2,200), 15c-50c, 7 days. *Other attractions*, "Fire Proof," "Faro Nell," Paramount Sound News. *Weather*, fair, cold. *Opposition*, "Pointed Heels," "The Mysterious Island," "Her Unborn Child," "Wall Street." *Rating*, 90%.

SALT LAKE CITY.—Capitol, (2,000), 15c-50c, 7 days. *Other attractions*, sound acts and news. *Weather*, unsettled. *Opposition*, "Untamed," 'Wall Street," and Pleasure Crazed." *Rating*, 110%.

Ad Tips—Edith Wharton's story, Mary Brian as the heroine and an interesting cast can be used as exploitation of this best seller with its unusual story. The stage show was a big draw with special numbers getting a big hand.—Jack Roth, Mgr., Paramount, Des Moines.

Ad Tips—Special parking service was begun this week and advertised along with the picture. Patrons may park their cars in one of the downtown indoors garages, present parking tickets at the cashier's window, and receive reduced rates. Three hours parking is given for 15 cents.—George Baker, Mgr., Newman, Kansas City.

Ad Tip—Presence of Mary Brian and Frederic March in cast must be mentioned in ads and publicity as these two youngsters have large followings. Tie-ups with newspapers aided business. Appeal is general for high school students and adults.—Ed Reed, Mgr., Strand, Providence.

Ad Tips—Exploit as taken from the famed story by Edith Wharton, titled "The Children." Also angle of marriage and divorce of today. Appeal to both children and adults as a rule.—Ray Hendry, Mgr., Salt Lake City.

Married in Hollywood (Fox)

DES MOINES.—Orpheum, (2,000), 4 days, 25c-50c. *Other attractions*, R. K. O. vaudeville. *Opposition*, "Is Everybody Happy?", "Disraeli," "Marriage Playground." *Weather*, warm. *Rating*, 100%.

Ad Tips—The title was played up as the drawing card in this feature which was very pleasing to general audiences. Norma Terris and Earl Murray, the stars, went over nicely. Story entertaining to general audience.—C. D. Gerraty, Mgr., Orpheum, Des Moines.

Mighty, The (Para.)

OTTAWA.—B. F. Keith's, (2,596), 6 days, 15c-60c. *Other attractions*, Five RKO acts, orchestra overture, Pathe (silent) news, "Hollywood Star." *Weather*, fair and mild. *Opposition*: "Flight," "Paris," "The Argyle Case," "The Drake Case," "The Hottentot," "His Glorious Night." *Rating*, 90%.

Ad Tips—After the Christmas season, it was a treat to have a fine feature, a well-balanced program and big crowds. "The Mighty" proved a popular attraction. We used: "If you want love, action, excitement, and a human story, see George Bancroft in "The Mighty." Compared "The Mighty" with "All Quiet on the Western Front" as showing war as it really is but emphasized that the picture was not all war, as it deals with the appointment of an ex-crook and war hero as a protector of public morals and safety. Liked by all classes and all ages.—J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Mississippi Gambler (Univ.)

SEATTLE.—Blue Mouse, (950), 50c-75c, 10 days. *Added attractions*, Vitaphone acts, Fox Movietone News, Mack Sennett comedy. *Weather*, clear. *Opposition*, "Sunny Side Up." "Mister Antonio," "Pointed Heels," "Three Live Ghosts," "This Thing Called Love." *Rating*, 80%.

Mister Antonio (Tiffany)

SEATTLE.—Music Box, (950), 50c-75c, 7 days. *Added attractions*, Vitaphone acts, Fox Movietone News. *Weather*, clear. *Opposition*, "Sunny Side Up," "Three Live Ghosts," "Pointed Heels," "Mississippi Gambler," "This Thing Called Love." *Rating*, 85%.

Most Immoral Lady (F. N.)

KANSAS CITY, MO.—Pantages, (2,166), 25-50c, 7 days. *Other attractions*, Five acts of vaudeville, including Harry Brosius revue, Russell and Fields, and the Herbert Bolt Trio. *Weather*, pleasant. *Opposition*, "Untamed," "The Marriage Playground," "The Love Racket," "Hearts in Exile." *Rating*, 90%.

Mysterious Island (M-G-M)

PROVIDENCE.—Loew's State, (3,800), 15c-50c, 7 days. *Other attractions*, "Bouncing Babies," an Our Gang comedy, "Climbing Golden Stairs," Hearst's Metrotone News and Joe Stoves in organlogue. *Weather*, fair, cold. *Opposition*, "Her Unborn Child," "Marriage Playground," "Wall Street," "Pointed Heels." *Rating*, 85%.

Ad Tip—Most of this film was shot undersea and this must be mentioned for tone in ads. Mystery angles should be played up and nature of attraction suggests weird art billing which can be capitalized. General appeal for all over 17.—J. P. McCarthy, Mgr., Loew's State, Providence.

Navy Blues (M-G-M)

BALTIMORE.—Loew's Century, (3,221), 6 days, 25c-60c. *Other attractions*, Metrotone and M-G-M News, "Faro Nell" (all talking Paramount Christie comedy), organlogue, orchestra, Loew-Publix unit "Dresden China," headed by Ken Whitmer. Heavy snow Monday, then clear cold to warm. *Opposition*, (Screen), "This Thing Called Love," "Broadway Hoofer," "Rio Rita," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?" "South Sea Rose," "So Long Letty," "Glorifying American Girl," "Girl from Woolworths?", "The Kiss." (Stage), "Whoopee," with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." *Rating*, 120%.

OKLAHOMA CITY.—Capitol, (1,200), 7 days, 25 to 50c. *Other attractions*, "The Doll Shop," Gus Edward's Technicolor revue. *Weather*, excellent. *Opposition*, "Tonight at Twelve," "The Vagabond Lover," "Glorifying American Girl," "The Time, the Place and the Girl," "A Song of Kentucky." *Rating* 125%.

Ad Tips—Play up William Haines big in all advertising telling them that this is his first all-talking picture. Let them know Karl Dane and Anita Page are with him. Don't miss your opportunity to tie-up with navy recruiting offices, with music, radio and phonograph dealers for window displays and tie-ups for song "Navy Blues." Audience appeal is very strong for all Haines' fans and this is a particularly good vehicle for him and packs plenty of laughs for all type of patrons.—Charles Raymond, Gen'l. Mgr., Loew's Century, Baltimore.

Night Parade (R-K-O)

DENVER.—Tabor, (2,269), 35c-75c, 7 days. *Other attractions*, Universal and Pathe Sound News; Fanchon and Marco stage attractions. *Weather*, fine. *Opposition*, "Untamed," "Wise Girls," "Is Everybody Happy," "The Girl from Havana," "Pointed Heels," and "In the Headlines." *Rating*, 100%.

Box Office Check-Up And Ad. Tips

No, No, Nanette (F. N.)

ALBANY, N. Y.—Mark Strand, (2,000), 35c-50c, 6 days. *Other attractions,* Fox Movietone News. *Weather,* variable. *Opposition,* "The Girl in the Show," "It's a Great Life," "Tiger Rose," "Tanned Legs." *Rating,* 135%.

Ad Tips—Give this picture extra newspaper space for it's worth it although it doesn't measure up in the way of entertainment to "The Gold Diggers." Featured this as Broadway's biggest musical comedy smash and that a half million New Yorkers couldn't go wrong in having paid $5.50 for seat for the stage version. Audience appeal, general.—Robert Rosenthal, Mgr., Mark Strand, Albany, N. Y.

Painted Angel (F. N.)

TROY, N. Y.—Lincoln, (1,000), 25c-35c, 3 days. *Other attractions,* an all talking comedy sound news, one Vitaphone act. *Weather,* fair. *Opposition,* "Second Choice." *Rating,* 95%.

Ad Tips—Believe that the best bet for this picture is to feature Billie Dove and that the picture is made even more attractive by the magic of her voice. Also played up her beauty and her dramatic power. Audience appeal, general.—Harold Janecke, Mgr., Lincoln, Troy, N. Y.

Paris (F. N.)

CLEVELAND.—Allen, (3,300), 7 days, 30c, 60c. *Other attractions,* "Farm Relief," (Columbia, Krazy Kat cartoon), "Rings on Her Fingers," (Paramount Song), Hearst Metrotone News. *Weather,* very cold, heavy snow. *Opposition,* "Vagabond Lover," "Condemned," "Marriage Playground," "This Thing Called Love," "Evidence." *Rating,* 68%.

HOUSTON.—Kirby, (1,654), 7 days, 25c-50c. *Other attractions,* Edward Everett Horton comedy, Paramount Sound News. *Weather,* cold and snow. *Opposition,* "Song of Old Kentucky," "Song of Love," and "Tiger Rose." *Rating,* 110%

LOS ANGELES.—Warner, Downtown, (2,400), 7 days, 35 to 65 cents. *Other attractions,* Meglin Kiddies, Paramount Sound News, Vitaphone Varieties. *Opposition,* "Hot For Paris," "Romance of Rio Grande," "Sweetie," "Flight," "Taming of the Shrew," "Hit the deck." *Weather,* fine. *Rating,* 109%.

OTTAWA.—Centre, (1,200), 15c-50c, nine days. *Added attractions,* "Jungle Drums," "Screen Snapshots," Fox News. *Weather,* fair and mild. *Opposition,* "The Mighty," "Flight," "Drake Case," "Argyle Case," "His Glorious Night," "The Hottentot." *Rating,* 110%.

Ad Tips—Advertised this picture weeks in advance as Irene Bordoni appeared here in the play of the same name several weeks before picture was shown. Keeps the newspapers talking about it all during the interim between engagement of the play and the picture. Appeal is for all who enjoy good plays.—Isadore Lidman, Mgr., Allen, Cleveland.

Ad Tips—Advertise Bordoni as vivacious new screen star who is "different," and the picture as a racy and daring French revue in natural color with girls, gowns, music, dancing, comedy, and five new song hits. Stress the comedy and spicy angle in this one. Appeal is to young people and adults.—Holden Swager, Mgr., Kirby, Houston.

Ad Tips—The big flare in the advertising for "Paris" was "See and Hear Irene Bordoni, Great French Musical Revue Actress." References to her singing in both French and English added much attractiveness to the feature because of the local French population. She was called "The Female Chevalier" and, as a magnetic entertainer, she lived the part. Also drew attention to the scenes in color and care was taken to indicate that a plot ran through the whole picture. Attracted all classes. —Don Stapleton, Mgr., Centre, Ottawa.

Pleasure Crazed (Fox)

SALT LAKE CITY.—Victory, (1,287), 15c-50c, 4 days. *Other attractions,* sound comedy, sound acts and news. *Weather,* unsettled. *Opposition,* "Untamed," "Wall Street," and "Marriage Playground." *Rating,* 100%.

Pointed Heels (Par.)

BUFFALO—The Buffalo (3,100) 7 days, 60c. *Other attractions,* vaudeville, comedy, Fox Movietone News, Fox Silent News, Paramount Sound News. *Weather,* cold. *Opposition,* "The Vagabond Lover," "Marianne," "Is Everybody Happy," "The Unholy Night." *Rating,* 150%

DALLAS.—Melba, (1,800), 7 days, 25c-35c-50c. Tom Howard in a talking playlet "The Spy," Paramount Sound News. *Weather,* fair. *Opposition,* "Romance of Rio Grande," "Tiger Rose," "Careless Age," "Broadway Scandals." *Rating* 110%.

DENVER.—Denver, (2,512), 25c-65c, 7 days. *Other attractions,* Publix stage show, Paramount sound news, Paramount all-talking comedy "The Spy." *Weather,* fine. *Opposition,* "Is Everybody Happy?", "Girl from Havana," "Night Parade," "Untamed," "In the Headlines," and "Wise Girls." *Rating,* 100%.

PROVIDENCE.—Victory, (1,600), 15c-50c, 7 days. *Other attractions,* "Night in a Dormitory," "Pathe Sound Revue, Pathe Sound News. *Weather,* fair, cold. *Opposition,* "Mysterious Island," "Her Unborn Child," "Marriage Playground," "Wall Street." *Rating,* 85%.

SAN FRANCISCO.—Granada, 50c, 65c, 90c, 7 days. *Other attractions,* "March of the Toys" by Frank Siegrist and his Syncopators. Two Paramount comedies; "Bedelia" song novelty. *Weather,* fine. *Opposition,* "Hollywood Revue" 2nd week, "Love Parade" 4th week, "Paris" (2nd week), "It's A Great Life," "Disraeli." *Rating* 100%.

SEATTLE.—The Seattle, (3,150), 25c-60c, 7 days. *Added attractions,* "The Dancing Gob," Paramount Sound News, holiday musical and song specialty. *Weather,* clear. *Opposition,* "Sunny Side Up," "Mister Antonio," "Mississippi Gambler," "This Thing Called Love," "Three Live Ghosts." *Rating,* 95%.

Ad Tips—Exploit Helen Kane and William Powell big, and mention Fay Wray and Richard (Skeets) Gallagher. Let the public know that Kane sings in this all-talking, all-singing all-dancing picture. Copy used—"All the boys love Helen Kane and Helen's crazy about the boys, too. She sings them boop-boopa-doop songs, runs after them. Leads them a wild, merry-mad chase. It's grand and glorious entertainment of a new kind." Audience appeal—general, especially the younger set.—Melba, Dallas.

Ad Tip—Star names in cast good material for ballyhoo. Be sure to mention fact that William Powell, Helen Kane and "Skeets" Gallagher are prominently identified. Good story of stage life that should have appeal for all classes of adults.—Matt Reilly, Mgr., Victory, Providence.

Ad Tips—Feature picture as a vehicle for combined talents of William Powell, Helen Kane, Fay Wray, Skeets Gallagher. Theme of society girl on stage of interest to wide audience.—Hal Horne, Mgr., Granada, San Francisco.

Ad Tips—Feature William Powell in first starring role; emphasize songs by Helen Kane; plug teaser line about "story of silken legs and scarlet lips;" list as picture "as big as its cast." Appeal to all audiences.—Robert Blair, Mgr., The Seattle, Seattle.

Rio Rita (R-K-O)

BALTIMORE.—Keith's, (3,016), 6 days, 25c-50c. *Other attractions,* Fox Movietone News. *Weather,* heavy snow Monday, then clear cold to warm. *Opposition,* (Screen), "This Thing Called Love," "Navy Blues," "Broadway Hoofer," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?", "South Sea Rose," "So Long Letty," "Glorifying American Girl," "Girl from Woolworths," "The Kiss." (Stage), "Whoopee," with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." *Rating,* 60%. (After four weeks at Auditorium and two weeks at this playhouse).

LOS ANGELES.—Fox Carthay Circle, (1,650), 7 days, twice daily, 75 cents to $1.50. *Other attractions,* Fox Movietone News and Elinor's Orchestra. *Weather,* fine. *Rating,* 113%. (6th week).

Romance of Rio Grande (Fox)

DALLAS.—Majestic, (2,895), 7 days, 25c-35c-60c. Interstate vaudeville, special Merry Xmas reel, Fox Movietone News, Ruth Laird Kiddie Revue. *Weather,* fair. *Opposition,* "Tiger Rose," "Pointed Heels," Broadway Scandals," "Careless Age." *Rating* 125%.

LOS ANGELES.—Loew's State, (2,418), 7 days, 35 to 65 cents. *Other attractions:* Fox Movietone News, Fanchon and Marco "Overtures" Idea, Georgie Stoll and Band. *Opposition,* "Hot For Paris," "Flight," "Sweetie," "Paris," "Taming of the Shrew," "Hit the Deck." *Weather,* fine. *Rating,* 138%.

OMAHA.—Paramount, (2,900), 25c-60c, 7 days. *Other attractions,* Publix "Pirates of Melody" Unit, Paramount News, orchestra & organ. *Weather,* clear and mild. *Opposition,* "Wise Girls," "Salute," "Tanned Legs," "Footlights and Fools." *Rating,* 100%.

Ad Tips—Exploit title along with the fact that it is another all-talking outdoor picture. Give Warner Baxter plenty publicity not forgetting Antonio Moreno and Mary Duncan. Give a brief glimpse of the story in newspaper copy. Audience appeal—general.—John H. Thoma, Mgr., Majestic, Dallas.

Ad Tips—Picture was a natural tie-up with stage show, and gals paraded the streets in behalf of Omaha-Bee-News shoe fund. Played up Warner Baxter in all copy as the "Cisco Kid" from Old Arizona—also Antonio Moreno. Audience appeal, general.—Charles Pincus, Mgr., Paramount, Omaha.

100% Protection Pays for Itself!

GOLD SEAL

REGISTERS & TICKETS

Automatic Ticket Register Corp.

723 Seventh Avenue, New York City

UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way New York

Box Office Check-Up And Ad. Tips

Sailor's Holiday (Pathe)

PORTLAND, ORE.—Tebbetts Oriental, (1,600), 25-35c, 7 days, 6 shows. *Other attractions,* Pathe Sound News, Glen Shelly Organ Novelties. All Nations Lilliputians, All Talkie Le Maire Comedy. *Weather,* clear and cold. *Opposition,* "Love Parade," "Hot for Paris," "Show of Shows," "Sunny Side Up," "Tiger Rose." *Rating,* 110%.

Ad Tips—Special Xmas kiddies matinee. Uproarious comedy with Alam Hale. Held strong juvenile appeal. Special Xmas music with male quartet.—Walter Tebbetts, Mgr., Tebbetts Oriental, Portland, Ore.

Salute (Fox)

OMAHA.—State, (1,200), 25c-40c, 4 days. *Other attractions,* "After the Ball," Universal News. *Weather,* clear and mild. *Opposition,* "Footlights and Fools," "Tanned Legs," "Romance of the Rio Grande." *Rating,* 110%.

Ad Tips—Sent letters to parents of all Omaha men in army and navy, and also to officers at local posts and got bulletins on camp boards announcing army and navy nights. Admitted men in uniform at slightly reduced rate. Audience appeal, general.—Irving Cohen, Mgr., State, Omaha.

Saturday Night Kid (Par.)

VANCOUVER.—Strand, (1,800), 25c-50, 6 days. *Other attractions,* Fanchon & Marco's innovation "Art in Taps." Jackie Souders and his band, Paramount News. *Weather,* fine. *Opposition,* Sir John Martin Harvey in "Rosemary," "Three Live Ghosts," "Love, Live and Laugh," "Is Everybody Happy," *Rating,* 90%.

Ad Tips—Give Clara Bow the feature in this sure-fire hit. The "It" girl in her greatest-talking hit. Audience appeal, chiefly for younger people, not so popular with the older folk.—D. P. DeWees, Mgr., Strand, Vancouver.

Second Choice (W. B.)

TROY, N. Y.—Troy, (2,000), 35c-50c, 3 days. *Other attractions,* one Vitaphone, Paramount Sound News. *Opposition,* "The Painted Angel." *Weather,* fair. *Rating,* 95%.

Ad Tips—Play up Dolores Costello, the star, and ask the audience to decide for themselves which they prefer—"Marriage without Love," or "Love without Marriage." Audience appeal, mature.—Benjamin Stern, Mgr., The Troy, Troy, N. Y.

NATIONAL SCREEN SERVICE
SOUND AND SILENT TRAILERS

Shannons of Broadway (Univ.)

MILWAUKEE.—Alhambra, (2,660), 25c-60c, 7 days. *Weather,* very cloudy and mild. *Other attractions,* comedy and newsreel. *Opposition,* "Show of Shows," "Hallelujah," "The Kiss," "The Vagabond Lover," "Glorifying the American Girl," "South Sea Rose." *Rating,* 100%.

She Goes to War (U. A.)

TACOMA.—RKO Pantages, (1,500), 7 days, 25c-75c. *Other attractions,* five acts of RKO vaudeville, Eddie Pardo, Tillis & La Rue, Curley Burns & Co., Beehee & Rubyette & Co., and Fritz and Jean Hubert. *Weather,* stormy. *Opposition,* "So Long Letty," "This Thing Called Love" and "13th Chair," all sound. Rating, 45%.

Show of Shows (W. B.)

MILWAUKEE.—Garden Theater, (1,150), 25c-60c, 7 days. *Weather,* very cloudy and mild. *Other attractions,* comedy, newsreel. *Opposition,* "South Sea Rose," "The Kiss," "Hallelujah," "Glorifying the American Girl," "Vagabond Lover," "Shannons of Broadway." *Rating,* 125%.

PORTLAND, ORE.—Music Box, (1,835), 50c, 7 days. *Other attractions,* Fox Movietone News, Vitaphone Acts, Burns and Ashe at Wurlitzer. *Weather,* clear and cold. *Opposition,* "Love Parade," "Hot for Paris," "Sunny Side Up," "Sailor's Holiday," "Tiger Rose." 110%.

Ad Tips—Hundreds of stars and thousands of Hollywood beauties. Great array music, dancing, clowning, extra shows daily.—Andrew Sasso, Mgr., Music Box, Portland, Ore.

So Long Letty (W. B.)

BALTIMORE.—Rivoli, (1,981), 6 days, 25c-50c. *Other attractions,* Pathe Sound News, George LeMaire in "The Tight Squeeze" (Pathe all-talking comedy), "Dance of Paper Dolls" (Vitaphone all-talking Technicolor novelty), "Minstrel Days" (Vitaphone act), "The Plow Boy" (Mickey Mouse cartoon). *Weather,* heavy snow Monday, then clear cold to warm. *Opposition,* (Screen), "This Thing Called Love," "Navy Blue," "Broadway Hoofer," "Rio Rita," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?", "South Sea Rose," "Glorifying American Girl," "Girl from Woolworths," "The Kiss." (Stage), "Whoopee" with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." *Rating,* 90%.

TACOMA.—Blue Mouse, (601), 5 days, 25c-75c. *Other attractions,* three vitaphone acts, Pathe Review and Fox Movietone News. *Weather,* stormy. *Opposition,* "She Goes to War," "13th Chair" and "This Thing Called Love." *Rating,* 85%.

Ad Tips—Use small head cuts of Patsy Miller, Charlotte Greenwood and Grant Withers on either side and at bottom of ad with a modernistic border of dancing girls and silhouette of city skyline at bottom. Play up Charlotte Greenwood with 100% talking, singing, dancing. Exploit title also, because many remember the play with Charlotte Greenwood and will want to see it. Serial story can be obtained on this for your local paper. Take advantage of tie-up opportunities for window displays and so forth. Audience appeal is very strong as it is a hilarious comedy of marital strife.—Frank Price, Jr., Mgr., Rivoli, Baltimore.

EMPIRE FILM VAULTS INC.
MODERATE PRICE FILM STORAGE
1 to 10 Containers $ .75
11 to 50 " .50
51 to 100 " .40
Over 100 Containers $ .35
Cases per month, 20 to 25 reels 1.00
723 Seventh Avenue, N. Y.
Bryant 2180-2181-2182

Ad Tips—Exploited star and popularity of stage-story; also cast with Charlotte Greenwood. Appeal general, but shoppers busy Christmasing.—Ned Edris, Mgr., Blue Mouse, Tacoma, Wash.

Song of Kentucky (Fox)

OKLAHOMA CITY, OKLA.—Liberty, (1,800), 4 days, 25 to 50c. *Other attractions,* Fox Movietone News, A Night in a Dormitory, comedy, "Little Friends of all the World," a Christmas Hit. *Weather,* excellent. *Opposition,* Tonight at Twelve, The Vagabond Lover, Glorifying the American Girl, Navy Blues, The Time, the Place and the Girl. *Rating* 100%.

Song of Love (Col.)

HOUSTON.—Loew's State, (2,700), 7 days, 25c-60c. *Other attractions,* Metrotone News, five acts vaudeville, Nat Haines, headlining, Christmas Orchestra overture, and Charlie Chase comedy. *Weather,* cold and snow. *Opposition,* "Tiger Rose," "Paris," and "Song of Old Kentucky." *Rating,* 90%.

Ad Tips—Play up Belle Baker's stage renown, and her singing of "Talking to the Stars" and "The White Way Blues." Also the tender sentiment of the story. Ralph Graves should be billed because of other excellent work, and little David Durand given a share in the advertising. Appeal is to all, but especially to women.—W. V. Taylor, Mgr., Loew's State, Houston.

Song of Kentucky (Fox)

HOUSTON.—Majestic, (2,250), 25c-60c, 7 days. Other attractions, five acts vaudeville with Joe Cobb and Scooter Lowery of Our Gang headlining, Aesop's Fable, Fox Movietone News. *Weather,* cold and snow. *Opposition,* "Paris," "Tiger Rose," and "Song of Love." *Rating,* 100%.

Ad Tips—Stress the "Soul of Kentucky set to music," and the romance between a high bred girl of the South and a struggling musician of tin pan alley. Also the talking, singing angle. Appeal is to young people and in less measure to adults.—Eddie Bremer, Mgr., Majestic, Houston.

So This is College (M-G-M)

HOLLYWOOD.—Graumans Egyptian, (1,800), 7 days, 35 to 65 cents. *Other attractions,* Fox Movietone News and Fanchon and Marco "Dominos" Idea. *Opposition,* "General Crack." *Weather,* fine.

South Sea Rose (Fox)

BALTIMORE.—New, (1,600), 6 days, 25c-50c. *Other attractions,* Fox Movietone News, Clark and McCullough all-talking comedy, *Weather,* heavy snow Monday, then clear cold to warm. *Opposition,* (Screen), "This Thing Called Love," "Navy Blues," "Broadway Hoofer," "Rio Rita," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?" "So Long Letty," "Glorifying American Girl," "Girl from Woolworths," "The Kiss." (Stage) "Whoopee" with Eddie Cantor; "The Little Accident," Fred Binder and his "Speed Girls." *Rating,* 90%.

MILWAUKEE.—Wisconsin, (3,275), 25c-60c, 7 days presentation, Fanchon & Marco "Columns Idea," newsreel. *Opposition,* "The Kiss," "Hallelujah," "Show of Shows," "Glorifying the American Girl," "Vagabond Lover," "Shannons of Broadway." *Weather,* cloudy and mild. *Rating,* 90%.

Ad Tips—Exploit this as an all-talking tropical romance with Lenore Ulric, Kenneth MacKenna and a strong cast. Use cut of Miss Ulric carried in arms of MacKenna. Play strong on Ulric name. Tell them it is a "wild, untamed, flaming, passionate romance of untutored girl swept into a marriage of convenience by an American sea captain." Audi-

Box Office Check-Up And Ad. Tips

ence appeal is very strong with Miss *Ulric* doing fine work.—Morris A. Mechanic, New, Baltimore.

Sunny Side Up (Fox)

LOS ANGELES.—Fox Palace, (1,100), 7 days, twice daily, 50 cents to $1.50. *Other attractions,* Movietone News and Cartoon. *Opposition,* "Taming of the Shrew," "Hit the Deck." *Weather,* fine. *Rating,* 92%. (2nd week).

PORTLAND.—Fox United Artists, (945), 50-60c, 7 days. *Other attractions,* Fox Movietone News. *Weather,* Clear and cold. *Opposition,* "Love Parade," "Hot for Paris," "Show of Shows," "Tiger Rose," "The Kibitzer," "Sailor's Holiday." *Rating,* 160%.

SEATTLE.—Fox, (2,450), 25c-75c, 21 days. *Added attractions,* Fox Movietone News, Vic Meyers Orchestra. *Weather,* clear. *Opposition,* "Three Live Ghosts," "Pointed Heels," "This Thing Called Love," "Mississippi Gambler," "Mister Antonio." *Rating,* 75%. (3rd week).

Ad Tips—The naive lovers, Janet Gaynor and Charles Farrell, in their musical audifilm brought out continuous lines and turn-away business. Clever song hits; good tie-up music stores. El Brendel appears in two films here this week and almost steals both shows. Tremendous Gaynor following.—J. J. Parker, Mgr., Fox United Artists, Portland.

Ad Tips—Emphasize popular stars in singing talking film; plug song hits from picture; advertise "here third week—it must be good." Appeal to all audiences.—Lou Golden, Mgr., Fox, Seattle.

Sweetie (Par.)

LOS ANGELES.—Paramount, (3,596), 7 days, 35 to 65 cents. *Other attractions,* Paramount Sound News and Milton Charles, Organ Concert. *Opposition,* "Hot for Paris," "Flight," "Romance of Rio Grande," "Paris," "Taming of The Shrew," "Hit the Deck." *Weather,* fine. *Rating,* 112%. (2nd week).

Taming of the Shrew (U. A.)

LOS ANGELES.—United Artists, (2,100), 7 days, 35 to 75 cents. *Other attractions,* Christie Comedy "Duke of Dublin," Musical short, "Hitting The High C's," Paramount Sound News. *Opposition,* "Hot for Paris," "Hit The Deck," "Paris," "Sunny Side Up." *Weather,* fine. *Rating,* 252%.

Tanned Legs (RKO)

ALBANY, N. Y.—Proctor's Grand, (1,800), 25c-60c, 6 days. *Other attractions,* vaudeville acts. *Opposition,* "The Girl in the Show," "It's a Great Life," "No, No, Nanette," "Tiger Rose." *Rating,* 95%.

OMAHA.—Orpheum, (3,000), 25c-60c, 7 days. *Other attractions,* Margaret Shotwell and RKO bill, Pathe News. *Weather,* clear and mild. *Opposition,* "Romance of the Rio Grande," "Wise Girls," "Salute," "Footlights and Fools." *Rating,* 100%.

Ad Tips—Play this up as a jazz-mad-jamboree of youth and beauty, featuring Ann Pennington. Audience appeal, general.—Joseph Wallace, Mgr., Proctor's Grand, Albany, N. Y.

Ad Tips—Good program picture but smothered by publicity given Miss Shotwell, concert pianist and local girl. Has attractive title, and Ann Pennington and Arthur Lake for names to plug. Audience appeal, general.—Ralph W. Thayer, Mgr., Orpheum, Omaha.

13th Chair (M-G-M)

TACOMA.—Fox Rialto, (1,350), 5 days, 35c-75c. *Other attractions,* "Hot Lemonade," a two-reel comedy; Whitney cartoon "Circus Kids," Fox Movietone news. *Weather,* stormy. *Opposition,* "So Long Letty," "This Thing Called Love" and "She Goes to War." *Rating,* 102%.

Ad Tips—Played the mystery in its first sound offering as against the stage and silent. Also stars and story. Appeal, general.—Doug Kimberley, Mgr., Fox Rialto, Tacoma.

This Thing Called Love (Pathe)

BALTIMORE.—Auditorium, (1,600), 6 days, 35c-75c, four reserved seat shows daily. *Other attractions,* Pathe Sound News, all-talking comedy. *Weather,* heavy snow Monday, then clear, cold to warm. *Opposition* (Screen) "Navy Blues," "Broadway Hoofer," "Rio Rita," "Little Match Girl," "Mystic Mirror," "Is Everybody Happy?", "South Sea Rose," "So Long Letty," "Glorifying American Girl," "Girl From Woolworths," "The Kiss," (Stage) "Whoopee" with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." *Rating,* 50%.

CLEVELAND.—Palace, (3,600), 7 days, 35c-75c. *Other attractions,* "Hodge Podge," (Educational), "Barnyard Melody," (Pathe Fable), Pathe News (sound and silent), "Uppercut O'Brien" (Educational), vaudeville. *Weather,* cold, heavy snow storms. *Opposition,* "Vagabond Lover," "Condemned," "Paris," "Marriage Playground," "Evidence." *Rating,* 67%.

OKLAHOMA CITY.—Liberty, (1,800), 3 days, 25-50c. *Other attractions,* Fox Movietone News, "A Night in a Dormitory," comedy, "Little Friends of All the World." *Weather,* excellent. *Opposition,* "Tonight at Twelve," "The Vagabond Lover," "Glorifying the American Girl," "Navy Blues," "The Time, the Place and the Girl." *Rating,* 100%.

SEATTLE—Fox Fifth Avenue, (2,650), 25c-75c, 7 days. *Added attractions,* Fox Movietone News, Fanchon-Marco stage revue. *Weather,* clear. *Opposition,* "Sunny Side Up," "Pointed Heels," "Three Live Ghosts," "Mister Antonio," "Mississippi Gambler." *Rating,* 90%.

TACOMA.—Fox Colonial, (965), 7 days, 25c-35c. *Other attractions,* Fox Movietone news, color classic, "Night in a Dormitory" tabloid. *Weather* stormy. *Opposition,* "She Goes to War," "13th Chair," and "So Long Letty." *Rating,* 85%.

Ad Tips—Exploit heavily on Constance Bennett and her return to the screen after her recent marriage divorce and that Edmund Lowe is opposite her, playing his up as the Sergeant Quirt of "The Cock Eyed World." Title lends itself to cooperative advertising and tie-ups. Audience appeal is quite strong to all who like a good comedy drama well acted and directed.—Fred C. Schanberger, Jr., Mgr., Auditorium, Baltimore.

Ad Tips—Tease on a "$25,000 marriage contract"—and what happens. Plug cast. Mention star of "Cock Eyed World" in new type of role. Appeal to sophisticated adult audiences. —James Q. Clemmer, Mgr., Fox Fifth Avenue, Seattle.

Three Live Ghosts (U.A.)

SEATTLE.—Metropolitan, (1,100), 25c-60c. 7 days. *Added attractions,* "His Wife's Birthday," Yacht Club Boys short, Paramount Sound News. *Weather,* clear. *Opposition,* "Pointed Heels," "Mister Antonio," "Mississippi Gambler," "Sunny Side Up," "This Thing Called Love." *Rating,* 90%.

VANCOUVER.—Capitol, (2,400), 25c-65c, 4 days. *Other attractions,* Laurel and Hardy in "They Go Boom," Alfredo Meunier and his music, Sidney Kelland at the Wurlitzer, Pathe News. *Weather,* fine. *Opposition,* Sir John Martin Harvey in "Rosemary," "Love, Live and Laugh," "Is Everybody Happy," "Saturday Night Kid," British Guild Players. *Rating* 100%.

Ad Tips—Feature this as the greatest laughing comedy yet, with a carload of laughs. Big hit on New York and London stages. Short description of characters good in ads. Audience appeal, any person who has a laugh in them.—Lloyd Dearth, Mgr., Capitol, Vancouver, B. C.

Ad Tips—Feature as merry laugh film, not ghost story. Use art of three live ghosts in character. Emphasize fine cast and adaptation from famous stage success. Appeal to all audiences.—Harry Wareham, Mgr., Metropolitan, Seattle.

Tiger Rose (W. B.)

ALBANY, N. Y.—Mark Ritz, (1,146), 25c-35c, 6 days. *Other attractions,* One Vitaphone act, an all talking comedy, Pathe Sound News. *Weather,* variable. *Opposition,* "The Girl in the Show," "It's a Great Life," "No, No, Nanette," "Tanned Legs." *Rating,* 118%.

DALLAS.—Greater Palace, (2,350), 7 days, 25c-35c-60c. Publix presentation "Let's Go" with Jimmie Ellard. Organ novelty with Johnny Winters. Special Xmas Reel, Paramount Talking News. Alex Kesee, conducting Palace Concert Orchestra. *Weather,* fair. *Opposition,* "Romance of the Rio Grande," "Pointed Heels," "Broadway Scandals," "Careless Age." *Rating,* 125%.

HOUSTON.—Metropolitan, (2,512), 25c-60c, 7 days. *Other attractions,* "The Chiro-

CLASSIFIED ADS.

Young man desires work in theatre, with opportunity of being local cameraman (has own equipment). Also interested in publicity work. Travel anywhere. Invites correspondence. References. Address Box 675, Motion Picture News, 729 Seventh Ave., New York City.

Brilliant Pictures and Perfect Sound

Clear, realistic pictures, freedom from eye-strain, and natural tone quality is necessary to win and hold your patronage.

To insure projection as good as you had before Sound, to get the best reproduction from your sound outfit, you must have the right kind of a screen.

Vocalite Sound Screen is proven best by scientific test. Many successful installations have proved it to be superior in light, definition, and tone quality.

It is the only screen optically and chemically correct for the projection of Colored Pictures.

Full informatoin will be sent on request, cost no higher than any good screen.

Approved by Electrical Research Products, Inc., Western Electric Co., and other makers of Sound Equipment.

Fire-Proof - Non Inflammable
Porous But Not Perforated

Vocalite Sound Screen

Beaded Screen Corp.
Roosevelt, New York

Box Office Check-Up And Ad. Tips

practor," Christmas orchestra novelty organ specialty, Pathe Sound News, and "Honeymoon Cruise," Publix stage unit with Joe Penner. *Weather,* cold and snow. *Opposition,* "Paris," "Song of Old Kentucky," and "Song of Love." *Rating, 95%.*

PORTLAND, ORE.—Blue Mouse, (671), 25-50c, 7 days. *Other attractions,* Fox Movietone News, Vitaphone Acts. *Weather,* clear and cold. *Opposition,* "Love Parade," "Hot for Paris," "Sunny Side Up," "Sailor's Holiday," "Show of Shows." *Rating,* 100%.

Ad Tips—Play this picture up as being bigger than "Old Arizona" and don't forget to feature Lupe Velez, as well as H. B. Warner and Monte Blue. Audience appeal, general.—Byron Farley, Mgr., Mark Ritz, Albany.

Ad Tips—Exploit the title, as a vivid picturization of Belasco's stage hit. Tell the public it is all out-door, all-talking, an all-powerful feature with Lupe Velez, Monte Blue, Grant Withers, H. B. Warner and Tully Marshall. Let the public know that Lupe Velez sings. Audience appeal, general.—Holden Swiger, Mgr., Greater Palace, Dallas.

Ad Tips—Bill Belasco's great drama of the northwest as a sensational outdoor talking picture, and Lupe Velez as "fiery, loving with impetuous abandon." Also the singing of Velez. Stress advantage of screen over stage in matter of authentic and marvelously beautiful backgrounds. Appeal is to youth and adults.—E. E. Collins, Mgr., Metropolitan, Houston.

Time, The Place and the Girl (W. B.)

OKLAHOMA CITY.—Rialto, (700), 4 days, 15-25c. Other attractions. All talking comedy, Pathe News. *Weather,* excellent. *Opposition,* "Tonight at Twelve," "Vagabond Lover," "Glorifying American Girl," "Navy Blues," "A Song of Kentucky." *Rating* 100%.

Tonight at Twelve (Univ.)

OKLAHOMA CITY.—Orpheum, (1,500), 7 days, 25 to 50c. *Other attractions,* Fox News, Aesop's Fbles, Orpheum Movievents, Five Acts of RKO vaudeville. *Weather,* excellent. *Opposition.* "Vagabond Lover," "Glorifying the American Girl," "Navy Blues," "Time, the Place and the Girl," "A Song of Kentucky." *Rating* 125%.

Unborn Child (Windsor)

PROVIDENCE.—Carlton, (1,600), 15c-50c. 3 days. *Other attractions,* news reels. *Weather,* fair, cold. *Opposition,* "Pointed Heels," "Mysterious Island," "Marriage Playground," "Wall Street." *Rating,* 110%.

Ad Tip—A natural! Opened here Christmas day and probably will go for two weeks at least. Based on stage play which was produced here last season. Has packed them in here. General appeal.—Charles Spink, Mgr., Carlton, Providence.

The Unholy Night (M-G-M)

BUFFALO—Great Lakes (2,900), 50c-80c, 7 days. *Other attractions,* Vitaphone acts, comedy, organ solo, Screen Snapshots. *Weather,* cold. *Opposition,* "The Vagabond Lover," "Pointed Heels," "Marianne," "Is Everybody Happy." *Rating,* 145%.

Untamed (M-G-M)

DENVER.—Rialto, (1,100), 15c-50c, 7 days. *Other attractions,* Pathe Sound News, Harry Langdon all-talking comedy. *Weather,* fine. *Opposition,* "Wise Girls," "Is Everybody Happy?" "Girl from Havana," 'Night Parade," "Pointed Heels," and "In the Headlines." *Rating,* 100%.

KANSAS CITY.—Midland, (4,000), 25-60c, 7 days. *Other attractions,* Grantland Rice Sportlight, "Feminine Fitness," Hearst Metrotone News, five acts of vaudeville headlining Harry Fox, musical comedy star. *Weather,* pleasant. *Opposition,* "The Marriage Playground," "A Most Immoral Lady," "The Love Racket," "Hearts in Exile." *Rating,* 110%.

SALT LAKE CITY.—Paramount, (1,400), 15c-50c, 7 days. *Other attractions,* All-talking comedy and sound news. *Weather,* unsettled. *Opposition* "Wall Street," "Marriage Playground," "Pleasure Crazed." *Rating* 110%.

Ad Tips.—Joan Crawford's first all-talking vehicle. Exploit jungle spirit and atmosphere. Appeal, practically to all classes.—Carl Porter, Mgr., Paramount, Salt Lake.

Vagabond Lover (RKO)

BUFFALO—Lafayette (3,000), 60c. *Other attractions,* Vaudeville, Fox Movietone News, comedy, Fox Silent News, Vitaphone two-reel act. *Weather,* cold. *Opposition,* "The Unholy Night," "Pointed Heels," "Marianne," "Is Everybody Happy?" *Rating,* 164%.

CLEVELAND.—Hippodrome, (4,500), 7 days, 25c, 50c. *Weather,* cold, snow. *Other attractions,* "Toot Sweet" Educational), Fox Movietone News. *Opposition,* "Condemned," 'Paris," "Marriage Playground,' "This Thing Called Love," 'Evidence." *Rating,* 62%.

MILWAUKEE.—Palace Orpheum, (2,587), 25c-60c, 7 days. *Weather,* very cloudy and mild. *Other attractions,* comedy, newsreel. *Opposition,* "Show of Shows," "Hallelujah," "The Kiss," "Shannons of Broadway," "Glorifying the American Girl," "South Sea Rose." *Rating* 110%.

OKLAHOMA CITY.—Empress, (1,500), 7 days, 25-50c. *Other attractions,* Pathe News, Talkomedy. *Weather,* excellent. *Opposition,* "Tonight at Twelve," "Glorifying American Girl," "Navy Blues," "Time, the Place and the Girl," "A Song of Kentucky." *Rating* 125%.

Ad Tips—Consisted of a lot of newspaper publicity about Rudy Vallee, all playing him up as the big hit of the year with the girls. Appeal is for those who are worshippers of popular heroes of the day, and not too particular about what they appear in.—William Watson, Mgr., Hippodrome, Cleveland.

Ad Tips—Brilliant musician and singer, now a screen luminary, in his first feature photoplay. Rudy Vallee and his celebrated Connecticut Yankees in "The Vagabond Lover." Song and instrumental hits sparkle throughout this all-talking musical story of a young bandmaster who leaped into local renown and much trouble and romance through a case of mistaken identity—romantic, delightful—a real treat, and a picture that will highly delight and please all seeing it, both old and young.—Empress, Oklahoma City.

Wall Street (Col.)

PROVIDENCE.—Majestic, (2,400), 15c-50c, 7 days. *Other attractions,* "Midnight Daddies," "Crinoline Classics" "Sixty Minutes from Broadway." *Weather* fair cold. *Opposition,* "Pointed Heels," "Mysterious Island," "Her Unborn Child," "Marriage Playground." *Rating,* 90%.

SALT LAKE CITY.—R-K-O Orpheum, 2,500, 15-75c, 7 days. *Other attractions,* vaudeville and sound news events. *Weather,* unsettled. *Opposition,* "Untamed," "Marriage Playground," "Pleasure Crazed." *Rating,* 100%.

Ad Tip—Recent stock slump will suggest timely topic of stocks and crashes. Also a story of romance. Appeal chiefly to adult classes.—Grant Pemberton, Mgr., R-K-O Orpehum, Salt Lake City.

Ad Tips—Recent stock slump will suggest novel billing. Should be exploited as picture of high finance. Names, with exception of Ralph Inc, can be omitted if space prohibits. Appeal to those who like their drama strong.—Sol Braunig, Mgr., Majestic, Providence.

Wedding Rings (F. N.)

TROY, N. Y.—Lincoln, (1,000), 25c-35c, 4 days. *Other attractions,* one Vitaphone act, Pathe Sound News. *Weather,* stormy. *Opposition,* "The Kiss." *Rating,* 88%.

Ad Tips—Featured Lois Wilson and H. B. Warner fairly heavy in newspaper ads and characterized the story as being a startling one of daring love. Audience appeal, mature.—Harold Janecke, Mgr., Lincoln, Troy, N. Y.

Wise Girls (M-G-M)

DENVER.—Orpheum, (1,650), 15c-50c. 7 days. *Other attractions,* R-K-O vaudeville, Pathe Sound News and Pathe Review. *Weather,* fine. *Opposition,* "Is Everybody Happy?", "Girl from Havana," "Night Parade," "Untamed," "Pointed Heels," and "In the Headlines." *Rating,* 100%.

OMAHA.—State, (1,200), 25c-40c, 3 days. *Other attractions,* "Busy Fingers," (Col.), Universal News. *Weather,* clear and mild. *Opposition,* "Romance of Rio Grande," "Tanned Legs," "Footlights and Fools." *Rating,* 100%.

Ad Tips—Merchandise gift week in tie-up with local stores helped meet Xmas slump. Plugged father and son, Elliott and J. C. Nugent and also Norma Lee, a new name here. Title some help. Audience appeal, general.—Irving Cohen, Mgr., State, Omaha.

Writ Bans Unfair Tactics by Neon Against Rainbow

Rainbow Light, Inc., has been granted an injunction against Claude Neon Lights, restraining unfair business tactics. The two firms are in litigation over patents connected with manufacture of luminous tube signs.

"The affidavits submitted by Rainbow Light convincingly show that the defendant, Claude Neon Lights, Inc., has breached all rules of fair dealing," said Justice Glennon in Supreme Court. "Claude Neon Lights, he said, "is entitled to have all its rights under its patents determined but is not privileged pending the actions to adopt tactics calculated to drive its competitors and alleged infringers out of business."

Broekman Remains with "U" as Coast Musical Director

Hollywood.—Universal's musical department will continue in charge of David Broekman, the company having exercised its option on his contract.

Two Wire at Iowa

Des Moines—RCA has installed sound at the Grand in Perry. W. E. is wiring the Hardacre, Tipton, for G. L. DeNune.

Clearfield "Blues" Lose

Clearfield, Ia.—Blue-law advocates lost their spirited battle for Sunday shows by a vote of 174 to 97.

Roger Kahn at L. I. Studio

Planning to compose and possibly record musical numbers for Paramount films. Roger Wolfe Kahn has joined the staff of the company's Long Island studio.

Merchants Turn Rescuers

Hawkeye, Ia.—When the exhibitor operating a theatre here decided the gaff was too tough for him, thirty local business men pooled sufficient funds to enable him to continue. On top of that, they bought a brand new projection outfit for the house.

The theatre brings considerable transient trade to the town, the merchants remembered in making their conclusion.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"A New Era"

BEYOND all shadow of doubt the theatre business has undergone some mighty unusual changes in the past few years. Just like the pictures and other surrounding factors of the industry, the lot of the average house-manager is changing.

True, there are certain ones who will say it is for the worse.

But we are more optimistic than others and so we say, it is for the best.

You don't have to overtax your memory to recall the days of the great big powerful circuit, spread from coast to coast, and composed, in most cases, of a lot of swelled-headed managers, who thought the sun rose and set in their own private offices.

Gosh. We can recall several of those birds and how they set themselves on so high a pedestal that when they did finally fall, you could hear the thump for miles and miles away.

Men who developed the most unusual complex. They really thought they were God's chosen flock. That the "common pepul" were only meant to buy tickets and be good patrons.

If you had the nerve or the courage (or both) to actually ask to speak to one of them the "act" went something like this:

You first approach the doorman, he then calls an usher who in turn drags you to a special officer up on the balcony, who likewise takes you into the assistant manager. If by any chance you finally got into the "sanctum" where his gracious highness the manager smoked and played cards in private, said manager would immediately impress upon you the fact that he has condescended (and not another word would fit the situation) to spare a few moments to listen to what you had to say. Invariably, you got no satisfaction or answer for your trouble and then you would leave with the impression that said manager was a "pain in the neck."

But the time really arrived when managers, regardless of what circuit they worked for, had to deliver the goods or pass out of the picture.

Did those "high and mighty" make the grade?

Like Hell they did.

For the majority found themselves out and a little later they changed viewpoints or else stayed out.

Showmanship became a paramount factor and only those men capable of getting behind the wagon and pushing were able to survive. Alibis and swell offices count for nothing if the "gelt" is not rolling into the old b.o.

"Good riddance to bad rubbish," says we, and the business is better off without them.

"Chick."

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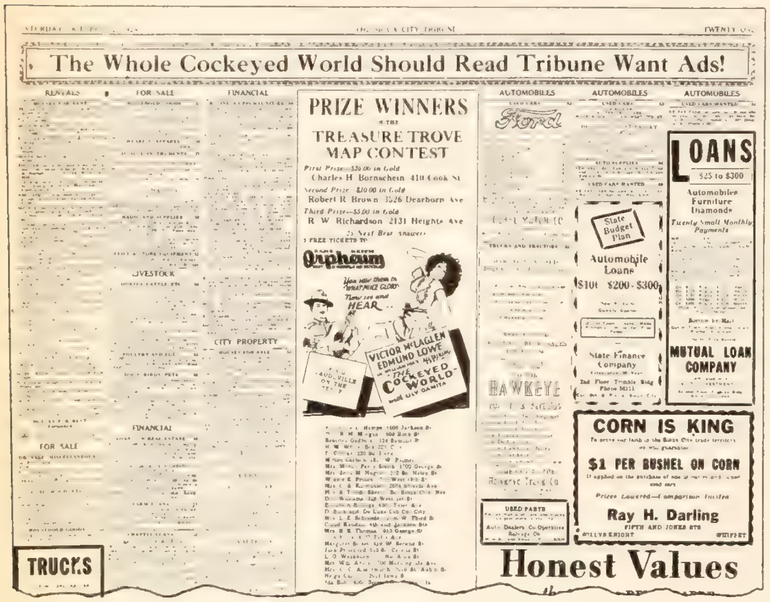
MANAGERS' ROUND TABLE CLUB

Mickey Gross Leads The Field For RKO Out In Sioux City

As usual, Mickey Gross, manager of the RKO Orpheum Theatre, in Sioux City, Ia., continues his marvelous brand of showmanship in exploiting and advertising his attractions at this theatre.

Among his recent contributions for use on the ROUND TABLE CLUB pages was a newspaper tieup on classified advertising which you will surely agree with us brought the attraction and the theatre a whale of a lot of good free space and publicity in the paper. Look this one over, boys, because it may present one or two angles that you can divert to your own use.



The Whole Cockeyed World Should Read Tribune Want Ads!

RENTALS

FOR SALE

FINANCIAL

LIVESTOCK

CITY PROPERTY

FINANCIAL

FOR SALE

TRUCKS

PRIZE WINNERS

IN THE

TREASURE TROVE MAP CONTEST

First Prize—$25.00 in Gold

Charles H Bornschein 410 Cook St

Second Prize—$10.00 in Gold

Robert R Brown 3526 Dearborn Ave

Third Prize—$5.00 in Gold

R W Richardson 2131 Heights Ave

25 Next Best Answers

2 FREE TICKETS TO

Orpheum

You saw them in "WHAT PRICE GLORY" Now see and HEAR ...

VICTOR McLAGLEN EDMUND LOWE in THE COCKEYED WORLD with LILY DAMITA

AUTOMOBILES

AUTOMOBILES

AUTOMOBILES

Ford

HAWKEYE

USED PARTS

Auto Dealers Co-Operative Salvage Co

State Budget Plan

Automobile Loans

$100 $200 - $300

State Finance Company

2nd Floor Trimble Bldg

LOANS

$25 to $300

Automobiles Furniture Diamonds

Twenty Small Monthly Payments

MUTUAL LOAN COMPANY

CORN IS KING

$1 PER BUSHEL ON CORN

Prices Lowered—Comparison Invited

Ray H. Darling

FIFTH AND JONES STS

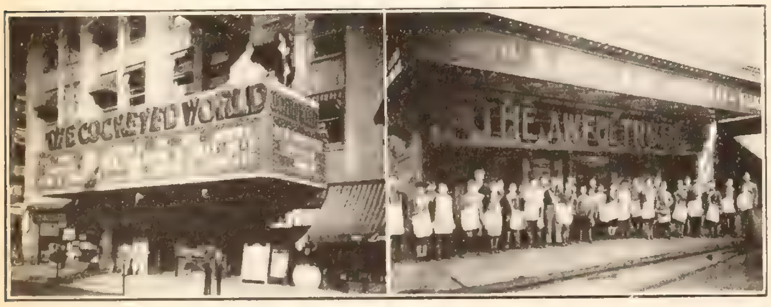
WILLYS KNIGHT WHIPPET

Honest Values

In connection with the same picture, you will notice the fine attractive way that he has arranged a display in front of his theatre, and our purpose in showing this particular display was because while it was done at a minimum of cost, it was nevertheless eye-arresting and attractive.

You will also notice the tieup with the weekly magazine delivery boys and we can only leave to your own imagination the effectiveness of these youngsters and such advertising when several dozen of them were flocking all over the city delivering their magazines.

Thanks a lot, Mickey, for your continued activities on the ROUND TABLE CLUB, and see if you can't keep up the fine work you are doing now.



Claude Davis Says:

". . . . The MANAGERS' ROUND TABLE CLUB is going to develop into one of the greatest CLUBS in the country . . . . I am very pleased that I have joined it, and I am sure I will derive a great benefit from it."

Manager, Bohemia Theatre,
Cleveland, Tenn.

Round Table Material Gives Larry's Bulletin Good Copy

Ever since Larry Jacobs tied up with the MANAGERS' ROUND TABLE CLUB, it seems that we have been constantly alert to read about his activities as contained in the interesting letters he sends us. In the latest he sends us, he says that he liked our recent editorial chat "Don't Give Up The Ship" so well, that he had copies made, and sent them to all the managers in his division.

We are glad that this little chat struck the proper chord in Larry's estimation and I am sure that all the boys who receive the reprint will agree with the advice that we handed out at that time. We do not try to take the attitude of preaching, but rather that we are trying to guide the boys along the proper channels and keep them out of trouble.

"Ace" Berry's division of theatres is not the only outfit to spread Round Table Club propaganda over their circuit. Many others find the idea so good that they select many of our "chats" from time to time and make them the subject of circuit bulletins or "talks" at their regular get-together meetings. Which is not a bad idea because they can tell their many house managers and staffs what is going on in other parts of the country and of course broaden their viewpoints.

We have a hunch that Larrys' many letters to the house managers contain many important topics and we are wondering whether we will ever get the opportunity of laying our hands on some of them so that we can let other managers and executives know how this "crack" theatre outfit manages to keep their boys all pepped up.

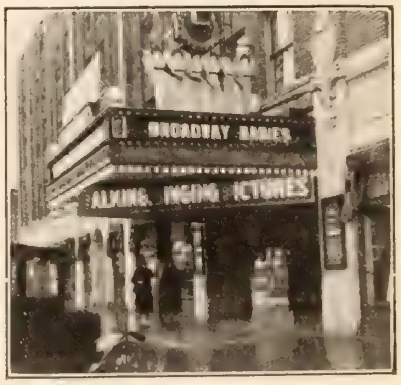
George P. Hundling Uses Wide Variety Of Front Displays

Here is a good angle that will pep up the ordinary cut-out figures of dancing girls on any film musical that you may run at your theatre.

In this instance Manager George P. Hundling of the Capitol Theatre in Newton, Ia., used real cloth sashes made of colored bunting around the waists of the dancing girl cutouts, which were cut from the exchange 24 sheet posters on "Broadway Babies."

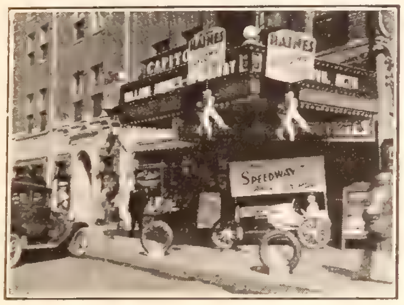
This added both color and flash to what might otherwise have been an ordinary marquee decoration, and if for no other reason, George is entitled to a lot of credit for using his showman dome when it was needed.

In doping out all these elaborate marquee displays that have become so popular, in the past few months, due to the big-flash singing and talking pictures, try and dope out angles of this kind, because it lends an animated and colorful appearance to plain looking displays. The same stunt as described here, under lighting at night, must have made a



mighty attractive appearance on the marquee of the Capitol Theatre.

Another one of George's activities was on the picture "Speedway," on which we are anxious to show you what the front of his theatre looked like on this particular attraction. Do not fail to note the racing car which he secured through local cooperation as well as the tire tieup and the cutouts hanging from the marquee itself. This is all typical of livewire showmanship, and is the type of stuff that we are beginning to expect from managers like George Hundling.



Let's hear some more about you, and see if you can't become one of the active contributors to the ROUND TABLE CLUB pages, will you, Hundling?

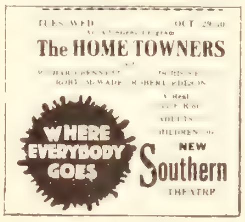
Lloyd Sinclair Gives "Silents" a Special Ad Boost

According to CLUB records, the name of Lloyd E. Sinclair has appeared many, many times on the pages of the ROUND TABLE CLUB in connection with the description of his showmanship tactics in the exploitation and operation of his theatre, the New Southern in Minneapolis, Minn.

However, it has been a long time in arriving, but we finally secured a snapshot of him, so that we can show you what this aggressive young showman really looks like.

You know, Lloyd, it was not so very long ago that someone was discussing one of your articles that appeared on the CLUB pages about yourself, and mentioned the suggestion that you were a man of about fifty. How the devil the party got such an impression he failed to state, but it bears out our old argument that every member should see that his photograph is on file at CLUB headquarters so that we have it for ready reference besides publishing it in connection with a proper introduction for the benefit of our other readers.

However, we didn't start this story to go into a long discourse, but we will say that we were delighted to hear from you, and we won't pan you because you have not been furnishing us with any alibis. At any rate, we know you are still an interested member of the ROUND TABLE CLUB, and just because you don't find time to communicate with us, is no reason why you are not just as interested as the man who does.


TUES. WED. OCT. 29-30

The HOME TOWNERS

WHERE EVERYBODY GOES

NEW Southern THEATRE

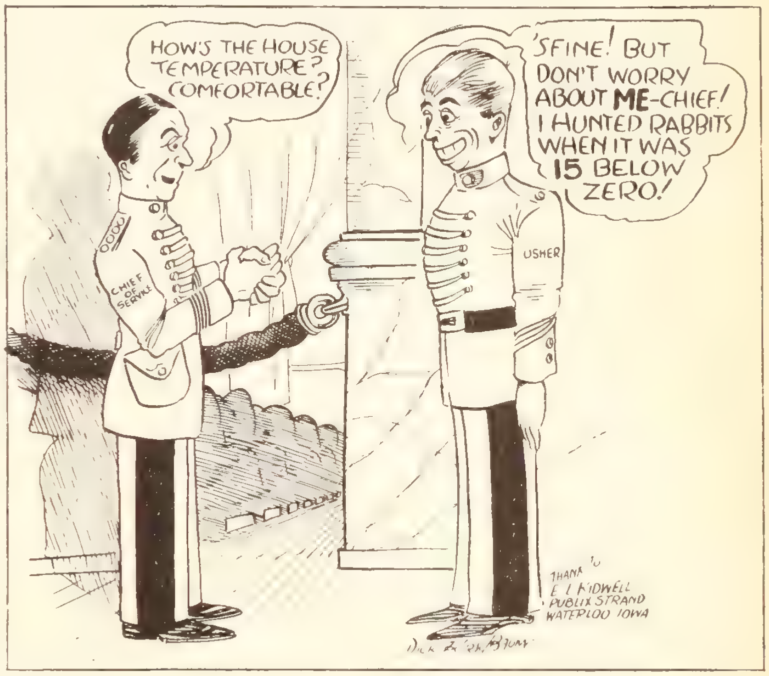
Let's get away from all this chatter about Lloyd, pictures and other things and take enough of your time to show you the lower part of a fine doorhanger which Sinclair turns out every week, and which you will notice carries the line "AN ALL SILENT PROGRAM."

To any theatre which occasionally presents such silent programs as a diversion from the sound programs it might be well to play up that line so that the patrons will not feel that they have been deceived or fooled by what they are to see.

Thank you, Lloyd, and try to be a little more prompt in letting us know what you are doing out there in the New Southern Theatre in Minneapolis.

"Lobby Laffs"

By DICK KIRSCHBAUM


HOW'S THE HOUSE TEMPERATURE? COMFORTABLE?
'SFINE! BUT DON'T WORRY ABOUT ME-CHIEF! I HUNTED RABBITS WHEN IT WAS 15 BELOW ZERO!
CHIEF OF SERVICE
USHER
THANKS to E L KIDWELL PUBLIX STRAND WATERLOO IOWA

Geo. P. Shute Is on the Road to Early Promotion

We suppose we could label this little article "A Showman in the Making," but we will let this young man's future activities speak for themselves rather than have us pat him on the back before we know whether he is really entitled to any unusual praise.

But don't let the above detract from the fact that we want you to meet George P. Shute who was assistant to Bill Levey at the Beacon Theatre in Pt. Washington, L. I.

Also, don't take George's photo too seriously, as it was a rather poor snapshot, but we decided to use it anyway with the hopes that by the time he becomes a house manager in his own right, he will have a better photograph to use on these pages.

We want you to know that Shute has been in the show business for quite a while and has been publicity director for the N. Y. Little Theatres Group. Has also handled exploitation and publicity for the New Era Films, and is now getting set to learn all of the inside dope on running a theatre.

Inasmuch as he was fortunate enough to get himself set with Bill Levey, makes us all the more certain that his promotion to a full fledged managerial position is only around the corner. We are therefore going to sit back and see what happens out there at the Beacon Theater, as we are certain that Levey will credit George with anythng that he is deserving of credit for. So long for the present, and let's hope we meet very soon.

Did You Order Your Club Pin ?

MANAGERS' ROUND TABLE CLUB

"A Modern Movie Fable"

> ***The following "fable" is so typical of several actual incidents (not very far from the Great White Way) that we thought there was a couple of good laughs, with perhaps a giggle, for those who might like to read it.***
>
> ***Never mind who wrote it. We know him and we know that he knows what he's talking about. "Chick"***

To understand this fable properly, you must first know that in this world of ours there are two types of humans, including theatre owners and exhibitors. These we will call "Ooffies" and "Gooffies."

The "Ooffies" are those who love to deliver good, hard socks to the chin, midriff or other vulnerable points; and the "Gooffies," hard as it may seem to believe, love to take these same wallops just like a baby enjoys licking a lemon stick.

For the nonce we are not concerned with the former, merely the latter.

A certain pair of chaps made a killing many moons ago in the since decadent stock market. Movies were a novelty and these two boys opened a shifting photograph shop. There was no opposition and they became successful . . . enormously so. They built more houses; all successful, and money poured into their coffers in a tinkling, soothing stream.

Then came another party . . . not so wealthy but *infinitely* smarter. He organized capital and started what is now known as a *chain.* It prospered. And the two first mentioned boys noticed a slight lull in the stream of profits. Slight at first, but steadily growing deeper. The other party and his associates decided they didn't want opposition, so they made the two boys a proposition. It sounded good . . . and besides . . . "we can always start another string."

So they sold.

The second outfit cornered the picture market, but the two boys didn't bother about that. They started to build . . . for the future. They built theatres in Jolopi and other points, where, with good luck and the aid of real estate booms, people might settle in another twenty years. The houses opened,—on rubber soles. Successful buttonhole makers were promoted to managerial jobs and business was conspicuous by its complete absence.

The boys were taking it on the chin bravely . . . and it left them a bit dazed—but still building. House after house left welts of angry red in the books and on the chins, but still they kept on.

They engaged experienced managers and refused to allow them to manage their own houses. Hadn't they been a success before? The experienced managers tried to tell them things for their own good, but they were told to keep the houses clean in case the customers *should* come.

And they *still* took it on the chin.

***Now* comes the "GOOFFIE."**

A certain house manager, with a big front and a good line, sold them a bill of goods. HE was the greatest in the business. *He* had done *so* and *so* and *this* and *thus* in Wenatchee, and *HE* could put the houses over and *HOW*. So they disregarded all the loyal managers who had stuck and slaved through the tough years and put the big front in *complete charge.*

Immediately* the houses showed an increase . . . in running expenses. Managers changed like the weather . . . new ideas and systems were installed . . . but businss was still *b. k.

Another sock on the well known chin. The boys continued to smile . . . a bit weakly . . . but they still smiled. They *loved* it. *HOW* they could take it! They were the *talk* of the industry! And while they smiled, a bit wistfully, the industry laughed . . . *out loud.* And not *WITH* them. The *Big Front's* contract ran a year. The good old chins were getting a bit mushy from repeated wallops and finally one gave way! At the *end* of the year. The *Big Front,* sensing what was coming, stuffed his sheckels in his pin leather grips and breezed. He was smiling. And not wistfully, either. He enjoyed his engagement. Why shouldn't he? And where could he find two more such suckers? *You* tell 'im.

Now, with bandaged chins, the boys started out again. To give their loyal employees a chance to pull them out? Don't be *sill!*

They were *"Ooffies."* They hired another big front and *he* did the same thing all over again. Why not? They were getting used to being taken on the chin and would have been lonesome without it.

The Moral? Write your own . . . I'm buying a new front.

The Real Club Spirit
"All For One And One For All"

Herb Grove Gave Town Something to Laugh About

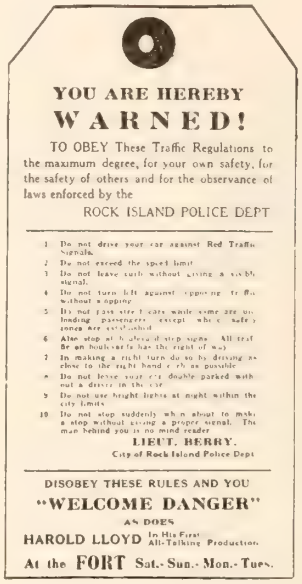
Here is a police department cooperation that we can go on record as saying is one of the finest of its kind ever called to our attention.

In addition to tying in with the picture, it lends an official and dignified air to the entire stunt by the police department utilizing the greater portion of the tag for their own use.

This fine piece of work was executed by Manager Herb Grove of Fort Theatre, Rock Island, Ill.

Practicably every automobile that parked on the downtown streets of the city was tagged with this fine plug for "Welcome Danger," and the drivers found them tied to the steering wheels or handles of the car. There is no question in our minds or anyone's mind, that the car owners sat up and took notice when they saw Police name on the tag and unquestionably they read the entire thing through, which left the name of the picture and the theatre well set in their minds.

Once again we say that if the ROUND TABLE CLUB were giving prizes for the best stunt of the month, we believe that this one would be deserving of a prize. However, in lieu of a prize we wish to congratulate and publicly commend Herb for his fine showmanship and exploitation in the past, as well as for this particular tieup. Let's hear some more from you, George, we are anxious to hear your future activities.



YOU ARE HEREBY
WARNED!

TO OBEY These Traffic Regulations to the maximum degree, for your own safety, for the safety of others and for the observance of laws enforced by the

ROCK ISLAND POLICE DEPT

1. Do not drive your car against Red Traffic Signals.
2. Do not exceed the speed limit.
3. Do not leave curb without giving a visible signal.
4. Do not turn left against opposing traffic without stopping.
5. Do not pass street cars while same are unloading passengers except where safety zones are established.
6. Also stop at boulevard stop signs. All traffic on boulevards has the right of way.
7. In making a right turn do so by driving as close to the right hand curb as possible.
8. Do not leave your car double parked without a driver in the car.
9. Do not use bright lights at night within the city limits.
10. Do not stop suddenly when about to make a stop without giving a proper signal. The man behind you is no mind reader.

LIEUT. BERRY.
City of Rock Island Police Dept

DISOBEY THESE RULES AND YOU
"WELCOME DANGER"
AS DOES
HAROLD LLOYD In His First All-Talking Production
At the **FORT** Sat.-Sun.-Mon.-Tues.

? ? ? ? ? ? ? ? ? ? ?

Question: **Why have so many showmen joined the Manager's Round Table Club?**

Answer: **Because they recognize the advantage and success of pooling their ideas!**

! ! ! ! ! ! ! ! ! ! ! !

MANAGERS' ROUND TABLE CLUB

—"DATES"—

GET YOURSELF SET!

Jan. 8th, Battle of New Orleans (La.)
Jan. 19th, Robt. E. Lee's Birthday.

• • •

Feb. 12th, Lincoln's Birthday
Feb. 12th, Georgia Day (Ga.)
Feb. 14th, St. Valentine's Day
Feb. 22nd, Washington's Birthday.

• • •

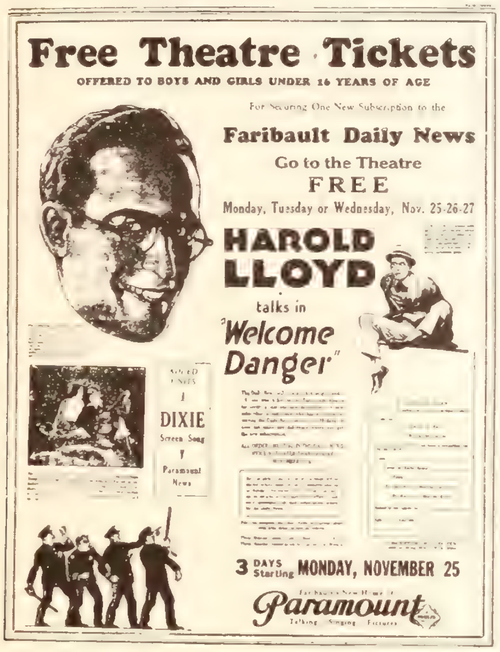
Plus those usual local dates and events.

• • •

M. R. T. C.

Will Glaser Won Free Space Thru Newspaper Tie-Up

What we would like to ask our members and readers of these pages is just this, we are reproducing here a cut of a full-page newspaper ad which appeared in the Faribault Daily News on Tuesday, November 19th. What would this full-page ad mean to your theatre?



Free Theatre Tickets
OFFERED TO BOYS AND GIRLS UNDER 16 YEARS OF AGE
For Securing One New Subscription to the
Faribault Daily News
Go to the Theatre
FREE
Monday, Tuesday or Wednesday, Nov. 25-26-27
HAROLD LLOYD
talks in
"Welcome Danger"
DIXIE
Screen Song
Paramount
News
3 DAYS Starting MONDAY, NOVEMBER 25
Paramount
Talking Singing Pictures

We won't keep you in suspense very long, we just want you to know that Will J. Glaser, Manager of the Paramount Theatre, in Faribault, Minn., swung this full-page ad across, and all it cost him was 25 children's tickets to see the picture.

We are sure that everyone of our members and readers join us in telling Will that he deserves a lot of credit for this fine piece of work, and if anyone doesn't believe it, let him start out and try and pull tne same gag himself. We'll tell you more about this later.

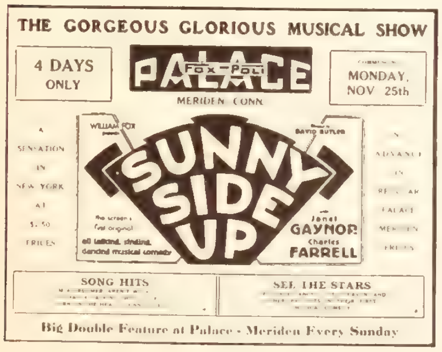
Let's hear some more from you Glaser and keep up the great work, as you certainly are earning a fine rep for yourself and your theatre.

Howard Waugh Is Busy Boosting the B. O. in Meriden

Here is a peach of a card used for mailing purposes by Howard Waugh of the Fox-Poli Palace Theatre in Meriden, Conn.

While this cut only shows up the actual wording and layout, we want you to know that the card itself measured 7 x 9 inches, was printed on light pink stock in two colors, dark blue and red, and it was mightly attractive too.

Finding it difficult to crash through a neighboring opposition town, Howard used his keen sense of showmanship by mailing it to practically all of the residents of that opposition town and undoubtedly cut into the business that was otherwise getting away from him.



THE GORGEOUS GLORIOUS MUSICAL SHOW
4 DAYS ONLY
FOX-POLI PALACE
MERIDEN CONN
MONDAY, NOV 25th
WILLIAM FOX
DAVID BUTLER
SUNNY SIDE UP
the screen's first original all talking, singing, dancing musical comedy
Janet GAYNOR
Charles FARRELL
SONG HITS
SEE THE STARS
Big Double Feature at Palace - Meriden Every Sunday

We don't know what the Palace has been doing out there lately, but we do know that it is going to respond to some careful handling under Waugh's direction.

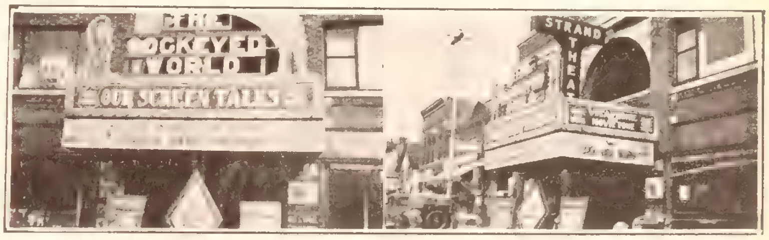
Thanks for keeping us posted, Howard, and lots of luck to you in what you are doing. Regards to the Mrs., and you can expect me to walk in on you most any time between now and the end of January. In the meantime let's hear some more from you.

Cohen's Marquee Carries Many Attractive Layouts

Here is a view of the marquee and front of the Strand Theatre, at Massena, N. Y., which were designed and executed through the sole efforts of Abe Cohen, manager of the theatre, and his house staff.

We certainly must give Abe credit for the fine looking front he has done on this attraction, and we would particularly call your attention to the row of lights around the cutout as well as the wording above the marquee that has been made into an electric sign advertising the title of the attraction.

This seems to be just typical of Cohen's livewire showmanship, and we would not be at all surprised that business is clicking in proportion to the effort he is putting into the theatre.



Let's hear some more from you, Cohen, and try to make writing to us a regular habit. We rather like to read your letters and your contributions, and we are certain that many other managers are finding your ideas practical for their use. So long for the present, Abe, and let's hope we meet personally before long.

MANAGERS' ROUND TABLE CLUB

Do You Know Cliff Gill?

Perhaps if Horatio Alger, Jr., were alive today, and was seeking personalities as the basis for some more of his marvelous interesting stories for the younger generation, he would find good material in the person of Cliff Gill, now engaged in handling publicity for the Fox Metropolitan Playhouses in New Jersey Division.

What more can we say about Cliff than that he has proven very successful at this unusually difficult task, and no one knows better than his own superiors how difficult the task was when he set out to make this job a success.

Cliff incidentally has a most interesting history up to this date in the show business. He was formerly with Finkelstein & Rubin in Minneapolis when he left that outfit to become director of exploitations under the Fox Midwesco banner. Here again he was quite successful and he was sent on to New York to assist Dave Flam in organizing the efficient Fox Metropolitan staff, but of course, Cliff is one of those go-getting chaps that hates to stand still, and before long he became director of publicity staff for the New Jersey houses.

It didn't take Cliff very long to get going and soon rumbles of exploitation and publicity activities began to be heard across the Hudson River, and under his capable direction, all of the small houses put on a big town front.

Another example of his fine exploitation work, was the engineering of a Thanksgiving holiday party to hundreds of orphaned kiddies at the various Fox Theatres in Jersey City. Incidentally, this stunt received marvelous notices in all the papers and unquestionably reacted most favorably at the box offices of the various theatres.

In telling this little story about Cliff Gill, it would really be unfair to pass up any comment about Juls Fields, who is Cliff's assistant and a doggone fine right hand to any man.

We would certainly like to hear from this combination of live-wire publicity and exploitation men and are certain that every little stunt or campaign that they are putting across will hold tremendous value for the army of readers of the Club pages in MOTION PICTURE NEWS each week.

In closing this story, we want to make mention of one great qualification that Cliff possesses, and that is the ability to hold the admiration and personal friendship of every one of the managers on the circuit, working under his direction in this particular field. We will look forward to publishing a whole lot more about this man and his activities.

A. C. Raleigh says:

"I am very much interested in your MANAGERS' ROUND TABLE, and it looks as though there was a lot of stuff to be found in its columns. . . ."

Manager, Liberty Theatre,
Fox West Coast Circuit,
Olympia, Washington

Bob Soffer Is An Active Manager for N. Y. Circuit

In introducing you personally via his photograph to Robert Soffer, manager of the Hollywood Theatre in east side section of New York for the Manhattan Playhouse Circuit, we have been able to unearth some interesting details of his experience in the theatrical business.

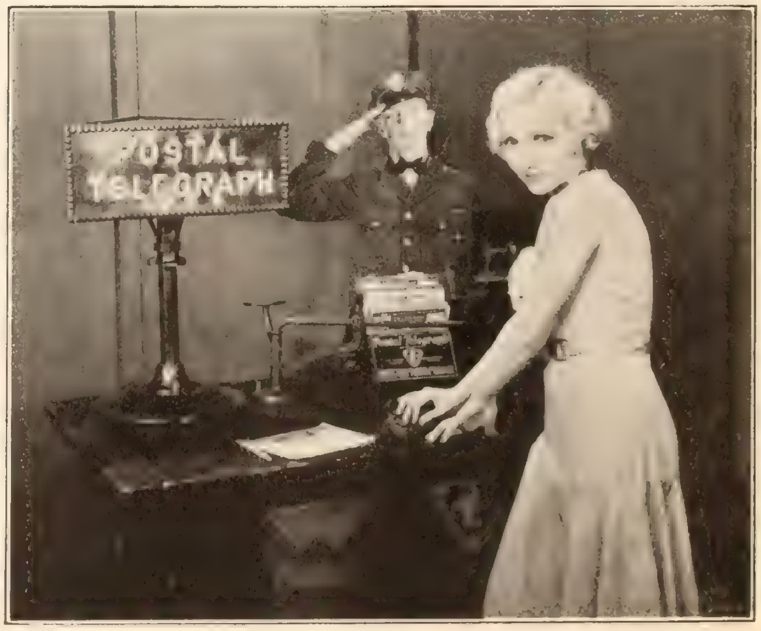
You may be interested to learn that he was formerly a musical director and organist in a chain of theatres in the city with the reputation of having been one of the best organists in the city. He has studied under such men as Hugo Reisenfeld, but did not loose the opportunity of studying the methods of the different managers under whom he worked. Among these men were George Rotzky of Montreal, Jules Aarenson of the Stanley Circuit and many others too numerous to mention. At any rate, the important point of this story is to tell you that he finally gave up the musical end of the profession and accepted the offer of Ben Sherman to take his present position.

Mr. Soffer promises a most interesting story for the CLUB pages in reference to advertising music in showmanship, which I am sure his many years of experience well qualifies him to write about.

Thank you kindly, Bob, and please remember that we are going to look forward to your promised story with much interest. Don't forget to keep up your activities and I am sure that you find the doings of your brother members of keen interest in reading the CLUB pages of the NEWS every week.

Allen & McKenna Worked Out This One Between Them

In order to start off their anniversary celebration in the proper way, and to give the customers a whole lot to talk about, J. McKenna, manager of the Tampa Theatre in Tampa, Fla., in association with Wallace Allen the State supervisor of exploitation and publicity, worked a gag whereby Bessie Love



pressed a button at the Postal Telegraph offices in Hollywood, Cal., which rang a bell in the Tampa Theatre to officially start the celebration.

We leave to your imagination the many angles upon which this stunt was capitalized by both Allen and McKenna and unquestionably Tampa knew doggone well that there was an anniversary celebration in progress.

There must be some other interesting angles of this celebration that would make good reading for the CLUB pages, and we will depend upon McKenna or Allen to see that we get the details of it.

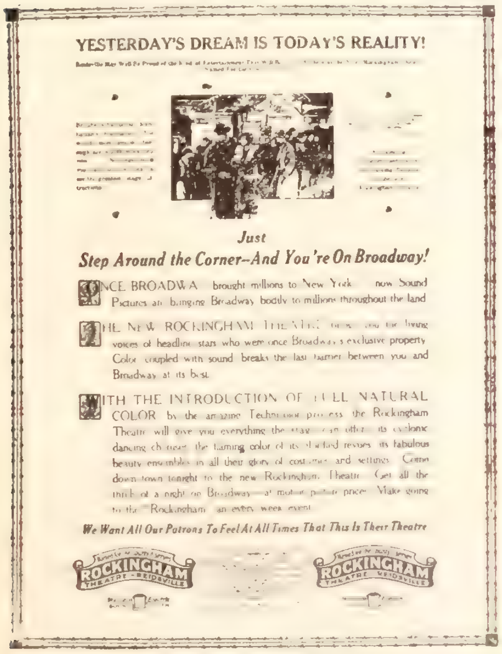
Best regards, boys, and remember us to the rest of the members down there in Florida.

C. W. Davis Gave New House a Great Opening Send-Off

Here is the full page announcement used by Manager C. W. Davis of the new beautiful Rockingham Theatre, Reidsville, N. C.

In spite of its limited size they succeeded in turning out a marvelous edition of the paper which carried a supplement dealing with the theatre, the construction, the acoutics and the fine sound equipment with which it is going to project the latest hits from Broadway.

When we look over an ad from a manager in the larger cities and towns and express surprise and delight at a nice piece of copy, we must naturally consider the effort of manager Davis, as being a doggone fine piece of work because he has succeeded in adding a real Broadway touch to this announcement as well as the rest of the material contained in the newspaper for the opening of this new beautiful theatre.



YESTERDAY'S DREAM IS TODAY'S REALITY!

Just
Step Around the Corner—And You're On Broadway!

ONCE BROADWAY brought millions to New York — now Sound Pictures are bringing Broadway bodily to millions throughout the land

THE NEW ROCKINGHAM THEATRE brings you the living voices of headline stars who were once Broadway's exclusive property. Color coupled with sound breaks the last barrier between you and Broadway at its best.

WITH THE INTRODUCTION OF FULL NATURAL COLOR by the amazing Technicolor process the Rockingham Theatre will give you everything the stage can offer—its cyclonic dancing choruses, the flaming color of its [illegible] revues, its fabulous beauty ensembles in all their glory of costumes and settings. Come down town tonight to the new Rockingham Theatre. Get all the thrill of a night on Broadway—at motion picture prices. Make going to the "Rockingham" an every week event.

We Want All Our Patrons To Feel At All Times That This Is Their Theatre

ROCKINGHAM THEATRE—REIDSVILLE

ROCKINGHAM THEATRE—REIDSVILLE

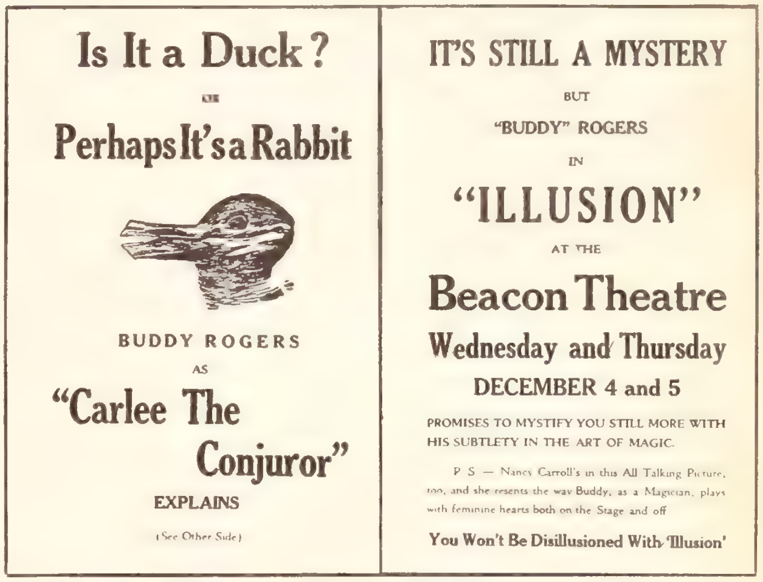
It will be our great pleasure to pass on from time to time as we receive them, the details of how this theatre is inducing its patrons to come as often as possible.

Keep your eye on Manager Davis and the Rockingham Theatre in Reidsville, N. C.

Here's a New Kind of "Nut" Circular to Liven Interest

Bill Levey, livewire manager of the Beacon Theatre in Pt. Washington, L. I., turned out an original throwaway circular which measured 6 x 9 inches and on which we are showing both sides as worked out by Levey.

Bill believes that in passing this on to his brother members and readers of the ROUND TABLE CLUB pages that it holds value, both as a good enclosure for your mailing list or to be used as an ordinary throw away.



Is It a Duck?
OR
Perhaps It's a Rabbit

BUDDY ROGERS
AS
"Carlee The Conjuror"
EXPLAINS
(See Other Side)

IT'S STILL A MYSTERY
BUT
"BUDDY" ROGERS
IN
"ILLUSION"
AT THE
Beacon Theatre
Wednesday and Thursday
DECEMBER 4 and 5

PROMISES TO MYSTIFY YOU STILL MORE WITH HIS SUBTLETY IN THE ART OF MAGIC.

P. S. — Nancy Carroll's in this All Talking Picture, too, and she resents the way Buddy, as a Magician, plays with feminine hearts both on the Stage and off

You Won't Be Disillusioned With 'Illusion'

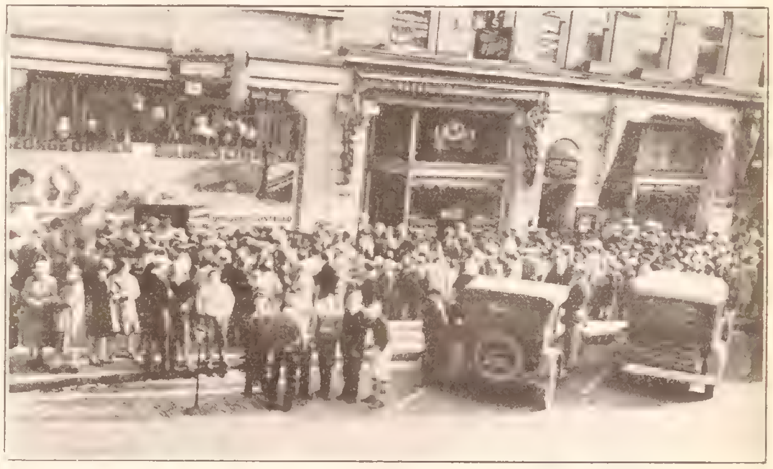
At any rate, it is the type of advertising that is bound to make the cash customers read it through and give them a laugh or two. We thought it was sufficiently good to warrant reproducing, and therefore we hasten to take advantage of Bill's kindness in forwarding it to us, so that we in turn could pass it on to the gang.

Nice work, Bill, lets hear from you some more.

Co-operation With School Was Great Tie-Up for Burt's

This is what the front of Burt's Theatre, Mannington, West Virginia, looks like when over 700 school children, dismissed especially early, to attend the showing of "Noah's Ark" congregated in front of the theatre to gain admittance.

This is just typical of the showmanship being employed at that aggressive little theatre, and although the place was packed with youngsters for this special showing, through the school tieup, they were nevertheless carefully handled, and properly looked after under the direction of the local police department, school board and the manager of the theatre.



This is a wonderful ad for the theatre itself, as practically every passerby must have taken notice of this large turnout of youngsters and besides that crowd of kids must have done a whole lot of word of mouth advertising after they saw the picture itself.

Let's hear some more from you boys down there, and keep on sending us the photographs as we like to use them in describing the story.

Jack Hess' Original Newspaper Ads—B.O. Magnets

Are you looking for the unusual in advertising?

Then we unhesitatingly offer three ads on "The Great Gabbo," shown with this story as our idea of unusual newspaper advertising.

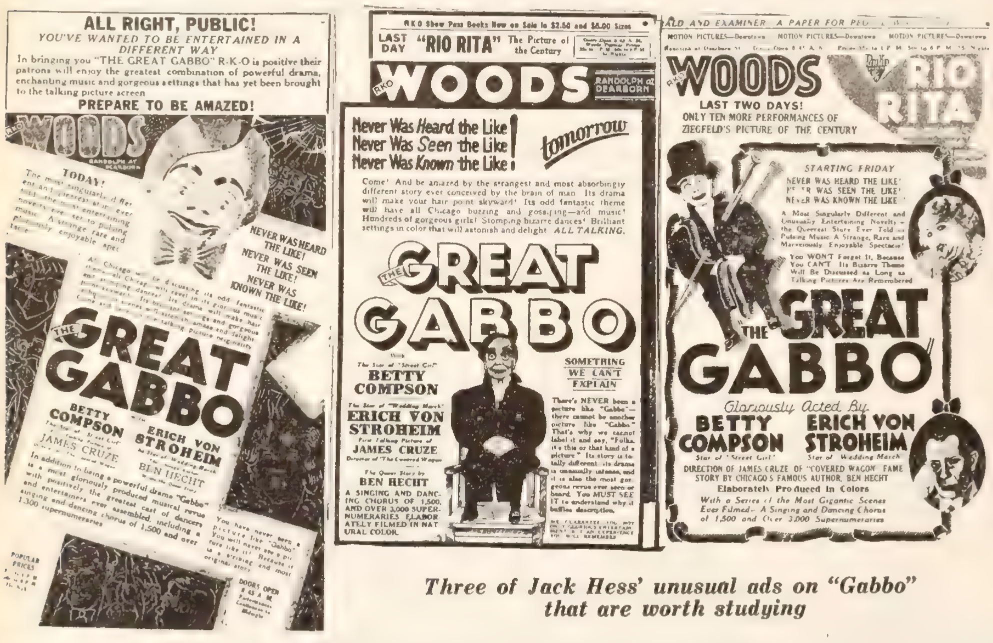
These ads are the brain-children of Jack Hess, Director of Publicity and Advertising for the RKO Chicago Division.

There are several points that we would bring out in illustrating these three ads. First, that those of you who believe that there is too much reading matter, should keep in mind that Chicago is the only city in the United States where the theatre-going public has actually been educated to read all parts of the ads. That is chiefly why Chicago theatrical advertising contains so much more copy than is generally found in other cities throughout the country.

Another point which we would bring out in discussing this advertising is the fact that it was not taken from any press book or any set policy for advertising an attraction. It is merely Jack Hess' own idea for treating this particular attraction in a particular way. You will notice when you look through these three ads, that the dummy is played up above everything else, and that, in our opinion, is damn fine showmanship in any man's country.

We take a distinct pleasure in passing these three ads on for perusal of any interested publicity or theatre manager, and we know that if you will give it close inspection you will find many angles of great interest to you when you have to make up your own newspaper ads.

Thank you, Jack, and we sure wish you would find time to send us tear sheets on some more of the advertising you are turning out. Best regards to the rest of the boys on the Loop, and all good wishes for a mighty prosperous and Happy New Year.



ALL RIGHT, PUBLIC!
YOU'VE WANTED TO BE ENTERTAINED IN A DIFFERENT WAY
In bringing you "THE GREAT GABBO" R-K-O is positive their patrons will enjoy the greatest combination of powerful drama, enchanting music and gorgeous settings that has yet been brought to the talking picture screen
PREPARE TO BE AMAZED!

RKO WOODS RANDOLPH AT DEARBORN

TODAY!

NEVER WAS HEARD THE LIKE! NEVER WAS SEEN THE LIKE! NEVER WAS KNOWN THE LIKE!

THE GREAT GABBO

BETTY COMPSON with ERICH VON STROHEIM

JAMES CRUZE

BEN HECHT

In addition to being a powerful drama "Gabbo" is a most gloriously produced musical revue with positively the greatest cast of dancers and entertainers ever assembled, including a singing and dancing chorus of 1,500 and over 1,300 supernumeraries

You have never seen a picture like "Gabbo" You will never see a picture like it! Because it is a striking and most original story

POPULAR PRICES

DOORS OPEN 8:45 A.M.

RKO Show Pass Books Now on Sale in $2.50 and $5.00 Sizes

LAST DAY "RIO RITA" The Picture of the Century

RKO WOODS RANDOLPH at DEARBORN

Never Was Heard the Like! Never Was Seen the Like! Never Was Known the Like!

tomorrow

Come! And be amazed by the strangest and most absorbingly different story ever conceived by the brain of man. Its drama will make your hair point skyward! Its odd fantastic theme will have all Chicago buzzing and gossiping—and music! Hundreds of gorgeous girls! Stomping bizarre dances! Brilliant settings in color that will astonish and delight. ALL TALKING.

THE GREAT GABBO

with

The Star of "Street Girl" BETTY COMPSON

The Star of "Wedding March" ERICH VON STROHEIM

First Talking Picture of JAMES CRUZE Director of "The Covered Wagon"

The Queer Story by BEN HECHT

A SINGING AND DANCING CHORUS OF 1,500, AND OVER 3,000 SUPERNUMERARIES ELABORATELY FILMED IN NATURAL COLOR

SOMETHING WE CAN'T EXPLAIN

There's NEVER been a picture like "Gabbo"—there cannot be another picture like "Gabbo" That's why we cannot label it and say, "Folks, it's this or that kind of a picture." Its story is totally different. Its drama is unusually intense, and it is also the most gorgeous revue ever seen or heard. You MUST SEE IT to understand why it baffles description.

MOTION PICTURES—Downtown MOTION PICTURES—Downtown MOTION PICTURES—Downtown

RKO WOODS

LAST TWO DAYS!
ONLY TEN MORE PERFORMANCES OF ZIEGFELD'S PICTURE OF THE CENTURY

RIO RITA

STARTING FRIDAY
NEVER WAS HEARD THE LIKE!
NEVER WAS SEEN THE LIKE!
NEVER WAS KNOWN THE LIKE!

A Most Singularly Different and Unusually Entertaining Novelty—the Queerest Story Ever Told in Pulsing Music. A Strange, Rare and Marvelously Enjoyable Spectacle!

You WON'T Forget It, Because You CAN'T. Its Bizarre Theme Will Be Discussed as Long as Talking Pictures Are Remembered

THE GREAT GABBO

Gloriously Acted By
BETTY COMPSON Star of "Street Girl"
ERICH VON STROHEIM Star of "Wedding March"

DIRECTION OF JAMES CRUZE OF "COVERED WAGON" FAME
STORY BY CHICAGO'S FAMOUS AUTHOR, BEN HECHT
Elaborately Produced in Colors
With a Series of the Most Gigantic Scenes Ever Filmed—A Singing and Dancing Chorus of 1,500 and Over 3,000 Supernumeraries

Three of Jack Hess' unusual ads on "Gabbo" that are worth studying

Tommy Kane's Varied Activities Keeping Him Busy

Tommy Kane, manager of the Sequoia Theatre in Redwood City, Cal., has once more come to life with news of his timely activities.

This time they arranged to run a Christmas Kiddie Party on the 20th of Dec. in conjunction with the Redwood City Exchange Club. Through this tieup they have donated the theatre and employees' services and the show, while the Club, on their part, furnished the gifts for the kiddies and the gentleman to play Santa Claus.

As usual, Tom arose to the occasion and has secured a Rin-Tin-Tin talking picture, an all-talking Our Gang Comedy and a Mickey Mouse sound cartoon. This, tied in with the community singing (which he will personally lead) should certainly give the kids one grand time.

We are certain that the Sequoia Theatre will secure much valuable publicity and good will feeling from the entire community by reason of their fine gesture in working with Exchange Club, and we know on our part that Tommy Kane was instrumental in putting this through so successfully.

We wish that the mimeographed program for this children's Christmas party was clear enough to permit reproduction on these pages, as it is a masterpiece of fun for the kids, but, unfortunately, we will just have to let it go at that, and tell you that the program was typical of the event itself, carefully thought out, and a great booster for the event and the town itself.

Thanks for your kind wishes, Tom, and keep up the good work. We are certain that the gang out there are all familiar with the high-powered showmanship that you are constantly using and that you will be properly rewarded when the right time comes along. Here's wishing you all the luck in the world, and best wishes for a prosperous New Year.

"We Wonder What's Become of"— Geo. C. Steele?

Here is a picture of one of our very first Charter Members. His entrance into the Club dates back almost 18 months, but we are certain that his keen interest in the Club is still the same.

George C. Steele of the Trianon Theatre in Birmingham, Ala., has had his name and activities printed in many trade papers of the industry, but, like everything else in the show game, a little silence and you're soon gone and forgotten.

BUT not in the Round Table Club.

You have to die or leave the business entirely before we ever stop thinking about you.

And the same with George. Just what he has been doing lately is a little vague to us here, but as long as he remains a member we shall continue to keep him on the active list.

We know that Steele will eventually see this little story and we shall look forward to his renewing activities in the Club once more. How about it, George? Let's know that you are still alive and kicking. Oak?

J. M. Woods Says:

"I hope that in the future I will be of as much service, and can give you as much information about what we are doing here, as I have received from the club pages of MOTION PICTURE NEWS."

Manager, Elbert Theatre,
Elbert, West Va.

MANAGERS' ROUND TABLE CLUB

Fox-Terminal Is Well Represented by Jack Fink

The trip to Chicago was not without compensation in the way of meeting old friends and lots of new ones, but one of the most pleasant recollections was that of greeting our old friend, Jack Fink, who formerly worked with us in Connecticut, and is now manager of the Fox Terminal Theatre in Chicago.

Jack is only a "pint size," but he is capable of handling a house and putting things over in real big style. The Terminal, by the way, is a 5,300-seat all-sound theatre, and we can say without fear of contradiction that it is one of the best sound houses in Chicago, so far as acoustics and clearness of reproduction is concerned.

In introducing you to Jack via his photograph, we would also call your attention to the extremely fine-looking group of men who compose the theatre staff and are directly under Jack's supervision, and he in turn has been assisted by Frank Riley, who is shown on Fink's right, and who has now been named assistant manager at the Sheridan Theatre.

We are certain that Jack Fink's future activities in Chicago will become interesting reading on these pages, and we are only hoping that he makes it a point to keep us posted at all times.

So long for the present, Jack, and here's wishing you a mighty prosperous and happy New eYar.

"Chick" Sez:

There is one portion of your theatre where regular and frequent inspections should be the order of your routine . . . that is the projection room and its important equipment . . . these inspections should be made in conjunction with your operators so that you can all discuss the various questions that are bound to pop up during these regular inspections. . . . Be sure to make it a point that they run the mechanisms of your projector and that they keep you acquainted with the condition of those machines, as they may be letting important repairs or overhauling go too far in an effort to spare the house, what they think is, unnecessary expense . . . which is rather poor economy because the booth equipment should be in the "pink" of condition at all times . . . unless you want to flirt with breakdowns . . . peeved patrons . . . refunds of admissions . . . etc. . . . together with the other headaches from the various bosses and home offices . . . it's all up to you . . . and while we have dwelt particularly on the projection room . . . don't get the wrong impression that we have reference only to that part of your theatre . . . inspections should be made as often as possible and together with those employees whose departments are covered by same . . . let them make a duplicate of the list of things you find . . . then check that list up with the next inspection . . . that's the way to find out if they are on their toes . . . and keeping things in proper shape at all times. . . . I used to make such inspections an important part of my routine of running theatres and never kept anyone on the payroll who was lax with the property placed under my responsibility . . . it's a good rule to start and keep in operation all the time . . . but don't let him alibi non-attention to proper equipment from inspection to inspection . . . you'll be the goat in the long run . . . and why should you . . . ?

SEZ WE!

Torgan & Hitchcock Pull Best Gag of the Month

From Seattle, Wash., to Springfield, Mass., is quite a jump even by aeroplane, but that is exactly what it amounts to when we say anything about Eddie Hitchcock and his activities in the show world.

It was quite a long time since we heard from or about Hitchcock, but when we did, it dealt with a corking good exploitation campaign out in the extreme northwest. Now we hear about his activities in connection with Manager Sam Torgan of the Fox Poli Theatre in Springfield, and it was one of the greatest gags pulled in recent years in this part of the country.

The picture "Sunnyside Up" was doing such a terrific business at the theatre that hundreds of people were forced to stand in line for several hours. And Springfield can experience cold weather, when cold weather is being served. They happened to have quite a dose of it that night, and so the customers were far from being comfortable. Torgan and Hitchcock put their heads together, and between them they doped out a stunt whereby they served coffee and doughnuts to the waiting patrons.

The story immediately crashed for a three-column picture and head in the Springfield Daily Republican, together with an impressive photograph of the entire stunt which we are showing with this story.

This was a fine piece of work, and if you want something for your newspaper or town to talk about, try it the next time you have a lot of customers waiting to get in for the show.

Thanks, Torgan, and also to you, Eddie Hitchcock, and here's hoping we hear from you frequently now that we know where you are located.

Earl Arnold Is Promoted to Lincoln in Arlington

Earl Arnold, who before coming to New York was identified with the Liberty Theatre at Watertown in upper New York State and more recently at the Ritz Theatre in Lyndhurst, N. J., for Bratter & Pollack, has been promoted by General Manager Crull to take over Dick Kirschbaum's duties as managing director of the Lincoln Theatre in Arlington, N. J.

This is one of B. & P.'s ace houses and will give Mr. Arnold a far greater opportunity of showing his ability than while at the Ritz, which is limited in the opportunities that it presents to the men running it.

How about renewing your old-time CLUB activity, Earl? We would certainly like to hear from you again, and know what is going on in the line of theatre work and exploitation.

Here's wishing you all kinds of good luck and a happy and prosperous New Year.

MANAGERS' ROUND TABLE CLUB

"CO-OPERATION"

Relationship Between Theater Manager and Employee

By MILTON W. KORACH

Manager, Elmwood Theatre, Buffalo, N. Y.

The following story contributed by Mr. Korach contains many valuable pointers in direct connection with the subject that he is writing about. We suggest that you spend the few moments necessary to read it through and perhaps you will find that you either agree or disagree with his point of view. At any rate, it is an open discussion and you can express yourself accordingly.

"Co-operation,," a simple word and yet the very foundation of any successful enterprise.

We all know that there is no such thing as a one-man organization—he may have all the brains and essentials toward making an A-1 executive but he would be as helpless alone as an aviator 5,000 feet in the air with his motor gone dead.

Our employees are the great motors of our institutions. Each part must function perfectly if we are to attain success. We, as executives, can only steer and direct.

As theatre managers we ask ourselves what is our first task toward efficiency among employees? My answer to that is "PERFECT HARMONY," by that I mean every employee satisfied with his or her position. If we have a single employee dissatisfied or bored or discontented we must weed same out from the rest immediately, otherwise the result will be like the bad apple in the barrel of good ones. In my experience I have had occasion to ask every employee if he or she were satisfied after a readjustment of employees—those that were not I dismissed in order to keep strict harmony.

Every manager should feel very kindly toward his employees, without getting too familiar—the day's greetings to the humblest employee brings results. Create a friendly spirit in your organization so that every employee will like you, take an interest in their personal affairs, their home life. Give them a lift if they are deserving—not meaning always money, but advice and moral support. Just be human—Don't ritz them or make them feel afraid of you. If you create a feeling of right the employee will grow to dislike you.

Anything that I loath in a theatre is for an employee to say—"here comes the boss," and then straighten up to his duties. I haven't got room for such an employee. I lose faith immediately because 9 times out of 10 they are not on the job when your back is turned.

However, such conditions should not arise, if you will only lend yourself to the common touch of your help, so that they will have a kindly understanding toward you, they will do everything in their power to help you and more so when you are not within the theatre, and that is one of the most important essentials that your theatre functions properly just the same as if you were there, or even better.

I am going to bring the usher staff into this article, because I feel they are really one of the very most important departments of theatre operation. They are in closer contact with our patrons than any one in the organization.

It isn't always possible to give our patrons 100 per cent shows, but we CAN give them 100 per cent service at all times, and this service sometimes. more than off-sets our poor shows. Keep in close contact with this department, you will learn many things regarding the likes and dislikes of your patrons. But, above all, the courtesy, comfort and service that this department extends to the patrons dominates your entire organization and reflects on you as the man directing the destiny of your theatre.

With all these things taken into consideration, and working hard toward that end, you will find "co-operation." Your employees will be like one family, with you as the head, each one an advertising unit boosting their theatre and show. You will have a friendly spirit in your organization that will be far-reaching—that even your patrons will learn about and talk about. This relationship between Theatre Manager and Employee must start with you and you must carry it from the highest paid employee to the most humble—your business will prosper more.

Art C. Taylor Says:

"Hail to the ROUND TABLE CLUB! It is a great organization and I certainly want to be a member.

Many times I have used ideas taken from the CLUB section, to exploit and sell pictures to our patrons."

Manager, Rialto & Mission Theatres
Beeville, Texas.

John McManus Transfers His Stunts to St. Louis

Now you can step right up and take a look at the latest contribution from John McManus, whom you may recall on these pages in the days when he was at Loew's Theatre in Dayton, Ohio. Now he is the managing director of Loew's State Theatre in St. Louis, Mo., and still carrying on with the same brand of showmanship that has made him outstanding in not only his own organization but throughout the Middle West.

On the picture "Marianne" he used a corking good street ballyhoo which attracted a tremendous amount of attention wherever it paraded. As this illustration shows, the chap on stilts was certainly an eye-arrester for any theatre or attraction. And McManus deserves a lot of credit for introducing this type of street ballyhoo to St. Louis.

We have shown song sheet window tie-ups without number on these pages, but there seems to be something about this particular window that prompted us to break our resolution against showing sheet music window displays any more. What is there that appeals to you fellows looking at it? Suppose you give it a little attention, and find the "IT" that makes this outstanding and a doggone good plug, for not only the picture and the theatre but the store itself.

Mr. McManus' activities have the knack of reaching plenty of free space in the local papers, and that combined with his novel methods of exploitation and ballyhooing his attractions, have been pushing the Loew's State Theatre to the fore continuously.

Thanks, Mac, and let's hear from you again as soon as you get a chance.

Thank You, Frank

There isn't the slightest sense in the world for us to go ahead and write a story about this picture, because Frank A. Gordon's letter is so self-explanatory, but go ahead and read it for yourself.

> *"Well here I am. with my nose stuck in the MOTION PICTURE NEWS and that is where my nose is whenever I happen to have a spare moment as I find this the most interesting of any newspaper or magazine.*
>
> *I have had a small stand made for my Certificate of Membership and you can bet that no one misses it upon entering the office as it seems to stare them in the face and announces a member that is proud he is a member."*
>
> *Sincerely,*
>
> *FRANK A. GORDON, Mgr.*
> *Loew's Music Hall Theatre,*
> *Pawtucket, Rhode Island.*

We will close this story by merely telling Frank that we more than appreciate his thoughtfulness and mighty fine letter. We certainly hope that he continues to keep up this marvelous CLUB spirit at all times. Best regards to the rest of the E. M. Loew boys, Gordon, and here's hoping we see you on our prospective trip up in your part of the country during January.

A GOOD "BRIDGE" GAG!

If your community consists of a lot of ardent bridge fans, then the following layout ought to be a good one and can be incorporated into some form of a house advertising plug and distributed throughout the community, either by house to house distributing or by passing them out in the theatre.

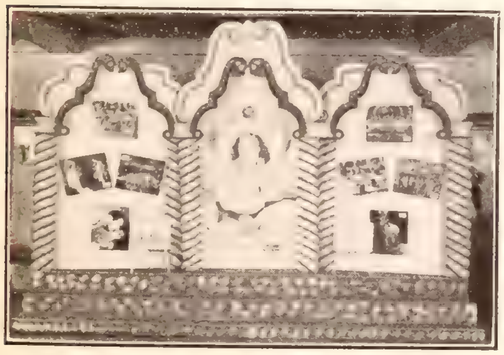
If you appreciate bridge, you will appreciate the sixteen little paragraphs pertaining to this great game. If you can use it, O.K. Don't forget how much fun we had with the "18 day diet," and how many theatres (large and small) all over the country found it good material to work into a piece of advertising matter to plug the house, or a particular attraction.

1. Pick up your cards as they are dealt. You will be ready to bid ahead of the others.
2. If your cards are exceptionally poor, expose an honor and demand a new deal.
3. If your hand is just poor, mention it. It will guide your partner in his bid and play.
4. If your partner bids first don't hesitate to raise. He has to play it, not you.
5. Never hurry. Try several cards on a trick until you are sure which one you prefer.
6. Occasionally ask what is trump. It will show you that you are interested in the game.
7. Always trump your partner's trick. Never take a chance.
8. Do not show lack of interest when you are dummy. Help your partner out with suggestions.
9. Walk around the table when you are dummy and look at the other hands. Tell them what cards are good and how many tricks they can take if they play correctly.
10. Talk about other subjects during the game. It makes for good fellowship.
11. Feel free to criticize your partner. He will not make the same mistake again.
12. Don't try to memorize the rule. It is too confusing.
13. Disagree with established conventions. People will then know that you are a person of independent mind.
14. Always explain your plays, especially when set. It shows your card sense.
15. Eat some taffy or some other adhesive candy while playing; it will keep the cards from skidding.
16. If you play for money be sure you stop when you are ahead. It will leave a lasting impression and you will not for forgotten.

Frudenfeld Uses Good Displays, Newspaper Ads

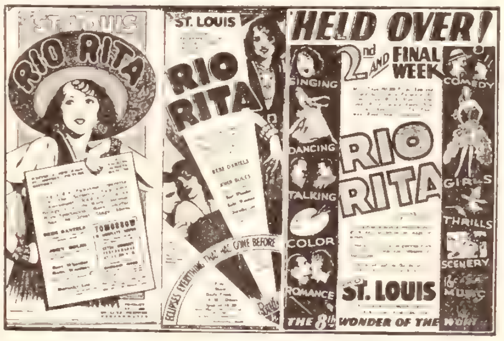
Combining beauty with showmanship is a mighty appropriate caption to use in connection with this fine-looking lobby display which was created and worked out under the personal direction of Arthur Frudenfeld, manager of the RKO Orpheum Theatre in St. Louis, Mo.

This display was 15 feet high by 20 feet long and was lighted by special prop lights from the opposite side of the lobby.



The above, however, did not constitute the entire campaign put over by Mr. Frudenfeld, as this was but a small feature of one of the most complete campaigns ever called to our attention.

Showmen, regardless of the size of the town or city they are located in or the class of theatre they are running, would do well to carefully follow the various activities of this marvelous showman, and they are certain to find many pointers that they can utilize for their own good.



Now, fellows, take a look at several of the fine newspaper ads which were created by this wide-awake showman, and unquestionably every one of them were outstanding and attractive in the papers of that city.

There was one feature about Mr. Frudenfeld's campaign that appealed to us, because many other theatres are not taking full advantage of that particular angle, and that was the screen trailer campaign which he started fully four weeks in advance of the showing through a series of special trailers. These he changed every week so as the interest would not be dulled by the repetition of the same trailer too often, and special mention was made of the fact that because of the length and magnitude of this marvelous attraction no vaudeville would be shown during the engagement. Naturally this angle impressed the public with the quality of the production, and did away with any possible kicks at the box office on this.

We are grateful to Mr. Frudenfeld for this marvelous campaign and we will have more to say about it in later issues.

Ray Averill Will Soon Be Located in Mid-West City

Ray S. Averill, whom you may recall from his activities up-state, around Buffalo and Rochester, has been doing quite a lot of traveling, and since we last heard from him he has covered a lot of territory, including some special exploitation work around the suburbs of New Orleans.

At this date we find him tucked away in the wilds of St. Louis, Mo., and with the prospect of a most interesting position right on the border of being connected to his showmanship ability.

Wherever you may be, or wherever you are, when you read this, Ray, we want you to know that we extend to you the Season's best greetings and hope that you have as happy and prosperous a New Year as you so well deserve.

MANAGERS' ROUND TABLE CLUB

The Smallest?

What is the smallest wired theater in the United States?

Motion Picture News **would like to know. A number of exhibitors have laid claim to the distinction, the latest being A. G. Miller, who on Jan. 18 opens his sound policy at the Lyric, Atkinson, Neb., which has 248 seats. After disastrous results with "home-made" talkers last summer, Miller reverted to silents, until he could install Western Electric equipment. Prices remain at 10 and 50 cents.**

Mac Regner Will Manage Community Chains Latest

Once more the progressive Community Theatres, Inc., one of the leading chain organizations of Milwaukee, Wis., opens another link in their fast growing chain. This time it is the West Bend Theatre in West Bend, Wis., and like all the other houses on this chain it is the last word in modern construction and equipment.

Mr. C. W. Nebel, the Vice President and General Manager of this fine organization, has always been an interested CLUB member and is responsible for the wonderful growth of this fast moving circuit.

The house manager is going to be Mac Regner who is very popular in West Bend, and will undoubtedly be instrumental in putting the house over as successfully as many of the other houses on that Circuit are today.

Here's hoping that he becomes a steady contributor to the CLUB pages, and that we are able to follow the destinies of the theatre in the next year or so through the activities of its staff and its manager. Here's wishing them the luck they so well deserve, and also hoping that they continue to keep opening these fine houses.

Ed. Hiehle Is One of Club's Finest Boosters

Ed Hiehle, dynamic showman of Newark, Ohio, again shows his fine showmanship by combining a beautiful Christmas colored cover for his program and as nice a Christmas message as you would ever find anywhere in any theatre throughout the length and breadth of the land.

Ed is destined to become a fixture on the CLUB pages by reason of his fine CLUB spirit and continuous contributions through which he always lets us know what he is doing out there in Ohio that might possibly be of interest or profit to his other brother members and managers.

Many thanks, Ed, for your very thoughtful Seasons Greetings, and I can only re-echo them with an added word or two that the New Year bring you plenty of health and wealth. What more can I offer at these prices?

MEMBERS TAKE NOTICE!

Your attention is directed to two special Club bulletins which will be mailed from Club headquarters shortly after this issue goes out.

Your prompt consideration, as in the past, will be more than appreciated.

We Thank You!

Jack Albertson Says:

"I have found that the pages of the CLUB in MOTION PICTURE NEWS are of great benefit to any one that is concerned with bringing in more business."

Manager,
Indiana, Theatre,
Indiana Harbor,
East Chicago, Ind.

Steve Bennis Used Clever Gag to Plug This Picture

Steve Bennis, the wide-awake managing director of the Lincoln Theatre in Lincoln, Ill., did not let any grass grow under his feet, when he set out to publicize "Marianne" for his house.

Through the editorial department of the local paper, a clever Marion Davies song contest was arranged which ran for a period of three days. The contest was tied in with song hits and the idea was to encourage the writing of another chorus. He succeeded in getting quite a bit of free publicity on both the contest and picture, and the resulting big business was largely due to this clever piece of showmanship.

Although this constituted but a small portion of his campaign for this attraction, it was one of the most outstanding, and, therefore, we want to call the attention of our other members and readers to this type of tieup. Keep it in mind, fellows, because it can be worked out on many other types of pictures.

Many Members Use Club Title on Letterheads

Here is an example worth following because it takes another step towards identifying you as a live-wire showman and a man who is going to make a mark in the theatrical business.

Henry G. Santos, our ever active member, who operates the Tip Top Theatre, Lihue, Kauai, Hawaii, has his stationery printed as shown on the accompanying cut with this story.

HENRY G. SANTOS
MEMBER
MANAGERS' ROUND TABLE CLUB
MOTION PICTURE NEWS

This makes about the fifteenth member that we know of who follows this idea and unquestionably they find it a good angle to capitalize on.

We suggest that you identify your membership with the MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE NEWS in every conceivable way so that there could be no question in anyone's mind but that you belong to this wide-awake and original idea exchange organization.

Thank you, Mr. Santos, for this fine suggestion and we are sure that many of our members will take advantage of it and follow in your steps.

Johnny Scanlon Is Promoted by W-B Chain

As far as we are concerned, we would be tickled to death to devote two-thirds of the ROUND TABLE CLUB pages in MOTION PICTURE NEWS each week to broadcasting announcements of promotion and advancement to our host of members and readers.

Which leads us up to the gratifying announcement that John J. Scanlon, formerly manager of the Palace Theatre in Torrington, Conn., has been promoted to managing director of two of the Warner Bros.' theatres in Lynn, Mass.

The Strand and the Waldorf Theatres are now going to become the object of Scanlon's personal attention, and knowing quite a lot about his ability to put over a theatre and to win his way into the goodwill of a community, we are certain that he will have many interesting items to pass on to his brother members of the ROUND TABLE CLUB, the same as in the past.

Here's a wish for your success and a prosperous and happy New Year, Johnny, and don't forget we want to hear from you as often as we have in the past.

THE CLUB SLOGAN:

"All for One and One for All"

MANAGERS' ROUND TABLE CLUB

"YOU'RE IN, HAL!"

With but one dissenting vote up to this writing, we are glad to announce that Hal Young has been elected as Associate Member of the MANAGERS' ROUND TABLE CLUB, as set forth in a special box on these pages about four weeks ago.

This is your official notification, Hal, and we shall certainly expect you to display your membership certificate in a prominent place in your private office as well as to spread the gospel of the ROUND TABLE CLUB to the hundreds of theatre managers who are guests of your office in Chicago every week.

For the benefit of those who may not have seen the original announcement, Hal Young is the Chicago representative of the National Screen Service with offices at 810 So. Wabash Ave., Chicago, Ill., and was a particularly fine host to your Chairman on his recent visit to the midwest metropolis.

Tell you more about your job as a member very shortly, Hal. In the meantime, here's wishing you the best kind of a New Year.

From Mgr. to Operator—Read This and Giggle

We have passed along a little bit of most everything in the line of theatre operation, exploitation, advertising and what not, but since most anything in the line of news, or of interest to our tremendous number of members and readers, is apt to appear on these pages, it goes without saying that even a humorous and unusual item should find its way to the attention of those who weekly follow our activities.

Here's one that you can laugh off if you want to. We wrote a letter to a gentleman who was the manager of a theatre and in answer he says the following:

> ***Thanks very much for your kindness, but thank God, I am no longer a manager. Am back, after several years, in the projection room, where I do my work and get my pay, where I don't have to worry that I might receive a TWO DAY notice. If business is bum, I am not the goat; and if we have a good week, I need not expect, "Well, look at the pictures we sent you, why didn't you do more?" I do not want a house again, with all its worries such as it is now-a-days. The exhibitor's game is a tough one, and when a projectionist draws more than the manager and does not have to take his pob home with him, why not be one?***

We won't tell you the man's name or the theatre he is running, but here is certainly a funny slant that gave us a laugh at headquarters and will no doubt give you other boys a chuckle or two as well. This man is now projectionist in the theatre he formerly managed, is earning more money, has less to worry about, and if they do want to fire him, they have to give him at least two weeks' notice, which is more than they did for him as a manager.

Pechner Capitalized on City Election to Boost B.O.

Manager Pechner of the new Fox Theatre in San Francisco, Cal., makes a suggestion to other house managers concerning advertising campaigns that break during any sort of a local election period.

In his case, it happened that he was running John Gilbert in "His Glorious Night" and so he prepared many special advertising leads, which brought the name of the attraction and the theatre with a line "Elect him on his record and experience."

On the night previous to the election itself, Pechner equipped several auto trucks with canvass banners all carrying wording with a bearing on the local election as well as the attraction, and with the aid of a lot of burning red fire in each truck, the same as the local candidates used in electioneering for themselves, he succeeded in attracting plenty of attention and in taking advantage of the election gaiety and spirit that prevailed in the city.

Fine work, Pechner, and we bet you are right on the job with every holiday or event whereby you can publicize the theatre you are running. How about keeping us posted some more on what you are doing?

Dick Brown Earns a Real Promotion from Ace Berry

We can think of no one at the moment that would give us greater pleasure to talk about when it comes to a REAL promotion than Dick Brown, now manager of the big Enright Theatre in Pittsburgh, Pa.

Dick is one of the famous "Brown Family" of showmen, and was formerly manager of the Liberty Theatre for Warner's out in Pittsburgh. Just recently, "Ace" Berry, chief of that division, gave him the promotion to this big de luxe house and there isn't the slightest doubt in our minds that he will more than come up to "Ace's" expectations.

Good boy, Dick; we certainly want to congratulate you and wish you all the success you so well deserve in your new post. Just keep in mind that you are one of the gang and let us know how you are doing in that big de luxe house, so we can keep an eye on your progress in the show business.

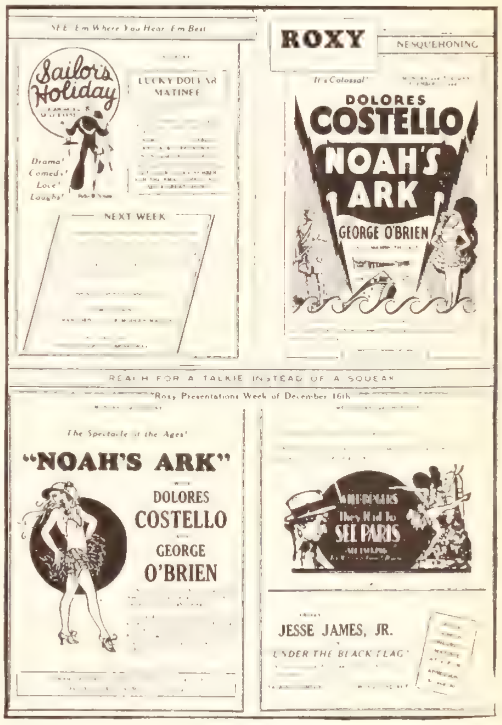
Best regards to "Ace," Larry and the rest of the Stanley boys out that way.

ALWAYS
WEAR
YOUR
CLUB
PIN!

Harry G. Rush Is Responsible for Snappy Program

Here is a neat theatre program used by Harry H. Rush, manager of the Roxy Theatre in Nesquehoning, Pa.

We rather like the way Harry slips in a few "wise cracks" on the inside and top of his back page; and the general layout of his program lends itself to an attractive house organ.



SEE 'Em Where You Hear 'Em Best

Sailor's Holiday

LUCKY DOLLAR MATINEE

Drama! Comedy! Love! Laughs!

NEXT WEEK

ROXY

NESQUEHONING

It's Colossal!

DOLORES COSTELLO

NOAH'S ARK

GEORGE O'BRIEN

REACH FOR A TALKIE INSTEAD OF A SQUEAK

Roxy Presentations Week of December 16th

The Spectacle of the Ages!

"NOAH'S ARK"

DOLORES COSTELLO

GEORGE O'BRIEN

They Had to SEE PARIS

JESSE JAMES, JR.

UNDER THE BLACK FLAG

We suggest that if you are looking for something new in the way of program ideas, you give some attention to the layout of the Roxy Theatre's as made up by Mr. Rush.

Thank you, Rush, for this little contribution, and let's hope that we hear from you again very shortly.

MANAGERS' ROUND TABLE CLUB

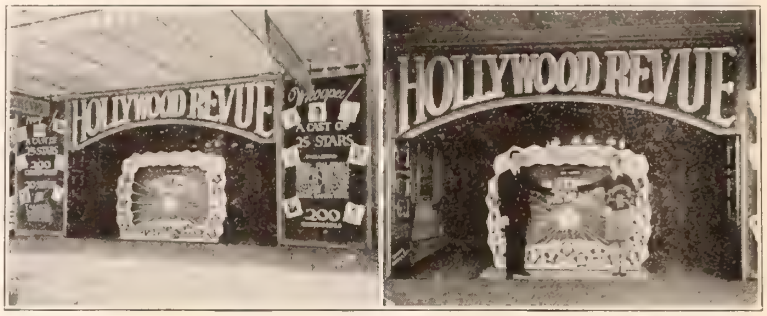
Popularity Contest Helped Sell Picture for Fred Patterson

Take a look at the front of the Publix Queen Theatre, in Austin, Texas, as it was attractively dressed for the showing of "Hollywood Revue" in that theatre. Particular emphasis should be placed on the marvelous shadow box arrangement standing right in the center and carrying a group of the stars who appear in this picture.

This entire display was distinctly a credit to Fred Patterson, the manager, and we are certain that the business was commensurate with the efforts he put into the idea.

Incidentally he put through a fine popularity contest, and the second photograph shows Fred and the young lady who won the contest posing in front of the shadow box.

How about some more dope on your activities, Fred? We can't permit a good showman like you to remain hidden for so long a time. Better get busy, or we'll have to get after you.



CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

USE THIS BLANK:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member ....

Theatre ....

Address ....

City .... State ....

"PERSONALITIES"

MANAGER CAREY announced that he has just received talking equipment for the Granada Theatre in La Jolla, Cal. The interior of the theatre will be entirely renovated and remodeled.

* * *

MANAGER GUNN, of the Calipatria Theatre, Niland, Cal., states that sound equipment will soon be installed at his theatre.

* * *

B. W. GARRET, formerly manager of the El Portal, Vista and other West Coast houses, has been appointed manager of the Lincoln Theatre at Los Angeles, Cal.

* * *

G. J. DOWDING, formerly of Ontario, and more recently of Inglewood, has leased the Colonial Theatre, Upland, Ontario, Can., and will open it with silent pictures.

* * *

L. L. KENWORTHY is the newly-appointed manager of the Liberty Theatre, East Long Beach, Cal.

* * *

LEON ROBERTSON, who has been in Pittsburgh for the past two years as city manager for the Midland circuit, has left for Springfield, where he will become manager of the Gilloiz Theatre.

* * *

J. K. POWELL, manager of the new theatre to open in Imperial, Nebr., soon, reports that he has also leased the theatre at Wauneta and will remodel and improve it in the near future.

* * *

S. L. LOPEZ, who has been operating the Lyric Theatre, Goliad, Texas, for **O. G. FRELS** has taken over that theatre and will operate same under his own name in the future.

* * *

L. W. KENWORTHY who has been manager of the Pike Theatre, Long Beach, Cal., is now manager of the New Liberty Theatre in Long Beach.

* * *

LOUIS O. MACLOON will come into the possession of the Majestic Theatre, Los Angeles, Cal.

* * *

FRED. W. SIEGEL has leased the Sprekels Theatre, San Diego, Cal. It is understood that he intends to make this a popular priced house.

* * *

JAMES R. GRAINGER, general sales manager of Fox Film, is understood to have been elevated to the directorate at a company election held this week.

* * *

DON McLEAN returns to local theatre circles as manager of the El Captain, San Francisco, Cal. He was formerly manager of the Grand Lake.

* * *

"PUG" WILLIAMS, formerly Globe manager, has been appointed manager of the Blue Bird, a Coulter house, succeeding **JOHN MOSS.**

* * *

MOE SILVER, for fifteen years associated with Moe Mark in operation of Mark Strand circuit in N. E., will handle development of the Warner Company's theatre division on the Pacific Coast.

* * *

L. HERGET, formerly at the Granada has been appointed assistant manager at the Stillman Theatre, Cleveland, O. succeeding **FLORIAN DENARDE.**

* * *

BERT F. NAUS, manager of the Rialto Theatre, Portland, Oregon, since its opening is being transferred to the Granada in San Francisco.

* * *

JOHN J. SCANLON, formerly of Torrington, Conn., is the new manager for the Strand Theatre, Lynn, Mass.

MANAGERS' ROUND TABLE CLUB

ABSOLUTELY!

BEYOND

ALL

SHADOW

OF

DOUBT

JOIN NOW!!

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APPLICATION FOR MEMBERSHIP IN "MANAGERS" ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

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Position ....

Wm. A. Johnston **Honorary Chairman**	**C. E. Lewis** **Chairman**

WHAT ARE YOU WAITING FOR?

POSITIVELY!

THE

INDUSTRY'S

ORIGINAL

IDEA

EXCHANGE

F. L. ALIG, JR., is another manager of whom you have already read on the CLUB pages through his manifold activities. However, we want to introduce him the proper way and have only just reached his application for use on these pages. He is manager of the Capitol Theatre, in Plant City, Fla., and we would appreciate hearing from him at every opportunity that presents itself, especially along the lines of theatre operation and exploitation.

———*Wear Your Club Pin! ! !*———

JACK SHIELDS is the manager of the Capitol Theatre in Ansonia, Conn., and it seems like hearing from home to hear from that part of the State. We are not certain if we have ever met Jack personally, but if we didn't we will look forward to doing so at the first available moment that presents itself.

———*Wear Your Club Pin! ! !*———

ROY E. CHURCHILL is the manager of the Fox Egyptian Theatre, in Delta, Colorado, for the Fox West Coast Organization. We are always glad to welcome another manager from this Circuit into the CLUB, and Roy is no exception, our only hope is that he becomes as interested and active a member as his brother managers in the same Circuit are today. Let's hear from you by return mail, Churchill, and tell us a little about your past history and enclose one of your own photographs so that we can give you the proper introduction on the CLUB pages.

J. W. REYNOLDS, JR., is assistant manager of the new Heilig Theatre, in Eugene, Oregon. We are more than certain that Reynold's activities consist of helping on the exploitation and publicity end of that theatre's activities, and for this reason we feel that his future contributions should be interesting reading on these pages. How about some more dope about yourself, "J. W."? And please make it as soon as you can get around to writing us a short letter.

———*Wear Your Club Pin! ! !*———

W. H. "BILLY" GREENE is Asst. Mgr. of the Orpheum Theatre, in Tulsa, Okla., and we would certainly welcome the opportunity of telling our host of members and readers just what "Billy" is doing to make a name for himself in the show business. Let's have some dope from this new member and then we will follow his future activities with interest.

———*Wear Your Club Pin! ! !*———

DICK GASTON is the managing director for the Publix Casino Theatre, in Marshalltown, Ohio, and with the resources of that wonderful organization behind him, he should be instrumental in putting over many unusual and novel exploitation and publicity stunts. We would welcome the opportunity of telling you more about this latest member if he will favor us with one of his recent photos and a few remarks dealing with his past experiences in the show business. How about it, Dick?

WILLIAM HAMBORSKY is the assistant manager at the Harlem Grand Theatre on 125th Street, in N. Y. C., and we do not know at this particular writing just what his activities in that house consist of, but we have hopes of his keeping us posted and we in turn will pass along the information.

———*Wear Your Club Pin! ! !*———

G. HESSELDENZ manages the Uptown Theatre, in Indianapolis, Ind., and from all indications that have reached CLUB headquarters about this new member he should become mighty active on these pages. How about a few details of your past experiences, as well as your own photo, so that we can start you off toward becoming a popular active member of the ROUND TABLE CLUB.

———*Wear Your Club Pin! ! !*———

HARRY BODIE manages the Lyric Theatre, in Honesdale, Pa., for the Comerford Amusement Co. We have often visited that thriving little county seat while we spent some happy days in a camp not far removed from that town. However, we never had the pleasure of meeting Harry, but will reserve that for the coming summer. In the meantime we would like to hear what he is doing up that way to boost business, and, if possible, to get one of his photographs so that we can carry a more intimate introduction on these pages.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Arsenal	S. Svashenko			
Caucasian Love		Nov. 30	7000 feet	Dec. 7
Man from the Restaurant	Tchekhov-Malmoukaya	Jan. 4		
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	May 11	5600 feet	
New Babylon	E. Kuzmina-A. Sobolevsky	Dec. 1	7200 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7000 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	
When Moscow Laughs	Anna Stenn	Sept. 14	6000 feet	Oct. 26

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd		5927 feet	
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Fight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Hoofer The (A. T.)	Egan-O'Neil			
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The				
*†§Road to Broadway, The				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Columbia-Victor Gems	26 Subjects released twice a month		1 reel	
*†§Falling Stars (A. T.)	Bergman-Manning			
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith			
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Bledsoe		1 reel	June 8
*†§Parlor Pest (A. T.)	Boyce-Combe			
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*Don't Get Excited		Nov. 24	2 reels	Nov. 30
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	May 26	1 reel	Aug. 10
Hot Times	Al St. John	Aug. 11	2 reels	May 11
Household Blues	Collins-Dent	June 2	1 reel	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Joy Tonic	"Big Boy"	May 5	2 reels	April 13
Jungle Kings and Queens of Screen	Our World Today	Mar. 24	1 reel	April 13
Kitty Kitty	Billy Dale	May 5	1 reel	Mar. 16
Lucky Breaks	Al Alt	July 14	1 reel	July 13
*Purely Circumstantial	Lane	Nov. 24	2 reels	Nov. 30
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Clancy at the Bat	Sennett Cast	Nov. 3	2 reels	Nov. 2
*†§Cold Shivers	McKee-Hutton	May 19	2 reels	May 11
*†§Constabule The	Clyde-Hill Gribbon		2 reels	Aug. 24
*†§Crazy Nut, The	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Don't Be Nervous	Lloyd Hamilton	July 7	2 reels	July 6
*†§Drumming It In	McKee-Smalley		2 reels	Jan. 26
*†§Don't Get Excited	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	
*†§Fire Proof	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Golfers, The	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine	E. E. Horton	Dec. 8	2 reels	Nov. 23
§†*Grass Skirts	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§His Baby Daze	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§His Big Minute	Lloyd Hamilton	May 5	2 reels	June 1
*†§Hollywood Star, A	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
*†§Hunting the Hunter	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How	Goodwin-Crane		2 reels	
*†§Jazz Mammas (D only)	Virginia Lee Corbin (All Col)	June 30	2 reels	July 20
*†§Look Out Below	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight	Arthur Garon	June 31	2 reels	Nov. 9
*†§Lunkhead, The	Clyde Gribbon	Sept. 1	2 reels	Sept. 14
§†*Madhouse The	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†§Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley	Lloyd Hamilton	Jan. 19	2 reels	Oct. 5
*†§Prince Gabby	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (F & D)	Lupino Lane	Nov. 17	2 reels	
*†§Ride on a Runaway Train	Special	May 26	1 reel	June 15
*†§Romance De Luxe	Collins-Dover	Dec. 29	2 reels	
*†§Scotch	Clyde-McPhail Revue	Jan. 19	2 reels	
*†§Social Sinners	McKee-Byron-Fitzgerald	Sept. 1	2 reels	Sept. 14
*†§Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Talkies, The	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trusting Wives	E. E. Horton	June 23	2 reels	July 20
§†*Uppercut O'Brien	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 14
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21		
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
*†§Footlight and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30		
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27		Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	
*†§Gerat Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
	(Silent Version)		6705 feet	Oct. 19
*†§Hard to Get (A.T.)	Mackail-Fazenda	Sept. 8	7324 feet	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26		
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5		Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30		
*†§Love Racket The (A.T.)	Mackaill-Blackmer		6118 feet	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
!†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 28
No, No Nanette (A. T.)	Claire-Gray	Feb. 16, '30		
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30		
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30		
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30		Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30		
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30		
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29		
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

****Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15		
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20		
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†Far Call The (F & D)		Sept. 15	9496 feet	
*†§Four Devils (P. T.)	Gaynor-Duncan			
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall	Feb. 23, '30		
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30		
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 11
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†Joy Street (F & D)	Moran-Stuart	May 12	5748 feet	June ..
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30		
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.)(F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*Protection (F & D)	Burgess-Elliott-Page	May 5	5536 feet	June 1
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17		Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3		Oct. 8
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 14
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12,000 feet	Oct. 19
*†§They Had to See Paris(A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Valiant The (A.T.)	Paul Muni	May 19	5537 feet	May 18
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cisco Kid, The (A.T.)	Baxter-Lowe			
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§White Flame, The (A.T.)	Paul Page			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Friendship (A.T.)(F)	Gallagher-Edeson		2 reels	Mar. 2
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matleson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
†§Old Tunes for New (F)	Dr. Sigmund Spaeth			Mar. 2
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa		7 reels	
*†§Beggar's Opera, The (P.T.)	Special Cast		9 reels	
*†§Dark Red Roses (A.T.)	Rome-Doble		8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 10,'30		Nov. 16
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	7351 feet	June 22
*†§Imperfect Ladies (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
*†Kiss, The	Greta Garbo	Nov. 16	5754 feet	Nov. 23
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†Man's Man, A	Haines-Dunn	May 25	6683 feet	June 8
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Hughes-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6815 feet	Nov. 2
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Jan. 13,'30		Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Where East Is East	Chaney-Velez-Taylor	May 4	6683 feet	Mar. 23
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Cat, Dog & Co.	"Our Gang"	Sept. 14	2 reels	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Double Whoopee	Laurel-Hardy	May 18	2 reels	
Fast Freight	"Our Gang"	May 4	2 reels	
Foundations of Gold	Ufa Oddities	May 11	1 reel	June 15
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lacquer and Pearls	All Star Cast	May 25	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Movie Night	Charley Chase	May 11	2 reels	June 8
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Princess of Destiny A		May 4	2 reels	
Saturday's Lesson	"Our Gang"	Nov. 9	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Thundering Toupees	All Star Cast	May 25	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 8
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo			
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Chasing Rainbows (A. T.)	Lane King		8100 feet	Nov.
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*†§Devil May Care	Ramon Novarro			
*†§Dynamite (A. T.) (D)	Pickford-Wood-Nagel		11550 feet	July 27
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Hallelujah (A. T.) (D)	Colored Cast		9711 feet	Nov. 30
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Lights and Shadows (A. T.)				
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Lee-Edwards			
*†§M-G-M Hollywood Revue of 1929 (A. T.) (D)	Special Cast		11669 feet	Nov. 9
*†§Montana (A. T.)				
*†§Night Hostess, The (A. T.)	Blanche Sweet			
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge		7650 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent			
*†§On the Set (A. T.)	Buster Keaton			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim			
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad Whirl (A. T.)				
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
Al Wohlman	Song Program		1 reel	Oct. 26

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

At the Club (D)	8 Victor Artists	May 18	897 feet	
Bernardo De Pace (D)	Mandolin Artists	May 4	697 feet	
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Squawk, The (A.T.)(D)	Charley Chase	May 25	1710 feet	
*§†Bits of Broadway	Special Cast		2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Goldten Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
Copy	Roscoe Karns		2 reels	April 13
Craig Campbell (D)	3 Songs	June 1	611 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll's Shop			2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
*†§Fighting Parson	Langdon		2 reels	Dec. 14
Frontier Romance		July 6	1101 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 23	646 feet	Nov. 9
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos	May 11	888 feet	
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"		2 reels	Nov. 9
*†§Leaping Love (A. T.).(D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*†§Men O' War (A. T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metrotone Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy		2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase		2 reels	Dec. 14
Robert Chisholm (D)	3 Songs	May 25	766 feet	
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snarpy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffio (D)	"Barber of Seville" aria	May 18	465 feet	Oct. 12
Tita Ruffio	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Ukelele Ike (F)	2 Songs	May 4	465 feet	
*†§Unaccustomed As We Are (A. T.) (D)	Laurel-Hardy	May 4	1940 feet	July 13
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30		
*†§Behind the Make-Up(A.T.)(D)	Skelly-Wray-Powell	Jan. 11,'30		
†§Cocanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.)(DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§DangerousWoman A(A.T.)(DF)	Baclanova-Brook	May 18	6643 feet	Mar. 23
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.)(FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.)(DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook		7472 feet	
*†§Gentlemen of Press(A.T.)(FD)	Walter Huston	May 4	7167 feet	May 18
*†§Greene Murder Case (A.T.)(D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parto-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.)(FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30		Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 6	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Eagels-Brook	Dec. 28		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.)(DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes The (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Saturday Night Kid (A.T.)(D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
	(Silent Version)		7536 feet	
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
	(Silent Version)	June 1	6070 feet	
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
	(Silent Version)	June 22	7311 feet	
*†§Virginian, The (A. T.)	Cooper-Huston-Brian	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggle	June 15	5153 feet	June 29
	(Silent Version)		5305 feet	
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Gold Socks	Krazy Kat Cartoon	May 11	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	
Ko-Ko's Focus	Inkwell Cartoon	May 11	1 reel	
Ko-Ko's Signals	Inkwell Cartoon	May 4	1 reel	
Petty Larceny	Inkwell Cartoon	May 25	1 reel	
Stage Struck Susie	Frances Lee	May 4	2 reels	June 29

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Teacher (A. T.) (F)	Special Cast	May 4	2 reels	June 1
*†§Dear Vivian Christie(A.T.)(D)	Special Cast	June 22	2 reels	Oct. 26
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.)(F)	Special Cast	June 15	1 reel	
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
*†§Marching to Georgia (A. T.)	Buster & Chas. West	Dec. 21	2 reels	
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon		1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
So This Is Paris Green	Fazenda	Jan. 18		
That Redheaded Hussy	Grapewin	Dec. 28		
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Weak But Willing (A. T.)		Dec. 14	2 reels	
*†§When Caeser Ran a Newspaper (Christie A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
*†§Ziegfeld Midnite Frolic (A. T.) (FD)	Eddie Canton	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Big Pound, The (A. T.)	Maurice Chevalier			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Glorifying the American Girl	Eaton-Healey			
*†§Seven Days' Leave	Gary Cooper	Not set	6100 feet	Nov. 23
*†§Men Are Like That	Skelly	Not set	5500 feet	Nov. 23
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-So Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.)(F)		June 7		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.)(F)	Ann Harding	Oct. 5	6410 feet	Aug. 31
*†§High Voltage (A.T.)(D&F)	Boyd-Prevost-Hale	June 16	5743 feet	
*†§His First Command (A.T.)(F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28		
*†§Lucky in Love (A.T.)(D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19		
*†§Paris Bound (A. T.)(D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Constance Bennett	Jan. 15, '30	7074 feet	
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A. T.) (F)	Constance Bennett	July 5		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neill	Aug. 24	6526 feet	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§ThisThingCalled Love(A.T.)(F)	C. Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.)(F)		May 31, '30		
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong	April 12		
*†§Woman Afraid, A (A.T.)(F)		May 17		

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§Barbers College, The (A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A. T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie (A.T.) (D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Crystal Champion	Sportlight	May 5	1 reel	April 27
*†§Doing Phil a Favor (A. T.)		Mar. 16	2 reels	
*†§Duffers & Champs (A. T.) (DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†Faithful Pup (D & F)	"Aesop Fables"	May 12	1 reel	
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.) (D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening (A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Go Easy, Doctor (A.T.) (D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her New Chauffeur (A.T.) (D&F)	Simon-Teasdale	May 19	2 reels	
*†§His Operation (A. T.)		Nov. 21	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby			2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9, '30	2 reels	Nov. 2
*†§Topical Fits (A. T.) (D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.) (D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.) (D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.) (D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.) (D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.) (D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Ball Park, The	'Aesop Fable"	May 19	1 reel	May 11
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Fish Day	"Aesop Fables"	May 26	1 reel	May 18
Fish and Feathers	Sportlight	May 26	1 reel	May 18
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Little Game Hunter, The	"Aesop Fables"	May 5	1 reel	May 4
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Snow Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tomato Omelette	Haines-Coombs	May 5	2 reels	May 11
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July

R K O

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481 feet	Oct. 5
*†§Hit the Deck (A.T.)	Special Cast	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 16
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 21		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Follies of Fashion	Curiosities	May 21	2 reels	
Here and There	Curiosities	May 7	1 reel	
His Wife's Secret	Hill-Duncan	May 26	2 reels	
Just a Stall	Hellum-Davis	May 19	2 reels	
Mickey's Brown Derby	Mickey Yule	May 12	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Mickey's Rivals	Mickey Yule	Sept. 30	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Make It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Oct. 13	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§General Ginsberg (A.T.) (F)	Nat Carr		1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsberg (A.T.)(F)	Nat Carr		1 reel	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9, '30	1 reel	
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule		2 reels	Dec. 14
*†§Mickey's Midnite Frolic (A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Old Bill's Christmas			2 reels	Dec. 14
*†§Palooka Flying School (A.T.)				
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May 11, '30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordeci	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles			
*†§Suitor, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	2 reels	
*†§Two Gun Ginsberg, (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Dec. 8	2 reels	Oct. 12
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan. 12, '30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 23
*†§Framed (A.T.)				
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Radio Revels (A.T.)	Special Cast			
*†§Sensation (A.T.)				
*†§Seven Keys to Baldpate (A.T.)	Richard Dix			
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
*†§Should a Girl Marry? (D)	Foster-Keith			Sept. 21
Two Sisters	Dana-Lease	April 1		

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 9
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	8 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

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FEATURES

Title	Star	Dist'r		Length	Reviewed
After the Fog	Philbin	Beacon Prod.	Dec. 15	5200 feet	
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics	Nov. 2		Nov. 9
Battle of Mons, The	English Cast	British New Era		5500 feet	Mar. 23
Beautiful Blue Danube	Junkermann-Mara	Aywon			
Behind the Altar	Wilhelm Dietarle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Bondage	German Cast	Allied		6440 feet	
Broken Barriers	H. Costello-Glass	Excellent		6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	
Cleanup, The	Charles Delaney	Excellent		5660 feet	
Campus Knights	McKee-Palmer	Chesterfield	June 15	5400 feet	Oct. 26
Code of the Air	Harlan-Marlowe	Bischoff Prod.		5700 feet	
Constant Nymph	Ivor Novello	Big 3	Aug. 1	7800 feet	July 8
Dancer of Barcelona	Damita		Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod.	Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.		9000 feet	
Devil Dogs	Holmes-Alt	Crescent		5608 feet	
Devil's Passion, The	Special Cast	Arfa		5700 feet	
Dream Melody, The	Roche-Shelby	Excellent		5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European		8 reels	
Fanny Hawthorn	English Cast	Excellent	Nov. 9		Nov. 16
Figaro	Franco-American		Not Set	6360 feet	Dec. 7
Fight for Matterhorn	German Cast	Allied		6840 feet	
For the Term of His Natural Life	Special Cast	Australasian		11000 feet	
Fortune's Fool	Emil Jannings	L. T. Rogers		6100 feet	
Golden Dawn	Warwick-Ward	Conquest		6200 feet	
Headin' Westward	Bob Custer	Syndicate		4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor		5400 feet	
Her Unborn Child	Special Cast				
Holy Sinner, The	Special Cast	Worldart Pict.			
*†§House of Secrets, The	Striker-Manning	Chesterfield	July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E.	Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.		5400 feet	
Into the Night	Agnes Ayres	Raleigh		5712 feet	
Jade Casket, The	French Cast	Cosmos		5800 feet	
Just Off Broadway	Christy-Keith	Chesterfield	Mar. 15	6200 feet	Oct. 26
It's Easy to Become a Father	German Cast	Allied		6000 feet	
Jazzland	Reynolds-Nye	Carlos		5700 feet	
Law of the Mounted, The	Bob Custer	Syndicate		4580 feet	
Life of Beethoven	German Cast	Film Art Guild		7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules		5300 feet	
Linda	Baxter-Foster-Beery	First Division		6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo		5799 feet	
Lost Patrol	Pro Patria		Not Set	5100 feet	Dec. 21
Lucrezia Borgia	Conrad Veidt	Mutual		7200 feet	Jan. 12
Madonna of the Sleeping Cars	French Cast	Natan	Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict.			Sept. 28
Manxman		Allied	Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual		6900 feet	
Meirstersinger	Moviegraphs		Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity		5400 feet	
Mystic Mirror, The	German Cast	Allied		7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.		8700 feet	Aug. 3
No Babies Wanted	Devore-Mong	Plaza		5215 feet	
Nos feratu, The Vampire	Film Arts Guild		Dec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs	Dec. 1	6200 feet	Dec. 7
Passion Song, The	Olmsted-N. Beery	Excellent		5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400 feet	
*†§Phantom in the House (A.T.)	Star Cast	Continental	Nov. 1	5695 feet	Nov. 16
Power of Evil, The	Armenian Cast			6300 feet	
President, The	Mosjoukine-Vernon	E. L. Klein		8100 feet	Jan. 28
Q Ships	Special Cast	New Era		6000 feet	
Rasputin	Gregor Chmara	Brill	Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent		6040 feet	
Reward of Faith, The	French Cast	Conquest		5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor	Sept. 12	4600 feet	Oct. 19
Sajenko the Soviet	Susy Vernon	Allied		5921 feet	
Sea Fever	French Cast	Moviegraphs		5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom White		Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo		8065 feet	Nov. 30
Silent Trail, The	Bob Custer	Syndicate		4315 feet	
Smoke Bellew	Conway Tearle	First Division		6605 feet	
Somme, The	Special Cast	New Era		7000 feet	
South of Panama	Carmelita Geraghty	Chesterfield		6300 feet	
*Straus, the Waltz King	Special Cast		Nov. 23	5800 feet	Nov. 30
That Murder in Berlin	German Cast	Big 3		5700 feet	Mar. 23
Thou Shalt Not Steal	Lillian Harvey	Allied		6941 feet	
Three Loves	Kortner-Dietrich	Moviegraph			Sept. 14
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917 feet	
Treasure, The	Foreign Cast		Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick			6000 feet	Nov. 9
Untamed Justice	Faire-Glass	Biltmore		5770 feet	May 26
U-Boat 9	Foreign Cast	Jofa Prod.		6500 feet	
Waterloo	Special Cast	Amerangio		8300 feet	Nov. 2
Weavers, The	Paul Wegener	Jos. Fliesler	Oct. 5	5870 feet	Oct. 19
West of Santa Fe	Bob Custer	Syndicate	Nov. 15	4421 feet	
Widecombe Fair	Wyndham Standing	British Int'l	Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell		Dec. 14	6000 feet	Dec. 21

Coming Feature Attractions

Title	Star		Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental			
Buying a Wife	Special Cast	Aff. European		7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules			June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield		5200 feet	
*†§Clown, The (F)		Continental			
Duty to be Silent	Maria Albana	Aff. European		6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer			
Full Dressed Thieves	Nils Asther	Aff. European		7 reels	
German Underworld	Special Cast	Aff. European		7 reels	
Great Unknown, The	John Loder	Aff. European		6 reels	
Guilty	Fritsch-Vernon	Allied			
Her Viennese Lover	Asther-Nolan	Aff. European		6 reels	
*†§Life For Sale, A (F)		Continental			
Milak of the Snowlands	Special Cast	Allied			
Our Daily Bread	Mary Nolan	Aff. European		7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial			
	(Silent Version)	Imperial			
*†§Rampant Age, The (F)		Continental			
*†§Second Honeymoon, The (F)		Continental			
*†§Unforbidden Sin, The (F)		Continental			
Unholy Love	Wegener-Petrovitch	Aff. European			
Verdun	Special Cast	Richmount			
When Duty Calls	Special Cast	Allied		6714 feet	
*†§Worldly Goods (F)		Continental			

SOUND SHORTS

Title	Star		Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick	Oct. 15	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee		2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial		2 reels	
*†§Boney's Boner	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Bring On the Bride (A.T.)		Ellbee		2 reels	Nov. 9
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick	Nov. 9	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick	Sept. 21	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial		2 reels	
*†§Down Hawaii Way	Color Novelty	Castle		1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone		1 reel	Oct. 5
*†§Egyptian Gyp, An	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Friend Husband (A.T.)		Burr		2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Disney Cartoon	Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Jingle Bells	Song Cartoon	Biophone		1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick	Nov. 15	1 reel	
*†§In Songland	Norah Blaney	Int'l Photo Play Dist.		1 reel	
*†Kids and Pets	Color Novelty	Castle		1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot	Sept. 1	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick	Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts		1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee		2 reels	
*†§Mickey's Choo-Choo	Mickey Mouse Cartoon			1 reel	Oct. 12
*†§Mickey's Follies	Mickey Mouse Cartoon			1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr			
*†§Mr. Conn and Mr. Sapp (A.T.)	Donnelly-Singer	Imperial		2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone		1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial		2 reels	
*†Opry House	Mickey Mouse Cartoon	Disney Cartoon	May	1 reel	
*†§Party, The (D)		Safrus		1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick	Oct. 3	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick	Sept. 14	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick	Oct. 28	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Disney Cartoon	Jan.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr			
*†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Disney Cartoon	Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 5
Teddy Brown and Band	Musical	Int'l Photo Dist.		1 reel	Nov. 18
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick	Oct. 21	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)			
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.		1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Oct. 12
*†§Varieties (D)		Safrus		1 reel	
*†§Vaudeville (D)		Safrus		1 reel	
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.		1 reel	

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 28
*†§Mr. Antonio (A.T.)	Carillo-Valli	Oct. 1	6978 feet	Oct. 19
*†§New Orleans	Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6665 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Party Girl	Doug Fairbanks, Jr.	Not Set	6750 feet	Dec. 21
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neill-Delaney			
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli-Cortez			
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Medicine Man, The (A.T.)				
*†§Peacock Alley (A.T.)	Mae Murray			
*†§Troopers Three (A.T.)				

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Be Yourself (A.T.) (F)	Fannie Brice			
*†§Bulldog Drummond (A.T.(F).	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§City Lights (F)	Charlie Chaplin			
*†§Condemned (A.T.) (F)	Colman-Harding	Nov. 16	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†§Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†Hell's Angels (F)	Lyon-Nisson			
*†§Locked Door The (A.T.) (F).	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28		
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F).	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6646 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Birth of Jazz, The	Harry Richman			
*†§Fall of the Bastille, The				
*†§Glorious Vamp				
*†§Huskin' Bee, The				
*†§Irish Rhapsody, The	Donald Novis			
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Tannhauser	Novelty Reel			
*†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Puttin' on the Rits (A. T.)	Harry Richman			
*†§Lummox (A. T.) (F)	Westover Colllier Jr. Lyon			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tyron-Brent-Kennedy	Sept. 15	9350 feet	June 1
§†*Climax The (A. T.)	Special Cast	Jan. 26,'30		
*†§Cohens and the Kellys in Scotland.	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Philllips	July 7	6864 feet	Aug. 10
College Racketeer	All Star	Feb. 9,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22		
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Mar. 2,'30		
*†§Fighting Legion, The	Ken Maynard	Not set	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
	Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 Issue			
	Silent Version Reviewed as Port of Dreams in Sept. 23 1928 Issue			
*†§Hand 'Em Over	Hoot Gibson	Jan. 12		
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 12	3852 feet	
*†§Hidden Valley	Ken Maynard	Jan. 5,'30	6300 feet	Dec. 21
*†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	June 22		
*†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast	April 27		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.) (D F).	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F).	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†§Lucky Larkin	Ken Maynard	Feb. 23,'30		
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Mar. 2,'30		
**†§Moonlight Madness (A. T.)	John Boles	April 13		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 2,'30		
Night Ride	Schildkraut	Jan. 12,'30		
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
Parade of West	Maynard	Jan. 19,'30		
†Phantom of Opera		Dec. 1		
Phantom of Opera	Chaney	Dec. 15		
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	Aug. 24		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10		
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James Gleason	Dec. 1		Jan. 5
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	April 6		
*†§Songs of the Saddle	Ken Maynard	May 4		
*†§Storm, The (A. T.)	Special Cast	Mar. 30		
Straight Through	William Desmond	Dec. 8		
Smiliin' Terror, The	Ted Wells	June 30	4525 feet	
*†§Tall Timber	Ken Maynard	April 6		
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Feb. 16		
Undertow	Bellamy-Cooley-Livingston	Sept. 29	6881 feet	Sept. 28
*†§Wagon Master (P. T.) (D F).	Ken Maynard	Sept. 8	6335 feet	
What Men Want	All Star	May 4		
*†§Week-End Girl	Laura La Plante	Feb. 9,'30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Night	Oswald Cartoon	Nov. 11	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	
Baby Talks	Sunny Jim	Sept. 11	2 reels	
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmie Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 2	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cold Turkey	Oswald Cartoon	Oct. 15	1 reel	Sept. 14
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Cross Country Run	Lewis-Culliver-Phillips	May 27	2 reels	
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 23
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Delivering the Goods	Trimble-Hardwick and Dog	May 29	2 reels	April 27
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
Flying High	Lewis-Gulliver-Phillipps	July 22		
Getting Buster's Goat	Trimble and Dog	July 24	2 reels	July 6
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Graduation Daze	Lewis-Gulliver-Phillips	Sept. 16	2 reels	
*Hurdy Gurdy	Oswald Cartoon	Nov. 24	1 reel	Nov. 30
Ice Man's Luck	Oswald Cartoon	July 8	1 reel	
*†§Jerry of the Times (Serial)	Howes-Thompson			
Jungle Jingles	Oswald Cartoon	July 22	1 reel	
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand			2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Live Ghosts	Ann Christy		2 reels	
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Dougherty	Sept. 14	2 reels	
Magic	Trimble-Hardwick and Dog	May 1	2 reels	Mar. 30
Matter of Policy	Edwards	Jan. 13	1 reel	
Men of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
No Boy Wanted	"Sunny Jim"	Nov. 6	2 reels	
Nuts and Jolts	Oswald Cartoon	June 24	1 reel	
Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
Oil's Well	Oswald Cartoon	Sept. 16	1 reel	
On the Side Lines	Lewis-Gulliver-Phillips	Aug. 5	2 reels	
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 28
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Permanent Wave, A	Oswald Cartoon	Sept. 29	1 reel	
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
Race Riot	Oswald Cartoon	Sept. 2	1 reel	
Red Coats Code, The	Ted Carson		2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Red Romance	George Chandler	May 4	2 reels	Mar. 30
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	1 reel	
Sitting Pretty	Arthur Lake	Jan. 15	1 reel	Dec. 21
*†§Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
Society Circus	Arthur Lake	June 17	1 reel	May 25
Splash Mates	Lewis-Culliver-Phillips	Sept. 2	2 reels	
Sporting Courage	Lewis-Culliver-Phillips	June 24	2 reels	
Stage Stunts	Oswald Cartoon	May 13	1 reel	
Stepping High	Arthur Lake	Aug. 12	1 reel	July 20
*Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Stripes and Stars	Oswald Cartoon	May 27	1 reel	
*†§Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Use Your Feet	Lewis-Culliver-Phillips	Aug. 19	2 reels	
Varsity Drag, The	Lewis-Culliver-Phillips	July 8	2 reels	
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Watch Your Friends	Archer-Dent	Oct. 10	2 reels	
Weary Willes	Oswald-Cartoon	July 22	1 reel	
Wicked West, The	Oswald-Cartoon	June 10	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Crauford Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Broken Statues (A. T.) (D F).	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	
*†§Cohen on Telephone (A.T.) (DF).	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 13	1 reel	Sept. 14
*†§Cross Country (A. T.) (F & D).	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Delicatessen Kid (A. T.) (D F).	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T).	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (O F).	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.) (D F)	Charley Grapewin	June 3	1929 feet	May 25
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Denny Rubin	Sept. 30	1 reel	Aug. 31
*†§Junior Luck (F & D) (A.T.).	Lewis-Gulliver-Phillips	May 27	2 reels	June 1
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
Lady of Lions			2 reels	Nov. 23
*†§Live Gohsts (F & D)	Ann Christy		2 reels	
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†Race Riot (D F)	The Rooney Family	Sept. 16	2 reels	Aug. 17
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
*†§No Boy Wanted (A. T.) (D F).	"Sunny Jim"	Nov. 10	2 reels	Oct. 5
*†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
*†§Pilgrim Papas (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F&D) (A.T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†Steamboat Willie	Oswald Cartoon		1 reel	
*†§Steeplechase (A. T.)	Sporting Youth		2 reels	Dec. 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
*§†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A. T.) (D F)	The Rooney Family	Nov. 11	2 reels	
*†§Use Your Feet (D & F) (A. T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 10	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Ctroon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Ctroon	June 10	1 reel	May 11

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Sept. 28		
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On With the Show (A. T.)	Gompson-Brown-Fazneda	July 13	9592 feet	May 25
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Betty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mor. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Agony Column, The (A. T.)				
*†§Aviator, The (A. T.)	Horton-Miller			
*†§Disraeli (A. T.)	George Arliss			Oct. 5
*†§Dumbells in Ermine (A. T.)				
*†§Fame (A. T.)	Dolores Costello			
*†§General Crack (A. T.)	John Barrymore		9809 feet	Nov. 16
*†§Golden Dawn (A. T.)	Walter Wolf			
*†§Hold Everything (A. T.)	Special Cast			
*†§Isle of Escape (A. T.)	Blue-Loy			
*†§Mammy (A. T.)	Al Jolson			
*†§Man, The (A. T.)	John Barrymore			
*†§Narrow Street, The (A. T.)	E. E. Horton			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Sap, The (A. T.)	E. E. Horton			June 1
*†§Second Choice (A. T.)	Dolores Costello			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Show of Shows (A. T.)	Special Cast	Not set	11692 feet	Nov. 23
*†§Song of the West (A. T.)	Boles-Segal			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			
*†§Woman's Game, A (A. T.)	Pauline Frederick			

VITAPHONE SHORTS (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
Ann Grey and Her Boy Friend	Songs and Jazz Band		Aug. 20
Banjomaniac	Eddie Peabody		Oct. 13
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Bobby Folsom	Songs	1 reel	Mar. 2
Bit of Scotch, A	Kitty Doner		Sept. 22
Book Worm, The	Harry J. Conley		July 7
Bright Moments	Benny-Marlo		Aug. 25
California Songbirds, The	Bell-Coates		Sept. 1
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Chips of the Old Block	The Foy Family		Sept. 22
Cougat & Company	Violin, Songs & Dances		June 16
Creole Fashion Plate, The	Karyl Norman		Sept. 29
Crooning Along	The Croonaders		Sept. 22
Cycle of Songs, A	Florence Brady		Sept. 1
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Death Ship, The	Mitchell Lewis		Aug. 25
Dixie Days	Plantation Songs		Aug. 25
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Fair Days	Harris & Howe	1 reel	June 1
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
Florence Moore	Song Program		June 23
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Friend of Father's	Lydell-Higins-Leah		Aug. 25
Gossip, The	John Millian	1 reel	June 15
Gus Arnhelm & His Ambassadors	Jazz Band		June 23
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Interview, The		1 reel	Oct. 12
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Indian Baritone, The	Chief Caupolican		Aug. 25
Ingenues, The	Jazz Band		June 23
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Tropics	The Paragons (Quartet)		Feb. 23
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Larry Ceballos Revue, The	Songs and Dances		June 1
Larry Ceballos Undersea Review	Songs and Dances		Sept. 1
Lash, The	Crane-Davidson-Tucker		June 18
Little Miss Everybody	Impersonations	1 reel	Nov. 30
Maid's Night Out, The	O'Malley-Cornwall-Brooke		
Mal Hallett & Orchestra	Dance Numbers		Feb. 23
Man of Peace, A	Hobart Bosworth		June 23
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Miss Information	Wilson-Horton		June 30
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
More Sinned Against Than Usual	Merriam-Janney		
Morrissey & Miller	Night Club Revue		June 18
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 18
Myers & Hanford	Songs & Dances		June 23
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		
Night Court, The	William Demarest		June 18
Non-Support	Burr McIntosh		June 18
One Man Glee Club, The	Frank Crumit	1 reel	
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Pagilacci	John Charles Thomas		
Pair of Aces, The	Timblin & Raymond	1 reel	Feb. 18
Papa's Vacation	Bennett-Caron		Oct. 20
Phil Baker	Accordion Solos	1 reel	Mar. 18
Poet and Peasant	Orchestra	1 reel	Nov. 30
Question of Today, The	Audrey Ferris		Aug. 25
Realization	Herbert-Pam		June 18
Regular Business Man, A	Robert Ober		Sept. 15
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Rigoletto—Quartet	Gigli-Talley-de Luca-Gordon		Sept. 29
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 28
Sending A Wire	Eddie Green	1 reel	Nov. 23
Sharp Tools	Ethel Grey Terry		Oct. 13
Songs of Love	Sanderson-Crumit	½ reel	Mar. 18
Soup	Harry Delf		Nov. 17
Stimulation	Johnny Arthur	1 reel	Oct. 26
Suspicion	Lyons-Earle-Morne		
Terry and Jerry	Songs and Gags		Aug. 25
They Know Their Groceries	Flournoy & Miller		
Those Were the Days	Irene Franklin		
Three Brox Sisters	Song Program		June 23
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Typical Types	Bobby Folsom		
Va Prononcer Ma Mort (La Juive)	Giovanni Martinelli		June 2
When the Wife's Away	William Demarest		Nov. 17
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Winnie Lightner	Songs		Nov. 17

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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that match every mood in

SOUND PICTURES

THE widest range of tints ever offered the industry is embraced by *Eastman Sonochrome Tinted Positive Films.* They can be used to match every mood in the story, or to reproduce the one lighting or tone that predominates throughout the picture.... In either case *Sonochrome* gives beautiful color. It gives faithfully reproduced sound. And it costs no more than regular black-and-white positive.

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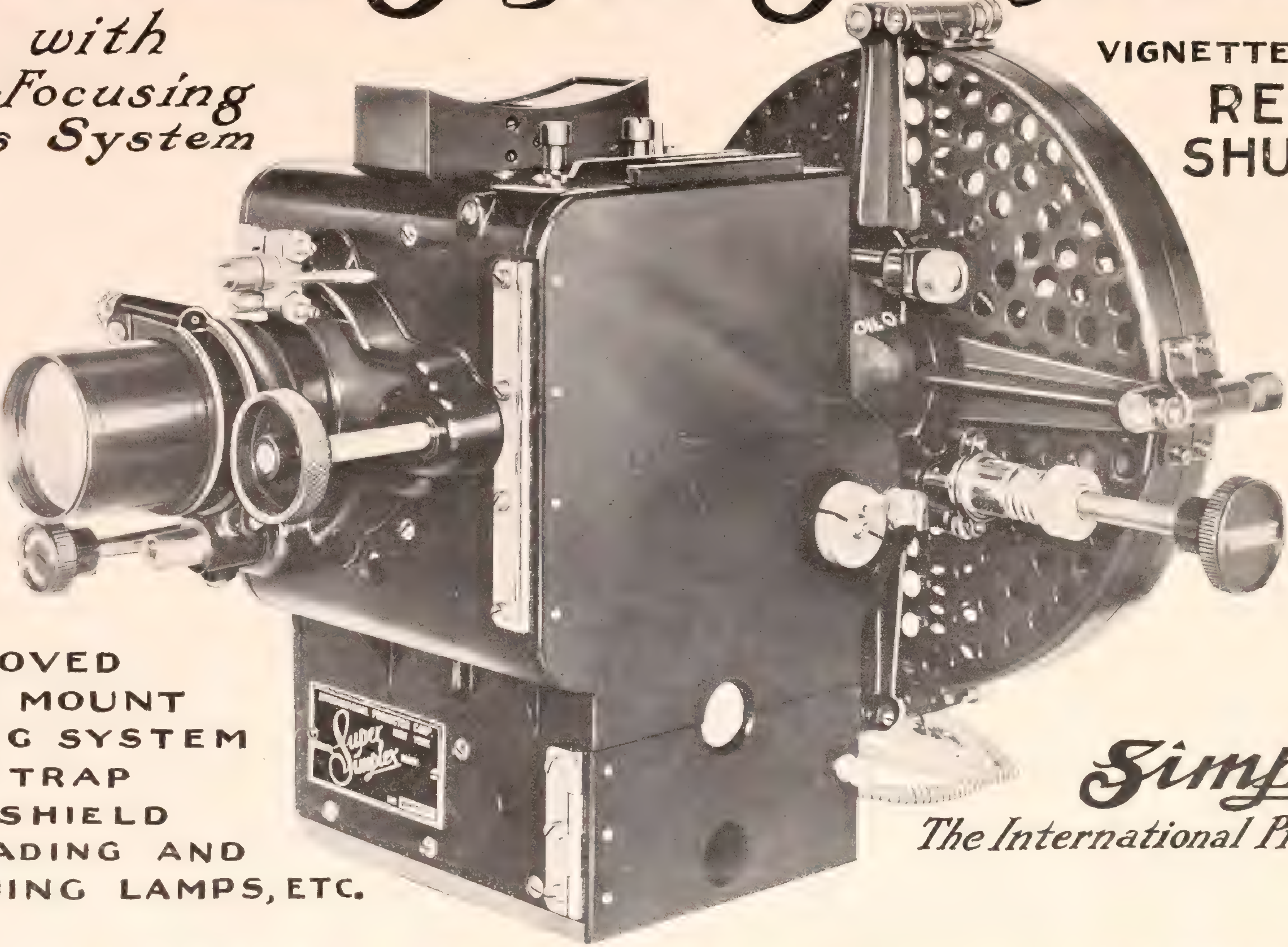

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The International Projector

THE INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK

In This Issue: "The Showman Section"

Motion Picture News

Reg. U. S. Patent Office

DEAR CHARLES **KING AND**

BESSIE **LOVE:**

YOU CAME THROUGH IN A BIG WAY! AFTER "BROADWAY MELODY" YOUR PUBLIC AND YOUR EXHIBITOR FRIENDS EXPECT THE BEST! THEY'LL BE HAPPY TO KNOW THAT YOUR NEW TALKING, DANCING, SINGING SHOW IS A SENSATION. WE CONGRATULATE YOU ON "CHASING RAINBOWS."

(Signed) **LEO** **OF M-G-M**

Vol. XLI
No. 2
Los Angeles

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729 Seventh Avenue

New York

January 11, 1930
Price 20 Cents
Chicago

Remember What We Said..

PICTURES — NOT PROMISES

Pictures like

HELL'S HEROES

Prove the claim. Read what the critics say:

"Gripping and real. Unusually well cast and directed. Any class house can book it and not only make money but satisfy fans with something convincingly out of the ordinary." —*Variety.* "Plenty of audience value in this for all types of audiences. Should do substantial business." —*Motion Picture News.* "One of the best pictures of the month ... don't miss it." —*Rose Pelswick, N. Y. Eve. Journal.* "Most impressive picture to be played at the Colony since this house turned talkie ... Colony should house it for several weeks." —*Irene Thirer, N. Y. Daily News.* "Interesting and realistic" —*N. Y. Times.* "Commendably acted and directed." —*N. Y. Telegram.* "A dandy drama." —*Bland Johaneson, N. Y. Daily Mirror.* "The hardest-hitting melodrama which has come this way since the talking films have been with us." —*Quinn Martin, N. Y. World.* "Thrilling Talkie." —*Regina Crewe, N. Y. American.* "This is one to see." —*Marguerite Tazelaar, N. Y. Herald-Tribune.*

PETER B. KYNE'S

first story in sound. With Charles Bickford, Raymond Hatton, Fred Kohler, Fritzi Ridgeway, Marie Alba. Directed by William Wyler. Presented by

CARL LAEMMLE

Don't fail to read complete details in UNIVERSAL WEEKLY

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

THE NEW SEASON IS HERE!

PARAMOUNT doesn't make you wait until Fall for 1930 Style Hits; They're right here NOW!

"No. 1 among the $2 talkers." (Variety) "Easily the best picture of the year." (Liberty)

●

MAURICE CHEVALIER in ERNST LUBITSCH'S "The Love Parade". With JEANETTE MACDONALD, Lupino Lane and Lillian Roth. Now in 8th S.R.O. $2 week at Criterion, N. Y. The industry's biggest hit to date!

Paramount presents Greatest of all Singing Romances as Perfect All-Technicolor Gem

●

DENNIS KING in "The Vagabond King". With JEANETTE MACDONALD, Warner Oland, O. P. Heggie and Lillian Roth. Ludwig Berger Production. Coming soon and destined to top all previous b. o. records!

¶ Heading a list of 31 great Paramount releases coming between now and August. 11 of them not heretofore announced or sold. ¶ Including the 1930-style Revue of Revues, "PARAMOUNT ON PARADE;" two sweeping all-outdoors specials, "THE TEXAN" (Gary Cooper) and "THE BORDER LEGION" (Arlen and big cast); two Jack Oakie star specials; and more, more! ¶ See your PARAMOUNT representative and book a spot in the front ranks of the parade!

PARAMOUNT

NEW SHOW WORLD OF 1930

1930 STYLE SHORTS

PARAMOUNT

solve the vital problem of

"OUT OF THE HUMDRUM TO A NEW PLANE"

—*Variety*

"FUNNIEST COMEDIES WE HAVE SEEN"

—*Exhibitor's Herald World*

"GOOD FROM BROADWAY TO A TENT SHOW"

—*Zit's*

"GREAT SHORTS FOR WIRED HOUSES"

—*Billboard*

PARAMOUNT CHRISTIE

CURRENT CHRISTIE HITS

CHARLES GRAPEWIN
ANNA CHANCE in
"Red Headed Hussy"

LOIS WILSON
BERT ROACH in
"For Love or Money"

LOUISE FAZENDA
BERT ROACH in
"So This is Paris Green"

TAYLOR HOLMES
in
"Let Me Explain"

CHRISTIE TALKING PLAYS
booking shorts that sell seats!

"CHRISTIES ARE GEMS FOR ANY PROGRAM"

—Exhibitor's Daily Review

"BEST OF THE MONTH IS A CHRISTIE"

—Liberty Magazine

"A CERTAIN BET IN ANY HOUSE"

—Variety

"RANK WITH FEATURES IN MONTH'S 10 BEST"

—Photoplay Magazine

TALKING PLAYS

1930 IS TIFFANY YEAR

CROWDS AT GAIETY THEATRE OPENING N.Y.

IT'S SENSATIONAL!!

'Party Girl' Is Daringly Different Motion Picture

By REGINA CREWE,
Motion Picture Editor N. Y. American.

IN "Party Girl" a picture that is rather daringly different has come to the screen of the Gaiety Theatre.

And it promises highly for subsequent productions from the group that sponsors it—Tiffany.

Toned down for screen purposes the story is about "call" or "party" girls, who earn their purple and fine lingerie by entaining tired business men. They are listed in the files of an industrious lady who objects to being called "Madam," and who arranges parties for business organizations entertaining buyers. It is the work of the girls to see that orders come the way of the host. For this they are well paid and in addition are enabled to do quite a lot with a side line

Excitement Aplenty

Against this background is discovered a triangle consisting of young Douglas Fairbanks as the wild son of a manufacturer who disdains to do business through party girls, the father's secretary, Jeanette Loff, to whom the son is engaged, and Judith Barrie, one of the party racketeers. The boy is tricked into marrying Judith, who, it is explained, is rather badly in need of a husband just at the time. There is plenty of excitement and lots of "it" in the picture.

Miss Loff, one of the screen's most beautiful blondes, contributes the best work she has thus far offered, and in addition surprises even her friends with the tonal qualities of a most cimpatica voice. Doubt

SIME SILVERMAN of "VARIETY" Says "A WARM PICTURE ON A WARM SUBJECT THAT WILL BRING THEM IN" "A MONEY PICTURE!"

← N. Y. AMERICAN

The New Photoplay

'Party Girl,' Jazz Story of Modern Business, on View at the Gaiety.

Tiffany has taken the jazz atmosphere of movie college stories and transferred it, theme songs and all, to a tale of modern business. "Party Girl," now at the Gaiety, preaches a little sermon on the business methods of this country. If, as it would seem, the wheels of industry are turned only by gin, the Wall Street crash came none too soon.

← NEW YORK SUN

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE. NEW YORK CITY.

HERE'S THE PROOF!

ALL RECORDS SMASHED AND SWEEPING THE COUNTRY

"The LOST ZEPPELIN"

With

Conway Tearle
Virginia Valli
Ricardo Cortez

A Smashing Special For Exploitation, as Shown by Boston Run Where All Records Were Broken.

CASH IN NOW!

Recorded by RCA Photophone.

TRADE REVIEW

"THE LOST ZEPPELIN"

"The Lost Zeppelin" at the Park depicts graphically the dangers encountered at the south pole. Unlike a certain film dealing with Antarctic perils which was here a few months ago, this new Tiffany production is scattered with vistas of realistic treacherous ice wastes that coincide perfectly with one's impression of conditions at that extreme poin

BOSTON ADVERTISER

BIG ZEPPELIN FILM THRILLS PARK CROWDS

"The Lost Zeppelin" picture ought to keep the Park Theater crowded for weeks. It is that good

The "Lost Zeppelin" film is up-to the-minute in its use of airships raido, dialogue and sound. Some of the most fascinating scenes show the dirigible on its flight over land and sea, through tropical storms and again through the blizzard that sweeps the big ship down upon the bleak polar plain.

BOSTON TRANSCRIPT

Not without some reason does the picture at the Park this week inspire the formation of queues out to the sidewalk. Adventure, Exploration, Romance, Eternal Snows, Midnight Suns—words like these, when spelled with capital letter are bound to collect a crowd, stir the blood, and if necessary whet the credulities. "The Lost Zeppelin" is calculated to do all these things and exploit all these scare-head items. That it does

SAN FRANCISCO EXAMINER

An idea of some of the hardships that Commander Byrd encounters during his present expedition to the South Pole is given in "The Lost Zeppelin," which today opened on the screen at the Marion Davies

BOSTON GLOBE

"The Lost Zeppelin," Cinema Leader at the Park

Tiffany's all-talking special, "The Lost Zeppelin," with Conway Tearle, Virginia Valli and Ricardo Cortez, heading a distinguished cast, is at the

BOSTON HERALD

Timely in its subject and almost continuously interesting in its development is "The Lost Zeppelin," now to be seen at the Park Theatre. Even the fact

BOSTON AMERICAN

ZEPP THRILLER PACKS 'EM IN AT PARK

THRILLS of adventure and of love, of the great open spaces and of polar exploration, are among the highlights of "The Lost Zeppelin," now being shown at the Park.

From the interest and enthusiasm, "The Lost Zeppelin" established itself in the matter of merit. The ending of the picture is filled with dramatic power

VARIETY

"LOST ZEPPELIN" LIKED IN ST. LOUIS—WET XMAS

St. Louis, Dec. 31.

(Drawing Population, 1,025,000)
Weather: Cool and Wet

Sloppy streets and cool weather hurt last week with the post-Xmas rush not enough of an offset. Competition was also furnished by both legit houses, the American having a session of Genevieve Hamper's Shakespeare and the Shubert-Rialto playing "Journey's End."

Estimates For Last Week

Ambassador (3,000; 35-50-65-75) "Pointed Heels" (Par). Fair at $26,500.

Fox (6,000; 35-75) "Love, Live and Laugh" (Fox). Not too good at $24,000.

Loew's State (3,300; 25-35-65) "Navy Blues" (M-T). Usual Haines stuff $22,600.

Missouri (3,800; 35-50-65-75) "Wedding Rings" (FN). Light [illegible] $[illegible]

Grand Central (1,700; 50-75) "Show of Shows" (WB). Started Christmas day. $11,000.

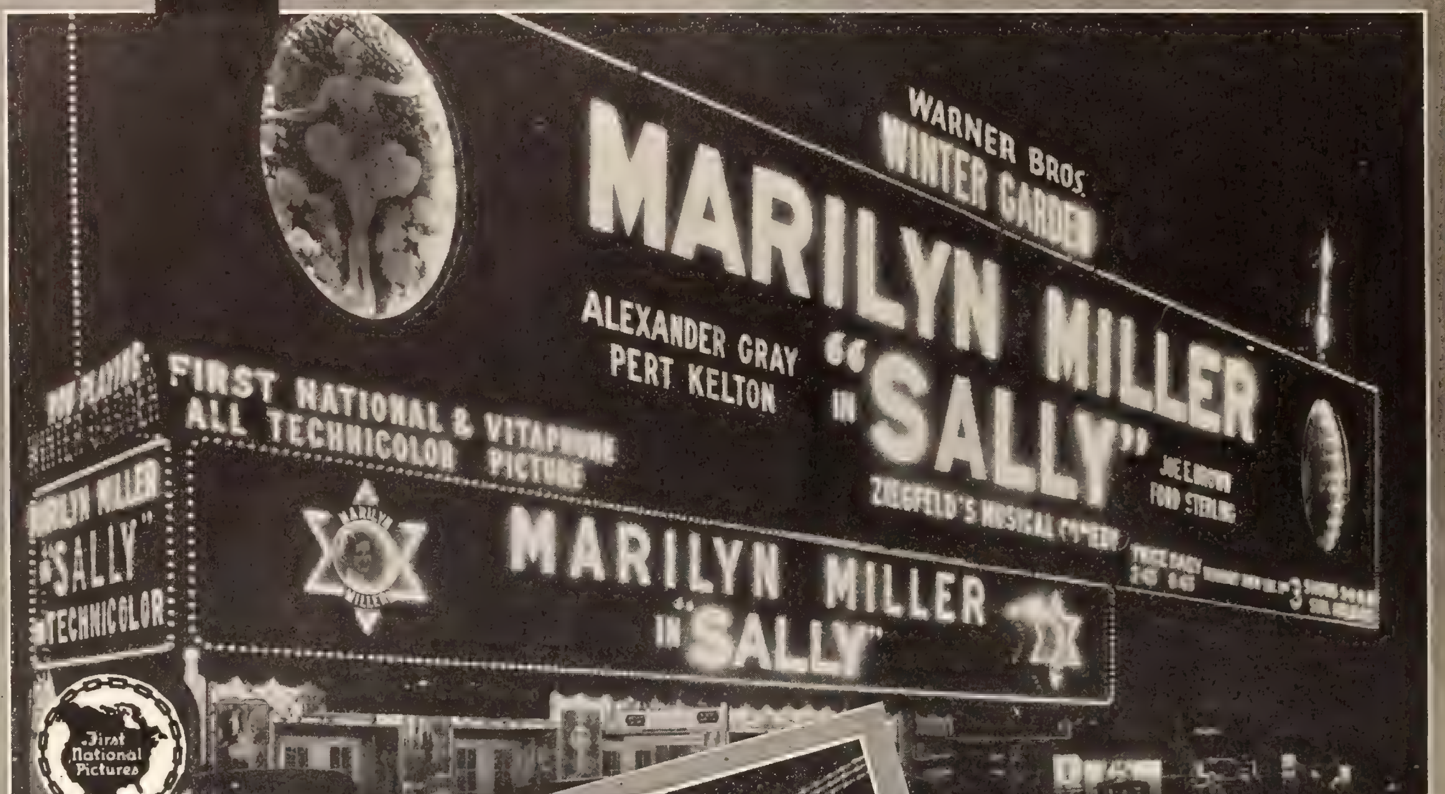
St. Louis (4,280; 35-65) "Lost Zeppelin" (Tiff). Good picture of Antarctic. $30,900.

$30,900

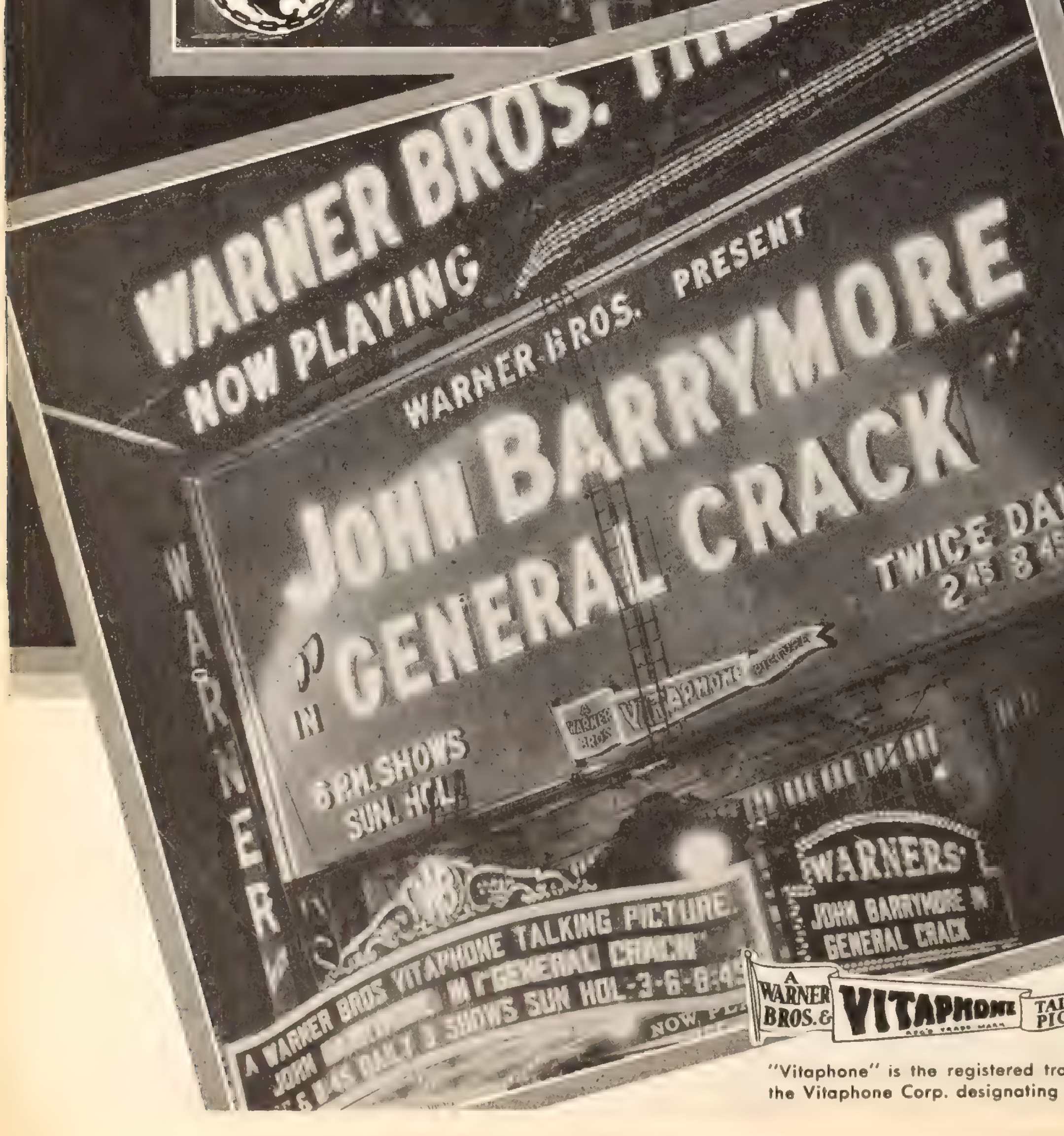
TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE. NEW YORK CITY.

The 4 BIGGEST HITS



with Alexander Gray, Joe E. Brown, Pert Kelton, Ford Sterling. From Florenz Ziegfeld's musical comedy by Guy Bolton, author and Jerome Kern, composer. - - - Directed by John Francis Dillon. - - - ALL TECHNICOLOR.



with Lowell Sherman Marian Nixon, Armida Hobart Bosworth - - - From the novel by George Preedy - - - Adapted by Walter Anthony - Screen play and dialogue by J. Grubb Alexander - - - Directed by Alan Crosland. WITH TECHNICOLOR.

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ON BROADWAY

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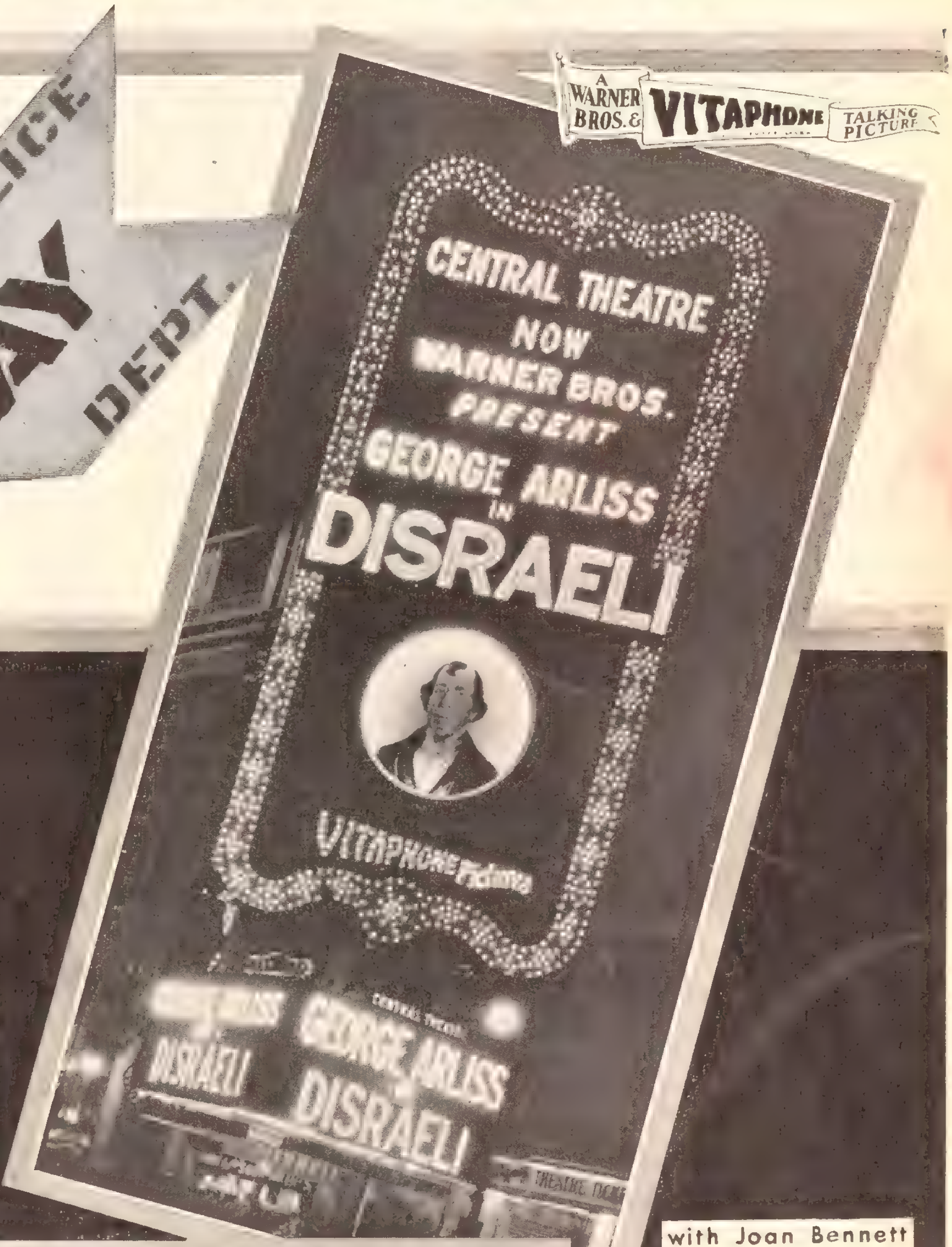
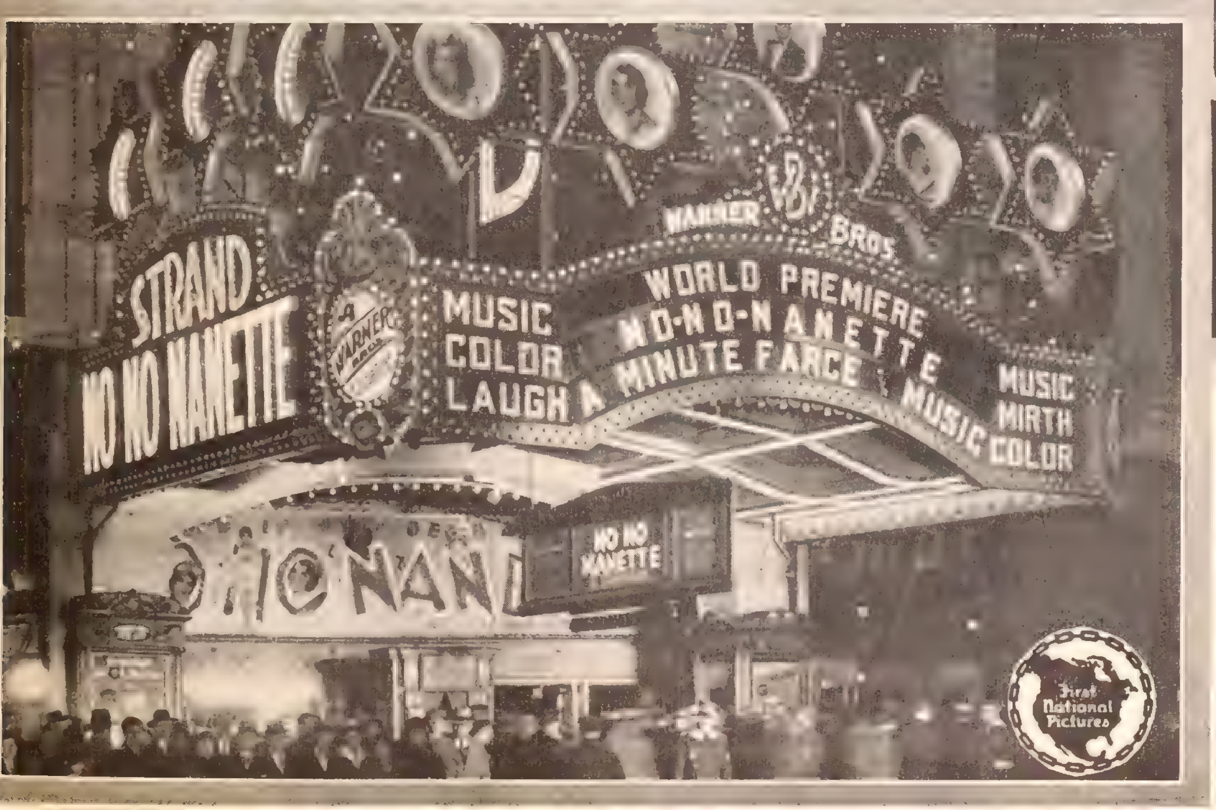


with Joan Bennett Florence Arliss Anthony Bushell David Torrence - - - From the play by Louis N. Parker - - - Adapted by Julian Josephson - Directed by Alfred E. Green.



with Alexander Gray Bernice Claire Louise Fazenda. Adapted from musical comedy by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Nyitray. Directed by Clarence Badger. WITH TECHNICOLOR.

Powerful drama!

A MIGHTY, SPECTACULAR EPIC OF MINSTREL LIFE

Get set for

The Grand

Marvelous acting!

SAYS PETE HARRISON

"One of the most powerful dramas produced for a long time. There are times when it is hard for the spectator to suppress his emotions. * * * * The scenes where the heroine upbraids her husband and tells him that she would rather kill her child than allow it to come into this world is one of the most powerful seen in pictures since moving pictures have come into being. There are other powerfully dramatic situations all the way through. Helen Twelvetrees, as the heroine, does marvelous acting. I doubt if there is another screen actress that would have made the part more realistic. Fred Scott, too, does good work; he has a good voice and in his part as a minstrel he does good singing. Everyone in the cast, in fact, does good work. The story is by Edmund Goulding; it was directed skillfully by Fred Newmeyer. The tone quality is excellent, the lines all being clear."

HARRISON'S REPORTS

"The Grand Parade in this case is going to be a parade of customers to the box offices for this picture is a natural, made-to-order-hit."

ARTHUR JAMES in Exhibitors Daily Review

ALL MUSIC . ALL SOUND . ALL DIALOGUE

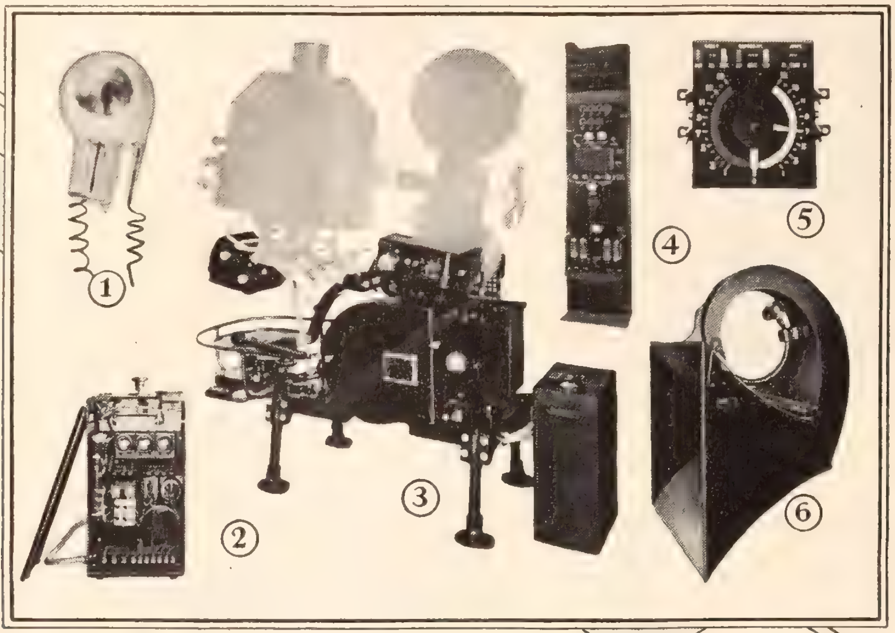
Parade

WITH HELEN TWELVETREES AND FRED SCOTT

WRITTEN AND PRODUCED BY EDMUND GOULDING . DIRECTED BY FRED NEWMEYER

PATHE

THE EIGHTH OF A SERIES ON QUALITY REPRODUCTION *by* WESTERN ELECTRIC



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② *Motor speed control box.*

③ *Projection machine with film and disc attachment.*

④ *Amplifying panel.*

⑤ *Fader.*

⑥ *Reproducing horn.*

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Many of the parts which go into the Western Electric Sound System are similar to those used in the nation's telephone system. They are the results of more than fifty years of research and experience in the manufacture of voice transmission apparatus.

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THE VOICE OF ACTION

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BEAUTIFUL Dolores Costello . . . more alluring than ever . . . in a pulsating drama of modern marriage and mock morals.

Warner Bros. present

DOLORES Costello

IN

"SECOND CHOICE"

CHESTER MORRIS
JACK MULHALL
EDNA MURPHY

From the story by
Elizabeth Alexander

Screen play by
Joseph Jackson

Directed by
Howard Bretherton

Now at WARNER BROS. BEACON Theatre

NEW YORK

A WARNER BROS. & VITAPHONE REG'D TRADE MARK TALKING PICTURE

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The Cream of Short Length Features. Gorgeous, Glamorous Tabloid Singing, Dancing Musical Entertainments. Singing Stars, Comedy Stars. Beauty Choruses. Lavishly produced in full Natural Color (Technicolor.)

"THE SOUTH SEA PEARL"

Gaston Glass, Charlotte Merriam. Native dancing in the South Seas — crooning native melodies — native women — all in beautiful color. Directed by Roy Mack.

"THE SULTAN'S JESTER"

Technicolor flash with Edward Lankow, Roger Davis, Joyzelle, famous Oriental dancer, Randall Adagio Four, and gorgeous harem girls. Singing, Dancing. Directed by Roy Mack.

"THE MILITARY POST"

Roberto Guzman singing "La Golondrina" and "La Luz de la Luna". Picturesque costumes and settings of early California days. Entirely in Technicolor.

"A HOLIDAY IN STORYLAND"

with the Vitaphone kiddies. An all Technicolor musical fantasy introducing celebrated characters of storyland. Singing, Talking, Dancing. Directed by Roy Mack.

"POOR LITTLE BUTTERFLY"

a fantasy of old Japan entirely in Natural color (Technicolor). Smart, modern, beautifully costumed choruses. Singing, Dancing. Directed by Roy Mack.

"CONTRARY MARY"

musical comedy in Technicolor, with Bobby Watson. Piquant romance of the chorus. Lyrics and music by Herman Ruby and M. K. Jerome. Directed by Roy Mack.

WARNER BROS. & VITAPHONE REG'D TRADE MARK VARIETIES

VITAPHONE VARIETIES

Motion Picture News

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THOSE OVERSEAS MARKETS—HOW CAN THEY BE SAVED?

By William A. Johnston

HOLLYWOOD — If you ask the average producing executive in Hollywood what he plans to do about foreign versions of talking pictures he will probably reply:

"I've got all I can do to turn out domestic versions."

Which is true enough. Hollywood studios are working on the tightest schedules in all their history. It is not a matter of volume production. Less pictures are being made. But much more pretentious ones. And, with their necessary periods of careful preparation, the talkers demand the very limit of painstaking concentration. A producing man's life is no idle dream, these days!

Accomplishment—But Not Enough

When you consider the tremendous and successful effort made here, in the conversion of huge production machinery from silence to sound, it is obvious that carping criticism is out of place.

Yet the fact is, and it is plain enough, that about the biggest commercial problem before the American producer today is the successful production of talking pictures for foreign ears. And whatever the all-around pressure of the present moment, the issue simply cannot be ducked.

Moreover, to be met it must be successfully met. And this will demand a lot of care and intelligence.

The first quick effort, and it had to be quick, was the use of subtitles to explain to the foreign audience the meaning of the English-spoken words.

Then followed an attempt to match the lips of the speakers with translations of the English lines. Here an opportunity has been afforded to do a fine piece of technical work, and in this respect some triumphs have been scored. But the question is one of entertainment, pure and simple.

The Danger of the Ludicrous

Foreign audiences know our performers as Americans. Realism will be considerably shattered when they speak glibly in other tongues. Still more pertinent questions are these: the dramatic quality of the voices used, and as they are used, and their suitableness to the various parts.

If bald mistakes are made, and the way is wide open, the results will be ludicrous to the full point of burlesque.

Imagine, for instance, an American gangster talking to Spanish audiences in pure and well modulated Castillian,—which is exactly what would happen if a translator were secured from a university chair of modern languages; or the heavy villain growling forth a threat to kill in a flat, though grammatical, monotone; or any of a thousand misfits that cannot but arise. There is no such thing, apparently, as dramatic translation.

Dialects, a Source of Trouble

Difficulties are also presented because of the different lingoes of countries where a common basic language prevails. This is particularly true of Spanish-speaking nations: Spain, Mexico, Cuba, and the countries of Central and South America, where they have considerably different tongues; moreover, each has a strong national pride in this respect.

There is no broad way out of the dilemma, it would seem, except to employ capable and suitable foreign actors in separate versions. This means foreign dialogue writers as well, and even direction in a foreign tongue or else capable interpretation of the American director. If this is the best course, we can foresee a large and important foreign colony of player folks in Hollywood.

Production Abroad the Answer?

An alternative is the making of the picture abroad, taking there the American troupe, and getting the foreign talent on the spot, together with foreign color if the picture calls for it. But that means a separation from all the studio resources here that have figured so heavily in the quality of American pictures. With either alternative there is the matter of cost.

Troubles enough, it would seem, to make any overworked American producer put his head in the sand and avoid the big shadow on the horizon. But the shadow is there.

An Insider's Outlook

ANOTHER week and not much change along the Fox front. Those all-important resignations which Messrs. Otterson and Stuart are insisting upon have not been forthcoming—that is they weren't up to late last night. O. and S. want to control the directorates of Fox Film and Fox Theatres with their own men Fox agreed. But W. F., it appears, has changed his mind. Or what is more like it, simply determined to put it off while he moves the heaven you read about it and a couple of others in efforts to secure enough money to meet the $91,000,000 in obligations which impend.

A merry game. And yet, Fox is top of the heap, trusteeship committees and note-holders notwithstanding. The whole situation is one of the most complex this business has perhaps ever seen. Where it will end is anybody's guess.

Smiles

Through it all, the Irish musketeers maintain cheery front. Winnie Sheehan looks great. And when he tells you he feels the same way, there is no reason to doubt it. Jimmy Grainger is buried under sales reports and is denying himself to practically all callers—he's that busy. The Fox companies are doing one whale of a business. Here's a little of the inside to prove it:

The last five weeks were the biggest—by far—in the history of the company. If you happen to be one of the few who has had opportunity to hurl eager optics over previous figures, you will appreciate to the full exactly what this means.

Congratulations

Phil Reisman has completed a reorganization of his sales force, advancing a number of men from the ranks to positions of real responsibility. In the new alignment, three branch managers who distinguished themselves in their posts, have been elevated to division heads, and a number of field and office men have been advanced to branch managerships. The eastern and southern division heads, respectively, E. L. McEvoy and W. E. Callaway, retain their posts, and managers elevated to division posts are: Harry Lorch, Chicago veteran, who has made an enviable record in the Windy City; J. H. MacIntyre, popular and efficient head of the Minneapolis branch, and H. D. Graham, who has done outstanding work as Indianapolis manager. Up from the ranks. A fine idea.

Town Topics

By

Harry L. Reichenbach

"The Industry's Roastmaster"

ALL the exhibitors who lost money this year will meet at Palm Beach on January 15 to discuss next season's meeting place. Mayhap Havana.

* * *

A CERTAIN film man's secretary resigned after seeing him kiss his wife. One must be more discreet.

* * *

CAME the yawn!
And the plot thickens.

* * *

WHAT stock market resolutions did you make on January 1? And isn't it a little bit late?

* * *

MOST of the bridge players at the Motion Picture Club must have learned in a dental office.

* * *

THERE'S a lot of bankers going to know they've been in a fight—even if they win.

Ask General Film and Motion Picture Patents Co.

* * *

HARRY BRANDT'S brokerage office was overseated during the holidays.

* * *

THE writer has laryngitis and is thankful he is not a giraffe.

THE doubtful hero of this purposely vague story is a clever operator. His record in motion pictures proves it—especially where money-making proclivities for himself are concerned.

One secret of his undeniable success may be said to revolve around the fact that he steps in at the exact psychological moment. The fact that he doesn't belong as often as he himself thinks seemingly makes little difference.

Only a few days ago this chap caused to be distributed inklings that he had been invited in to do thus and so in a direction where considerable, it so happens, has to be done. Some fell—it sounded plausible. But others looked into the matter a bit and discovered as pretty a maneuver in sharp business practice as has come to light in some time.

This narrative could ramble on and on. Only it won't except to conclude by shooting this squarely at the subject of this little expose:

He should know that several are wise to him, and that he isn't as infernally clever as his reputation makes him out to be.

His name? Well, just sit tight for the time being. Some day you'll know.

Happy Days

Out First National way, nothing but smiles. First "Paris." Now "Sally" and "No, No Nanette" in quick order. All in the do-re-mi class with plenty to spare. There's the explanation.

Herman Starr sits back, says nothing, but basks in the satisfaction that is properly his. He's Harry Warner's business doctor, you know. Straightened out Warner distribution in England. Then took over First National operations. Got 'em both set, and now it's the music end of the Warner enterprises he's nursing along.

After that, what? There's the secret.

A Great Job

"Variety" sure goaled 'em this week with its RKO anniversary number. The issue is a wow. Sime Silverman's gang of sleuths is entitled to a world of praise or the rip-roaring results of their efforts. There's enough dough between the covers of the 324-page volume to make many turn as green as said covers. Lou Rydell, who worked like a Trojan on the number, is going to the Coast to rest up for the next one. He earned it.

KANN.

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Fewer Pictures by 25 Per Cent Next Year Forecast by Sound Development

Extended Runs in All Type Sound Houses, Cutting of Double-Featuring and Dark Houses Seen as Contributing Factors

Fewer pictures next year as a result of the sound development loom as a certainty, with the amount of product turned out expected to be around 25 per cent less than the current year's output.

With companies now making preliminary drafts of their 1930-31 season schedules, there is understood to be a strong tendency to cut down on the number of pictures planned for next year. Of course, these plans are but tentative, depending chiefly on the record this year, as shown by the booking sheets and grosses, but there is little chance that the causes for fewer pictures will be removed. On the contrary, they are expected to be intensified during forthcoming months.

The big factor seen as leading to trimming of schedules is extended runs of talkers in all type houses. Many theatres which formerly played but week stands, and an occasional second week, now are holding attractions for several weeks with frequent recurrences. Houses which have been on a split-week basis, now are rounding out a full week policy, and the three, four, five, six and seven day change houses are extending their runs in proportion.

All of this means a cutting down on the number of pictures consumed. Added to this is the general dropping of the double-feature racket of silent picture days. Sound films have been able to get the crowds in most instances without forcing exhibitors to resort to double-featuring. Another factor is the number of dark theatres, some of them unable to afford sound equipment, others forced to close due to a high nut which made profit out of the question.

Proposal Hit

Los Angeles.—Passage of the proposed ordinance giving the police commission unlimited power over every line spoken on the stage or in a picture here would make the city "the laughing stock of the nation," states Harold B. Franklin, head of the western division of Fox Theatres.

"It is one of the most stupid things I ever heard of in show business," he declares, "for I believe that Los Angeles theatres, generally speaking, are conducted on a high plane."

Sunday Closing Looming in L. A.

Los Angeles—Theatre men here have started organized resistance to a resolution passed by the police commission asking the city council to pass an ordinance placing all theatres under complete control of the commission, in what is interpreted as a move toward Sunday closing.

The proposed ordinance would give the police commission drastic and arbitrary power to close theatres at will. It is said to be aimed at Main St. honky-tonks declared evading present laws, also salacious plays which might attempt local appearances. The commissioners deny any attempt to impose censorship of pictures or to demand Sunday closing, but City Attorney Werner declares that the legislation, if passed, will be drastic and far-reaching to the extent to empower commissioners to do both if they wished.

It also would empower them to padlock any theatre without hearing, the commissioners being sole judges by majority vote. Credence is given the Sunday closing angle of the resolution on account of the reported backing of the mayor in the recent election by Bob Shuler, fiery reform preacher.

Federal Council's Film Relations Being Studied

Study of charges made by "The Churchman," Episcopal weekly, regarding relations between the Federal Council of Churches of Christ in America, and the Hays association is being made by Bishop Francis J. McConnell, president of the council and presiding bishop of the Methodist Episcopal Church. "The Churchman" has call upon the bishop to "clean house" in the council.

Judge Brackett Dies

Boston—Judge J. Albert Brackett, 62, general counsel for Massachusetts and other New England exhibitors is dead. He had been in poor health since the summer but had presided over district sessions at Roxbury until the fall.

Gathering Data on Contract Changes

Distributors now are gathering data and suggestions from sales forces to serve as a guide in drafting proposals which will be submitted to the conferences of committees representing the Hays organization, Allied States Ass'n., and the M. P. T. O. A. These proposals are to be drafted at a general meeting of distributors scheduled around Feb. 1.

Following this meeting, chairmen of the three committees will determine upon date and place of the next joint meeting, which, as pointed out exclusively by MOTION PICTURE NEWS, is slated to be held outside New York. Branch managers throughout the country are being asked to submit suggestions on proposed contract changes and arbitration.

Half of U. S. Houses Seen Wired by '31

Rochester, N. Y.—Based on current indications, at least one half of all theatres in the United States will be equipped for sound by Jan. 1, 1921, Glenn E. Matthews, of the Eastman Kodak research laboratories, told a production managers' group at a Chamber of Commerce meeting here.

Use of wide film still is far from a settled question, Matthews said. Fox is using it and Paramount has had a private demonstration, while RCA-Photophone has evinced an interest, he said.

Schnitzer Makes New RKO Presidency Pact

Joseph I. Schnitzer has made a new agreement and understanding with RKO and Radio Pictures which continues him in the presidency of the companies he has headed since their formation one year ago. During that time, the company has made rapid forward strides, under his executive leadership.

There had been some reports that changes were impending following election of David Sarnoff to the presidency of RCA and that Schnitzer's contract might not be renewed.

Spring Denies He Has Quit Private Practice

Someone sprung a yarn about Samuel Spring, former treasurer of First National Pictures, Inc., which he wants unsprung.

When Spring resigned his custody of First National finances, he returned to his former profession as a lawyer, and set about establishing a private practice at 521 Fifth Avenue, New York. Recently he added RKO to his list of clients. Then the yarn was sprung that Spring had become special counsel for the Radio group, causing the impression that he was discontinuing his practice.

Spring states that he is continuing his private practice, and that his legal work for RKO is in the capacity of special counsel on various matters.

Gag

Speaking of Hollywood, the papers state that George M. Cohan is joining the movies at last.

"He was probably waiting for Technicolor to be perfected," points out David Berger, "so that the American flag would look right."

—Mark Hellinger in "The N. Y. Mirror".

Allied National Buying Combine Plan Report Revived by New Co-op

Formation of Michigan Group, Following Similar Circuit in Iowa, Held Forerunner of Others in Allied Territories

Formation of the New Detroit exhibitor buying circuit, following organization of an exhibitor co-operative in Iowa, is seen as lending strength to reports current some months ago, that co-operatives were to be formed in territories where Allied States Ass'n units are operating, presumably with backing of the Allied organization.

E. P. Smith, president of the Iowa state unit, is reported as associated with A. W. Nichols, former Paramount district manager, in formation several months ago of the co-operative in the Des Moines territory. At the time, W. A. Steffes, head of the Northwest exhibitor unit, Minneapolis, was reported to have been approached to extend the co-op's activities into that territory, but took no action in the matter.

Abram F. Myers, Allied's president, declined comment on reported connection of his association with a proposed group of buying circuit's in Allied territory. Afterward, the drafting and adoption of the Tiffany and RKO franchise agreements, set at rest reports of the booking circuit, which now are being revived. This is due to Smith's reported connection with the Iowa co-operative, and the fact that the Michigan buying circuit intends to limit its service to members of the state association.

A. F. L. to Tackle Musician Problem

St. Petersburgh, Fla.—Unemployment among musicians, due to the sound picture development, will be tackled by the American Federation of Labor conference here. Joseph N. Weber, president of the American Federation of Musicians is here to bring the matter before the executive committee. Meanwhile, the Music Defense League has been organized to campaign against elimination of musicians in theatres.

Actors' Equity Ass'n is not bringing up the Equity Shop in pictures subject at the St. Petersburgh meetings.

Instrument Reproducing Jazz Band Irks Players

Budapest—Appeal to M. Szekers not to deprive them of their means of livelihood through manufacture and sale of his invention, the "breakophon," a device which reproduces in one instrument a complete jazz bands with all effects, has been made by local jazz band musicians. The musicians fear that the invention ultimately will endanger employment of every jazz band player in the world. When a demonstration was given despite the appeal, a letter threatening bombing of his home was received by the inventor. The device is patented in all European countries and in the United States and a German firm is starting manufacture.

Honored

H. M. Warner was scheduled to be received Friday at the White House by President Hoover. In the afternoon he was to be principal speaker at a meeting of the D.A.R., to be attended by members as well as a number of senators, congressmen and public officials. Albert S. Howson, scenario editor, accompanied him to the capital.

Reaction on Mich. Co-op Is Awaited

Detroit—Attitude of distributors is being awaited toward the new Co-operative Theatre Service Corp., formed here to buy and book product for exhibitors, its service to be restricted to members of the Michigan state unit. The new co-operative is headed by Allen Johnson of Grand Rapids and its board of directors includes: Frank Westman, C. W. Porter and Alex Shreiber of Detroit; P. C. Schram, Kalamazoo, C. R. Beechler, Charlotte; and H. T. Reynolds, Grand Rapids, Ray Moon, former Universal manager here, is general manager and Carl Buermele buyer.

Distributors in the past have frowned upon booking combines, in many instances refusing to sell product to them. Their attitude in the present instance is expected to be shown Jan. 15 when the new co-op starts operation.

Marshall Exhibitor Dies

Shelbina, Mo.—Funeral services were held here during the week for Ray Huggins, 40, manager of the Auditorium at Marshall.

Illinois Ass'n May Go Allied

Chicago—That the newly formed Illinois Independent Theatre Owners will come into the Allied States Ass'n. fold appears a foregone conclusion as a result of an invitation issued to Allied leaders by Aaron Saperstein, president of the new body, to meet with the Illinois theatre owners at an early date.

The meeting will take place as soon as the new association arrives at an agreement with projectionists on a new wage scale. The present agreement expires Saturday at midnight. In the meantime the Stevens hotel has been the scene of two separate meetings on the wage proposition—the operators meeting first with Jack Miller and his associates in one room while Saperstein and his associates in the new organization warmed chairs in another room waiting their turn with Tom Malloy, business representative of the union. There has been talks of a strike if operators' demands for higher wages are not met.

Six-Day Week with Seven Days' Pay Being Demanded

Chicago—Establishment of a six day week at the existing scale, plus extra pay for one half hour's preparation before the show are demands being made by Chicago operators now dickering with the Chicago exhibitor unit and Illinois Independent Theatre Owners, recently formed. The Chicago unit, headed by Jack Miller, has countered with request for a 15 per cent wage reduction, while the independents ask a 50 per cent cut with Tom Reynolds, president, and Tom Malloy, business agent, walking out on both meetings. Miller Friday was confident that a settlement would be reached, probably on the old basis, as meetings were resumed. What kind of deal the independents will make is problematical.

McNamee, "U's" Talking Reporter

Graham McNamee, famous radio announcer, made his bow as the talking reporter of the Universal Newsreel at special prerelease runs during the week at the Strand and Beacon, New York, and Strand, Brooklyn. He keeps up a running line of talk throughout the reel, commenting on and wisecracking about the events shown.

There is a wide variety of interesting subjects in this first release under the new plan. The use of titles, however, detracts from the reel, reminding the audience that it is, in effect, a silent newsreel with the talk added. McNamee explaining each event rather than titles, it seems to us, would be more effective. However, the reel looks as if it will click, bcause it takes on the flavor of a community get-together, with McNamee supplying some laughs and a good personal touch. HYNES.

Racine Independents Now Fighting High License Fee for Chain Houses

Exhibitors, Given Relief from Extended Protection, Turn Against Council's Plan to Increase Levy on Fox and "U"

Milwaukee.—Seven independent theatre owners who a few weeks ago charged Fox and Universal which operate two Racine houses with unfairness in insisting upon extended protection, have joined forces with their two competitors to discourage a plan which was originally introduced for their own protection.

The city council proposed to increase to $750 the present $150 license fee for theatres charging more than 35 cents admission. When the matter came up again for consideration before the council, it was opposed on all sides. Steve Bauer, Milwaukee, president of the Wisconsin exhibitor unit, declared that no other city in Wisconsin exacted one-tenth of the proposed amount for a theatre license. He said that passage of the ordinance would have a harmful effect throughout the state.

The resumption of friendly relations between the independents and the chain theatres was the result of the producers' agreement to release second run pictures more quickly to subsequent run houses. The independents pledged themselves to close their theatres January 2 if a satisfactory agreement was not reached. Racine's mayor went to Washington to present case of the independents to the Federal Trade Commission, Abram F. Myers, Allied president and to Senator Blaine of Wisconsin.

Campaign Checked

Montreal.—Efforts to lower the age limit of 16 years in the Quebec law prohibiting children from attending picture theatres were checked by the Paisley, Scotland, fire disaster. Government officials declare the present law is justified. It was passed following the Laurier Palace fire here in January, 1927.

Clubwomen Hail Film Co-operation

Washington—Praise for efforts of the federation and the film industry to raise film standards, through establishment of Mrs. Thomas G. Winter, former president, as associate director of studio relations in Hollywood, was expressed in annual report of the General Federation of Women's Clubs adopted here Thursday. Mrs. Winter was sent a telegram of congratulation and confidence and pledged the co-operation of the association.

"Merely to attack" films regarded as undesirable serves only to increase their box-office intake and is "definitely harmful to the cause of better pictures," the report declared. The preview system for clubwomen was praised, and Mrs. Winter's appointment termed the outstanding development of last year in pictures from the standpoint of American clubwomen. The report stated the federation now has film chairmen in every state except Oklahoma, and pointed out that at least five women attend previews to avoid any individual bias.

Search Continued for Plane Victims

Santa Monica, Cal.—Charles Smale, diver who extricated bodies of Kenneth Hawks, director, and a cameraman from wreckage of the plane in which they sank here after a collision in mid-air above the Pacific, Thursday, was continuing his efforts to find bodies of five victims still held by the ocean. Wreckage of one plane was raised, and examination showed there were no bodies in it. The raising was accomplished by three coast guard cutters and two tugs. The two planes sank after their collision, causing death of ten members of the company, filming scenes for a new Fox picture. Rough seas have hampered the salvage workers.

Flight Condemned

Los Angeles—Flights of the kind which claimed the lives of ten members of the Fox unit filming air scenes were condemned by a coroner's jury which included three aviators. The planes were flying in too close formation and turning within too short a radius, with sun glare an additional danger, it was stated.

Rudy's No

He always said "No," is the substance of Rudy Vallee's answer to a $200,000 breach of promise suit filed against him in New York. The crooning Radio Pictures star's answer is a series of denials of the allegations in the complaint.

Shake-Up Looms At World-Wide

A shake-up at Sono-Art World Wide is on the way. Joe Skirboll, brought into World-Wide as sales manager when J. D. Williams was operating the company, is slated for another post in the organization. His successor has not been determined upon, but it is quite likely that, for the time being at least, George W. Weeks, will exercise supervision over that department in addition to his other duties.

Al Aronson, as reported exclusively in Motion Picture News, shortly severs his connection as executive vice-president. A law suit over the unexpired portion of his agreement impends.

Newsreel Men Hit by Congressman

Washington — Newsreel men were under fire Thursday in the House of Representatives when Rep. Rankin (Dem., Miss.) charged that their conduct in the recent fire at the Capitol was "a desecration of the seat of government." The newsreel men, he said, sounded fire apparatus sirens and burned torches to secure a sensational effect and give the impression the Capitol was burning down. The reels, he declared, are a gross exaggeration.

Mary Nolan Renews

Universal City—Universal has renewed the contract of Mary Nolan, who now is at work on her third starring picture.

Contracts of Joan Marsh and Helen Wright also have been extended.

Cleveland Police Chief Assumes Censors' Post

Cleveland—Chief of Police Graul has assumed the post of city censor. He plans banning of all suggestive entertainment at local houses.

"Matter of Protection"

Los Angeles—New statements from witnesses about the interviews they are said to have given in the last few days regarding the Taylor murder mystery, are being taken by the district attorney's office, as a "matter of protection, rather than any idea they will throw any light on the seven-year-old mystery."

Keeping Pace

Exhibitors everywhere are bending their efforts to improve the quality of sound reproduction in the theatre, realizing that the public has become educated to sound and will not be satisfied with haphazard reproduction. That is one of the reasons which prompted M-G-M to establish a corps of technicians, whose duty is to survey sound systems in houses in all sections, offering suggestions as to how the quality of reproduction can be improved. These experts also serve as trouble shooters, helping to eliminate mechanical difficulties which arise.

Turn to page 27 for the fifth article in a series covering their activities and being published exclusively by *Motion Picture News.*

Fox Financial Situation Not Halting Expansion Program Launched in West

23 New Theatres from Coast to Middle West Being Built in Expansion Program Embracing 21 Cities in 6 States

Los Angeles—Expansion program of the western division of Fox Theatres is not to be affected by the financial situation of the Fox companies in the East, it is emphasized by Harold B. Franklin, in outlining the 23 projects planned or under way in 21 cities of the West and Middle West.

The expansion, Franklin points out, was prompted by increased patronage and the imminence of three new talker developments: color, depth and wide films, "not singly but combined." When these features are introduced Franklin expects a boom like the one which followed introduction of talkers.

Plans call for three theatres here, one in Hollywood, and a house for the following California cities: San Pedro, Huntington Park, Pasadena, Westwood, Burbank, San Jose, Sacramento, Oakland, Santa Barbara, Whittier, Bakersfield, Berkely and Stockton. Others are at Phoenix, Ariz., Spokane, Wash.; La Grand, Ore.; Billings, Mont.; Denver and Kansas City.

Publix Girding for Invasion of Fox in Phoenix Stronghold

Phoenix-Publix-Rickards-Nace are girding for invasion of this city by Fox and have drafted plans for a new house to seat 3,000. In addition, the Rialto and Strand, two of the company's other downtown theatres, under present plans, are to be improved. Work on the projects starts in April. The company recently opened the Paramount at Casa Grand.

Last of Cooney Chain Houses Scheduled to Be Sold Jan. 15

Chicago—Sale of the Colony, last remaining house in the National Theatres (Cooney Bros.) circuit, is scheduled Jan. 15. Other houses were disposed of in a bankrupt sale to Bird Theatre Co., Milwaukee. Houses included are: Avalon, Capitol, Stratford, Chatham, Grove, Cosmo, Highland, West Englewood, Jeffery and Empress.

A Fertile Field

Picture business in the wine-making section of France surrounding Bordeaux is booming, due to the harvesting last year of the finest grape crop in a decade, states a special despatch to "The Wall Street Journal." The field is declared to be a fertile one, with American films in the vanguard, followed by French, Russian and German pictures. Sentiment there was regarded as against American films, due to prohibition in America, which dealt a severe blow to the wine industry.

Warners to Build New Houses in East

With the new Hollywood, Broadway and 51st Sts., to be opened some time this spring, Warners have scheduled three new theatre projects in the East said to involve $3,000,000. These include a 6,500-seat house on Broad St., Newark, near the city hall; a 2,000 seat house at Ridgewood, N. J., and a 5,000-seater at Columbus, O. The company now is building at Youngstown, O.

Big Program in West

San Diego—Warners will spend $1,000,000 on the 3,000-seat theatre to be built at 7th and B Sts. here, as part of an expansion program covering a number of Pacific Coast cities. A first run at Los Angeles is among the houses scheduled.

Starting at Milwaukee

Milwaukee—Work has begun on razing the Butterfly, Milwaukee's oldest theatre on which site a new, modern de luxe house will be erected by Wisconsin Enterprises, Inc. of which John R. Freuler, former Butterfly owner is a stockholder. It is said that the new theatre will be erected by Warners, but Freuler is reticent about admitting this. Freuler says that about $250,000 will be spent on furnishings for the new theatre and that it will be an "L" shaped building.

Roxy Preparing Answer to Suit for Running Sunday

Answer to a suit charging the theatre with violating the Sunday "blue" law prohibiting Sabbath presentation of anything beyond sacred or educational renditions, concerts, lectures and addresses is being prepared by legal department of the Roxy, New York. No indication of further actions against New York picture houses has been given. The suit is the first of its kind within a year, for seldom is attempt made to molest picture houses for Sunday operation. The corporation counsel's office is taking no initiative in the matter, nor is it planning any additioal suits. Such actions are brought upon complaint of any taxpayer.

Anderson Under Knife

R. V. Anderson, distribution head for Motion Picture Congress, New York, underwent an appendicitis operation Thursday at Murray Hill Sanatorium, New York.

This Looks Big

Hollywood.—The boy with the grand voice. That's the way they'll hail Lawrence Tibbett when "The Rogue's Song" gets into circulation. How his voice booms out in this all-color Russian bandit picture.

"The Rogue's Song" is the first film to introduce a grand opera star in a full-length picture. The music is thoroughly worthwhile and the basic plot is good. Lionel Barrymore directed in vigorous style and had a rugged hero, who knows how to act, as his star.

Laurel and Hardy do some comedy pinch-hitting that is superfluous at times, but aside from sliding off here and there, the story of the adventurous gypsy who loved a princess and was brutally betrayed by her is excellent.

The picture is a pretentious and elaborate affair and different. The name of Tibbett may not be known everywhere, but he will soon be heralded as the man who wasn't afraid of the microphone.

SCHALLERT.

Shifts Pending In W. B. Theatre Dept.

An attempt to further slash the operating overhead of the Warner theatre department will result in a wholesale shakeup by Spyros Skouras, it is understood. When the financial sheet of the company's theatre division appears in the near future it will show a much healthier condition than a year ago, and, it is said, contemplated changes will cut overhead considerably more. Many of the home office staff are slated for field jobs, while a few of the old standbys who considered their's solid berths will be let out.

Skouras yesterday told MOTION PICTURE NEWS that "there are no 'old standbys' in the organization" and it is intended "to continue the economy policy put into effect during the first week in December."

Lighter Records Claimed by Use of New Substance

"Durium," a "synthetic resin," has been developed by Prof. Hal T. Beans of Columbia University for the making of phonographic discs. Durium Products Corp., New York, is to market the new substance, which is claimed to make possible records as light as cardboard, flexible and more durable than existing types.

Mogler Insurance $110,000

St. Louis—Insurance policies totaling $110,000 carried on the life of the late Joseph Mogler, state senator and exhibitor, have been paid to his beneficiaries. Mogler was murdered by bandits at the Mogler. In addition to the insurance, Mogler had an estate valued at about $100,000 net.

Public Participation in Film Stocks Reported Hurt by Confusion Over Fox

Speculation Over Industry Financial Structure Laid at Lack of Information on Fox Settlement

Delay in ironing out the financial situation of Fox enterprises has built up in the mind of the investing public a resistance barrier against the entire list of amusement issues, in the opinion of a well-informed Wall Street operator.

Unfamiliarity with the structural set-up of the major companies in the industry, they report the public is fearful the Fox tangle may involve others as well. Not knowing whether this analysis is correct or not, the reported inclination is to hold off on the entire entertainment list until the atmosphere is clarified.

In the meantime, the Fox problem remains unsolved. The trustees have not received the five-out-of-eight resignations of the board of directors of Fox Film and Fox theatres as pledged by William Fox and are, therefore, at a halt in carrying out their plans. Receivership reports dwindled during the week, even Stanley Lazarus of the Class A stockholders committee apparently experiencing a change of heart. His original and announced intention of filing bankruptcy papers has been sidetracked by his own statement. Considerable speculation, incidentally, is rife over exactly what amount of stock Lazarus represents and on behalf of what group he is acting.

How will the present Fox financial situation be ironed out? Read developments in the situation in Motion Picture News, *which FIRST announced the Fox trusteeship, and since has given the industry the most accurate outline of the situation FIRST.*

Who's Next?

Another big money name was linked with the Fox financial situation, in this week's rumor market. Since the trusteeship was formed a few weeks ago, no less than seven important financing interests have been named as assuming current Fox obligations. George Eastman has now been added to the ever-growing list, which, to date, includes Henry Ford, Fisher Bros., William Randolph Hearst, RKO, Westinghouse and A. T. & T.

R-K-O-Loew Stock Report Denied

Denial of reports linking Radio-Keith-Orpheum with possible purchase of Loew's stock held by Fox was made this week by Hiram S. Brown, president, and B. B. Kahane, general counsel of R-K-O. Steady advance of the R-K-O stock had been attributed to reported purchase of the Loew's holdings. It was reported that stock held by the Chase National Bank as collateral, had been sold to Joseph P. Kennedy, acting for R-K-O.

Paramount After Gaumont British?

London (by Wireless)—Paramount has purchased the Fox interest in Gaumont British, according to persistent and widespread reports in circulation in the British trade.

Gaumont controls Provincial Cinematograph Theatres, Ltd., England's most important circuit. Paramount, on its own, has two houses in London, is building in Manchester with two other key cities in mind and is already operating in Dublin.

Ralph Kohn, speaking for Paramount, declares there is no truth to the report concerning Gaumont British.

An interesting development in the British situation took place during the week. The Midland Bank, holder of a note for $1,666,666.66 signed by Fox as part payment in the Gaumont British deal has forwarded it to New York with definite orders not to grant a time extension. A previous note, due last month, is understood to have been met by the Fox trusteeship committee.

"Looking Up"

Washington — Theatre business is "looking up," Ed. Wynn declared while here to take part in the parade held in connection with an appeal for tax relief. "By that I mean," he added, "it's flat on its back."

Fox Action on N.Y. Deals Awaited

Theatre and financial circles in New York watching the Fox situation are speculating over the future of deals made for houses in the Metropolitan expansion drive. John Otterson and Harry Stuart, of the trusteeship committee, are understood to favor a wholesale return of these theatres when the final payment date falls due late this year.

Although the majority acquired from New York independents are running in the black, the note-holding trustees are said to be of the opinion that the considerable cash needed to pay off these circuit owners in June and succeeding months will present a weighty problem. Fox is said to have the privilege of returning most of the purchases until the final payment is made, one year from the date of each deal. Of course, Fox Metropolitan Playhouses would stand the loss on initial payments.

From several quarters comes word that independent operators who last year sold out to Fox are contemplating new chains. Hyman Rachmil, who operated eight in Brooklyn with Rinzler, has pooled his Stillwell, a Bensonhurst house rejected by Fox, with Isaac Katz. They now have three as the nucleus if they decide upon a new Brooklyn chain.

Rosenzweig & Siegel, who built up a strong Brooklyn chain with the financial aid of Philips-Jones collar interests and then sold out to Fox, are reported as again in the market, the Van Heusen money said to be backing the second string. Siegel recently purchased a half-interest in the Colony, New York, from Universal. Other interests in Manhattan and Brooklyn are declared laying plans for new chains.

An official of Fox Metropolitan Playhouses yesterday told Motion Picture News that a few of the "red" houses purchased by Fox from independents would be turned back, but that no general wholesale return was contemplated.

Indiana To Enforce Ban On Smoking By Operators

Indianapolis.—Strict enforcement of the state law prohibiting smoking by operators in booths has begun under direction of the fire prevention bureau. Eleven fires in theatre booths this year have been attributed to the smoking by operators.

Pearson Joins F.N.

Hollywood.—Humphrey Pearson, writer, has been signed by First National, for 1930.

Censor Chief To Coast

Harrisburg, Pa.—Harry L. Knapp, chairman of the Pennsylvania State Board of Motion Picture Censors will leave on January 1 for a six weeks' trip to the West Coast.

Five in Winnipeg Chain

Winnipeg—Allied Theatres Circuit has opened the Roxy in the Elmwood district, the fifth in its local chain. The house seats 1,200. A service feature is a free parking area for patrons which is provided with numerous electric outlets for the heating of automobiles in cold weather.

Buys Aviation Story

"Flight Commander," an original by John Monk Saunders and Howard Hawks, will appear on First National's 1930 program.

Even Santa Nicked

Minneapolis—Not even the spirit of Christmas could withstand the stock market slump. Take it from J. F. Cubberley, theatre broker, who formerly handled all houses outside of the Twin Cities for Northwest Theatre Circuit, now operated by Publix.

"Cub" placed an order for a number of shares of a security to be given to a friend as a Christmas present, but the declining market caused him a couple of yards of loss before he could pick up the stock for presentation on the Yaletide.

U.S. Suit Versus Warners Promises to Be Something of a Merry-Go-'Round

Warners and F. N. Not Competitors----Latter Not Doing Interstate Business, but Maybe It Was Two Other Films

Warners and First National, at the time of acquisition of the Stanley stock by Warners, never were in substantial competition with each other, because Warners was making sound pictures and First National only silents. Anyway, get this, First National is "not engaged in any trade or commerce of any kind whatsoever, and there is no competition between them." And if you can laugh that off remember that Warners doesn't own First National, which is owned by a Maryland corporation.

These are among contentions set forth in answer of Warners to the Dept. of Justice suit charging acquisition of control of First National by Warners is in violation of the Clayton Act. The answer was filed in Federal District Court, New York.

Further, the government is all "wet" on the 71,893 First National shares it claims Warners purchased, for the company never had that many shares, and has not now more than 1,500 shares of stock outstanding, the complaint says in effect.

The government is suing Warners and First National of Maryland, charging the Clayton Act was violated when Warners acquired control of First National. But, now the answer shows that Warners doesn't own First National, whose assets have been transferred to First National Pictures of Maryland.

Trial of the government's action promises to be an interesting one.

Fox has not yet filed its answer to the government's suit charging violation of the Clayton Act in connection with acquisition of control of Loew's.

New Warner Building

Warners will build a ten story building on W. 54th and W. 55th St., between 11th and 12th Aves., New York, to house its music publishing subsidiaries.

New St. Louis First Run?

St. Louis—Negotiations are under way by Chicago interests for a site for a combination theatre and office building on Sixth Street.

Competition

Wilmington, N. C.—All three theatres in Wilmington on Monday began operation as sound houses, RCA Photophone equipment having opened on this date at the Royal. For the opening, the Royal used John Gilbert's "His Glorious Night" because of the fact that Catherine Dale Owen, leading woman, is quite well known in Wilmington. As a counter attraction the Carolina used "Gold Diggers of Broadway," which was playing to capacity houses at 35 cents and 50 cents in spite of the fact that, at the Bijou, at 15 cents and 25 cents, "Rio Rita" was being shown for the first time in Wilmington.

Jolson's Bit

London.—Al Jolson is getting from United Artists more than double the amount he received from Warners, Joseph M. Schenck is quoted by "The Bioscope" as saying. "And with Warners," continues the article, "Jolson took $45 and a rake off of ten per cent of the profits on each picture." ("A sob in his voice, but a song in his heart," murmured a wag.)

U.A. to Build in London; Schenck, Goldwyn Returning

London (By Wireless)—Joseph M. Schenck and Samuel Goldwyn are aboard the Ile de France en route for New York. They are due Tuesday.

Before leaving London, they announced plans for a big first run in the West End of London. It will cost $7,500,000 and house U. A. product.

Czech Producers Tied-Up by Fire-Destruction of Studio

Prague—Kavalirka, one of the two studios in Czechoslovakia, is in ruins from fire. As a result, many producers are marking time, because the other plant, A. B. Studio, is tied up for the next year on leases.

Screen Classics Handling Sullivan Cartoons in N. Y.

A Pat Sullivan group of 12 "Felix the Cat" cartoons are being released in Greater New York and northern New Jersey by Screen Classics Exchange, New York, which has booked the first, "False Vases," in the Warner Beacon this week, and over the Fox Metropolitan circuit.

New Plaza to Open Jan. 19

The new Plaza, New York, will open the week of Jan. 19. The theatre was designed by Harry Creighton Ingalls in the Elizabethan style and will have 600 seats. It is equipped for sound and has a screen the width of the proscenium to permit the exhibition of wide films.

100 Wired in S. Africa

Washington—Opening of the Century Kinema, Benoni, with sound, raises to 100 the total of installations in South Africa, Trade Commissioner E. B. Lawson, Johannesburg, reports to the Department of Commerce.

RKO to Distribute British-Made Films

London (By Wireless)—RKO took an important step toward Anglo-American cooperation on talkers Thursday when it signed an agreement to distribute throughout the world pictures to be made by Associated Talking Pictures, Ltd.

U. S. Talkers Facing Serious Competition Abroad, Ryan Says

Serious competition to American pictures in Europe, unless they are made with foreign dialogue, is seen by J. P. Ryan, special representative of Fox, in event German and French talkers now under way are successful. Ryan is in New York for an indefinite stay following three years in Europe, reorganizing company branches in a number of countries. The best way to translate English dialogue into the language of a foreign country is to superimpose the titles on the film. In this manner the action is not interrupted as in the case of an inserted title, he says.

"Blaze of Glory" Shot in Two Tongues on Same Sets

Claimed to be the first talker employing two casts, two sets of directors, cameramen and technicians, yet only one story and one collection of sets, "Blaze O' Glory," Eddie Dowling's picture, is being released in both English and Spanish versions. The American players enacted the English version by day, a Spanish troupe by night.

Roach Bi-Lingual Shown

First showing of "Ladrones," (Robbers), Hal Roach comedy, starring Laurel and Hardy, said to be the first two-reeler to have a Spanish version, was given at Loew's 116th St., New York, on Tuesday and Wednesday. It is the first of a number of Spanish and French adaptations to be made of the balance of Roach's comedies this season. Plans call for production of German versions, also.

Pathe's 1st in Spanish Ready

Spanish version of Pathe's "Her Private Affair," starring Ann Harding, has been completed and is being shipped to Latin-America and Spain for immediate release. This is Pathe's first foreign talker. The dubbing was recorded under direction of Emile de Recat.

The Real Inside

Take it from Ted Cook, writing in "The N. Y. American," that "the reason they put bars in front of box office attendants is to keep them from biting customers."

Little Likelihood of Any Action on Bill to Meddle in Industry Affairs

Industrial Arts Commission Measure Was Introduced by Senator Brookhart "By Request," Ending His Obligation in Matter

Washington.—Introduced "by request," there is little probability that Senator Brookhart's bill for the creation of an Industrial Arts Commission will ever be the recipient of much attention, much less a determined effort for enactment.

Members of Congress, both in the Senate and House, are naturally deluged with pleas that they introduce this or that measure. Frequently, to meet the desire of someone with a bill which he is sure Congress will immediately adopt if only it is introduced, a member will put his name on a bill and put it in. Frequently it is noted on the bill itself that it has been introduced by request.

The introduction of a measure under such circumstances wipes out the member's obligation, and it is then up to the proponent of the legislation to prove to someone that it should be taken up.

Bill Expected to Die

This seems to be the case with the industrial arts bill. Inquiries at Brookhart's office as to whether he had any plans for the measure elicited the response that it had been introduced by request, an answer which may not seem to mean much but is perfectly intelligible to Washington newspapermen. It means that, unless great pressure is brought to bear, Brookhart will devote his activities to matters in which he is more interested and which are of more importance.

The industrial arts bill is an apparently innocuous measure loaded with a charge of dynamite. It provided for the creation of a commission of five, which would have authority to inquire into the progress of the different arts and keep itself informed as to the manner and method in which they are conducted. It would have authority to compel the presence of witnesses and the production of papers, contracts, agreements and documents. The act would apply to "the arts that have become a part of the industrial life of the nation, such as the production of motion pictures, talking pictures, and all forms of theatrical entertainment and amusement and their allied arts and industries."

Powers Were Broad

The "kicker" in the measure comes at the end of the first section, where it is explained that "the purpose, scope and plan of this commission is to promote the general good and welfare of the said arts and industries and to make such recommendations to Congress for action as from time to time shall be deemed most beneficial to and make for the protection of the general public and the said arts and industries."

Under this provision, the commission could exercise an iron-clad control of the picture industry. It could, for instance, regulate the provisions of exhibition contracts, and could also recommend the establishment of a censorship. In general, its powers were vaguely defined but exceedingly broad.

Laying Off

Washington. — Senator Brookhart, who introduced the Industrial Arts Commission bill as a request measure, so far this session has shown little inclination to harass the industry. He has, it is true, reintroduced his anti-block booking bill and has sponsored the industrial arts measure, but has not yet taken any steps to have film legislation taken up in committee. The tariff bill will occupy the attention of the Senate for some time to come, after which it will have to deal with the appropriation bills for the various departments, which are being passed rapidly by the House, so that it is not likely that the upper body will have much time for consideration of extraneous matters this session.

Germany Plans Strict Censorship of Films

Berlin—Penalties for permitting children to view objectionable pictures are provided in a measure calling for stricter methods for censoring in Germany. The bill is aimed particularly at talkers.

Rowdy, Raw, Dubious Fun Say Critics of "Hot for Paris"

Conceding generally that "Hot for Paris" is funny, New York critics at the same time take a number of cracks at the rowdiness and lack of good taste which they assert runs rampant in the picture. The picture is broad, and entirely lacking in subtlety, several reviewers point out. Others state it does not rank with "The Cock-Eyed World," although made in the same mould. Their ideas are these:

Daily News— . . . fairly entertaining. Some of its gags are highly appreciable—but others—well, stale, and risque. . . .

Evening World—It is a fast-moving, rollicking thing. . . . Roxy audiences ate it up.

Daily Mirror—A good comedy, rough, but funny.

Graphic— . . . audiences who are expecting a hilarious sequel to that swell and vulgar talkie ("The Cock-Eyed World") are due for a let-down. The dialogue . . . is so obvious. . . .

Herald-Tribune—For those with a taste for broad, loud slapstick, "Hot for Paris" will entertain. Its humor is neither subtle nor sharp, its antics always good-natured, its pace brisk and lively.

Post— . . . an extravagant and sometimes diverting farce. . . .

Sun— . . . sure to be popular. . . . It will please the admirers of "The Cock-Eyed World."

Telegram— . . . a rowdy, broad farce . . . contains more than one loud though unwholesome laugh. . . . If you liked . . . "The Cock-Eyed World" you will undoubtedly get many a laugh out of this.

Times—It is a rowdy, raw affair . . . with quite a number of humorous incidents.

World—It is a superb comedy of bad manners, dame chasing and rowdiness.

MOTION PICTURE NEWS *stated "Hot for Paris" looks like male divertissement; that it is rough and yet funny in its review, which appeared on December 7.*

P.-F.-L. Rentals Up

Paramount's domestic film rentals for the first week of the new fiscal year ending Jan. 4 were 45 per cent ahead of last year, the company states.

Expect Langford Measure to Die

Washington—Little chance for passage of the new bill aimed at the industry, introduced by Congressman Lankford of Georgia is seen there. The Georgia congressman at this session is pursuing a new line of attack, his measure calling for creation of a department of general welfare, empowered to prepare films for the government and to provide films for schools, churches and other organizations.

Full control over radio in the United States also is provided, a feature which alone is regarded as sufficient to kill the measure.

Poli Loses Round in Suit for $1,000,000 on Sale

New Haven—Sylvester Z. Poli lost a point in his fight to retain all of the $26,000,000 he is claimed to have received from Fox for his theatre circuit, when a demurrer asking for dismissal of suit for $1,000,000 brought by the Hancock Co., New York, was overruled. Poli's attorneys sought dismissal, charging the plaintiff's action for commission on the sale was without merit. The Hancock firm claimed it was retained to sell the circuit, and that it obtained B. F. Keith's and the Stanley Co., as purchasers, but that meanwhile Poli conducted independent negotiations which resulted in sale of the chain to Fox.

"Strictly Dishonorable" Purchased for Chevalier

Hollywood—Paramount purchased screen rights to "Strictly Dishonorable," current New York stage play at a reported price of $75,000. Property was purchased as a starring vehicle for Maurice Chevalier.

M. C. Howard Now Southern Chief for Talking Epics

Atlanta—Talking Picture Epics will be distributed in Georgia, Florida, Carolinas and Alabama by M. C. Howard, formerly with Gotham.

Brenon Goes to RKO

Herbert Brenon, who formerly produced for United Artists on a picture-to-picture basis, has signed a year's contract with Radio Pictures, states Joseph I. Schnitzer, company president. Brenon has left New York for the Coast. He recently completed "The Case of Sergeant Grischa" for Radio.

"Colorama," New Principle in Lighting, May Precipitate New Theatre Standards

Developed by National Lamp Works, System Claims Effects Hitherto Unknown Now Become Available

A complete revolution in theatre lighting may result from "Colorama," a new development in color lighting developed by the National Lamp Works.

Thousands of color combinations and patterns on walls painted plain white and void of all ornamentation are claimed for the new lighting principle, a practical demonstration of which was given for the first time last night before 2,000 illuminating engineers, scientists and members of the electrical industry at the opening of the new ballroom of the Hotel St. George in Brooklyn.

These colors and patterns remain stationary or continuously merge, one into another by means of a remote control board. This control board is in effect, a mechanical console upon which the color organist plays a symphony of light. This so-called organ controls over 7,000 lamps of red, blue, green and clear glass, which are concealed in a series of coves and flutes in the walls and ceilings.

Limitless Variety is Claimed

Though only white, red, green and blue colors are used, the mixing of these colors give hundreds of different shades of gray, orange, black and white, yellow, purple and cerise, as well as many unique pastel shades, it is said.

The shade of color produced, it was explained to the audience, depends on the wattage employed for each primary color and also upon the location of the lamp, whether it is in front of the flute or behind it. The design effects produced depends, in turn, on the relative position of the coves and flutes to one another.

According to F. J. Cadenas, lighting engineer of National Lamp Works of General Electric and one of the developers of the new method of lighting, the success of this new system depends on the effects produced by the variations in the amount of the different colors and on the exclusion of all natural light. The color effects, which can be obtained are unlimited in number, he says. At the present time, he continues there have been produced over 1,200 combinations and color effects, and it is possible to automatically produce a new color scheme on all four walls and ceiling of a room every fifteen seconds. Running continuously this means that the color and patterns in a single room can be changed every fifteen seconds for approximately two and one-half hours.

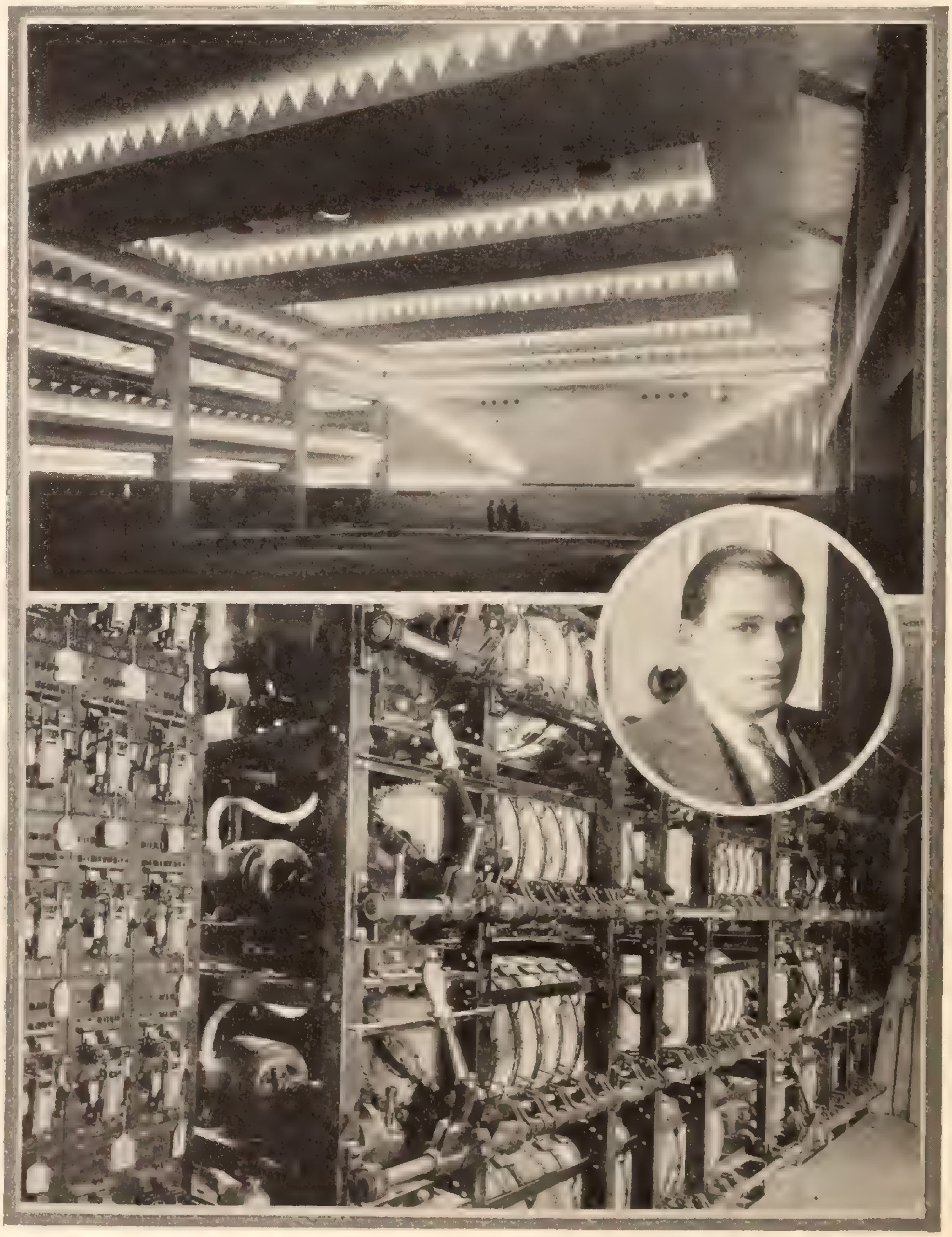
Says Cost Is Within Bounds

The first installation of "Colorama" uses a total of 532,246 watts, or more light than the entire city of New York possessed in the early days of incandescent lighting.

The installation viewed for the first time, took sixty electricians, working nine weeks to install and cost $150,000. It was pointed out, however, that this cost is low when re-decoration is considered.

In explaining the various adaptations of "Colorama," Cadenas pointed out that coloring and patterns need not necessarily be confined to conventionalized patterns.

The first installation of "Colorama" installed in the St. George lights one of the largest ballroms in the country, providing illumination as well as decorating for over 9,500 square feet of floor space to a height of nearly 30 feet.



Striking lighting effect obtained with "Colorama" and one view of complex mechanism which controls it. Inset: F. J. Cadenas, lighting engineer, who aided in development.

G. E. Head Sees Future for Talkies in Educational Field

John Winthrop Hammond, a General Electric official, predicts that talking pictures, like the printing press, will enable the thoughts of great scholars and scientists to live long after they pass. Hammond believes that the part which talkers will play in the educational world will be tremendous in a few short years.

Two New Theatres for London

London—Two theatres are to be built on the site of the ancestral mansion of the Duke of Norfolk, close to Piccadilly Circus. The mansion is reported to have been sold for $1,500,000.

Steady Decrease of Grosses on Silent Newsreel Causing Worry to Producers

Realignment May Become Necessary If Diminishing Returns Continue Downward Trend—Contracts to Be Fulfilled

Decreasing grosses on silent newsreels necessitating constant trimming of costs is a matter of concern to producers of sound and silent newsreels. Some of them see in the steady decline of rentals, which is becoming more rapid as additional theatres are wired, the necessity for a realignment all along the line.

The lower grosses on silent newsreels may reach the stage where it will force a slashing of production costs to a point which may impair the value of the subject, it is feared by some.

Others contend that the silent newsreel cannot be displaced entirely, for the reason that the success of the newsreel depends on coverage to a degree possible only by a combination of silent and sound newsreels. In this connection, they point out that many news events of world-wide interest pictorially occur at such inopportune times or places that they cannot possibly be covered by sound trucks. The latter's chief place, those inclining to this view believe, is in covering feature events which have been prearranged.

There will be no immediate change in the situation, however, as the various companies holding silent picture contracts, intend to carry out these agreements. In some instances the silent and sound newsreel versions are handled by separate companies, so that each must stand on its own merits, without relation to the other. Whether there will be a readjustment if silent newsreels go into the red has not been indicated.

Pathe, Paramount, M-G-M, Fox and Universal are companies distributing both silent and sound newsreels. Educational distributes only a silent newsreel, Kinograms. None of the companies has indicated any intention of making any change, but are studying the situation.

Continuing Silent

Pathe News (silent) will continue to serve exhibitors as it has in the past, Phil Reisman, general sales manager of Pathe, states in refuting a report that this pioneer newsreel company intends to confine its activities to Pathe Sound News.

No Brains Needed By Supervisors?

Production supervisors are "ignorant bout pictures," and need no knowledge of the screen, of story values or studio procedure to qualify for the title, according to the dialog of negro characters in a story by Octavus Roy Cohen, published in The Saturday Evening Post under the title "Five Thousand Feet Make One Smile."

Cohen has worked in the Hollywood studios as a writer, and seems to have taken a decided dislike to supervisors, if the utterances of characters in his current fiction story reflect anything of the author's personal opinions on the subject.

The yarn in question concerns a troupe of negro comedy producers supposedly making two-reelers in a studio in Birmingham, Ala. A New York stockholder in the company sends his son south to join the troupe. When the director-general of production questions the newcomer the latter frankly admits that he knows nothing whatever about picture production. The chief immediately nominates him a supervisor, declaring emphatically that his lack of screen experience and his complete ignorance of all production work is an asset. All he has to do is hold "conferences."

The novice becomes a supervisor, gives everybody his or her way, from the "grips" to the director, agrees to every suggestion and becomes exceedingly popular for his failure to question any idea. The production, the first feature venture of the company, is a howling success. Hence the title.

Throughout the story there is a definite criticism of all supervisors, with comments and opinions stated humorously in negro dialect, which, stripped of their fictional clothes, would undoubtedly cause any supervisor in Hollywood, from Harry Rapf, Irving Thalberg, Daryll Zanuck and Bobby North, down through the entire list to the most recent promotion, to turn red and require the services of a police force to stop the replies.

It is regarded in film circles as one of the severest attacks on established production positions yet written by any author who has invaded the Hollywood studios to create fiction on film and returned to his former profession of fiction on paper.

Publix, Fox, R-K-O, Schines Bid for Middletown, O., House

Middletown, O.—Publix, Fox, Radio-Keith-Orpheum and Schine Enterprises are reported bidding for the theatre to be housed in the $770,000 theatre and apartment building to be built on Broad St., by a Cincinnati real estate firm. The house will seat 1,800.

Twin City "Vet" Dies

Minneapolis—L. N. Scott, 70, veteran owner of the Metropolitan theatres here and in St. Paul, died recently, following several years' illness. While Scott's activities were chiefly in the legitimate field, his houses have at various times shown pictures, chiefly road shows.

Minneapolis Has Between 60,000 and 70,000 Seats

Minneapolis—Seating capacity of Minneapolis theatres, including the municipal auditorium, is between 60,000 and 70,000. The city's population is around 500,000. For the last year there has been talk of a Fox first-run house. The local first-run situation is dominated by Publix, with Radio-Keith-Orpheum and Pantages as opposition.

Milwaukee Has 110,000 Seats in 80 Theatres

Milwaukee—This city's 80 theatres, including the auditorium, have a capacity of 110,000, making the city one of the most overseated in the country. The population is around 600,000. The largest house is the Wisconsin, seating 3,275.

Bargman Back from Tour to Cincinnati for Lab. Ass'n

S. L. Bargman, secretary of the M. P. Laboratory Ass'n, has returned to New York following a trip to key points as far west as Cincinnati. This is the first step in the movement to nationalize the new organization.

Sound-on-Film Attachment Planned by Talkaphone

Des Moines—The Talkaphone Co. will make deliveries Feb. 1 on a sound-on-film attachment, according to Harry Frankel, president of the company which heretofore has made only disc reproducers. Installations of the latter have been completed at Newell, S. D., St. Joseph, Mo., and Redfield, Iowa.

Improved Sound Factors Seen As 1930 Aid to Exhibitors

Better production, reproducing equipment, recording and servicing are the principal factors which will make for the greater success of sound in theatres during 1930, according to C. J. Ross, executive vice president of RCA Photophone.

Silent and Sound News at Brooklyn Newsreel House

Kinogram Newsreel, silent, is being used to supplement sound newsreel programs at Harry Brandt's Brooklyn Newsreel Theatre. This followed a three days' trial. This is said to be the first time a strictly newsreel theatre has combined a sound and silent newsreel policy. The Brooklyn house is the second strictly newsreel theatre to be opened in the New York district.

151 Houses in Denver Zone Equipped with Sound Machines

Denver—Seventy-four of the 151 wired houses in this territory are equipped with disc and film attachments. Five have film attachments only. In Colorado, 80 houses are showing sound, with 26 in Wyoming, 17 in New Mexico, and the remainder in Western Nebraska and South Dakota. Western Electric has the most installations, a total of 56.

McCarthy in N. Y.

Neil McCarthy, Coast lawyer, is in New York from the Coast for a brief vacation.

Keen Competition Shaves Gross at All Night Stands

Los Angeles—All night operation of three Main St. theatres is being continued, but the innovation isn't the money-maker it was when first launched, due to overcrowding of the field.

The experiment proved a big hit when launched at the Lark by Carl Drane, because it was the only place in town where people could go at all hours of the night. Passengers waiting for interurban buses, trolleys or outgoing trains, and sailors were among those with whom the gag worked its best draw. However, when the Banner and Art, nearby Main St. houses went into the all-night policy, grosses are declared to have suffered, with the margin of profit said to be very close. The best business is done by all three houses up to midnight, when attendance tapers off. Action pictures are the only kind declared to click at the Lark, while the Banner and Art are playing all types.

The Lark charges 10 cents all day and 15 cents at night. Pictures usually are about six months old, locally, and the all-night overhead is small, because rent, film rentals, advertising, posters and other charges are charged off for the day showings. None of the theatres is wired, but the Banner and Art may switch to sound soon. This may necessitate a change in policy, although this is to be figured out, as the hotels above both theatres may object to the noise of talkers all night. These two houses run 20 hours grind, closing between 5 A. M. and 9 A. M. for cleaning.

Younger Predicts Scenarist Will Devise Own Technique

Hollywood—The scenario writer of 1930 will devise his own technique, and that technique will be radically different from the standard old style of screen writing, in the opinion of A. P. Younger, scenario chief at Tiffany, who predicts greater originality in style as well as thought.

Frudenfeld Promoted

St. Louis—Arthur Frudenfeld, former manager of the St. Louis here, has been named assistant division manager in charge of publicity for the Radio-Keith-Orpheum houses in St. Louis, Kansas City, Memphis and New Orleans. Frank Burke, former publicity head for the district, now is in a similar capacity at Minneapolis. L. R. Pierce, former manager of the Orpheum, Memphis, succeeds Frudenfeld at St. Louis.

Hits British

Unfairness and dishonesty in discriminating against American films in favor of British pictures is charged to British film critics by Samuel Goldwyn, states a copyright London despatch to "The New York Morning World."

"I don't believe most of the British film critics are honest," he said. "A critic should be brutally frank. British critics allow their patriotism to get the better of their judgment. They get hysterical over a British film which doesn't deserve it and roast an American film which I know deserves better treatment, just because it's American."

Paramount Film Way Off in L. A.

Los Angeles—"Glorifying the American Girl" took a beautiful nosedive in Los Angeles this week, playing to $19,300 at the Paramount, or a rating of 77 per cent. Far from hot.

Norma Shearer, a favorite here, did a nice business at Loew's State, finishing the week with $34,700 entitling "Their Own Desire" to a rating of 129 per cent. Doug and Mary in "The Taming of the Shrew" which got away to a big start at the United Artists the first week of its run, did $24,000 the second week, or a rating of 178 per cent. Harold Lloyd in "Welcome Danger" gathered in most of the business in Hollywood, the picture grossing $15,000 on the week at Graumen's Egyptian.

"Condemned" at the Chinese and "Rio Rita" at the Carthay Circle are nearing the end of their run and business, therefore, was not so good. Colman did $12,100 or 70 per cent for its fifth week and "Rita," $11,900 for its sixth week which gave the picture a 95 per cent rating.

However, "Hit the Deck" at the Orpheum drew in $26,500 which represents 78 per cent over normal business. "Oh Yeah" at the RKO rolled up $18,500 to a tune of 116 per cent which put it safely over the mark. At the Criterion, "Hot for Paris" did nicely, totalling $12,800 which is 28 per cent over normal, average business.

"Paris," at Warners' Downtown, proved a disappointment in its second week, managing to gross $12,800, or a rating of 81 per cent. At Warners' Holywood, "The Aviator" with Edward Everett Horton, a local favorite, did $18,000 which gave the picture a rating of 129 per cent.

Bandits at It Again

San Francisco.—Two reels of film were stolen in the second holdup at the Parkside staged within a month. Oscar Anderson manages.

Another local house was the victim of a holdup, when three bandits bound Manager John O. Wade and made away with the day's receipts.

Loaned to Fox

Hollywood—Howard Estabrook has been loaned by Paramount to Fox to write the adaptation and dialogue for "Yonder Grow the Daisies." Estabrook was on the Fox writing staff before signing a term contract with Paramount last year.

Building in Norway Capital

Oslo, Norway—Embracing a picture house seating 1,000, a semi-official undertaking, the People's theatre is to be built here. The house, it is said, will rival the finest in Europe, and be low-priced, with all seats the same price and none reserved.

Simply Swell!

"When the glittering remembrance of Noskerova was left behind—so was a heart."

One of the few written titles in "Sally" and a gem if ever there was one.

Key Chain Plans Albany Invasion

Albany, N. Y.—Uly S. Hill is representing unnamed important chain interests in negotiating for an important site downtown on which will be erected a $1,000,000 theatre building.

Hill resigned as managing director of Warner Albany and Troy houses, effective Monday.

New Company Sponsors Theatre, Merchant Tie-Ups

Co-operation between the theatre and local merchants is the keynote of a service being offered exhibitors by Webuild Business, Inc., recently formed in New York. The company already has established representatives in a number of keys and is rapidly completing its organization.

Under the plan, a short trailer is run daily, announcing that at certain performances (the weak ones), tickets will be distributed to patrons which are redeemable at the stores of certain merchants named on both trailer and tickets, for 11x14 portraits of film stars. Tickets, trailer and lobby advertising are furnished free to the theatre.

From eight to 12 merchants in each theatre community pay a nominal fee which entitles them to participate in the campaign. These merchants benefit by the advertising offered through the medium of the trailer, and also through the introduction of many new, potential customers who come to their store for portraits. A supply of portraits is included in the service.

Call "Laughing Lady" An Intelligently Made Film

Capabilities of cast and direction do much to make "The Laughing Lady" what it is, in the opinion of ten New York critics. Generally, they like the picture, but their collective criticisms, among other comment, point out the picture suffers from artificial plot and unevenness in treatment. Their opinions, highlighted, include:

Daily Mirror—A pretty good movie of the drawing-room type.

Daily News— . . . an exceptionally well-turned out program talkie. . . .

Evening World— . . . superbly handled by a company headed by Ruth Chatterton and Olive Brook.

Graphic— . . . smoothly constructed, excellently enacted and with a real plot.

Herald-Tribune— . . . despite all . . . handicaps, as well as the additional defect of an obviously artificial plot . . . is an agreeable motion picture.

Morning Telegraph—Adult, believable drama, interpreted by understanding artists, tugging at the heartstrings of the audience and tapping emotional reserves seldom touched by a motion picture.

Post— . . . the play has lost considerable vitality. Eventually, however, the story gathers momentum and works up to an effective climax. . . .

Telegram— . . . becomes involved, repetitious and uneven after a fine beginning.

Times— . . . it is acted for the most part so naturally that one does not wish to turn one's eyes from the screen. It is . . . well done. . . .

World— . . . faithfully, if conventionally, told. . . .

"A society drama with a gripping story capably acted," is what this publication thought of "The Laughing Lady." Review was published on November 16.

Exhibitors Eager to Improve Sound, But Lack of Knowledge Hampers Them

Defects, in the Main, Are Simple, But the Showman Must Be Educated—NEWS Series a Help in This Direction

"What can I do to improve the quality of sound reproduction in my theatre?"

This question is constantly being asked of M-G-M sound technicians. "No special trouble," the exhibitor would explain, "but you may notice something which we have overlooked."

Such is the typical attitude—a desire to give the very best sort of reproduction—to keep pace with progress—to hear the ideas and suggestions of those who have specialized in sound work.

A survey of the M-G-M technicians' reports shows clearly that many minor and varied causes of defects in reproduction have escaped theatre owners' notice. Of course, these have been brought to the attention of the individual exhibitors in whose theatres they were found. But such circulation of information is limited. Hence this series of articles.

The purpose is not so much to report what technicians have discovered as to suggest to other exhibitors the possible sources of trouble which they may be experiencing. And so this article will deal generally and broadly with methods of improving sound reproduction in cases where there had been no special or direct complaint. In each instance it is to be understood that the exhibitor had merely sought an inspection of his plant and a hearing of his reproduction with a view to learning defects or weaknesses.

Faults and Remedies

Found: Horn in a corner of the stage, pointing in the direction of the opposite side wall; quarter-inch of dust in the speaker; amplifier tubes heavily dust laden and amplifier, which was not grounded, causing a bad hum. *Suggested*: Moving horn and pointing it toward back of house; cleaning the apparatus; grounding the amplifier. Manager, after making these improvements, reported a 75 per cent. betterment in the quality of the theatre's sound reproduction.

Found: Horns badly boxed; bare concrete floor. *Suggested*: Baffling horns in approved manner and covering floor of aisles.

Found: Sound aperture so widely adjusted that a sprocket hole hum was picked up. *Suggested*: Turning adjuster of idler to left to reduce the aperture. (Two complete turns were necessary!)

Found: Uncovered concrete floor, uncovered stage floor and bare plaster wall eight inches back of horns. *Suggested*: Carpeting of aisles over burlap; covering of stage floor; six square feet of covering on wall behind horns.

Found: Lack of quality, due to overloading. *Suggested*: Trouble was arising from fact that the amplifier was capable of delivering fifteen watts whereas the horn unit could carry a maximum of only nine watts. Reduction of horn volume was accomplished without loss of house volume by changing the type of needles which were being used.

Better Sound

Ways and means to better sound reproduction in the theater are suggested in this week's article reporting activities of the M-G-M sound technical department. A number of faulty features of installations and remedies for them are outlined in the article, the fifth in the series being published exclusively by *Motion Picture News.*

Found: Horns placed two each at the sides of the screen and directed so they were crossing far to the front of the house. *Suggested*: Pointing horns straight out and slightly up, which was done with such decided improvement that many patrons commented on it.

Found: Serious back-stage reverberation and loss of volume. *Suggested*: Boxing in the horn unit to get the sound into the house and overcome the reverberation. This recommended here as being cheaper and quicker than treating the house back of the screens. Work was actually done in about thirty minutes, with decided improvement in results.

Case of Rattling Projector

Found: Machines not bolted to the floor; pilasters undraped, open orchestra pit and a beam extending across the low ceiling under the balcony. *Suggested*: Fastening machines down, covering the orchestra pit, treating the pilasters and draping the beam with a streamer extending along and several inches below it.

Found: Sound very poor; much vibration; machines not running over 86 feet a minute and the two varying feet a minute; "trick" needle being used. *Suggested*: Replacing tone arms with others capable of handling a decent frequency range; setting machines on concrete.

Found: Tone arms too heavy; horns flared too much to sides of house, open orchestra pit and all-metal construction of roof and walls. *Suggested*: Adjustment of tone arms, re-flaring of horns, use of three streamers on ceiling, extension of stage covering over footlights and treating of walls and covering of pit.

Found: Machine noise and vibration showing up in the horns; considerable loss of volume at the sides of the screen (which were open) and some echo from back of the screen. *Suggested*: Discontinuance of present method of using non-synchronous machine as an amplifier and substitution of direct amplification; boxing of the screen; providing two outer horns with same type baffleboard and side flares as center horn.

Found: Tone waver and trouble from sound waves striking the hard seats at the front of the balcony. *Suggested*: Levelling of disc plates and treating the edge of the balcony up to the edge of a protecting iron railing.

Found: Bad echo. *Suggested*: Treating back of house, front of booth, edge of balcony and footlights.

Echoes Cause Trouble

Found: Very decided echo coming from backstage; bad pit condition; sound lacking definition from up front. *Suggested*: Draping back stage and covering pit.

Found: A suddenly developed trouble for which emergency aid was given. The head of one machine had been sent away for repairs and an emergency head was being used. This machine had locked and as the show was just about to start, it looked as if only one machine would be available. The technician loosened one of the gears, which gave temporary relief until the new head was received.

Found: Pretty good reproduction, but loss of volume back of the screen and an annoying house echo. *Suggested*: Draping of columns at sides of auditorium; treating of back of house where stairs lead to projection booth; boxing in screen to prevent sound from getting back stage.

Found: Vibration and noise alongside and under the projection booth. *Suggestion*: Concreting and sound-proofing the booth.

Found: Unsatisfactory quality and tendency of sound to drag, due to tube U. X. 226 being missing and to a worn-out coupling between the projector and sound machine gears. *Suggested*: Replacements of both.

Found: Echo, located as originating in a fire exit which opens in front of the stage and leads to the basement; also unevenness of tone, which was traced to loose horn connections. *Suggested*: Treating of exit and tightening of connections.

Found: Loss of frequencies above 4,000 to 4,500 cycles. *Suggested*: Replacing tone arm with one of greater capacity.

Found: Reverberation and echo from unbroken, hard surfaces and a bad, slanting ceiling in the rear from which the sound seemed literally to pour down on the heads of the audience. *Suggested*: Treating of sidewalls, pilasters and rear ceiling.

(Continued on Page 34)

An Exclusive Motion Picture News Feature

Reorganization of Pathe Sales Force Completed by Reisman

Reorganization of the Pathe sales force into five divisions, Eastern, Central, Southern, Midwestern and Western, and a number of new appointments have been completed by Phil Reisman, general sales manager.

Three branch managers have been elevated to division chiefs. They are: J. H. MacIntyre, Minneapolis, who has been placed in charge of the Western division with supervision over the Los Angeles, San Francisco, Seattle, Portland and Salt Lake City branches; Harry Lorch, Chicago, Midwestern division head with jurisdiction over the Chicago, Des Moines, Omaha, Minneapolis, Detroit, Kansas City and Milwaukee exchanges, and Harry D. Graham, Indianapolis, Central division, who heads the Buffalo, Cincinnati, Cleveland, St. Louis and Indianapolis branches, continuing as branch manager of the last named. W. E. Callaway continues as Southern and E. L. McEvoy as Eastern division heads.

List of New Managers

New appointees to branch managerships are: W. E. Branson, formerly Des Moines manager, to manager at St. Louis; R. N. Nolan, former Chicago salesman, to manager at Kansas City; Lou Elman, former salesman at Des Moines, to manager at Des Moines and M. E. Montgomery, who has served as assistant manager at Minneapolis, to manager.

The personnel of the sales department of Pathe, now is as follows: Phil Reisman, general sales manager; J. F. McAloon, assistant general sales manager; E. W. Ballentine, manager of exchange operations; W E. Raynor, manager of short subject sales; J. T. Richards, manager print department and Earl Arnold, purchasing agent

Eastern division: E. L. McEvoy, manager, New York, supervising; C. W. Stombaugh, Albany; R. C. Cropper, Boston; H. Gibbs, New Haven; R. S. Wolff, New York; R. Mochrie, Philadelphia; A. Goldsmith, Pittsburgh; R. C. Robin, Washington.

In the Mid-West

Central division: H. D. Graham, manager, Indianapolis, supervising; J. B. Reilly, Buffalo; S. Jacques, Cincinnati; O. J. Ruby, Cleveland; H. D. Graham, Indianapolis; W. E. Branson, St. Louis.

Southern division: W. E. Callaway, manager, Dallas, supervising; W. W. Anderson, Atlanta; R. C. Price, Charlotte; W. E. Callaway, Dallas; H. R. Kistler, Memphis; G. C. Brown, New Orleans; C. W. Allen, Oklahoma City.

Mid-western division: H. S. Lorch, manager, Chicago, supervising; J. J. Clarke, Chicago; Lou Elman, Des Moines; H. P. Zapp, Detroit; Ray Nolan, Kansas City; T. Greenwood, Milwaukee; M. E. Montgomery, Minneapolis; R. S. Ballantyne, Omaha.

Western division: J. H. MacIntyre, manager, Los Angeles, supervising; F. H. Butler, Denver; J. S. Stout, Los Angeles; H. L. Percy, Portland; A. J. O'Keefe, Salt Lake City; M. E. Cory, San Francisco; C. L. Theuerkauf, Seattle.

Canada: T. W. Brady, Regal Films, Toronto, Canada.

Net of $600,000 Is Forecast for Pathe

Net of around $600,000 after charges and depreciation and deduction from costs of sales amounts transferred from special reserve and from surplus to absorb excess costs of sales over normal costs as estimated by the management is predicted for Pathe by "The Wall St. Journal."

This will compare with $187,435 for 1928, figuring on a like basis the newspaper stated. "However, the company's report for 1928 showed that after costs, rentals, expenses, interest, depreciation, also deductions from cost of sales transferred from surplus, and charging $3,000,000 provision for special reserve against advances to outside producers, inventories and contingencies, a deficit of $2,812,565 was incurred. A deficit of $2,151,882, after special reserve of $1,150,000 was shown in 1927.

"The statement for the 12 weeks ending Oct. 5, 1929, recently made public, indicated a net profit of $29,894 after all charges, depreciation, etc., and charging $129,397 off costs to absorb excess cost of sales over normal costs. This compared with $68,102 in the same 12 weeks of 1928. Figures for the 40 weeks ended Oct. 5 last give further indication that Pathe's operations have improved materially over the same time a year ago and that it has definitely turned the corner and is now established on a more satisfactory earning plane. Profits for the 40 weeks to that date (which represents the company's first nine months) amounted to $554,231 after all charges, depreciation, etc."

Pathe Closes Number of Deals for Distribution in Orient

Distribution deals have been closed for Pathe sound and silent product in India, China, Japan, Philippine Islands and South Africa, states T. S. Delahanty of Pathe International Corp. In India, the product will be handled by Alexander Hague, Bombay; in China, by Peacock, M. P. Corp.; in Japan, by U. Ono; in the Philippines by Lyric Film Exchange, and in South Africa by International Variety and Theatrical Agency, which controls a major part of the theatres in that territory.

Sistrom Joins Le Baron on Radio Production Staff

Hollywood—William Sistrom, who resigned as Pathe production head when E. B. Derr and Charles E. Sullivan took over the reins, has joined Radio Pictures, as assistant to William Le Baron.

Grrr!

Walter Winchell relates "a quip that Robert C. Benchley spread around the Fulton Theatre foyer the other first-night. It concerns the two Hollywood movie magnates who graduated to the Gold Coast from the Garment Centre. They were in conference trying to save a picture that lacked, what critics usually call, "a wallop."

"If we could only get someone to fix it up," said one.

'Why don't you get Jim Tully," suggested an executive.

"Jim Tully is too caustic!"

"Oh," thundered one of the magnates, "the devil with the cost, get him."

Hearing Dates Set on Pathe Officials' Fire Case Charges

January 27 is date set for hearing of the film storage violation charge and February 5 for the manslaughter charge against John C. Flinn and Henry F. Lalley of Pathe, an aftermath of the recent fire at Sound Studios, New York. Adjournment was taken due to the death of Lalley's father at St. Petersburg, Fla. The defendants are in bail of $5,000 each on the storage violation charge and $15,000 each on the manslaughter charge.

Mary and Doug Slated to Make Television Picture

Broadcast of a television picture made by Mary Pickford and Douglas Fairbanks is scheduled at San Francisco some time this month, states the Kemper Radio Corp., Ltd., licensee under patents of Television Laboratories.

The Farnsworth system will be used. Albert B. Mann, managing director of Television Laboratories, claims the apparatus has been brought to a point of practical commercial application. The Kemper firm is the first licensee.

The home office of United Artists has not yet been advised of the scheduled broadcast from San Francisco of the Pickford-Fairbanks picture.

Stampede to Color Seen in 1930 by Technicolor Head

The new year will witness a stampede to color, just as the industry in 1928 and 1929 "went pell mell for sound," in the opinion of Dr. Herbert T. Kalmus, president of Technicolor, who recently returned from a trip to Europe. He says Europe favors color, and predicts that within two years black and white films will be obsolete. The wide film development makes color even more desirable. its proper use giving the effect of third dimension, Kalmus says.

Further Cut of Ticket Tax Anticipated in Ontario

Toronto—Further reduction in the amusement tax, as promised months ago by Premier Ferguson is being anticipated by Ontario exhibitors when the legislature opens its session Feb. 5. A big surplus was announced by the government for 1929. The tax on low priced tickets was abolished two years ago.

High and Low Along Music Row

CONGRATULATIONS is in order. Yep, grammatically that's incorrect, but figuratively, . . . well, just take a peep at the way "Congratulations" is keeping the Green & Stept stock clerks on the jump. This tune was written by Buddy Green, Sammy Stept and Maceo Pinkard, and you can congratulate Al Friedman band and orchestra manager for getting some great congratulatory plugs for "Congratulations." In other words, all congratulations . . . say . . . what is this a game?

* * *

D'JA notice the novel means Sammy Lerner, publicity manager for DeSylva, Brown & Henderson, adopted to introduce the members of his firm to the Warner Club? That boy's a poet.

* * *

WE wouldn't take a bet on it, but the Fox production, "A Song of Kentucky," reminds us of a certain well-known Tin-Pan-Alley composer. His name is——. Oh, well, see the picture and judge for yourself.

* * *

"DANCING BUTTERFLY," the first chromatic fox-trot published by E. B. Marks, was written by Ernie Golden, writer of "Toymaker's Dream," which is the best current seller on the Marks roster. A fine dance arrangement by Joseph Nussbaum should help put over this tune.

* * *

"I ALWAYS KNEW," theme song for the Big Four production, "Take the Heir," was composed by Cliff Hess and R. Coopersmith. This number, which looks like a winner, is published by Remick, Inc.

* * *

DONALDSON, Douglas & Gumble have acquired the picture-song habit. They've added to their catalogue "Sweet Nothings of Love," "Duke of Ka-Ki-Ak," and "If You Want to See Paree." These tunes were written by Walter Donaldson and Edgar Leslie for the Fox picture "Hot for Paris." "Uncle Mose" Gumble says, "Tain't No Sin" is so hot that it's even affecting the weather.

* * *

THE scores for "You Don't Say," the new musical comedy which recently went into rehearsal, were written by Jean Herbert, lyricist for DeSylva, Brown & Henderson, Ray Doll and Irving Actman.

* * *

IDA WARSHAUER, manager (ess) of the Sherman-Clay New York office, writes to let us know that "I'm In Love With You" from the James Cruze production "The Great Gabbo," is stepping out fast. Lynn Cowan and Paul Titsworth are authors of the song.

* * *

HARMS, Inc., have a couple of real sellers in "A Little Kiss Each Morning, A Little Kiss Each Night" from the RKO production "The Vagabond Lover," starring Rudy Vallee, and "My Sweeter Than Sweet" from the Paramount flicker, "Sweetie," featuring Nancy Carroll and Jack Oakie.

* * *

Gets Tiffany Role

Paul Hurst has been added to cast of Tiffany's "Cyclone Hickey," which James Flood is directing. Featured cast includes Johnnie Walker, Marion Shilling, James Gleason and Daisy Belmore.

* * *

THIS music chronicler sure is glad to hear that the Harms professional department will move to the Strand Building. Yeh. So much nearer and naturally less walking to do. See you all next week.

PINCUS

Decision Reserved in Western Electric-Stanley Patents Suit

Wilmington, Del.—Decision is being reserved in Federal court here in the first of the suits brought to trial by Western Electric against exhibitors for alleged violation of patents in connection with installation of sound equipment in theatres throughout the country.

The initial action, scheduled as a test case, was filed here against Stanley Co. of America, Warner Bros. Pictures and Vitaphone Co. Former U. S. Senator George Wharton Pepper represented the defendants, while J. Owen Roberts acted for the plaintiff, which claimed the chain infringed Western Electric patents when it operated with Pacent machines at Stanley houses. Pacent was likewise claimed an infringer when it installed the reproducer.

Piantadosi Firm Merged with Remick, Inc., by Warners

Merging of George & Arthur Piantadosi Inc. with Remick Inc. has been completed by Warners, parent company of the two firms. The entire catalogue of the Piantadosi firm goes to Remick. Included in the list of songs affected by this deal are, tunes from "Hearts in Exile," a Warner production; "Forward Pass," First National and the First National picture, "The Painted Angel." George Piantadosi becomes professional manager at Remick and Arthur Piantadosi goes to Vitaphone as casting director.

Will Rockwell, professional manager of Harms, Inc., another Warner subsidiary, announces that his department has been enlarged and will occupy the space vacated by the Piantadosi Brothers.

Music Exploitation

Harms, Inc., are circulating streamers exploiting two of the songs featured in the First National production, "Sally." The two numbers featured are, "If I'm Dreaming" and "Sally," and in block type at one end of the streamer appears the sentence, "Play these hits on Brunswick Record No. 4657." Similar streamers will be prepared for other recording companies handling "Sally" music.

Add to Music Catalogue

DeSylva, Brown & Henderson will augment their catalogue with five new tunes. Two, "Sitting By the Window" and "A Night of Happiness," are from the Fox picture "A Song of Kentucky," and the other three, "Mona," "I'm On A Diet Of Love" and "Crazy Feet," from the forthcoming Fox special, "Happy Days."

Song Writers Switch

Jesse Greer and Ray Klages, formerly on the songwriting staff of M-G-M, have signed with Fox. Edward Pola and Eddie Brandt, another pair of tunesters, were signed by Pat Flaherty, general manager of Fox Red Star Music Co., and have left for the Coast.

Sound Shorts and Vaude

Sound shorts, newsreels and vaudeville is the new policy of the RKO Riverside, Broadway and 96th St., New York. The house operates twice daily at 25 and 35 cents top for matinees and 50 cents at night. Sunday shows are continuous.

Equity to Aid Drive

Support to producing managers who are seeking to curb organized ticket speculation at Broadway theatres has been pledged by Actors' Equity Ass'n.

Decision on Organ Suit Now Pending

Wilmington, Del.—Stanley Co. denies infringement of patents in the suit brought by Mrs. Mary Greenewalt, patent holder of a color organ, and decision has been reserved. Mrs. Greenewalt's organ device consists of keys marked in colors, which, when played, throws the designated colors upon the screen. Stanley's denial alleges there is no infringement, claiming the relation of color to music had been recognized for centuries.

Melford to Make Talker in Labrador for Paramount

George Melford is to make a talker in Labrador for the Labrador Film Co., it is stated. The home office of Paramount is without any advice as to whether the picture will be released by the company.

"U" Pays Off $2,500,000 in Notes; No Financing Needed

Universal on Jan. 1 paid at maturity the outstanding 6 per cent. notes issued two and one-half years ago. The original amount was $2,500,000 and the notes were met without any further public financing.

$100 Reward in 'Fire' Scare

Ottawa—Joseph Paquin, manager, has posted reward of $100 for arrest and conviction of the culprit, who caused a near-panic by shouting "Fire" at the Francais, during a matinee. Employees prevented panic, and the audience of 1,500 returned to their seats.

Gets New Assignment

Minneapolis—Frank Burke, who has been division publicity director for Radio-Keith-Orpheum at St. Louis, has returned here in charge of publicity for the four R.-K.-O. houses in Minneapolis and St. Paul. Cecil Miller has been brought here from Tacoma to manage the Seventh St.

In Jam Over Razing

Philadelphia—City authorities halted contractors razing the Globe, a Stanley house. The wreckers were charged with carelessness after two workmen and several pedestrians had been injured by falling debris.

Nathanson Plans Seen Dropped Or Awaiting Fox Financing

Montreal—While no indication has been given as to whether the Famous Players Canadian-N. L. Nathanson row has been settled, with Nathanson slated to drop plans for a rival Canadian circuit as a result, it is believed here that nothing will be done pending adjustment of the Fox financial situation.

Lending support to this belief is the fact that tenants have been granted a further year's lease on the downtown site, where Nathanson's first theatre is slated to be built. Possession of the site has been contested in court by Famous. If the reported settlement of the controversy is a fact, of course, plans for the circuit will be dropped. Nathanson is said to have Fox backing in the project.

Killam Not Resigning

Montreal—I. W. Killam of Montreal, prominent banker, has not resigned as a director of Famous Players Canadian Corp., despite a New York report. Killam did sell a large block of his stock to Fischer Bros. of Detroit, which probably caused the report.

Columbia Swings To Big Features

Important novels and stage plays built into de luxe pictures and aimed directly at first run engagements will mark Columbia's production policy for 1930-1931.

"Rain or Shine" with Joe Cook is indicative of the new order. Deals are under way for several stage plays currently successful in New York as part of the material for next year's program. The plan calls for increased negative costs commensurate with the type of material annexed.

Matarazzo Again Secures Columbia Group for Brazil

Industries Reunitas F. Matarazzo of Rio de Janeiro, has again purchased Columbia's feature and shorts lineup for distribution in Brazil.

A New Idea

Opening up a wide field for talker use is a short RCA-Photophone speech by President Nicholas Murray Butler of Columbia University addressed to the alumni of the university in California. In it, the noted educator hails the talker development, and says talkers offer a great means of knitting together the old grads of national and international seats of learning. This interesting subject was sponsored by J. Boyce Smith, president of Inspiration Pictures, and although not for theatrical presentation, is an interesting step in the advance of talkers.

HYNES.

Fox Schedules 17 On 1930-31 List

All Fox 1930-31 product will be made on both standard-size and Grandeur film, according to present plans.

Seventeen talking pictures for the 1930-31 season have been scheduled by Fox in a program calling for expenditure of an estimated $20,000,000 in the production year from August, 1930, to August, 1931. Announcement of the plans is made by Winfield Sheehan.

Heading the list is a John McCormack vehicle already completed at a cost said to be in excess of $1,000,000. Raoul Walsh will make "The Oregon Trail" for the new schedule.

Other pictures planned include: "Common Clay," which Victor Fleming will direct from Cleve Kincaid's Harvard prize play; Janet Gaynor in Molnar's "Liliom," directed by Frank Borzage; Jack London's "The Sea Wolf," which John Ford will direct; Mark Twain's "A Connecticut Yankee in King Arthur's Court," to be directed by David Butler.

Talking picture rights have been acquired for the following novels, of which Movietone productions will be made: "Basquerie," by Eleanor Mercein; "The Mad Song," by Mabel Wagnalls; "The Last of the Duanes," by Zane Grey; "The County Chairman," by George Ade; "The Painted Lady," by Larry Evans; "The Country Beyond," by James Oliver Curwood.

Stage plays which will be made as talking pictures include:

"The Man Who Came Back," by Jules Eckert Goodman; "The Fatal Wedding," by Theodore Kramer; "The Yellow Ticket," by Michael Morton; "The Dancers," by Gerald du Maurier.

During his recent stay in Europe, Sheehan acquired the rights to several dramatic and musical compositions of which the first to go into production will be Beatrice Lillie and a cast of English artists in "The London Revue," staged by Hazzard Short, with music by Richard Fall, Vienna composer, who is due to arrive in America Feb. 1.

Owen Davis and George Middleton head a list of 30 dramatists and dialogue authors now working at Fox Movietone City. To these will be added, beginning Feb. 1, S. N. Behrman, author of "The Meteor" and "Serena Blandish," who last week signed a contract with Sheehan.

Non-Union Houses Hit

Hamilton, Ont.—Operators here are running a series of newspaper advertisements calling upon the public to compare presentation at the 14 union theatres, as contrasted with projection at the five non-union houses, the New Princess, Red Mill, Queen, Delta and Empire.

The New Showman

The other noon I attended a meeting . . . just a get-together of the old timers now located in Southern California . . . men whose aggregate ages would equal the hills . . . men whose past is golden with the romance and *sentiment* that was their racket . . . men whose experience is ripe with the history of the stage and the theatre. Every one of these men has given his life to the road . . . to show business—each of them is proud to be called . . . a "showman" . . .

But—as we chatted of those days gone by . . . of men who have packed their last bill trunk . . . friends who had been given a one-way ticket to a stranger land . . . the thought came to me . . . where is the *sentiment*—the romance—the fellowship . . . of that old-time show business . . . where do these men fit into the scheme of things theatrical . . . today!

Today it isn't the man who can book or "wild cat" a road show into profitable territory . . . today no one has need for the advance agent who can "scale a theatre," make a railroad itinerary, fix a baggage contract, lay out a country route for the billposters; the manager who can keep harmony within a company of players, get his show into the next town on time for the performance, and juggle the day's receipts so that the show keeps going on . . .

That part of show business is gone . . . and the *sentiment*, the romance, the color . . . is gone with it.

Today it is youth . . . the up-and-coming youngster reared in the atmosphere of the motion picture theatre . . . the young high school or college graduate—the boy without *sentiment*, romance . . . and background. *Sentiment?* There isn't any . . . its place is taken by . . . "results." All the hard work you may do . . . won't wipe red ink off the ledger unless that hard work is directed by intelligence and deep thought. Today you are a student of the theatre . . . of public reaction, of correct sound reproduction . . . of theatre conduct and management. Today you are a working part of a great organization . . . you must function perfectly with the machinery of its operation—when you slip . . . when you fail to give that perfect co-ordination . . . then the result of careful planning becomes naught . . . and you are the fault.

I'm not trying to frighten you. . . . I'm not belittling your work, your knowledge, or your experience . . . on the contrary—I'm trying to warn and advise you.

***Sentiment* . . . and the slip-shod methods that went with it—has vanished, but—intelligence, hard work, and creative ability will always be with us . . . they are the attributes that focus the spotlight of attention on the individual in the crowd.**

So set your day that your work will bear fruit . . . so set your own life that you may become a factor in your community—so set your knowledge of the theatre and its problems that it will lift you from the rut, and into a position of importance.

You can do it . . . through the force of your own personality, through the intelligence of your effort . . .through the originality of your ideas . . . through persistence to your ideals . . . sincere honesty, and . . . able management.

—Frank Whitbeck in "Now," house organ of Fox Theatres, western division.

The Loew Factor

Loew operates and has an interest in four of the 26 Schwartz houses on Long Island and in Brooklyn. Just what disposition would be made of these theaters in the deal understood to be under way between RKO and Schwartz is problematical and is still to be worked out.

New Lubricant For Processing

Wax is entirely eliminated in film processing by Stewart Process Co., New York, which has developed a system which uses an invisible lubricant entirely covering the film. This is said to make the film immune from chemical action of moisture, water and oil, and the affection of heat.

Stewart's new process, it is said, toughens film to the extent that instead of leaving particles on the aperture gate, it polishes and allows unrestricted passage through the projector. The treatment is by a chemical dry process which is claimed to season the new green emulsion on film, allowing an extension of life and reduction of the liability of scratching on sound prints, the latter factor eliminating cloud and rain effects.

New Developments Expected in Situation at Syracuse

Syracuse, N. Y.—This city is expecting interesting developments in the keen competitive situation here, which is declared to make Syracuse unique among cities of its size in the United States, with Fox, Warners, Radio-Keith-Orpheum and Publix in the line-up and the last two named planning additional houses. R-K-O's intial expansion is planned in the local suburban field. Fox operates Schines' Eckel and, indirectly, Loew's State; Warners the Strand, Publix the Paramount and R-K-O the Keith's. Salina Theatre Corp. operates the Syracuse and Brighton.

Walker Probe Planned

Inquiry into the building inspection service in New York is to be made soon by an attorney to be named by Mayor Walker to conduct hearings as an aftermath of the Pathe studio fire.

Phila. Houses Switch

Philadelphia—Program changes will be made at the Mastbaum, Fox and Earle on Friday instead of Monday.

A Big Hand

Houston.—Leo, the M-G-M lion, received a bigger hand upon his recent arrival than most of the delegates to the now-famous Democratic convention in 1928. The whole town turned out to watch Mayor Monteith, City Manager Pruter, and Chief of Police McPhail turn over the key to the city's official zoo, on the steps of city hall. The political moguls then proceeded up the main stem to Loew's State where Capt. Volney Phifer put Leo through his paces.

RKO Dickering for Schwartz Circuit of 26 N. Y. Theatres

In an attempt to keep pace with expansion activities of other chains in the Metropolitan area, RKO is understood to have entered a bid for acquisition of the Century Circuit of 26 houses. If sufficient cash is laid on the line, A. H. Schwartz will sell, it is stated.

Schwartz's string is practically the sole survivor in the independent theatre lineup around New York. His houses are reported running in the black and RKO, which has been doing all film buying for Century since last spring, is said to be eager to buy. A deal would strengthen RKO's position in many Brooklyn and Long Island situations. At present, it operates only one house on Long Island, Keith's in Flushing.

When RKO closed the buying deal with Schwartz last spring, it was insisted that the terms also provided for control of the properties. There was, however, a rider inserted in the papers which allowed RKO first choice if Schwartz decided to sell at any time during the life of the contract.

Schwartz has built up a strong unit. He is primarily a theatre builder and is understood to have turned down many offers, including one from Fox, because he insisted upon cash, turning the cold shoulder on offers of stock, or split deals. When RKO first made its offer, the cash angle seemed troublesome, but, it is understood, details to meet that situation are now being worked out.

Schwartz is said to have plans all set for at least a dozen more houses in Brooklyn and Long Island. He started construction of a new house this week in Thompson Hills, between Greenpoint and Long Island City.

B. B. Kahane, general counsel of RKO, yesterday admitted to Motion Picture News that negotiations for the purchase of the Schwartz circuit have been in progress for some time.

Sound a Boon to Providence Exhibs

Providence — The Majestic, 2,400-seat house of the Fay chain, and the first to bring talkies to Providence, this week introduced the Magnifiscope wide screen to the city for the first run of "Show of Shows."

Providence exhibitors assert that 1929 was a banner year and that talkies have materially aided business. "Legit" attractions have been side-tracked and the venerable Opera House has not booked a road show in weeks. Two vaudeville houses, RKO-Albee and Fays, offer the only outside opposition and these, too, rely largely upon feature pictures to bring business.

N. Y. Critics Take Wallops At "Dynamite"; Praise Cast

Reviewing a De Mille picture is usually an occasion for New York critics to go the limit in entering knocks. Reviews of "Dynamite," C. B.'s latest, again demonstrated this. What they said about the story was plenty, although there was general praise for the work of Charles Bickford and Kay Johnson. Several critics hailed the picture as sure-fire entertainment for the mob. A consensus of their reviews follows:

American— . . . dependable entertainment, sure-fire tried and true, which is occasionally scintillating. The plot could not well be more hackneyed.

Daily Mirror—Kay Johnson . . . is a real find . . . has that bizarre, night-marish De Mille quality. . . . But it is lively, beautifully produced and generally entertaining.

Daily News—It's platinum and diamonds to the box-office. Charles Bickford is a grand trouper. . . . Kay Johnson does a fine piece of work. . . .

Evening World— . . . a hodge-podge which is so utterly confusing that it tires you out long before it comes to an interminable end. . . . Kay Johnson . . . superb . . . Bickford . . . excellent. . . .

Graphic— . . . box-office for those who will take their movie entertainment with plenty of excitement. . . .

Herald-Tribune— . . . a pretty silly picture filled with excesses of plot, settings, dialogue and acting. . . .

Morning Telegraph— . . . will awe and thrill the general run of movie audiences but will make small impression on intelligent cinema-goers.

Post— . . . includes spectacles for at least three ordinary motion pictures. . . . It is thoroughly improbable, and so far as logic is concerned, most of it is thoroughly unnecessary.

Sun— . . . spectacular, gaudy, shot through with religious fervor and crossed with cheapness on a big scale. It is really incredible. But it is something that everybody should see. There are vitality and splurge in it. . . .

Times— . . . an astonishing mixture, with artificiality vying with realism and comedy hanging on the heels of grim melodrama.

Telegram— . . . for the most part a slow moving, lengthy, heavy-handed production that has as its only claim to distinction an explosion in a coal mine and some mighty fine acting by Charles Bickford and Kay Johnson. . . .

World— . . . a rather slow-witted and heavy-handed piece of work.

"Dynamite" was caught and reviewed by Motion Picture News *on July 27. Highlight of the reviewer's opinion was this:*

"It is big box-office stuff."

Brazil Up in Arms Over English Films

Close upon the heels of Mussolini's ban against English talkies in Italy, follows action of the city council in Sao Paolo, Brazil, to squash all showings of pictures with English dialogue, violations bringing a fine of $60 for each exhibition. The city authorities in this Brazilian city have become alarmed over the increasing use of English, influenced solely by introduction of sound films, it is claimed.

Fay Marbe for Talkers

Fay Marble, international star, who left New York last week for the Coast, is to enter talking pictures following completion of the run of "Fay Marbe's Continental Nights" at the Music Box, Los Angeles. The play opens Jan. 15. This is the star's first visit to Los Angeles.

"Lady Letty" Remake

Hollywood—Tiffany has purchased dialogue and film rights to "Moran of the Lady Letty," a Frank Norris story. The production will be made as a special with Technicolor sequences. A silent version of the story was produced by Paramount in 1922.

W. E. Lists 97 New U. S. Installations

Ninety-seven installations of Western Electric sound reproducing equipment are listed by Electrical Research Products in its newest report, raising to 3,147 the number of installations in the United States. Theatres included in the new list are:

City & State	Theatre	Seats
New York	Ruby	600
Denton, Tex.	Palace	396
Skowhegan, Me.	Opera House	998
Wayne, Neb.	Gay	475
Mandan, N. D.	Palace	578
Cincinnati	Freeman	447
Natick, Mass.	Colonial	1,492
New York	Orpheum	589
Milwaukee	Plaza	1,270
Sioux City, Ia.	World	669
Syracuse, N. Y.	Temple	1,608
Salinas, Calif.	Crystal	622
St. George, S. I.	St. George	2,845
Huntsville, Tex.	Dorothy	312
E. Liberty, Pa.	Cameraphone	835
Oroville, Calif.	State	1,491
Monessen, Pa.	Star	700
Salem, N. J.	Palace	1,092
Enosburg Falls, Vt.	Playhouse	439
San Francisco, Cal.	Avenue	1,030
Schenectady, N. Y.	(New) Strand	
Camden, N. J.	Tower	1,464
Suffolk, Va.	Chadwick	917
Lowell, Ariz.	Central	482
Pampa, Tex.	Crescent	607
Butte, Mont.	Parkway	1,534
Vermillion, S. D.	March	632
Ephrata, Pa.	Grand	666
Cincinnati	Park Hall	881
Staunton, Va.	Strand	1,017
Philadelphia	Boyde	2,338
Bellaire, L. I.	Bellaire	1,050
Hicksville, L. I.	Playhouse	1,224
S. Ozone Pk., L. I.	Park	1,028
Tucson, Ariz.	Fox Lyric	913
Boston	Exeter St.	1,250
Catonsville, Md.	Alpha	594
Easton, Pa.	Strand	691
Presque Isle, Me.	Opera House	1,200
Jackson, Mich.	Rex	700
Lindale, Ga.	Lindale	712
Fergus Falls, Minn.	Orpheum	684
Graham, Tex.	Liberty	523
Rocky Ford, Colo.	Grand	685
Durango, Colo.	Kiva	555
Neosho, Mo.	Orpheum	696
Watertown, N. Y.	Liberty	718
Philadelphia	Hippodrome	519
W. Palm Beach, Fla.	Beaux Arts	428
Delta, Colo.	Egyptian	684
Kingfisher, Okla.	Temple	352
De Kalb, Ill.	De Kalb	1,594
Pacific Grove, Cal.	Grove	924
Brooklyn, N. Y.	Halsey	2,088
Norfolk, Va.	Strand	1,096
South Bend, Ind.	State	1,750
Sterling, Colo.	American	607
Montevideo, Minn.	Eagle	664
Great Bend, Kans.	Echo	528
Lexington, Mo.	Main St.	908
San Francisco, Cal.	Excelsior	1,249
Dunsmuir, Calif.	California	795
Florence, Colo.	Rialto	805
Boone, Ia.	Princess	365
Richmond	Bijou	1,200
Nevada, Ia.	Circle	746
Sioux Falls, S. D.	Orpheum	867
Monte Vista, Colo.	Granada	645
Crosby, N. D.	Auditorium	331
Spanish Fork, Utah	Angelus	492
Cambridge, Mass.	Durell Hall	430
Chicago, Ill.	Kimbark	676
San Francisco, Cal.	Victoria	686
Shenandoah, Ia.	State	561
Ft. Worth, Tex.	Tivoli	626
Trenton, Mo.	Trenton	960
Waterloo, Ia.	Iowa	1,099
Wilmington, Del.	Park	746
Chicago	E. A. R.	890
Chicago	Owl	943
Shreveport, La.	Saenger	625
Hot Springs, Ark.	Central	588
Baxter Spgs., Kans.	Ritz	671
Oelwein, Ia.	Grand	867
Charlottesville, Va.	Lafayette	1,112
Skowhegan, Me.	Strand	943
Bartlesville, Okla.	Odeon	876
Chicago, Ill.	Pantheon	2,197
E. Stroudsburg, Pa.	Grand	636
Janesville, Wis.	Myers	647
Brainerd, Minn.	Paramount	900
Brooklyn, N. Y.	Apollo	1,327
Flint, Mich.	Regent	1,576
Exeter, Pa.	Liberty	1,086
Bakersfield, Cal.	Rialto	475
Wyoming, Pa.	Marnos	657
Rye, N. Y.	Playhouse	750

Tone-O-Graph Opens Branch

Cleveland—Newest Tone-O-Graph branch of North American Sound and Equipment has been opened at 213 Film Bldg., Rube Traube managing.

A Record

Weekly records for the installation of Western Electric sound systems were shattered when 146 installations were completed the week ending Dec. 28, according to C. W. Bunn, general sales manager of Electrical Research Products. Of this number, 91 are domestic and 56 in the foreign field.

The new record establishes an average of one installation every 69 minutes. It tops the previous record of 114 installations during the week of Sept. 21, 1929, an average of one installation every 87 minutes.

42 Houses Wiring for Type G Photophone

Although distribution started but two weeks ago, 42 theatres in various sections are being wired for Type G RCA-Photophone equipment, states Sydney E. Abel, general sales manager.

Among the first to open with the new model were the New Star at Amityville, Long Island; Pilot, Winston-Salem, North Carolina, and Stratford, Stratford, Conn. Other theatres in which the Type G model is being installed are:

Concord, Springdale, Ark.; Rialto, Ft. Smith, Ark.; Kinema Escondido, Calif.; Isis, Lamar, Calif.; Palace, Atlanta, Ga.; DeKalb, Decater, Ga.; Orpheum, Eldorado, Ill.; Grant, Cicero, Ill.; Luna, Battle Creek, Ia.; Dickerson, Macon, Mo.; Dickerson, Odessa, Mo.; Mary Lou, Marshall, Mo.; Melvin, St. Louis, Mo.; Roosevelt, St. Louis, Mo.; Red Wing, St. Louis, Mo.; Veterans Memorial St. Louis, Mo.; Hall, Stratford, Neb.; Grandview, Brooklyn, N. Y.; Majestic and Paradise, Brooklyn; Harlem King, New York, N. Y.; Cameo, Schenectady, N. Y.; Capitol, Schenectady, N. Y.; Strand Watertown, N. Y.; Little Carnegie, New York; Luxor, Brooklyn; Palace, Saratoga Springs, N. Y.; Palace, Roxboro, N. C.; Alhambra, Cuyahoga Falls, O.; Rex, Altos, Okla.; Mecca, Enid, Okla.; University, Norman, Okla.; Auditorium, Manheim Pa.; Brockway, Brockway, Pa.; Alvarado, Alvarado, Tex.; Rex, Borger, Tex.; Idle Hour, Petersburg, Va.; Fairlawn, Anacostia, D. C.; Broadway, Palmyra, N. J.; Princess Sausalito, Cal.

300 Phonofilms Installed; Rate Is 4 Machines Weekly

With approximately 300 installations already made, De Forest Phonofilm reproducers are being installed at the rate of four a week, R. F. Woodhull, executive vice president, declared prior to his departure from New York on a sales trip to the Middle West. Woodhull is being joined in the Middle West by Col. E. P. Hawkins and Irving M. Lesser.

10 Tone-O-Graphs Installed

North American Sound and Talking Picture Equipment has completed ten more Tone-O-Graph installations, including:

Colonial, Brooklyn, N. Y.; Dale, Johnstown, Pa.; Bellmore, Bellmore, L. I.; Roosevelt, Roosevelt, L. I.; Lyric, Waterbury, Conn.; Grand, Stuesville, Pa.; Belmore, New York City; Imperial, Newberry, S. C.; Strand, Gaffney, S. C.; Imperial, Brooklyn, N. Y.

Many Wire in Cleveland

Cleveland—Theatres in Cleveland territory which have installed new sound equipment include:

Princess, RCA, Cleveland; Criterion, Oliver Reproducer, Cleveland; Liberty, Western Electric, Wellsville; Star, RCA, Eaton; Lyric, Western Electric, Ironton; New Hip, DeForest, Lancaster; and the following Wonderphones: Strand, Bellefontaine; Penn Square, Quincy and Mt. Pleasant, at Cleveland; Apollo, Apollo; Orpheum, Xenia.

New Installations In All Sections

Lewiston, Idaho—This town now has four wired houses following installation of Western Electric equipment at the Rex and Temple.

Portland, Ore.—RCA-Photophone equipment now is in operation at the Columbia, recently taken over from Universal by Col. G. T. Woodlaw, Circle owner, and the Irvington, Woodlaw's East Side house.

Bellingham, Wash.—Sound equipment was installed recently at the American.

Enumclaw, Wyo.—RCA-Photophone equipment has been installed at the new Avalon.

San Saba, Tex.—The Ritz has been remodeled for sound equipment.

Llano, Tex.—The Lantex has reopened with a sound policy.

Loving, N. M.—Kipp sound equipment has been installed at the Palace here, the Queen, Crosbyton, Tex., Princess, Vassale, Tex., and Rex, Marlin, Tex.

Coleman, Tex.—Talkaphone equipment has been installed at the Howell & Son theatres here.

Muleshow, Tex.—Talkers now are playing at the Lone Star, which recently underwent remodeling.

Sonora, Tex.—Sound equipment is being installed at the La Vista, which is being remodeled.

Parma, Idaho—N. E. Leigh, who recently installed Western Electric equipment in the Liberty here, has wired his Wilder and Nyssa houses.

Springfield, Ore.—Talking picture equipment soon is to be installed at the Bell, now operated by Herbert Weiss.

Omak, Wyo.—Western Electric equipment damaged in the fire at the Gem here, is being rebuilt.

Marlboro, Mass.—James J. Ledgard of Maynard has purchased the Hudson and plans installation of talker equipment.

Sioux City, Ia.—RCA-Photophone equipment has been installed at the RKO Orpheum.

Mt. Ayr, Ia.—The Princess here has been wired for sound pictures.

Montpelier, Ida.—The Gem here is showing sound pictures, via Western Electric equipment.

Eastland, Tex.—Sound equipment is being installed at the Connolee by Slater O'Hare.

Marblehead, Mass.—Western Electric equipment was installed recently in the Warwick here.

Burlington, Vt.—Western Electric equipment now is in operation at the Strong.

All Wired

Arlington, Mass.—Western Electric equipment now is in operation at the redecorated Regent. This type equipment now is installed in all 20 theatres of the E. M. Loew chain.

Stop Us If We're Wrong

ERNO RAPEE, who resigned as conductor at the Roxy to become musical director at the Warner studio leaves Jan. 15 for the Coast.

* * *

ONE of the pleasant sights of subway travelers these days is to see Si Seadler, anagramist extraordinary, making notes on cuffs, newspapers and whatnots. He works on 'em as he travels.

* * *

OSCAR HAMMERSTEIN II and Sigmund Romberg, Vitaphone composers, are receiving congratulations on the success of their stage operetta, "The New Moon," in London and Paris.

* * *

THERE was plenty of excitement when a ticking was heard in the Loew's Metropolitan, Brooklyn, the negro porter summoning police to open a package found under a seat. After the bundle was soaked in water it was unwrapped, disclosing an eight-day clock.

* * *

HARRY RICHMAN is making his first stage appearance since going into pictures at the head of a stage show at the Brooklyn Paramount. He replaced Rudy Vallee, who now is doing his stuff at the New York Paramount.

* * *

AN all-Pathe bill is being featured starting Friday at the Colony, New York. The feature is "Her Private Affair," the comedy George Le Maire's, "The Barber's College," with a Grantland Rice Sound Sportlight, "Interesting Trails," rounding out the bill.

* * *

TAKE it from San Warshawsky, general press representataive for Radio Pictures, Marguerita Padula, blackface songstress in "Hit the Deck," has a motto of "A dozen doughnuts a day keeps the doctor away."

* * *

WONDER what the title will be of the Spanish Version of Laurel and Hardy's comedy "Blotto?"

* * *

TWENTY-SEVEN talkers in 21 months is the record of Conrad Nagel. A wide variety of roles is included in the list.

JACQUELINE LOGAN is en route for England, after being in New York for just a day. She is to star in "Encore," which Gainsborough Pictures will make in London, under an arrangement made by George W. Weeks, executive vice president of Sono-Art Prod.

* * *

MAX SCHMELING, German heavyweight boxer, is appearing in a talker, "The Boxer and the Lady," being made at a Berlin studio.

* * *

M-G-M is out after a record for the largest singing and dancing chorus ever used on stage or screen, and is training 500 dancers. It will be "The Dance of Time," grand finale of the new revue, "Just Kids."

* * *

L. B. WILSON, head of the theatre chain at Covington, Ky., which bears his name, has been made president of Liberty National Bank, of that city.

* * *

IT'S good to report that "Mike" Simmons has returned to his desk at Home Talkie Prod. after a minor throat operation.

* * *

GRAHAM McNAMEE, radio announcer, made personal appearances Wednesday at the Strand and Beacon, New York, and the Strand, Brooklyn, in connection with Universal Newsreel, which features Universal's talking reporter.

MARTIN J. STARR of McFadden Publications is preparing for a trip to the Coast with the 30 girls to be picked from 1,740 contestants in the Fox-"Graphic"-Fanchon & Marco competition. "Marty" has been acting as a master of ceremonies at a number of Fox metropolitan theaters, in connection with the event. The 30 girls are to be routed over the Fanchon & Marco time.

* * *

THE combination of Victor McLagley and El Brendel as featured players, Raoul Walsh as director and "Billy" K. Wells as dialogue writer is clicking strongly again. This time with "Hot for Paris," which is to play a second week at the Roxy. The quartette was responsible for "The Cock Eyed World."

Ritzy Chanins

The Chanin Tower Bldg., one of New York's newest skyscrapers, contains a miniature theater on which the Chanin brothers sunk a few hundred grand in an effort to make it the most ultra modern private picture house in town. Elaborateness in theatre construction is a pet hobby of the Roxy builders and they went the limit in drawing plans for their own house, on the 51st and 52nd floors.

The theatre is available for public screenings, but New York distributors have not stampeded the place as yet. The rate is $100 per showing, exclusive of operator and projectionist. It has RCA Photophone equipment.

LOTTI LODER, Viennese beauty, is the smallest star on the Warner lot. She is five feet tall and weighs just 90 pounds. P. A. supplies the statistics.

* * *

EDWIN JUSTUS MAYER, playwright and film dialogue writer, came to New York for opening of his new play, "Children of Darkness."

* * *

OPEN air rehearsals have been inaugurated at Pasadena, opening town of the circuit, for "Sunkist Beauties" of Fanchon & Marco shows. The fresh air angle is said to produce fine results.

* * *

JOE ROCK plans censorship-at-the-source for the comedies to be made by Premier Pictures, recently organized, and has retained Mary Blaine Thompson, former Pittsburgh newspaperwoman and social worker, for the purpose. The firm has taken over the old Neilan studio, Hollywood.

* * *

THE Gleasons, Lucille and Jimmy, are coming to New York for a vaude engagement at the Palace.

* * *

SIX years ago Conrad Nagel and Lila Lee played leads together in the old Paramount days. Nagel was the juvenile and Lila the ingenue. Then they went their separate ways until William Le Baron reunited them at RKO as stars of "Second Wife."

* * *

CONGRATULATIONS are in order for Frank Heath, whose six years of hitting the ball as assistant casting director, has won him promotion to the post of casting director at Paramount's Long Island studio. He succeeds H. Emerson Yorke, and in turn has been succeeded by Sol Tepper.

IT'S a girl at the home of Jack Alicote, publisher of "The Film Daily." Congratulations.

* * *

GEORGE BANCROFT'S "The Mighty," topped the Rivoli, N. Y. house record by 17 grand, according to Paramount.

* * *

THORNTON FREELAND and William Counselman, director and adapter of "Whoopee," are at Philadelphia working with Florenz Ziegfeld and Eddie Cantor on the story to be filmed under Ziegfeld's supervision at Hollywood for United Artists release.

* * *

HARRY WALLEN, assistant to Marco of Fanchon and Marco, returned Friday to his desk in the Los Angeles office. He has been honeymooning in Honolulu.

* * *

LOUELLA PARSONS, motion picture editor of Universal Service, was married in a colorful ceremony at Hollywood, attended by a number of screen greats.

* * *

M-G-M is enthused over the reception accorded its new country-wide radio broadcast inaugurated last Monday. Joan Crawford and Douglas Fairbanks, Jr., headed the list of screen celebs who broadcast over the Columbia network.

* * *

MARY and Doug have returned from their around-the-world trip. They plan to do separate starring vehicles from now on.

* * *

"THE De Forest Sound Track" is the name of a new organ being issued monthly at Cleveland by Gordon Rowley, representative of General Talking Pictures there.

* * *

SYDNEY ABEL, genial sales manager for RCA-Photophone, is certainly pepped up over the manner in which the new junior model is being received. This is the Type G equipment for houses up to 500 seats, which was developed in accordance with the company's agreement with Allied States Association.

* * *

J. H. SEIDELMAN, assistant manager of the Paramount foreign department, has gone to Cuba on a business trip which is to include Jamaica and Panama.

* * *

MAJOR (N. Y. Capitol) BOWES has been made a member of the honorary international committee of the second annual New York aviation show, to be held at the Grand Central Palace, Feb. 7 to 15.

* * *

"SEVEN Keys to Baldpate," at pop prices is to follow "Rio Rita" at the New York Globe, starting the run Jan. 18.

* * *

NANCY CARROLL liked the South Sea island locale of "Dangerous Paradise" so well, that upon completion of the picture she sailed for a vacation in Honolulu. 'Tis said she may get the role of Cherry Malotte in the talker version of "The Spoilers," which Edwin Carewe is to make for Paramount with George Bancroft starred.

* * *

ANDREE LAFAYETTE last seen on American screens in "Trilby," has the feminine lead in "Survival," German film, which opens Saturday at the RKO Cameo, New York.

* * *

MAJOR THOMPSON, veteran of the organization, now is assistant general manager of theatre operations for Radio-Keith-Orpheum.

Briefly Told

Rauh Signs Contract

Stanley E. Rauh has been signed as a staff writer for Warners, to do originals and special material for Vitaphone Varieties. Rauh, who has heretofore been free-lancing for various studios, is co-author of a number of such revues.

Beall Gets District Post

Dallas—Ray Beall, former exploiter for M-G-M, is now district advertising manager for Publix, with headquarters here.

Dugger Heads Film Board

Dallas—Elected to serve until next September to fill the unexpired term of P. K. Johnston, J. B. Dugger, Paramount, now heads the Film Board.

King at Harlingen

Harlingen, Tex.—J. C. King has been appointed manager of Publix houses here.

Seltzer Handling Run

Frank Seltzer, formerly with Fox, is to handle road show run of "Hunting Tigers in India," at the Chestnut St. Opera House, Philadelphia.

Operating Raymond House

Raymond, Wyo.—A. G. Basil, original owner, now is operating the Raymond, with Joe Wagner as house manager.

Buys Mobile House

Mobile, Ala.—M. E. Polson, manager here for Latter & Blum, has purchased the Crescent here.

Competition Causes Change

Wellington, Kan.—Opening of the Regent has resulted in a switch to Friday and Saturday shows only at the Majestic. Both are Fox houses.

Leases Sequim (Wyo.) Theatre

Sequim, Wyo.—Howard J. Taylor has leased the Olympic and is planning to install talker equipment.

Buzzell to Make Another

Eddie Buzzell has been signed to make another Vitaphone short, states George E. Quigley, vice president.

Houck Leases Montrose House

Montrose, Cal.—Reeve Houck, formerly of the Goldwyn studio and at present mayor of Culver City, has leased the Montrose. He immediately began installation of talker equipment.

"Hit the Deck" Opening

"Hit the Deck," in which Polly Walker and Jack Oakie have leading roles, opens Jan. 14 at the Earl Carroll, New York.

Bradfield at Milwaukee

Milwaukee.—E. Max Bradfield is the new master of ceremonies at the Wisconsin, replacing Frankie Jenks.

Escapes "Blue" Charge

Jacksonville, Tex.—Verdict of "not guilty" was returned in favor of Clifford Porter, local showman, on charge of violating the "blue" law.

House at Cross Plains Reopens

Cross Plains, Tex.—The Liberty has reopened after remodeling.

Toronto Showman Reelected

Toronto—W. A. Summerville, high in the circles of Famous Players Canadian Corp., headed the polls in the Toronto civic elections for reelection to the Board of Control. Summerville has two theatres in Toronto.

Buys at Runge, Tex.

Runge, Tex.—S. I. Lopez has taken over the Lyric here.

New Owner at Mapleton, Ia.

Mapleton, Ia.—Ople P. Brown now is operating the Princess here which he recently purchased.

Study Needed to Improve Sound

(*Continued from page 27*)

Found: Great deal of house trouble, due to two balconies, open orchestra pit and hard, unbroken wall and ceiling surfaces. *Suggested*: Covering pit with some unused drapes and sound-treating walls and ceiling; also re-flaring of horns to reduce some of present reverberation.

Found: Theatre about ready to open with sound, but exhibitor complaining about a hum, which was found to be due to the transformer being picked up. *Suggested*: Installation of a booster, which was put in with satisfactory results.

Found: Flutter which the exhibitor thought was in one horn, but was found to be due to vibration of the projector speedometers being communicated to the pin jacks from the output cord of the reproducer, thereby making and breaking the contacts; also, the vibration set up a microphonic hum in the amplifier. *Suggested*: Placing large square of sponge rubber under the amplifier to act as cushion and also placing a piece of rubber between the speedometers and the wall to which they were fastened. This simple remedy was tried, stopped the vibration and materially improved the quality of the sound.

One of the most unusual cases reported by the M-G-M technicians resulted from a good-will visit to a theatre. Discussion of sound problems developed that the management was having occasional trouble with the needle jumping. There seemed, however, to be no difficulty at the moment and the technician was leaving the theatre when one of the employees called him back, saying that the needle had just jumped again. Further investigation showed the difficulty was due solely to the slamming of the projection-booth door. An air-cushion spring on the door solved this sound problem.

56 Features Censored in U.K. in Nov., and 33 in Germany

Washington—German censors in November approved 33 features, of which 16 were home-made and 12 from the States, according to reports received by the Department of Commerce. British censors passed 56 in the same month.

Abbott Resigns; Now in New Field

With this issue of "The Showman," P. M. Abbott concludes an uninterrupted period of six years of service with Motion Picture News by his retirement from the field to assume new and important duties with the McGraw-Hill Publishing Company as advertising representative of "The American Machinist" in the New England territory.

He joined the News in 1921 as technical editor, coming from the Edison Lamp Works with which he was associated as an engineer. His work there in connection with incandescent projection lamps brought him into contact with the motion picture field.

Mr. Abbott was the creator, and executed the entire plan, of "The Buyers' Guide," which was inaugurated in December 1925 and featured the architectural works of C. W. and Geo. L. Rapp. He later assumed the full duties and responsibilities of manager of equipment advertising, and introduced in March 1927 the regular monthly feature, "The Showman."

Theatre Building

Bucyrus, O.—Work is under way on the $250,000 theatre being built here by the Local Order of Moose. Lodge rooms will be above the house.

Buffalo—Shea's Seneca, 2,500 seats, largest suburban in Buffalo and latest link in the city's Shea-Publix chain, has been completed. It was scheduled to open during the week, after an earlier opening had been postponed.

Monahans, Tex.—The Lyric has opened, taking the place of the old Rigg, and under the management of Thomas A. Pence.

Pasadena, Cal.—Frank L. Browne is to operate the Tower, under construction at 114 E. Colorado St. B. G. Horton is architect.

Charlotte—Pioneer Enterprises of this city has purchased the old city auditorium property as a site for a theatre.

Renfrew, Ont.—Slated to be ready June 1, a theatre is being erected here by M. J. O'Brien, millionaire theatre man and industrialist of Renfrew, who owns a group of theatres in Eastern Ontario. The O'Brien O. H. at Pembroke is also being enlarged and talking equipment is being installed.

Dothan, Ala.—Work is starting on a theatre project here.

Beverly Hills, Cal.—Chotiner Theatres will operate the house seating 1,000, which Wallace H. Rickard and T. R. Boswell will build on Pico Blvd. at Credt Drive.

Oklahoma City—Work is nearing completion on the Mid-West theatre, Main St. and Grand Ave.

Medford, Ore.—C. F. Niedermeyer will operate the new 1,200-seat house being constructed here at a reported cost of $100,000.

Camden, N. J.—Building of a theatre at 37 King's Highway East is declared planned.

MARILYN MILLER
in "Sally"
(First National)

TECHNICOLOR has been adopted as standard for motion pictures in color by such distinguished producers as:

PARAMOUNT
WARNER BROTHERS
FIRST NATIONAL
METRO-GOLDWYN-MAYER
UNITED ARTISTS
RADIO
UNIVERSAL
TIFFANY

★Technicolor is natural color

A year ago it was SOUND that brought big business to the box-office. Today it is COLOR. And Color means Technicolor.

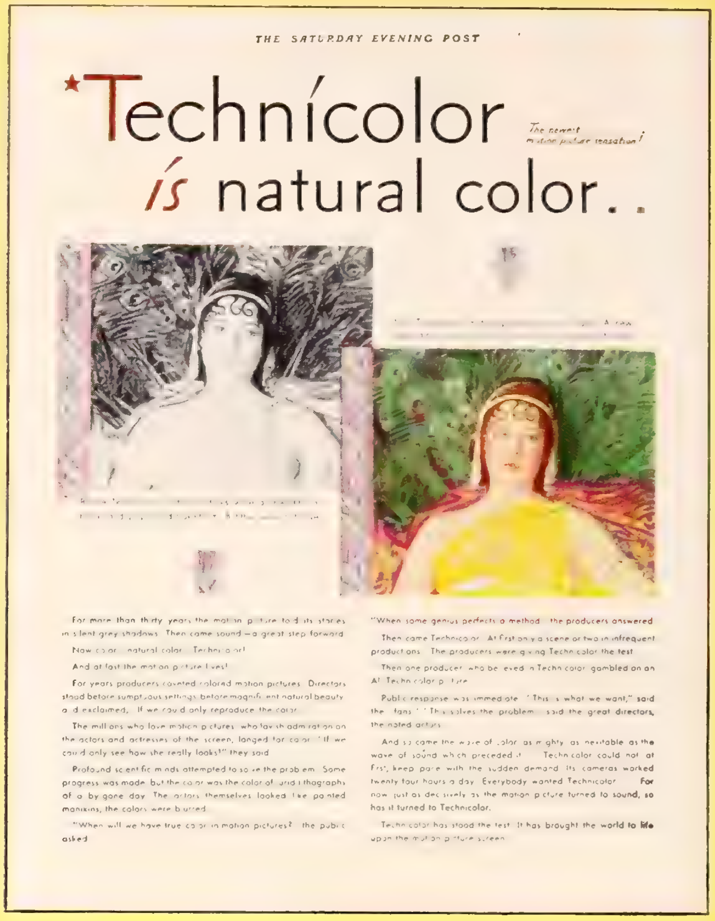
The whole world is unanimous as to Technicolor. The greatest producers are making pictures in Technicolor as fast as Technicolor's cameras and laboratories can turn out the prints.

Technicolor assures the same amazing reproduction of colors, whether the sound is on film or disk. All sound systems look alike to Technicolor.

Technicolor is the only process that gives perfect color values throughout the life of the film. Technicolor film is coated on only one side. It has no back to scratch. The emulsion is harder than that of black and white film and the fourth run theatre gives its patrons the same gorgeous color effects that bring unrestrained praise from the critics at the New York and Hollywood premières.

TECHNICOLOR Is A Box-Office Name. Advertise It!

TECHNICOLOR is a magic box-office name. Advertise it . . . The line, "It's in TECHNICOLOR," is today as important in your advertising as that other superlative box-office phrase, "All Talking" . . . You can guarantee any picture that is photographed in TECHNICOLOR. The great producers use it for the best. ▼ ▼ ▼ ▼



THE SATURDAY EVENING POST

*Technicolor *The newest motion picture sensation!*

is natural color . .

For more than thirty years the motion picture told its stories in silent grey shadows. Then came sound—a great step forward.

Now color . . natural color . . Technicolor!

And at last the motion picture lives!

For years producers coveted colored motion pictures. Directors stood before sumptuous settings, before magnificent natural beauty and exclaimed, "If we could only reproduce the color."

The millions who love motion pictures, who lavish admiration on the actors and actresses of the screen, longed for color. "If we could only see how she really looks!" they said.

Profound scientific minds attempted to solve the problem. Some progress was made, but the color was the color of lurid lithographs of a bygone day. The actors themselves looked like painted manikins, the colors were blurred.

"When will we have true color in motion pictures?" the public asked.

"When some genius perfects a method," the producers answered.

Then came Technicolor. At first only a scene or two in infrequent productions. The producers were giving Technicolor the test.

Then one producer, who believed in Technicolor, gambled on an All Technicolor picture.

Public response was immediate. "This is what we want," said the fans. "This solves the problem," said the great directors, the noted actors.

And so came the wave of color as mighty, as inevitable as the wave of sound which preceded it. . . Technicolor could not, at first, keep pace with the sudden demand. Its cameras worked twenty-four hours a day. Everybody wanted Technicolor. . . For now, just as decisively as the motion picture turned to sound, so has it turned to Technicolor.

Technicolor has stood the test. It has brought the world to life upon the motion picture screen.

$34,500 for

THE most elaborate, the most effective magazine advertisement that the motion picture industry has ever produced opens Technicolor's amazing national advertising campaign.

Three pages in full color—at $11,500 per page—will startle and intrigue SATURDAY EVENING POST readers of the January 11th issue. On the news-stands Thursday, January 9th.

Fifteen million readers will be thinking and talking Technicolor.

Fifteen million persons will be looking for motion pictures in Technicolor.

Two weeks later—$34,500 more for space in the SATURDAY EVENING POST. The issue of January 25th will carry three more pages in full color.

*Technicolor

THE SATURDAY EVENING POST

THE great producers have spoken! Technicolor for their finest, their most ambitious pictures. Paramount! First National! Warner Brothers! Universal! Radio! United Artists! Metro-Goldwyn-Mayer!

More than one hundred productions all or part Technicolor, will be shown in motion picture theatres in 1930!

NO, NO, NANETTE

Technicolor

THE SATURDAY EVENING POST

SOME OF THE TECHNICOLOR PRODUCTIONS

is natural color

one Advertisement

That's just the beginning. Throughout the year SATURDAY EVENING POST will "sell" Technicolor regularly to your patrons, creating a steadily increasing demand — making Technicolor an irresistible box-office name.

In the motion picture fan magazines, too. Full color in—PHOTOPLAY, MOTION PICTURE MAGAZINE, MOTION PICTURE CLASSIC, PICTURE PLAY, SCREENLAND, SCREEN BOOK, SCREEN SECRETS and FILM FUN.

Ten million more readers — every month — learning about Technicolor — twenty-five million in all—ready to go to your box-office with the money in their hand when you announce "It's in Technicolor."

is natural color

Technicolor is natural color

SOME OF THE PRODUCTIONS IN TECHNICOLOR

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); DEVIL MAY CARE, starring Ramon Novarro (Metro-Goldwyn-Mayer); DIXIANA, with Bebe Daniels (Radio Pictures); GENERAL CRACK, starring John Barrymore (Warner Bros.); GLORIFYING THE AMERICAN GIRL, with Mary Eaton. Eddie Cantor, Helen Morgan and Rudy Vallee in revue scenes (Paramount); GOLD DIGGERS OF BROADWAY, with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.); GOLDEN DAWN, with Walter Woolf and Vivienne Segal (Warner Bros.); HIT THE DECK, with Jack Oakie and Polly Walker (Radio); HOLD EVERYTHING, with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.); IT'S A GREAT LIFE, starring the Duncan Sisters (Metro-Goldwyn-Mayer); LORD BYRON OF BROADWAY, with Charles Kaley and Ethelind Terry (Metro-Goldwyn-Mayer); MAMBA, with Eleanor Boardman, Ralph Forbes and Jean Hersholt (Tiffany); MAMMY, starring Al Jolson (Warner Bros.); NO, NO, NANNETTE, with Bernice Claire and Alexander Gray (First National); PARIS, starring Irene Bordoni (First National); POINTED HEELS, with William Powell and Helen Kane (Paramount); RADIO RAMBLERS, with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio); RIO RITA, with Bebe Daniels, John Boles, Bert Wheeler and Robert Woolsey (Radio); HAPPY DAYS, with Bessie Love and Charles King (Metro-Goldwyn-Mayer); SHOW GIRL IN HOLLYWOOD, with Alice White (First National); SHOW OF SHOWS, with 77 stars (Warner Bros.); SON OF THE GODS, starring Richard Barthelmess (First National); SONG OF THE FLAME, with Bernice Claire and Alexander Gray (First National); THE KING OF JAZZ, starring Paul Whiteman (Universal); PARAMOUNT ON PARADE, all-star revue (Paramount); THE ROGUE SONG, with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); THE VAGABOND KING, starring Dennis King, with Jeanette MacDonald (Paramount); UNDER A TEXAS MOON, with Frank Fay, Noah Beery, Myrna Loy (Warner Bros.).

From The Vagabond King, starring DENNIS KING, with JEANETTE MACDONALD (Paramount).

TECHNICOLOR INC.
NEW YORK · BOSTON · HOLLYWOOD

STAGE LIGHTING

IN THE PARAMOUNT THEATRE, BROOKLYN, N.Y.

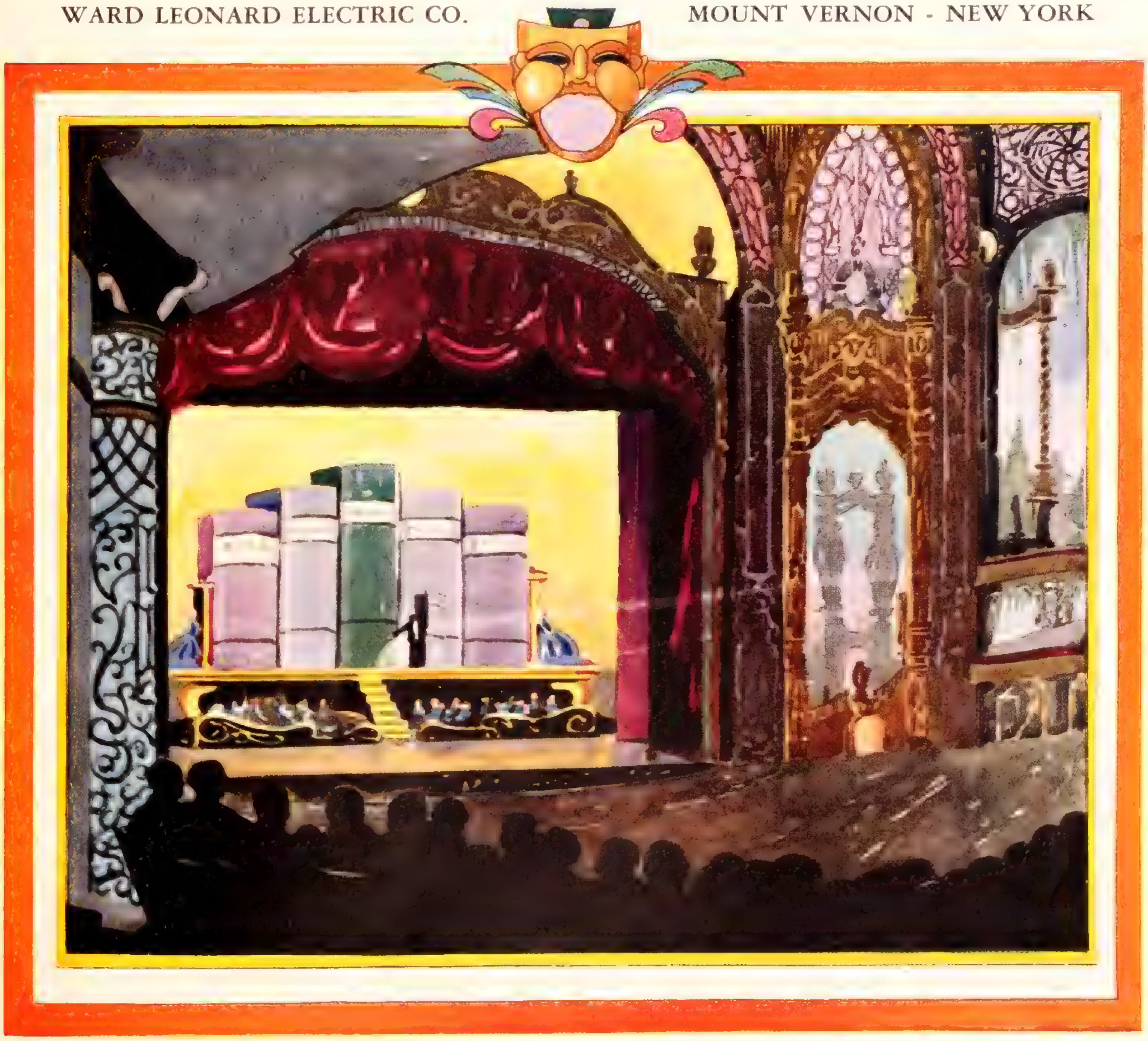
THE Paramount Theatre, the largest in Brooklyn, opened its doors to the public on November 24th, 1928. Originality and the wide use of color lighting effects are characteristic of the presentations offered each week by this Publix Theatre.

The choice of dimmers for the Brooklyn Paramount was naturally a matter that would determine the effectiveness, week in and week out, of the stage show. Effective, flexible lighting on the stage is as important to the modern theatre as the calibre of its pictures or the quality of its sound reproduction.

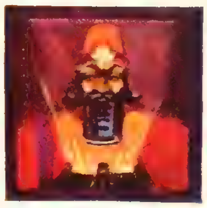
Ward Leonard Vitrohm (*vitreous enamelled*) Dimmers are used for stage lighting purposes in the Brooklyn Paramount. It is worthy of note that as new and greater theatres are constructed throughout the country, Ward Leonard Dimmers are almost invariably specified. The theatre owner and chief electrician both know that Ward Leonard's 38 years' experience mean a great deal in modern stage lighting.

Bulletin 75, describing Vitrohm Dimmers and their application to theatre lighting, will be sent free of charge upon request.

WARD LEONARD ELECTRIC CO. MOUNT VERNON - NEW YORK



Scene from a colorful stage show at the Brooklyn Paramount Theatre.



ZOROASTER founded the religion of ancient Persia. His teaching embraced the principle that all things could be divided into two classes: good and bad. Light was the symbol of good. Ormuzd was the God of Light, and in his worship temple fires were always burning.

and 4 MORE THEATRES FOR WARNER BROTHERS

SALES OFFICES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Calif.
Minneapolis, Minn.
New York, N. Y.
Oklahoma City, Okla.
Philadelphia, Pa.
Portland, Oregon
San Francisco, Calif.
Seattle, Wash.

BECAUSE they were so highly pleased with Heywood-Wakefield seats at the new Warner in Atlantic City and the Circle at Philadelphia, Warner Brothers have awarded four successive contracts for theatres at Hoboken, Pittsburgh, Springfield (Mass.), and Norwich (Conn.)! Such repeat business as this clearly proves that Heywood-Wakefield seating, once installed, is a money-maker for any theatre. Many other leading showmen have also become convinced that Heywood-Wakefield theatre seating has the extra comfort, class, and box-office appeal needed in the show business today. Publix has ordered over 110,000 H-W chairs in less than two years; Pantages, Orpheum Circuit, Schine, and a host of others have installed thousands and thousands of these stylish and comfortable seats. . . . . Before seating a new house or reseating an old one, it will pay you to investigate the merits of Heywood-Wakefield theatre seating. A note to the nearest H-W sales office will bring you detailed information on the advantages of these popular theatre chairs.

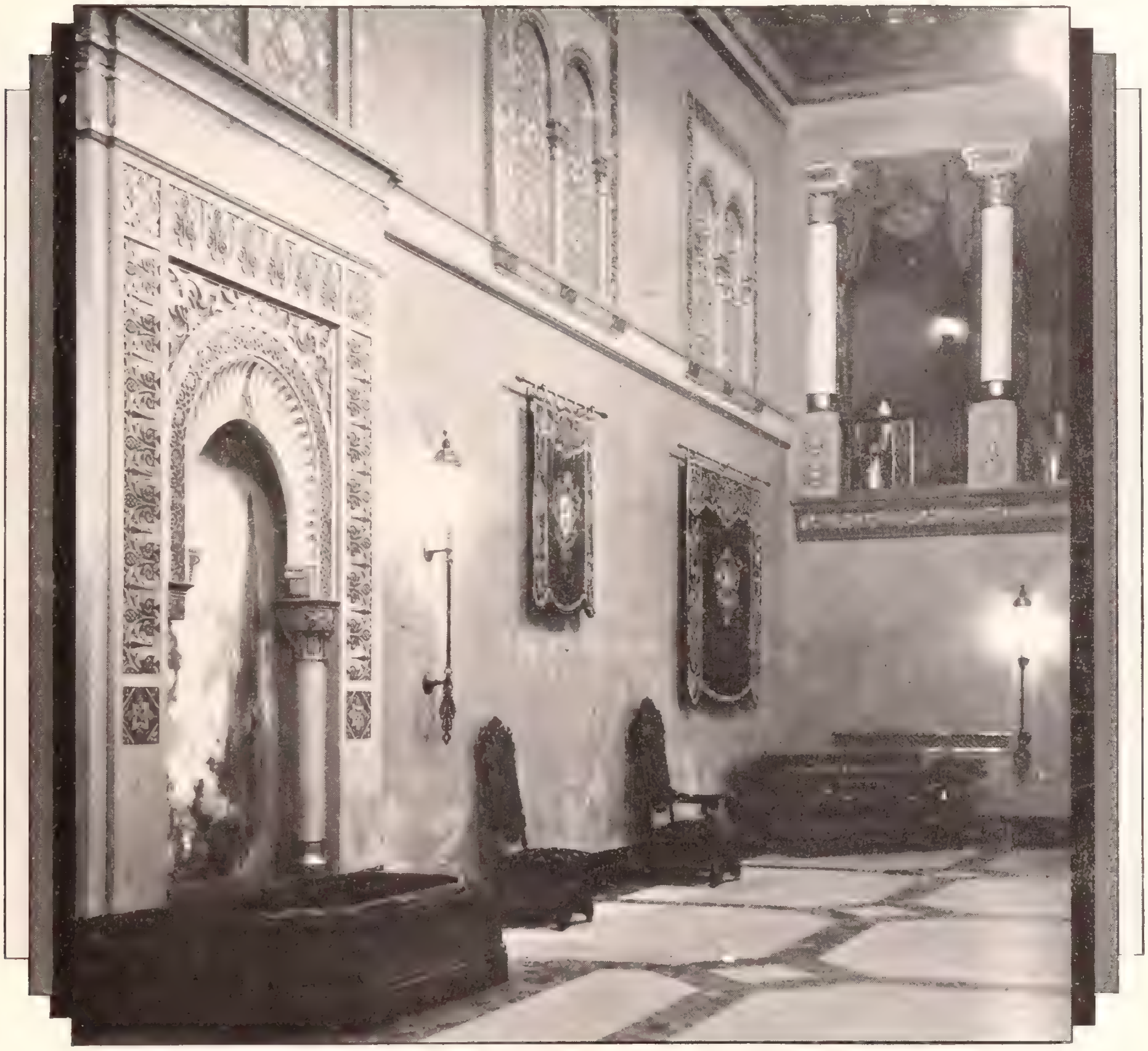
HEYWOOD-WAKEFIELD
Theatre Seating Division

THE SHOWMAN

SECTION

Motion Picture News

January 11, 1930



DURFEE THEATRE

Fall River, Mass., marks a notable addition to the fine show places of this country. Its decoration has been developed from the Alhambra Palace, and its architecture is authentically Moorish. The Durfee is the latest unit in the group operated by Nathan Yamins. The architects who designed the structure are Mrs. Maude Parlin and George S. Darling. Interior decorations were designed by Novelty Scenic Studios, New York. Above is a view of the main lobby.

By A. I. Kessler

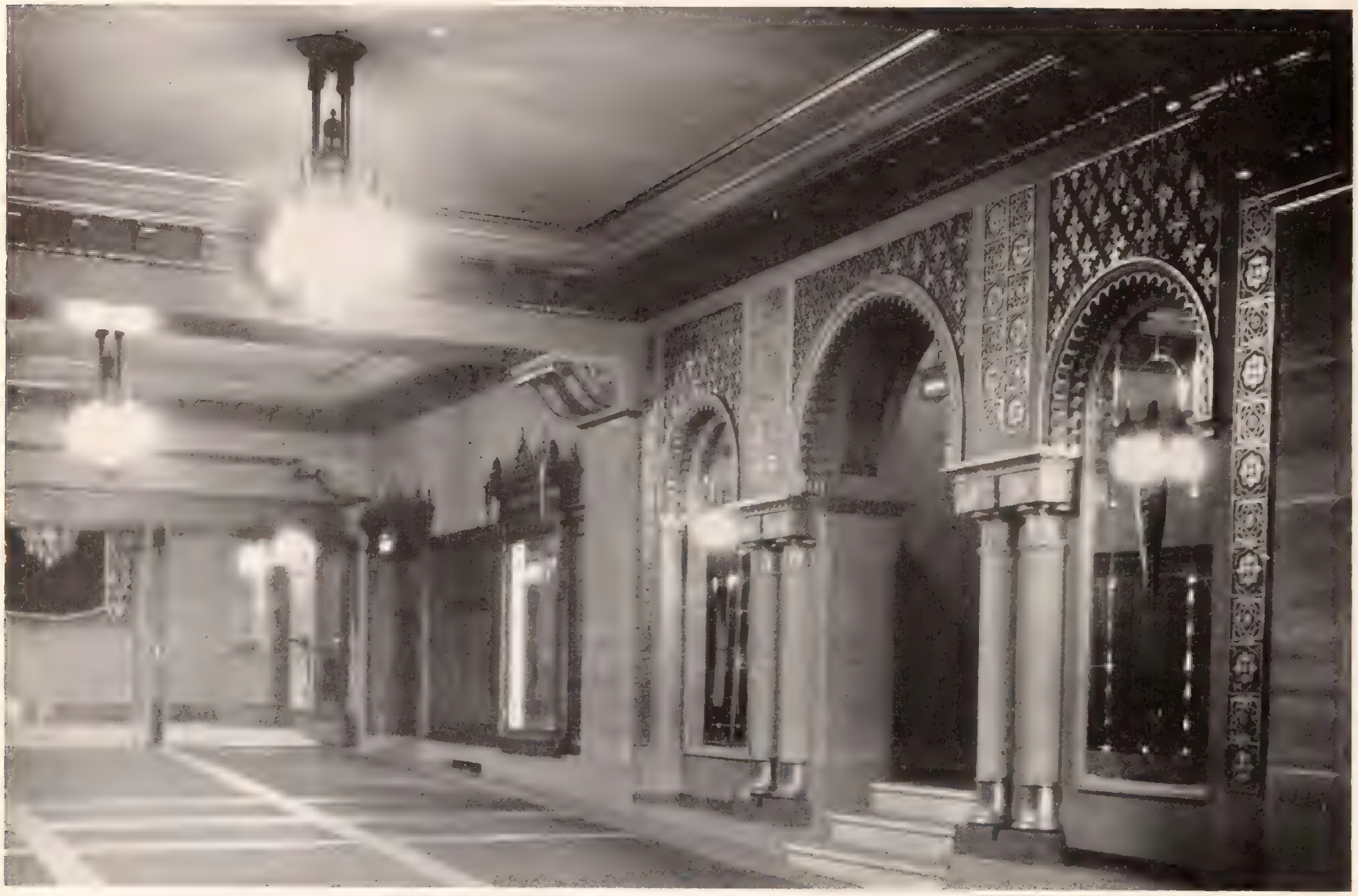
Novelty Scenic Studios

THEATRE interiors are designed frequently as replicas of familiar, historic places. In the execution of such reproductions, changes are often made that prevent the beauty of the original being realized in the new structure, with a result that is neither authentic nor creditable. During the last few years, however, there have appeared a number of significant theatres, in whose decoration are combined historic fidelity, authentic design, and inspired and skillful color interpretation of the original structure in terms of Theatre.

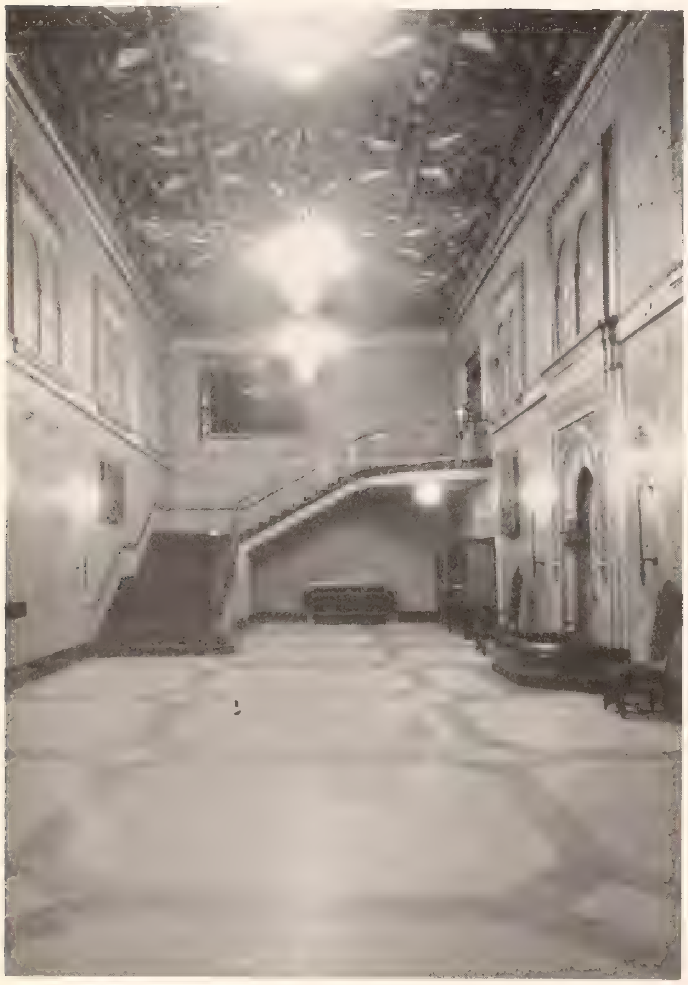
The new Durfee Theatre in Fall River, Mass., marks a notable addition to these truly fine show places of the country. Its furnishings, decoration, and equipment are second to no theatre in New England, and are said to be unrivaled east of Chicago. Developed from the famous Alhambra Palace in Spain, the architecture and the decorative scheme of the Durfee Theatre are typical and authentically Moorish, and much of the intricate stencil and plaster ornamentation adorning ceiling and wall are as faithful in recreating the original.

The grand foyer is a reproduction of a two story courtyard, paved with black, gold, and pink marble. Its ceiling, transcendently beautiful, represents heavy beams and mouldings, elaborately ornamented, and richly colored. Before a mural landscape on one wall is set a black and gold marble fountain. Wall penetrations reproduce teakwood tracery, and the foyer walls themselves have been given a decorative texture by the hand and palm method of olden times.

The Showman section, a special department devoted to the equipment, building and operation of the theatre plant, is published once a month as a regular feature of Motion Picture News, appearing in the first dated issue of each month. Motion Picture News Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. Paul M. Abbott, Manager of Equipment Advertising. Chicago Office: Harry E. Holquist, Central West Representative, 910 So. Michigan Avenue, Phone: Harrison 2431. Los Angeles Office: Hotel Roosevelt, Hollywood.



Above, Main Lobby



Lobby from Entrance
DURFEE THEATRE
FALL RIVER, MASS.

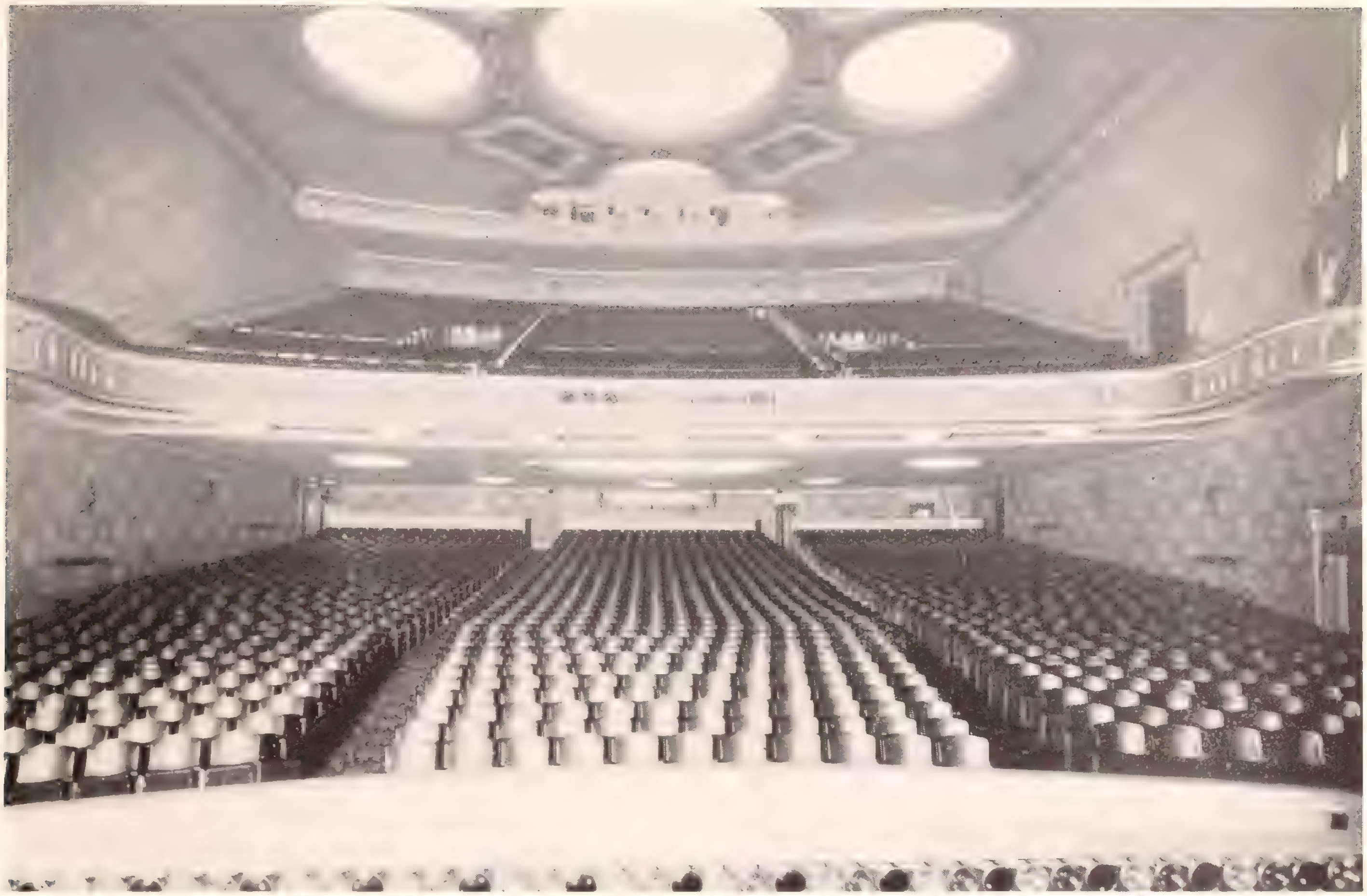
The mezzanine lounge, reached by a spacious marble stairway leading from the foyer, is richly panelled in wood. Its ceiling is of solid silver leaf blending into gold. At each end of the ceiling is a decorative Moorish study of flowers and birds, wrought into a lunette.

The proscenium arch is done in red, blue, gold and silver. Its huge frame, running from floor to ceiling has red negative and gold positive ornament with green and gold glaze on either side. Its alabastine columns are capped with solid gold. The predominating color, or "singing note" of the auditorium ceiling is red, supplemented by green, grey, gold, lacquered silver, and the mother of pearl effect given the light domes. Seven colors, light green, dark red, vermilion, blue, blue-green, violet-grey, and a neutral ground, are stenciled in the side wall decoration of the auditorium. Above the side walls is a frieze in red, gold, blue and grey, with ivory columns and alternating designs in stencil. The predominating note of the organ loft is a high-keyed yellow-green, supplemented by red and gold, and gold capped alabastine columns. The balcony face is a high-keyed red, with harmonizing green, grey, and brown, gold capped ivory columns and stencilled Moorish rose patterns.

Specially Designed Carpeting

A specially designed carpeting covers aisles, crossovers, mezzanine floor, and grand stairways. The grand valance is of heavily draped flame satin. The stage curtain and the draperies of the organ loft, exit doorways, side wall penetrations, mezzanine, and grand foyer are made of a fabric especially imported from France. This material, of gold and grey on a slightly suppressed red, resembles a brocade tapestry. The asbestos curtain is decorated with a ship on a silent sea, with fabulous castles showing through a background of clouds. The picture setting is elaborate, and consistent with the Moorish design of the whole theatre.

The Durfee Theatre is unsurpassed in comfort and technical equipment, as well as in beauty. Several hundred



Above, Auditorium from Stage

seats have been sacrificed in the generous spacing of the luxurious, newest type seats installed. The mezzanine contains a commodious lounge and perfectly appointed retiring rooms and lavatories.

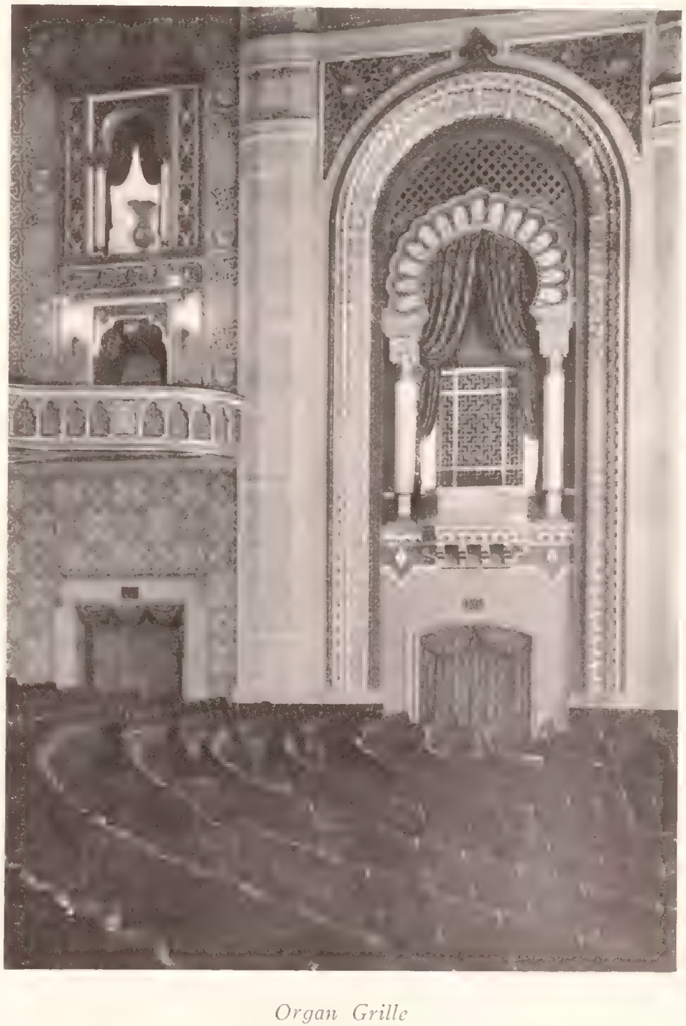
The talking moving picture equipment is the most improved development of the Bell laboratories. Stage equipment is of the latest type and completely counter-weighted. The large three-manual organ and the orchestra pit are raised and lowered on elevators. Elaborate lighting equipment includes an unusual balcony front baby spot equipment, and a three color circuit house lighting system giving any desired color quality in the light domes of the auditorium ceilings, in the organ loft, and in the side wall penetrations.

Applies Symphonic Color Theory

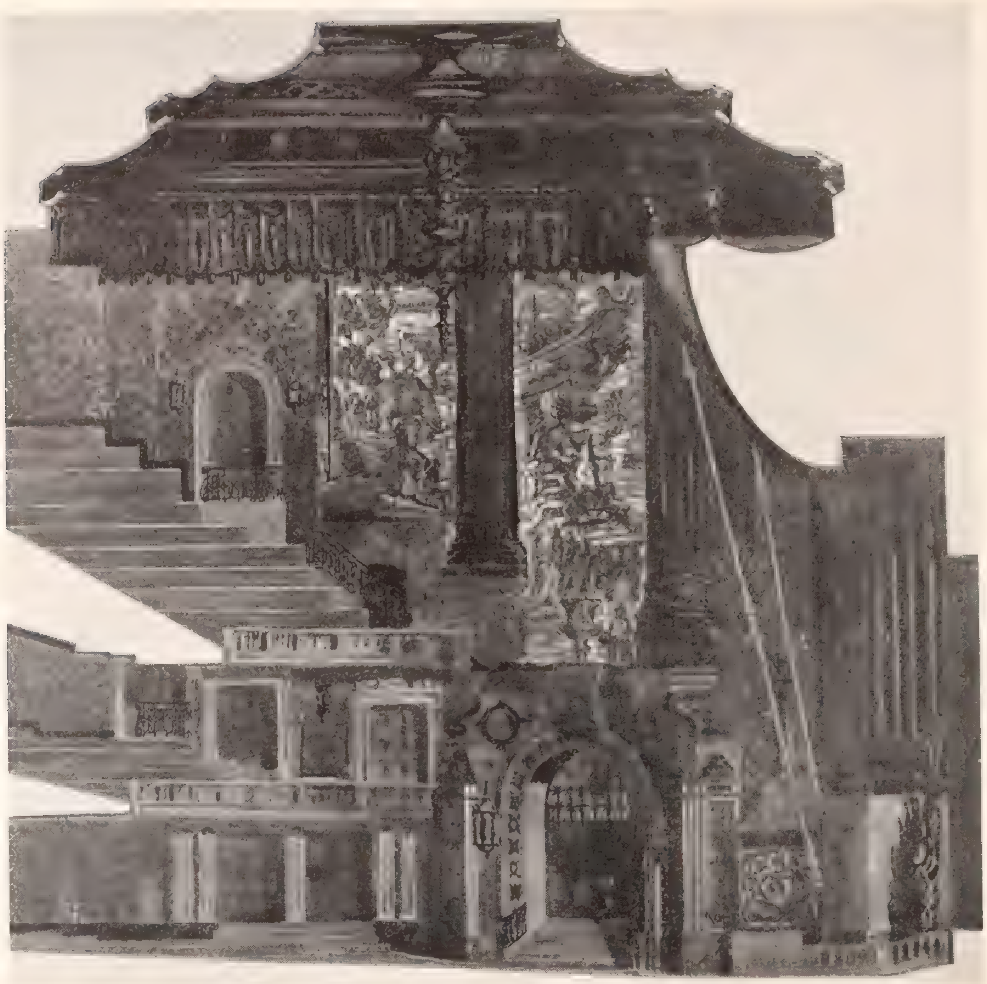
The harmony of color achieved in the interior decoration of the Durfee Theatre is a successful application of the theory of symphonic color. Color is employed by the artist-designer just as the musician employs musical tones. The colors are arranged to correspond with the piano keyboard, and harmony of hue is obtained by "testing the colors by ear." With the vari-colored lighting system operating on the ceiling, in the organ loft, and in the side wall penetrations, the interior of the auditorium can be attuned to the mood of the program, musical and visual.

The Durfee Theatre is the latest unit in the group managed and operated by Nathan Yamins, popular New England showman and known the country over. Mr. Yamins spared no expense in giving the people of Fall River deluxe house of the very highest type.

The architects responsible for the structure were Mrs. Maude D. Parlin and George S. Darling. To Mrs. Parlin, especially, belongs the credit for much of the beauty achieved in this new palace of entertainment. The interior decorations, draperies, scenery, and rigging were designed and executed by the Novelty Scenic Studios of New York City.



Organ Grille
DURFEE THEATRE
FALL RIVER, MASS.

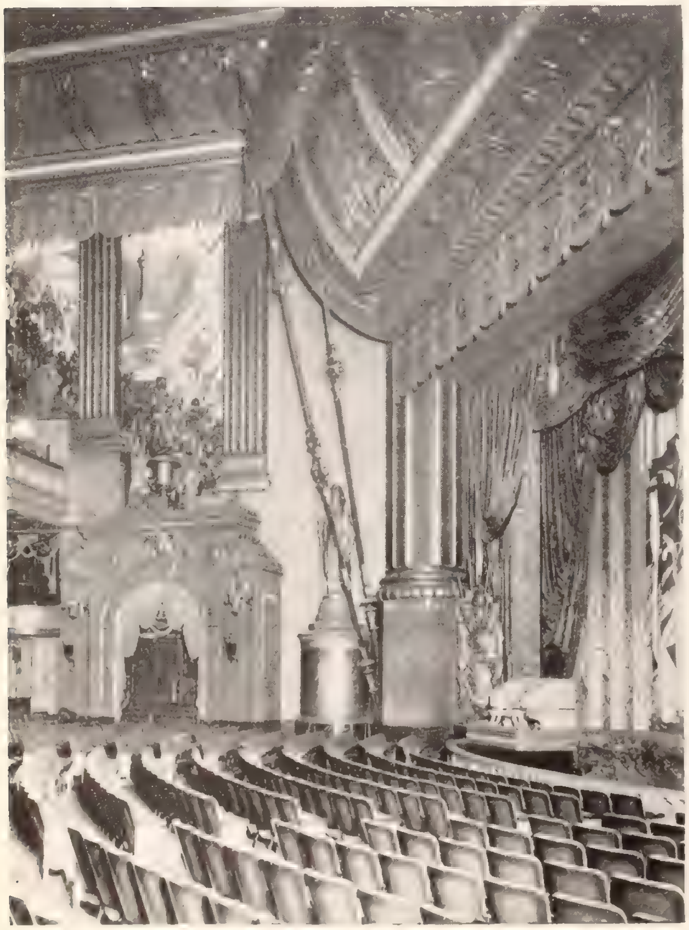


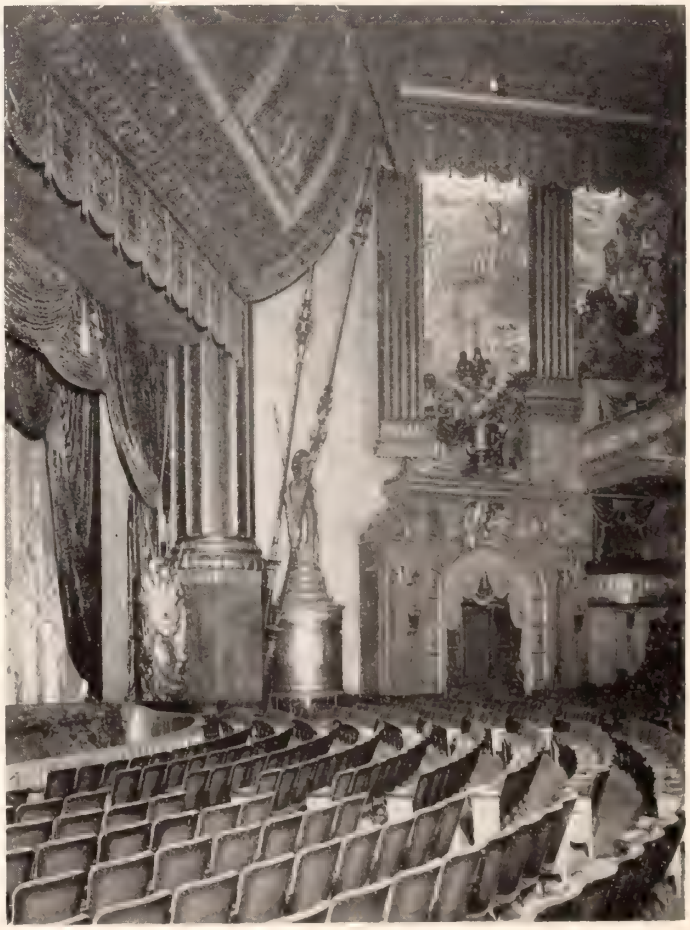
Right, cross-section of the Beacon theatre showing design and decorative scheme.

Walter W. Ahlschlager, *Architect*

Below, views showing the sidewall and proscenium treatment. Canopy above arch is organ grille.

Rambush Studios, *Decorator*





THE BEACON THEATRE

Broadway and Seventy-fourth Street, New York City

BROADWAY'S NEW THEATRE OPENED BY WARNERS

Beacon is a distinguished newcomer to Manhattan's Midtown Section

WARNER BROTHERS dedicated a noteworthy addition to the growing circuit operated by that company with the formal opening, on Christmas Eve, of the new Beacon theatre on Broadway at 74th St., New York City. Thus, to the usual festive atmosphere which surrounds the opening of new de luxe playhouses there was in this case the added gala colorings which mark the holiday season.

The Beacon numbers among its many advantages a location that appears to have ideal features for the popular type of picture theatre. The immediate neighborhood is composed of many hotels, both of the residential and transient type, and many large apartment houses. These are sources of a great potential patronage for both the everyday and holiday trade. The building is a combination hotel and theatre project.

In many respects of its design and the atmosphere of its interior decoration, the Beacon is reminiscent of the Roxy. Indeed, the original plans called for this new playhouse to be a midtown representative of the limited string of select theatres which were to be affiliated with the Roxy and to feature presentations sent out from the big Cathedral of the Motion Picture at 50th St. and 7th Ave. The design—originated by the architects responsible for the Roxy, W. W. Ahlschlager, Inc.—intentionally was to be suggestive of the Roxy, therefore. It is suggestive rather than initative.

Exterior Beacon Theatre

The Beacon has a seating capacity of about 2,800 persons. Its construction is orchestra, mezzanine and balcony. The impressive sweeping horizontal curves characteristic of the Roxy auditorium have been most successfully adapted to this smaller playhouse. The entrance is from Broadway through an outer lobby, in which there is an island ticket booth. The introduction to the interior is at the entrance into the main lobby, a beautifully proportioned circular hall with a high dome reaching above the mezzanine level. Green marble wainscoting, a very colorful mural over the entrance, a high arch above the entrance to the orchestra foyer and opening onto the mezzanine level, are striking features of the lobby. To the right of the main entrance is a stairway leading to the mezzanine and balcony.

The orchestra foyer curves about the rear of the auditorium, enclosed from the foyer and entered through aisle doors. The foyer serves as a lounge. The main lounge is below the orchestra level. This is a richly decorated and furnished room, with ladies' room and men's smoking rooms opening off it.

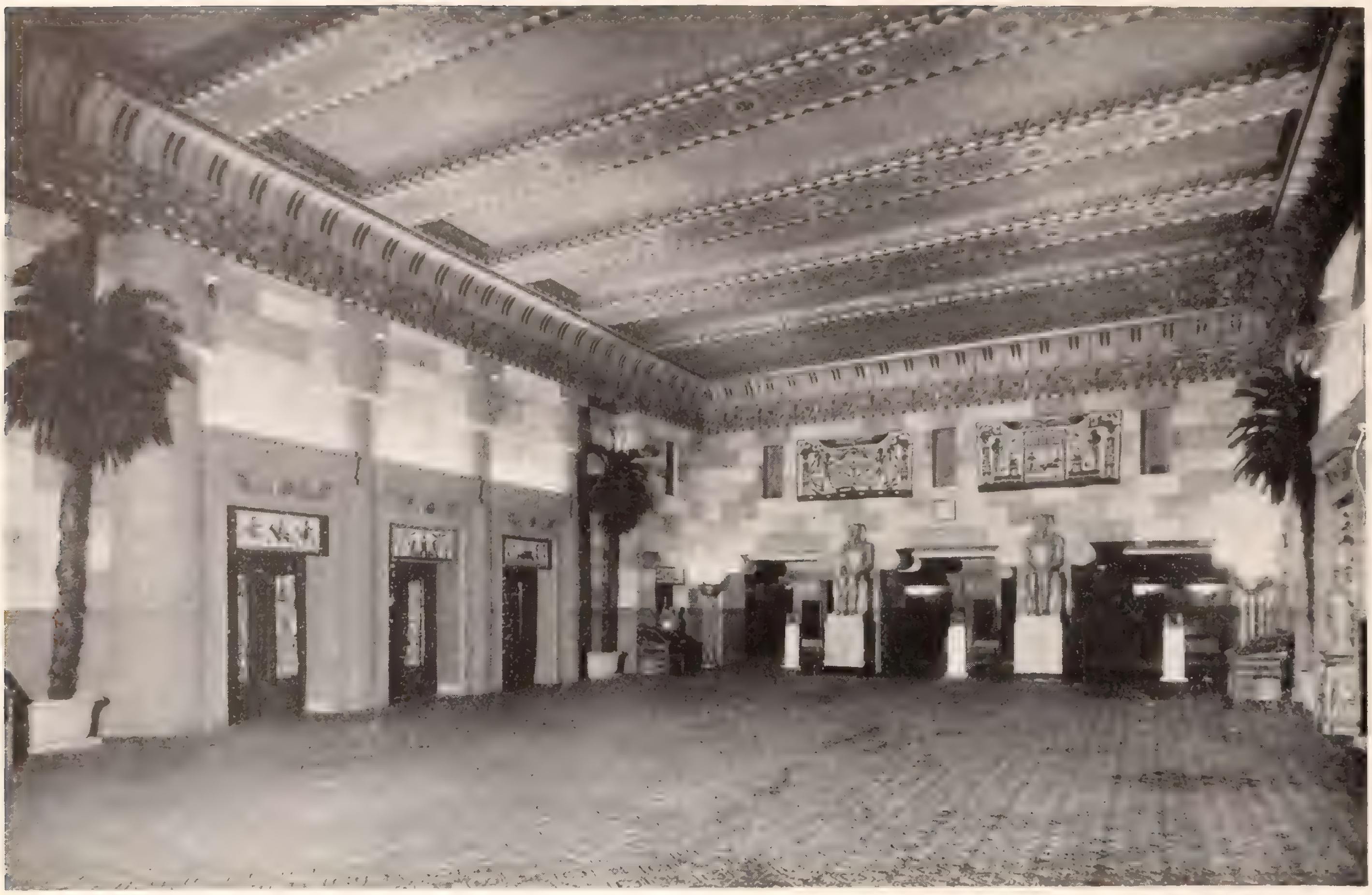
The balcony projects well out into the auditorium, extending closer to the stage than the mezzanine, which is immediately under it and the curves of which follow the balcony.

The decorative style carried throughout the Beacon is a free adaptation of Romanesque, with old gold predominating as the color scheme. For its proportions as well as the decorative scheme, the auditorium of the Beacon is a noteworthy example of modern theatre design. There is a feeling of strength and dignity, but without sacrifice of those theatrical qualities of emotional appeal, which gives great distinction to this handsome, impressive auditorium.

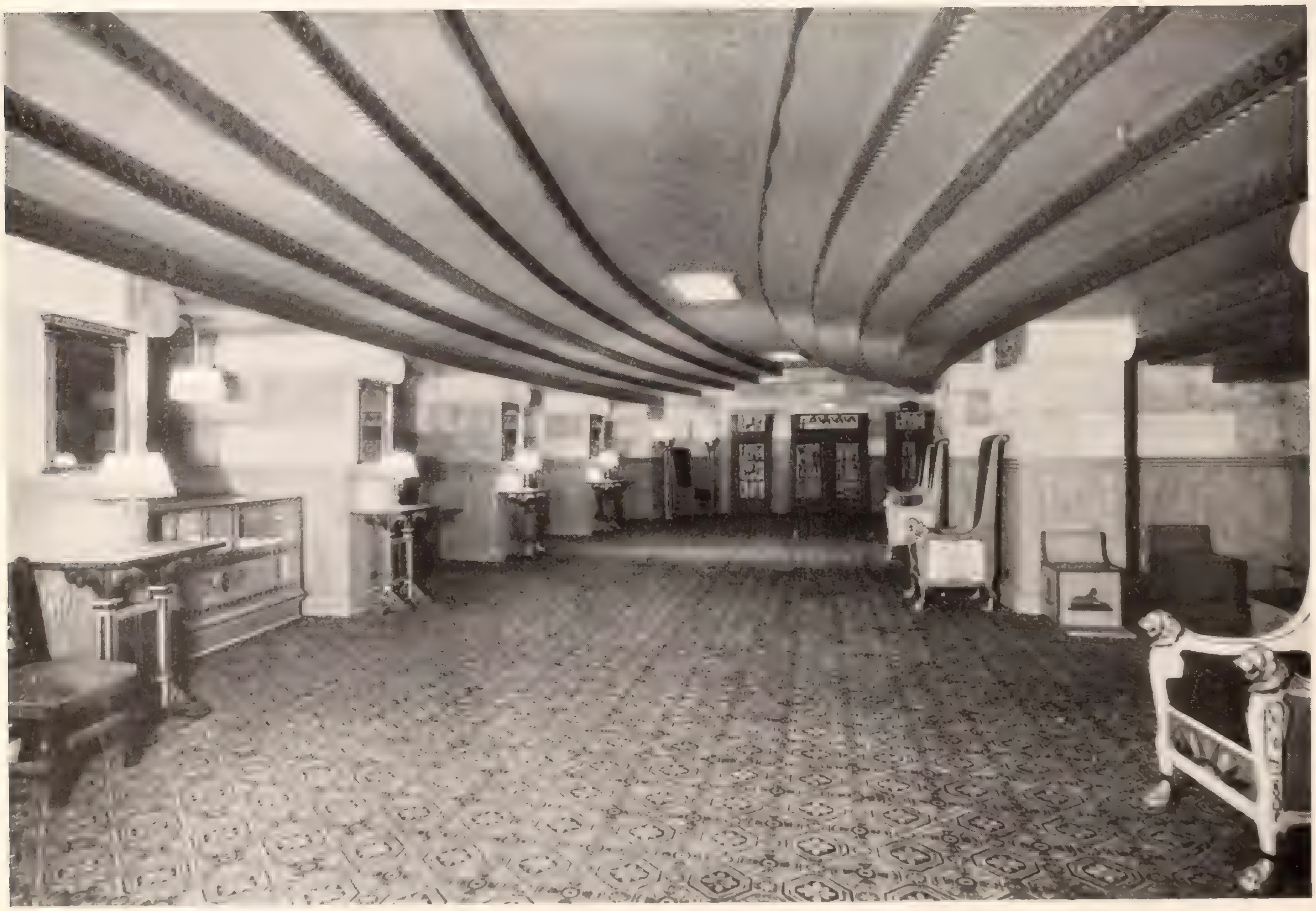
The old gold coloring predominates in the auditorium, the focus of which is a very unusual proscenium treatment. From the upper balcony, the mezzanine, as well as from all points in the orchestra, the spectator's eye is drawn down to the stage, or screen, frame by converging lines which are given increasing emphasis as they near the proscenium. The stage opening is finely proportioned for stage and screen presentations. And the stage "flows through" into the auditorium through an arrangement of design and decoration that strikes your correspondent as exceptionally adroit in its handling.

Above the proscenium is a huge canopy, worked out in ornamental plaster and featuring notably fine detail, which is supported by tall spears, covered in deep red velvet and tilting outward from the floor at the stage line to the canopy which forms a graceful curve from the line at the square dome of the ceiling to the proscenium. This canopy serves as the organ loft. The arrangement appears to offer an excellent device for the location of public address horns required for the especially large theatre—particularly to distribute sound to the upper balconies.

The most striking decorative features of the auditorium are the murals located high on the side walls. These are executed in rich and strong colors nicely calculated to harmonize with the tonal values of the auditorium scheme. They are framed by majestic columns in deep recesses, with reflected light from above to give them added emphasis. The subjects are Oriental, featuring Arabian camel caravans from the East and Indian elephant troupes from the Orient bearing precious possessions to the galleys in the harbors. The underlying thought is an expression of the architect's idea of bringing richness and beauty to the stage, and the stage's drawing on distant lands in its effort to more gorgeously arrange its spectacles.



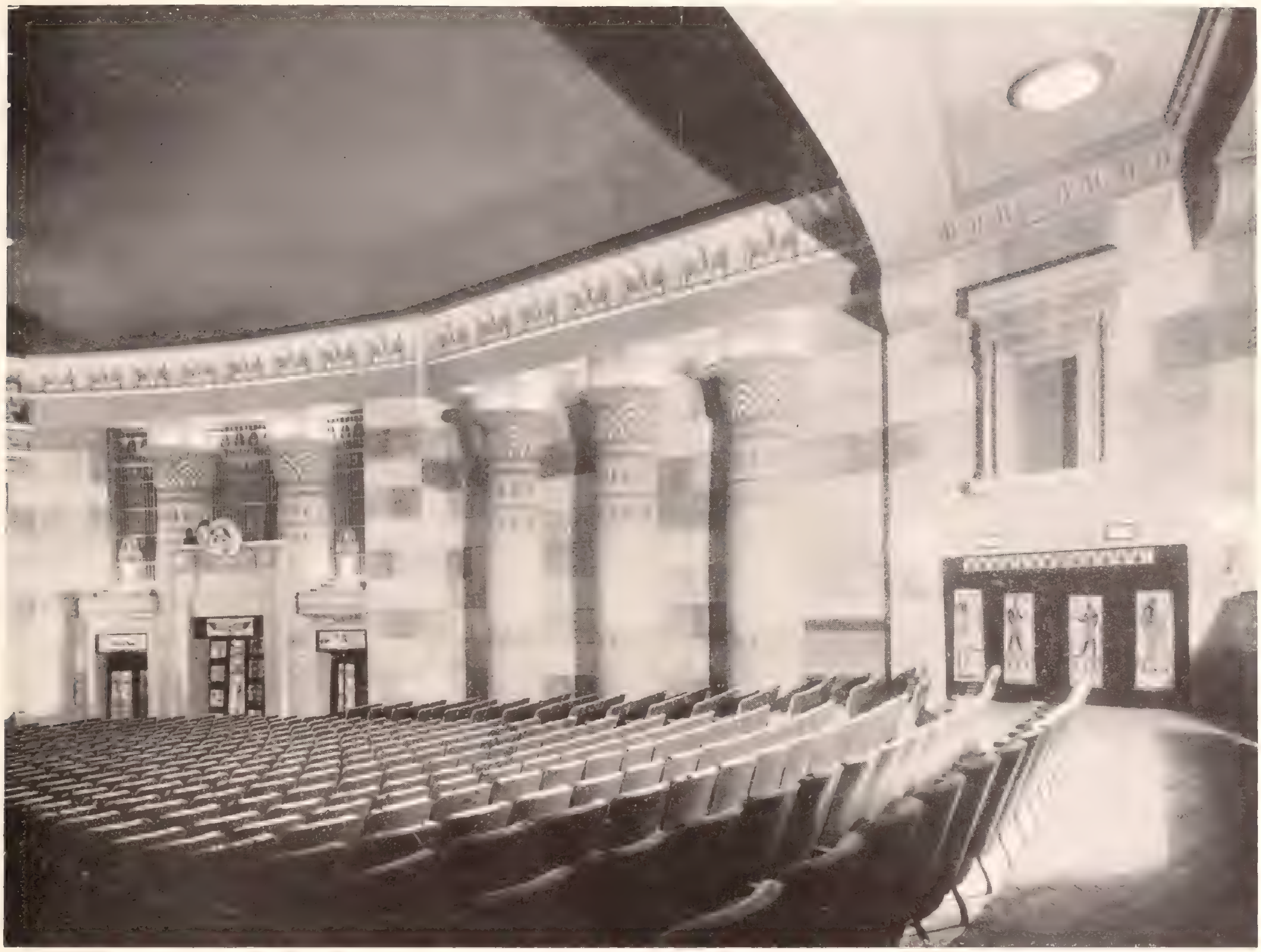
Main Lobby



Orchestra Foyer

Egyptian Theatre

Brighton, Mass.



Auditorium, Egyptian Theatre

EGYPTIAN ATMOSPHERIC THEATRE IN NEW ENGLAND

Is Second in Chain of Open-Air Type Playhouses Built by Netoco; Stadium Plan Construction with 2,300 Seating Capacity

ONE of the most elaborate theatres built in New England opened recently. It is the Netoco Egyptian Theatre at 326 Washington St., Brighton, Mass.

The Egyptian Theatre is the second in a chain of atmospheric theatres being constructed for Netoco under the direction of the president, Samuel Pinanski, who helped draw up the plans and supervised the most intimate details of the Egyptian Theatre. He introduced the idea of the atmospheric theatres in New England, of which the Seville, in East Boston, was the first. An oriental theatre is to be the third in the chain.

The entire lobby and foyer is covered with a carpet of Egyptian design, woven especially for this theatre. A conventional Egyptian flower is the motif.

Indirect lighting effects, a large lounge filled with comfortable chairs, an illuminated fountain and an electric fireplace with a comfortable Egyptian fire-seat are among the things which attract the eye as one enters the theatre.

A vanity room for women on the left of the grand foyer is of especial interest. The room is treated as a huge tent, and the walls and ceiling are draped with gayly colored materials. Dainty tables for powdering and hair-combing are found in this vanity room.

Of similar design is the women's retiring room. Not only is this room draped as if it were an Egyptian tent on the sands of the Sahara, but there are comfortable chairs and three-legged tables of Egyptian design. A chaise longue with gilt lion's heads for the arms and gilt claws for the feet is the most striking piece of furniture in this room.

The men's room is decorated with mission furniture and has Egyptian pieces as well.

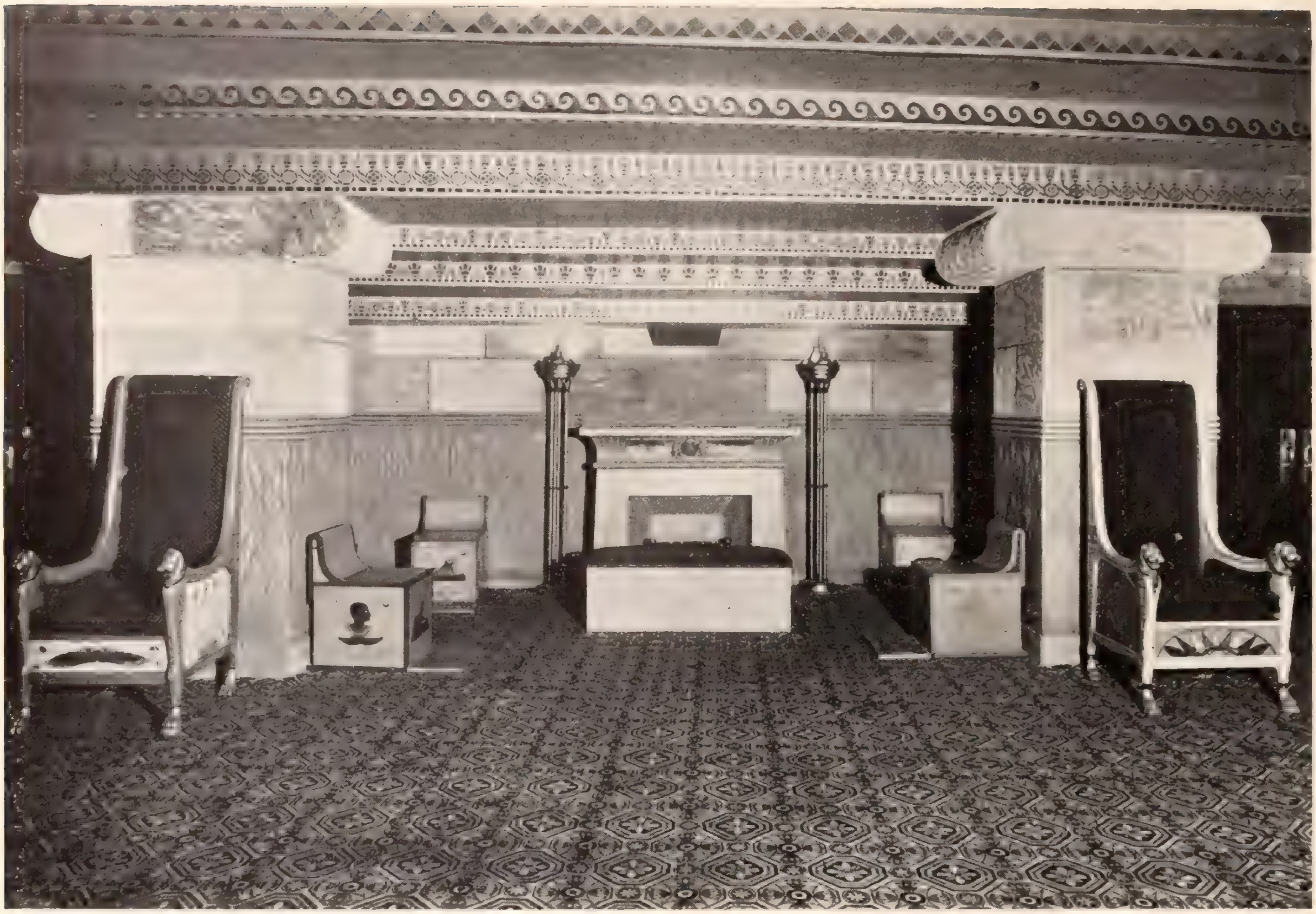
Perhaps the most elaborate part of the building is the theatre Auditorium itself. The huge theatre seats 2,300 persons, and is built on the stadium plan with no balcony. Every seat is a good seat from which all parts of the stage may be seen.

The seats are of black moleskin with backs upholstered in jacquard velour with an Egyptian design woven into the material.

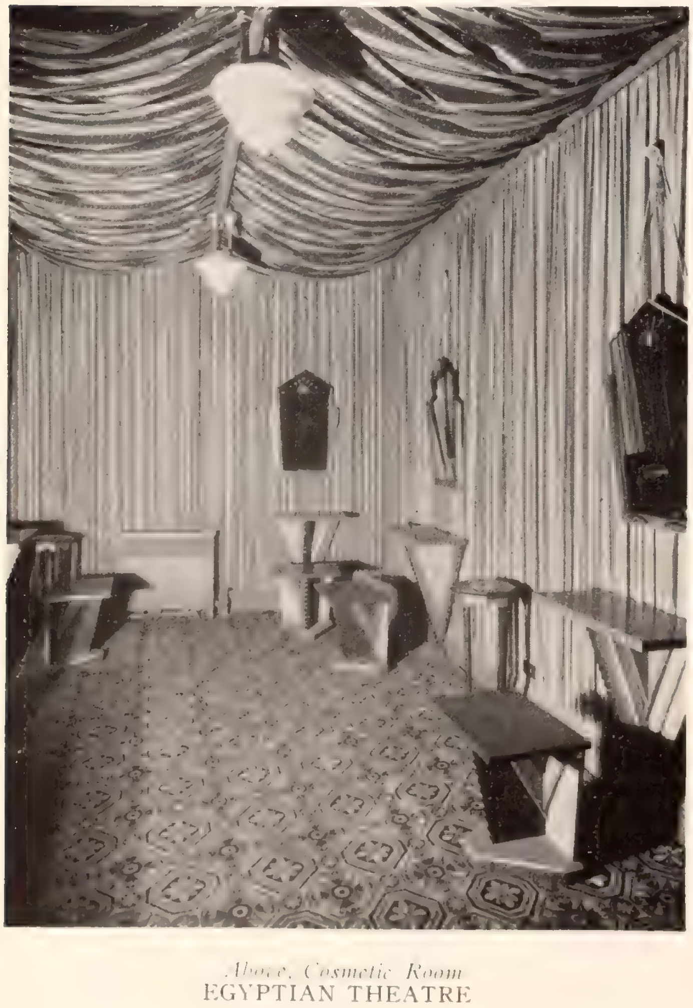
Suggests Egyptian Temple

The walls of the theatre appear to be made of great blocks of stone, such as the pyramids were built of, and great columns support the heavy cornice, after the style of an Egyptian temple. Around the walls of the auditorium, as in the foyer, hang genuine Egyptian tapestry each different color in the design is a different piece of cloth, appliqued upon the linen background.

One of the novelties of the theatre is an orchestra pit, which rises or is lowered at the command of the orchestra leader. Urns with flowers and a real, colored fountain



Above, the Main Lounge



Above, Cosmetic Room
EGYPTIAN THEATRE
BRIGHTON, MASS.

decorate the pit, when it is at its full height in front of the stage.

The ceiling of the auditorium, when it is lighted, shows white clouds chasing each other over a blue background, while stars twinkle merrily.

Perhaps the most beautiful part of the stage are the various curtains. The asbestos curtain is painted to represent an Egyptian scene, and it seems to be a continuation of the theatre walls. One is looking at a temple, with its partially ruined columns, the River Nile in the distance and the Pyramids, half-seen.

Series of Stage Curtains

The asbestos curtain rises to disclose another Egyptian scene. This curtain represents a temple entrance, with an immense Egyptian figure on the terrace and the desert and ruins in the background.

Then the third curtain shows a scene on the River Nile, with a ship and a painted sail in the foreground and still another glimpse of the desert.

The fourth curtain is made of lace, said to be of Egyptian pattern, while the last and most beautiful curtain of all is made of gleaming gold satin which rolls back in graceful folds.

William Murphy is the new manager of the theatre. He was formerly with the Embassy Theatre in Waltham.

Frederick Laurans is assistant manager and Jacob Lourie, general manager of all the Netoco Theatres, is the managing director.

Assisting Mr. Pinanski in planning the Egyptian Theatre was Leroy O. Andrews, technical director of construction, projection and equipment for the Netoco chain, which comprises about 50 theatres in New England.

While many of the theatres in this group are ambitious examples of modern architecture and showmanship, this newest representative of Netoco is the most striking and impressive. It has captured the imagination and interest of that public for whom it is designed.

The Palatial Talkie Theatre Makes Its Bow in the Far East

Prosperous Future for Audible Films in Malaya's English Speaking Territories Foreseen by Sponsors of Capitol Theatre Project

An Interview With

Joe Fisher

Managing Director, Capitol Theatres, Ltd., Singapore

SOME time next month—about February 15th to be more exact—there will be opened to the large English speaking population of Singapore and Malaya, a picture theatre which, in every physical feature of its distinctly modern construction and appointment, will provide every worthwhile patron-comfort that is to be found in the most advanced picture palaces of the United States and Europe.

This outstanding example of the up-to-the-minute showmanship is the new Capitol theatre, now nearing completion at the junction of North Bridge and Stamford Roads—the very heart of Singapore, under the sponsorship of the Capitol Theatres, Ltd.

More than the ordinary interest which the Trade accords to an important theatre opening, attaches to this new ambassador of the motion picture in a corner of the World that is far distant from the source of motion picture productions and the many inventions and commodities which showmen have summoned to aid them in winning the public fancy and approval.

It is of more than ordinary interest to the motion picture producers, and the men and women of this country engaged in the creative work of screen production, as well as the engineers, designers and makers of essential studio and theatre equipment, that this most modern expression of the motion picture theatre in the East has been designed particularly for the type of picture entertainment made in America. And carries out in its design and equipment the ideals toward which the American showman has been directing his talents and energies for the past several years. Moreover, it is the finest product of Hollywood that will be the main feature of presentations at the Capitol in Singapore—and the finest of equipment made by American manufacturers that will be employed in presenting pictures and serving patrons at this de luxe motion picture theatre in the East.

A Picture Palace

The Capitol theatre in Singapore, scheduled to open next month, will bring to the East every new feature developed for the de luxe presentation of talking pictures and allied entertainments. The screen feature of the inaugural program will be Paramount's "Innocents of Paris."

The theatre has a seating capacity of 2,000, features a modern ventilating and cooling system, de luxe equipment throughout, and will present the newest screen features from the leading studios of Hollywood and Europe. The Capitol occupies a site in the heart of the city of Singapore and will be operated by Capitol Theatres, Ltd., of Singapore.

This entire enterprise, a most modern project, is scaled to the Western idea of commercial development. The Capitol theatre will be the heart of a huge structure covering an area of 76,000 square feet. The entire plant will be completed at a cost of a million and a quarter dollars. In addition to the theatre, which will seat about 2,000 persons, there will be 16 shops and 48 apartments. The structure is of steel and concrete, fireproof throughout. It is to occupy a downtown city cite which in Singapore corresponds to Times Square in New York, Trafalgar Square in London, Place de l'Opera in Paris—the very center of the city's activities.

The exterior of the theatre will be distinguished by a flood of illumination, with the front entrance 87 feet wide and 95 feet high. The exterior architecture is of modern design—the entire plan being executed by the architect firm of Keys and Dowdeswell, designers of the post office building in Singapore. There will be a complete cooling system, talking picture system, luxurious opera chairs, colorful decorations, 4-color lighting system—in brief every aid to modern showmanship included in this fine theatre.

First of its Scale in East

The bare details thus recounted to motion picture men in this country may seem a commonplace recital due to their frequent contact with the outstanding theatres which stud the cities of the United States. But the unusualness of this particular enterprise is more readily appreciated by recalling that the Capitol is the first theatre of its scale to appear in the East. Moreover, it is, perhaps, the most spectacular kind of evidence that "the twain" of East and West meets through a common bond of interest in the motion picture that speaks.

It has been said already, that the Capitol is modern in design and construction—which means modern in the Western sense. To the Western idea it must seem strange that in the excavation work and the building of this structure, female laborers did the heavy work, which is in accordance with the established custom of the land. The down town site on which the Capitol theatre has been erected is but seven miles from the golf course used by the English population of the City, the scene only recently of the killing of a man-eating tiger.

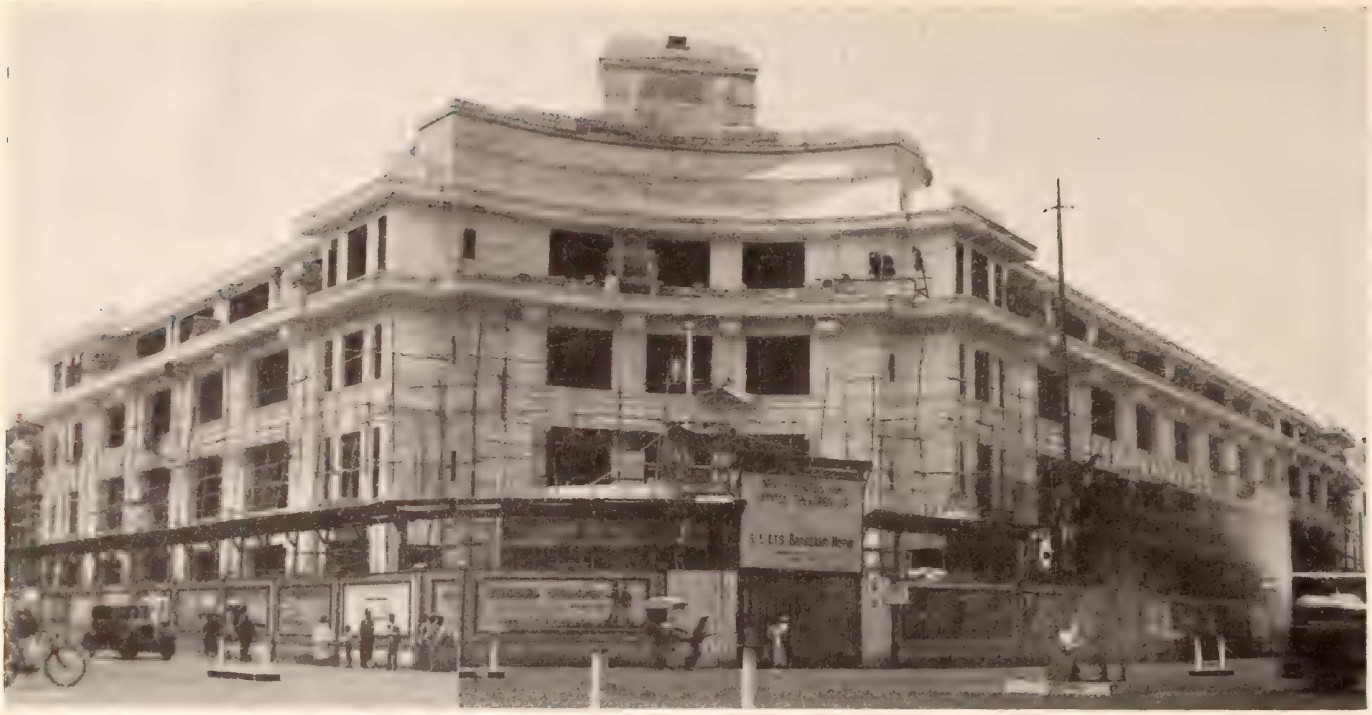
Seating Capacity 2,000

The Capitol theatre will have seating accommodations on the ground floor for about 1,400, with 600 seats in the grand circle, or mezzanine. The upper section of the theatre offers the choicest accommodations. Consequently the ventilation system, designed by a British engineering firm, provides for a downward flow of air from the main ceiling. The air is taken in at the basement, cleansed and filtered there, and forced up through ducts in the walls and fed into the auditorium from above. The exhaust ducts are located in the main floor. An-

American Equipment

The major equipment in the new Capitol theatre, Singapore, is of the highest standard manufactured in the United States and used in the leading motion picture theatres in this country—which served as the model after which sponsors of the palatial theatre in the East have planned their project.

The entire booth and technical equipment, as well as chairs, drapes and stage decorations were bought in this country by Joe Fisher, managing director of Capitol Theatres, Ltd., who recently came to America to purchase the selected equipments to be installed in the theatre.



Nearing Completion

This view of the Capitol Theatre taken last month shows the building nearing completion. The jinrickisha supplies a bit of typical contrast. The Capitol building covers an area of 76,000 square feet. Main entrance to the theatre is at the corner, set back to provide private carriage entrance.

other aid to cooling is provided by an arrangement which makes it possible to open the roof over the auditorium, leaving an aperture of 40 feet open to the sky. This sliding-roof can be opened and closed quickly.

The latest talking picture productions from Hollywood will be the main feature of entertainments at the Capitol, with stage presentations—divertissements featuring ballet and music—as accompanying features. The sound installation is a Western Electric system, now being installed by engineers of E. R. P. I. sent to Singapore with the apparatus.

The opera chairs are of the newest design made by an American manufacturer. These are Heywood-Wakefield chairs equipped with aisle lights, deep upholstery and rich coverings. Stage curtains and draperies were designed and executed by the Novelty Scenic Studios of New York; complete booth equipment is by National Theatre Supply Co.; curtain controls by the Vallen Electric Company, of Akron—and so on through the major equipment features of the Capitol are to be found the newest offerings of American manufacturers.

Hollywood's Product

Talking pictures will have a great popular appeal in the East—in those cities where there is a large English speaking population. However, there is grave doubt as to the success of these pictures in the interior, where the native tongue is spoken. For there tastes are so different that even the music—the songs and the orchestrations which accompany the talkie or sound production from Hollywood or London, Berlin or Paris—have no appeal to the native population.

But in the English speaking centers of the East, the talkie is as great a potential popular entertainment as it is in America.

Up to this point, this article has been concerned with reporting what Mr. Joe Fisher related concerning the new theatre in Singapore, during his recent visit to New York. It should be of equal interest to the trade here to consider some of the side-lights which reflect upon this outstanding motion project.

For example, the social and political features which are connected with theatre operation in the East. Of course, it is known that a strict censorship is in effect there. The Government does not allow for exhibition any screen offerings which come under the ban of a stringent regulation of theatrical performances. Even theatre advertising is censored.

De Luxe Showmanship

The most modern touches of showmanship will be a feature of the advertising and presentations in the Capitol. The dedication performance will feature a personal message from Joe Fisher, managing director, made from the audible screen by means of a special "trailer" produced at the Paramount studios in Long Island.

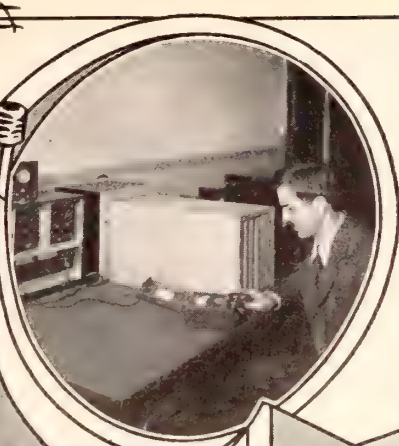
The entire facilities of the Long Island talkie plant were placed at the disposal of the directors who made this special talkie of Mr. Fisher giving his welcome address to the first-night patrons of the Capitol.

Novel advertising displays include a blimp made by the Goodyear Company, which will float above the theatre. This will be floodlighted, and also will serve as a "screen in the sky" on which scenes from coming attractions will be projected.

The type of picture ideally suited to the East, both with regard to its suitability to audience taste and the regulations of the censor, is "The Love Parade," Mr. Fisher said. The other extreme, the picture that would be cut or perhaps banned altogether and which would not be popular in that country, he said was represented by "Applause." Both of these pictures, singularly enough the product of the one producing company, were current attractions at the Criterion and the Paramount, on Broadway, when this interview was given by the man who is responsible for the entire undertaking which will culminate with the formal opening of the Capitol theatre in Singapore next month.

Strand Theatres Equipped with Magnascopic Screens

An enlarging screen, its maximum surface giving a "full stage" picture, has been installed in the New York and Brooklyn Strand theatres operated by Warner Brothers. The screen with its automatically controlled drapes, or masks, was installed by Peter Clark, who designed and built the first "magnascope" screen used in the premiere presentation of "Old Ironsides" at the Criterion in New York. The screen brings the action of the picture—especially where there are singing and dancing ensembles—thrillingly home to audiences. It affords a picture 22 by 28 feet.



TODAY'S AIR CONDITIONING SYSTEM MUST OFFER A SOUND LIMIT GUARANTEE

	*DECIBEL
NECESSARY AMPLIFICATION AND DISTORTION TO OVERCOME	50 db. or above
ROARING FANS AND AIR NOISES AND	35 db. or above
MINIMUM UNAVOIDABLE NOISES	20 db. usual

THE Carrier System for Air Conditioning was the first to offer complete temperature and humidity control . . . the downward diffusion of air . . . safe, simple, compact Centrifugal Refrigeration. Now, continuing this leadership, there is added to all of these proven features the SOUND LIMIT GUARANTEE.

In the Sound Studios Carrier Systems are providing adequate ventilation and cooling without the slightest interference with recording.

The theatre equipped with the most modern Carrier System offers not only the maximum of physical comfort to the patrons, but is permitted to reduce amplification and distortion with a corresponding improvement in reproduction and audibility.

The Carrier System for Air Conditioning is the only system guaranteed on a scientific DB. basis as to SOUND LEVEL. Added to all the well-known Carrier perfected features of control is now the SOUND LEVEL GUARANTEE.

* A decibel (db.) is the unit of sound above the extreme lower limit of audibility.

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Write Your Own Answers to These Questions, Mr. Service Man!

—and check-up with answers to appear in a later issue of The Showman

By John F. Rider

MUCH has been written about what the interested projectionist should know in order to satisfactorily operate sound equipment. What about the service man? He too must possess some qualifying knowledge. While it is true that the process of amplification as employed in a talkie system is very similar to that found in the radio field, there are numerous items found in public address systems which are foreign to radio.

Generally speaking, service work in the sound field encompasses numerous fields of study—acoustics, resonance, filter circuits, are a few of the important items supplemented by vacuum tube operation, impedance relation, etc. We have prepared a series of questions suitable for application in the quest to determine the qualifications of a service man. These questions have been found useful along such lines. Their application is general, since they cover items in general. The man who can reply in a satisfactory manner can very readily adapt himself to whatever special equipment may be involved in any one specific installation because he is in possession of the required background. The questions are divided into groups covering the respective phases of talkie service work.

SOUND.

1. What is the nature of sound?
2. How does sound travel from the point of generation?
3. Illustrate the action taking place when a sound wave strikes a surface of different elasticity than the original medium, air.
4. What is reverberation in a room?
5. What is meant by cavity resonance—in an alcove—in a space housing a single speaker or a number of speakers?
6. Do walls vibrate?
7. What is an echo?
8. How can one reduce the period of reverberation in a room?
9. What is the effect of incorrectly connecting speaker coils upon the sound heard in different parts of a theatre?
10. What is the effect of a very low period of reverberation upon music?
11. Does the sound heard in a balcony of theatre come directly from the source, the speaker? Explain at short length.
12. Does sound travel at constant speed through all media?
13. What is reflection of sound?
14. How can it be minimized?

PHONOGRAPH PICK-UPS.

1. Are all phonograph pick-ups suitable for use with any one amplifier installation?
2. What arrangement must be employed in order to adapt a phonograph pick-up to an amplifier?
3. What is the effect of excessive tension upon the tone arm?
4. Mention six reasons for a "dead" pick-up unit.
5. Mention six reasons for distortion due to the action of the pick-up unit.
6. Mention two reasons for unsteady reproduction.
7. State the general difference between a "low impedance" and a "high impedance" pick-up unit.
8. Is a steady D. C. voltage required to operate a phonograph pick-up?
9. What is the "impedance matching" transformer mentioned in connection with phonograph pick-ups?
10. Fill in the required words. "The voltage output of a phonograph pickup is a function of the.................."

PHOTO-ELECTRIC CELLS.

1. What is the principle of operation governing the action of the photo-electric cell?
2. What is the function of the collector ring?
3. What is the action of the polarizing voltage?
4. Draw a wiring diagram of the connections to the conventional photo-electric cell.
5. What is the function of gas in such a cell when it is deliberately inserted?
6. What adjustment is necessary when a glow is noticed in a cell?
7. Mention a simple method of testing a cell when it is connected into the conventional amplifying circuit.
8. What is the effect of insufficient polarizing voltage?

FILTERS AND EQUALIZERS.

1. What is the difference between a series and a parallel resonant circuit?
2. What is the relation of impedances at resonance in a parallel and in a series circuit?
3. Which circuit is suitable for use with a phonograph pickup to remove the scratch?
4. Show an arrangement similar to that mentioned in question 3.
5. Which arrangement is suitable for use to remove a bump in the responsive curve of a speaker?
6. Suppose the current through a speaker winding at a resonant frequency is 1 ampere, and it is desired to reduce the current through the coil at this frequency to approximately .5 ampere. The speaker has an impedance of 18 ohms. What will be the impedance of the circuit which will reduce the current flow in the speaker coil and how is this circuit connected?
7. Arrange a series resonant circuit wherein it is possible to alter the resonant frequency by means of three fixed condensers.
8. Show the diagram of a series resonant circuit employing an inductance which has a D. C. resistance of .6 ohm, which arrangement at resonance must have an impedance of 230 ohms.

VACUUM TUBES.

1. What are the three important electrical constants of the vacuum tube?

2. What relation between these three constants signifies a good amplifying tube?

3. What is the difference between tubes known as voltage amplifiers and power amplifiers?

4. What is the function of the grid bias voltage?

5. What limitation with respect to location in the receiver does the amplification constant of a vacuum tube impose?

6. How does the output voltage of a voltage amplifier tube vary with the input voltage?

7. How does the output power of a power amplifier tube vary with the input voltage?

9. What is meant by an overloaded tube?

10. What is grid current? . . . Plate current?

11. What is the effect of insufficient grid bias? . . . Of excessive grid bias?

12. What is the effect of insufficient plate voltage? . . . Filament voltage?

13. What is the difference between the conventional filament type of A. C. tube and the cathode type of A. C. tube?

14. Show a stage of resistance coupling . . . impedance coupling . . . transformer coupling, using the filament type of tube for the transformer and the cathode type of tube for the other two systems.

15. What is the relation between tube plate impedance and load impedance for maximum power output . . . for maximum undistorted power output?

BATTERIES.

1. Show series and parallel connection of two 6 volt storage batteries.
2. Show connection of four 6 volt batteries in series-parallel.
3. What value of resistance is required to charge these batteries from a 120 volt D. C. line when 5 amperes is to flow

(Continued on page 75)

In Every Theatre built by Fox...you will find American Chairs

MORE than 25 years ago, the founder of the Fox Theatres chose "American" chairs for his first theatre. Today he continues to buy them for his great network of theatres the country over.

A significant record . . . a patronage founded on sterling performance—and consistent, unrelenting building of quality into "American" chairs. Beyond this, features of comfort, beauty and durability have always been factors in moulding the great exhibitor preference for theatre chairs built by this organization.

A booklet, "Acoustics and Its Relation to Seating," will interest exhibitors who desire to solve the problem of echo and reverberation in their theatre. A copy sent free for the asking.

American Seating Company

14 East Jackson Boulevard
Chicago, Illinois

Branches in All Principal Cities

Among the most recent of the notable Fox Theatres equipped with "American" chairs are the

FOX, *San Diego*
FOX, *San Francisco*
FOX, *St. Louis*
FOX, *Detroit*

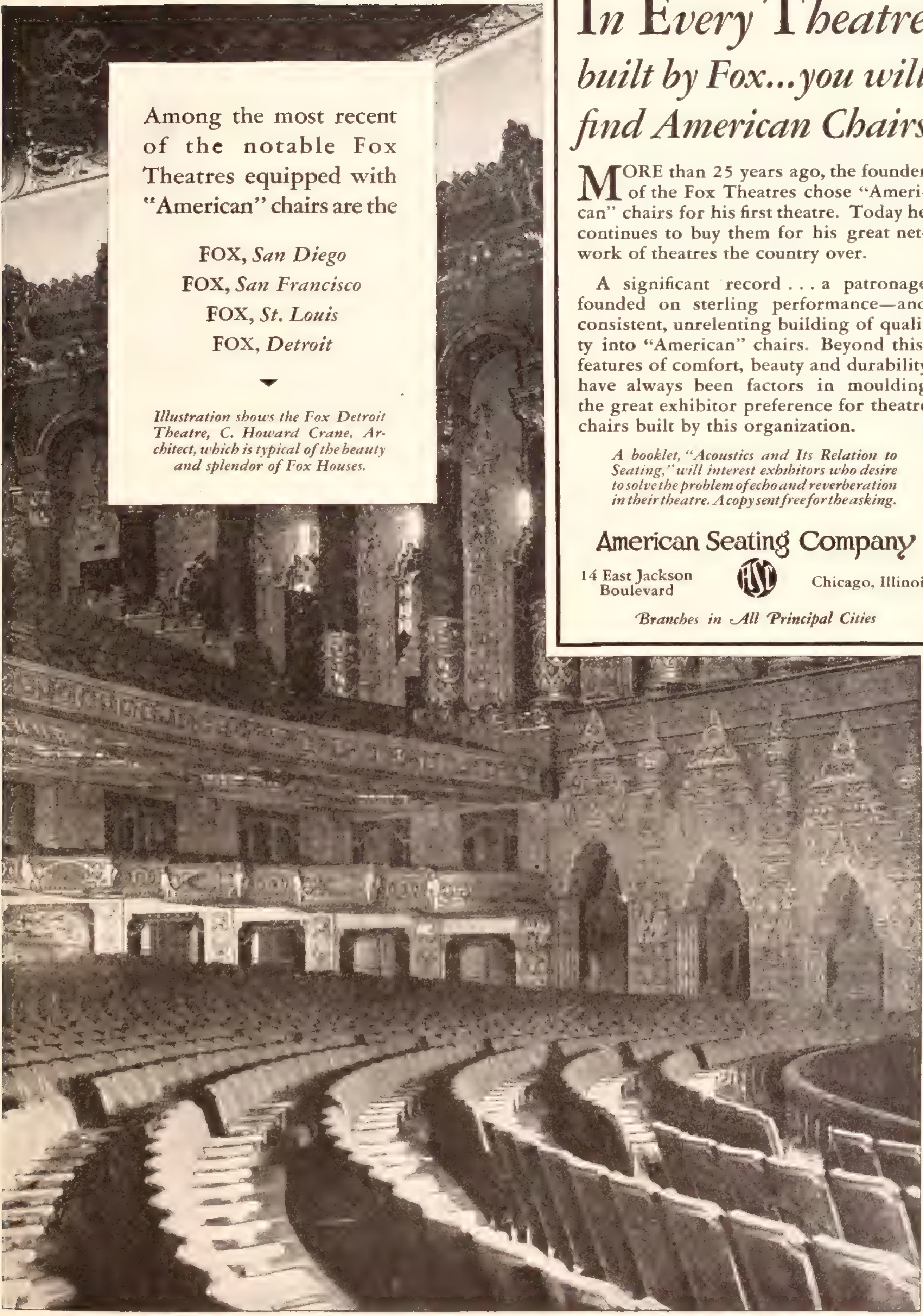


Illustration shows the Fox Detroit Theatre, C. Howard Crane, Architect, which is typical of the beauty and splendor of Fox Houses.

New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering

New Features of Design in Tone-O-Graph Models

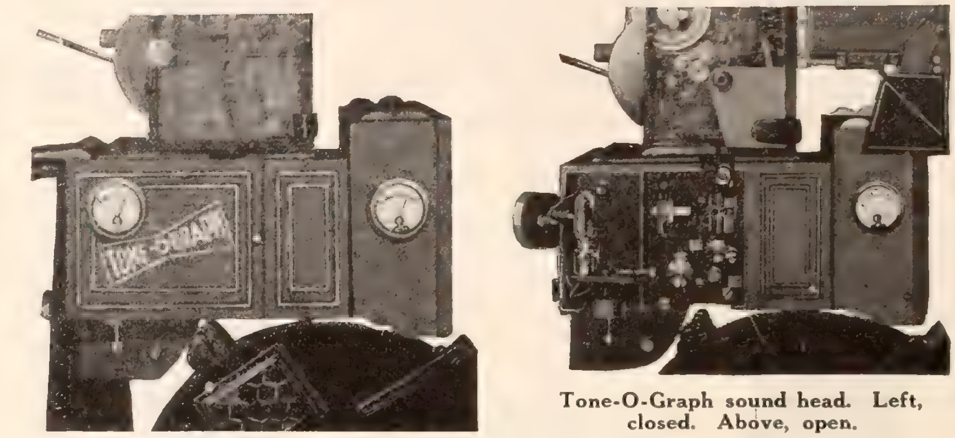
THE new Tone-O-Graph sound equipment, made and distributed by the North American Sound and Talking Picture Equipment Corporation, New York, embodies many improved features recently introduced.

The amplifying system consists of a rack with two identical amplifiers, one being used as a regular and the other as an emergency. Each amplifier consists of three stages of transformer coupling, the first stage employing a 227 heater type tube, the second stage, also employing a 227 heater type tube, and the third stage employing two 250 type power tubes in push pull. Two type 281 tubes are employed as rectifiers and the amplifier is completely operated from the alternating current line.

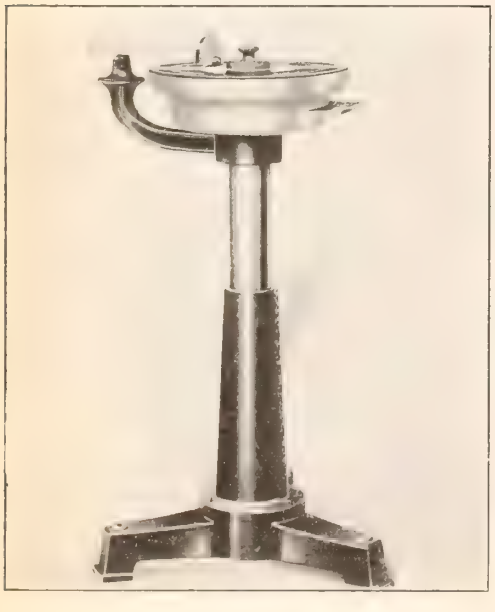
The center panel consists of a switching panel allowing the operator to turn on and off each amplifier and to transfer from one to the other. The field circuit for the dynamic units located on the stage are also controlled from this panel. Each switch has its own indicating lamp. The volume of the Monitor is controlled by a variable resister on the panel.

Both amplifiers can be operated in parallel for greater current output. Each amplifier delivers a gain of 68 D. B. with a maximum undistorted output of 15 watts. The frequency range of this amplifier varies only 2 D. B. from 60 to 6000 cycles.

The horns are the exponential type using the dynamic type unit. Each unit requires a field voltage of 7 volts at one ampere. This is furnished by an exciter, employing a dry type rectifier and operated by 110 volts, alternating current controlled from the switching panel on the amplifier rack.



Tone-O-Graph sound head. Left, closed. Above, open.



Vitadisc Turntable Unit

The fader impedence matches the output of the photo electric cell amplifier for film reproduction and reproducer for disc reproduction to the input of the power amplifier. This fader incorporates 15 taps, one tap containing its own resistance.

The reproducers manufactured by Tone-O-Graph are of two types. The small machine consists of a ¼ H. P. 1200 R. P. M. motor and the necessary gear units all mounted on a common base with the turn table gear unit mounted on a special insulated cushion which removes all vibration. The machine in turn drives the projector by means of a silent chain running on noiseless sprockets.

The large machine consists of two stands, one supports the turn table, the other, the motor and gear box. This machine also drives the projector by means of the above mentioned silent chain.

New Low-Cost Synchronous Disc Equipment

A NEW low-cost synchronous disc equipment has been brought to the market by the Vitadisc Co., Rochester, N. Y. The equipment is trade marked "Vitadisc," and is designed to supply the demand for synchronous reproducer systems for theatres restricted as to the investment that can be made to present talkies. The Vitadisc Co., is specializing in the production of turntables, with pick-up and fader included with each unit. Amplifier systems and speakers are purchased as additional equipment, and may be obtained through the company or bought directly from manufacturers.

The Vitadisc equipment sells for $200 for each unit, which includes pick-up and fader. The equipment features a turntable of new design, with ball bearings and built to connect directly to the main crank shaft of the projector, a spring suspended filter being used to eliminate vibrations through the mechanical drive.

Change-Over Detached from Projector is Introduced

A NEW change-over device, for which patent was recently received, has been brought on the market by the Acme Engineering Corp., Houston, Texas. Will Horowitz, head of the Horwitz-Texan Theatres, operating the Texan, Iris and Ritz theatres in Houston, is interested in the organization which is manufacturing and distributing the new change-over.

The device employs one celonoid with a double acting coil. The unit is mounted in the port opening entirely removed from the projection machine. Instantly the switch is thrown the electricity is cut off, a feature of protection eliminating possibility of burning the coil. In addition to its automatic operation, the change-over can be manually operated.

The unit is nickel plated throughout and delivered completely wired and hooked-up except for attaching to a terminal plug. Another feature is that the device may be operated from the 50 volt lamp circuit.

Theatre for Pearisburg

A three-story theatre, store and apartment building is to be erected in Pearisburg, Va., by Mrs. Frank B. Miller. Plans were drawn by Garry and Sheffey, Architects of Bluefield. The building will measure 46 by 80 feet and is to be constructed of concrete, steel with wood floors and a built up roof.

Your Theatre needs

THEATER patrons are amazed and delighted with the wonderful results produced by Arctic Nu-Air. It at once establishes your house as a place where one can enjoy a show in supreme COMFORT.

Arctic Nu-Air puts to rout all the drawbacks, annoyance and lost profits due to hot, stuffy air. It changes the most unpleasant feature of many a theater into a positive attraction.

A year-round profit earner. In winter it provides perfect ventilation and saves hundreds of dollars in fuel costs. In summer it floods your auditorium with a deluge of pure, fresh air in steady cooling currents to every part of the house. Regulated exactly to suit conditions by exclusive remote, *hydraulic control.*

NOISELESS operation. So quiet that the audience cannot even hear it above a whisper. It does away with all the roar, slapping noises and rumble of old-style equipment.

A PROVEN SUCCESS in over 4,000 theaters throughout America. Investigate Arctic Nu-Air. The coupon will bring you book, "Cool Breezes for Hot Weather Profits." Send for it today.

ARCTIC NU-AIR CORPORATION

821 State Lake Bldg. Chicago, Ill.

Think ahead—
send now for this book!

ARCTIC NU-AIR CORPORATION
821 State Lake Bldg., Chicago, Ill.

Gentlemen:

Without obligation on my part, please give me detailed information about the ARCTIC NU-AIR COOLING and VENTILATING SYSTEM.

Name ....
Address ....
City .... State ....
Name of Theater ....
Seating Capacity ....

Analysis of Showman Building Reports Show—

$207.74 Average Cost Per Seat for New Theatre Building in 1929

¶ Comparison with two previous years reveals Southwest territory shatters records for new theatre construction. Other territorial divisions fall behind predictions for 1929 and volume of expenditures in 1928 and 1927. Suspension of projected plans traces to uncertainty regarding effect of Sound on theatre design, operating policies, etc. Record year in volume of sales of equipment indicate huge remodelling work done during past year. Theatre attendance continues to hold up to peak marks reached since talkies established popularity.

ANALYSIS of the monthly theatre building reports published during 1929 by The Showman for purposes of compiling totals of new projects announced during the twelve-month, with averages for cost per project, cost per seat, seating capacities, etc., bring a result that was indicated in the early portion of the year. Namely, that plans executed by builders were below the figure predicted at the outset of the year, and 1929, therefore passes into history as a year of curtailment in the cycle of heavy new building operations which began in 1925.

Comparison of the building in the various territorial divisions of the United States for 1929 and the two preceding years is shown in the following table:

Section	1929	1928	1927
New England......	$10,351,000	$21,920,000	$18,637,500
North Atlantic.....	37,332,150	43,114,000	54,747,500
South Eastern.....	3,223,000	4,167,000	6,995,000
South Western.....	18,293,150	3,777,000	11,012,500
Middle	46,863,100	71,620,000	93,367,500
Western	8,771,550	17,340,000	14,892,500
West Coast........	32,453,550	*	*

*West Coast group formerly included with Western Division.

Building operations in the South Western division, which reached the unprecedented total for that section of $18,293,150, supply the outstanding surprise in the 1929 upset of advance predictions for new theatre building in the United States.

The year's activities were marked by hesitancy, with the sentiment decidedly leaning more toward a temporary suspension of contemplated building operations than a definite program of curtailment. The reasons for this postponement unquestionably traced to the state flux into which the industry had been thrown by the sound development. Out of the rapidly changing conditions which followed in the wake of the new dispensation bringing audibility to the screen—a changed technic of picture production; a realignment of the character and type of that composite known as the movie-going public; new apparatus; changed conditions of operation; and not a little the seeming nearness of a changed standard of film and projection—all combined to put the builder into an uncertain frame of mind regarding the safest course to pursue with regard to projected enterprises—the capacity best suited to new conditions, the design most likely to harmonize with another attitude and atmosphere from that which had become standard and established in the days when pictures were silent shadows on the screen. The experience gained during the year past, however, already has laid the foundation for a tradition, a charted course for the builder and the designer to follow in the creation of new playhouses for the presentation of the now more popular than ever Motion Picture.

As indicated on the map on page 58 the territory in which building was heaviest is the Middle States; with the North Atlantic and West Coast groups next; the South Western and New England states next and the Western group lowest in the amount of new building announced during 1929.

The following figures represent the totals reported from month to month during the year. Total number of new projects, 539; total estimated cost of construction $157,287,500; average cost per project, $291,812.61; total number of new seats, 575,146; average seating capacity, 1,400; and average cost per seat, $207.74.

These figures do not account for the large amount of remodelling that was done during the year. The extent to which this work was carried on is indicated by the large volume of business done by equipment distributors. 1929 proved a banner year in the sale of new equipment, a great amount of it, of course, consisting of apparatus and theatre furnishings made necessary by the installation of sound systems. Nevertheless, the volume of equipment sales was greater than that which could be attributed solely to needs created by the addition of reproducing apparatus to existing theatres. Carpets, draperies, new furnishings, improved technical equipment for booth and stage, all were sold on a large scale and contributed importantly to the net result which found equipment concerns writing the greatest amount of business in their history.

The work of revamping theatres will be a large factor in the coming year, for the trend in this direction steadily increased as 1929 drew toward its closing days. The sound development has brought a "new deal" all around, and as equipment men have declared, the exhibiting branch of the industry has proved itself not only willing but capable of giving the talkies the kind of support they needed to attain their great popularity —that is the addition of new equipment, refurbishment of theatre plants, everything to sell the public the idea that with the talkies has come a new era not only in the form of the screen entertainment but as well in the manner of its presentation.

Building of new theatres in 1930 is expected to surpass by a good margin that done during the year past. A very large number of projected operations that awaited developments in the new order of things will go forward, now that there is a more stable foundation upon which to base policies with regard to design, capacities, provision for equipment, and operating plans. These added to the amount of new building for which a real need exists, gives promise that 1930 will see a substantial increase over 1929 in the matter of new theatre construction.

THE talkies have come through another severe test with colors flying. This is the period just prior to and at the beginning of the annual pre-holiday "slump," which this year followed in the wake of an unfavorable business condition created by the memorable stock market crash. Averages, despite the added handicap this year have held up to better marks than ever in the past, for the period on which we report.

The report covers the November 15 to December 15th period, the last week of the period, therefore, coming at a time when the effects of the usual pre-holiday let-down becomes manifest.

The Thanksgiving holiday proved a big factor in padding the grosses of the theatres for this period. However, the extra business done over this holiday was, so far as can be estimated from reports on key city attendence averages, about proportional in its advance over previous years with the general trend

Zrenner says—

"Satisfactory"

Any man who has been connected with the movie industry for any length of time doesn't need to be told that E. C. Zrenner, Publix Sound Engineer, is recognized as the last authority on theatre sound installations. See what he says about the

Wright-DeCoster Reproducer

Read Mr. Zrenner's Verdict

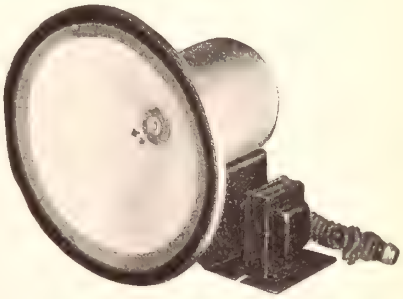
January 1, 1930.

Wright-DeCoster, Inc.,
2233 University Ave.,
St. Paul, Minn.

Gentlemen: After using several of your Wright-DeCoster speakers and No. 9 horns, I am writing to let you know that they are giving very satisfactory results.

Very truly yours,
Publix Sound Engineer.

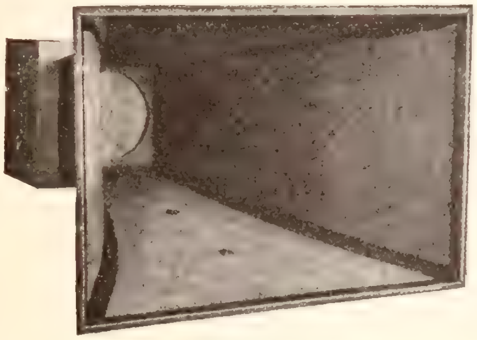
E. C. Zrenner



"The Speaker of the Year"

The ideal
Theatre Combination

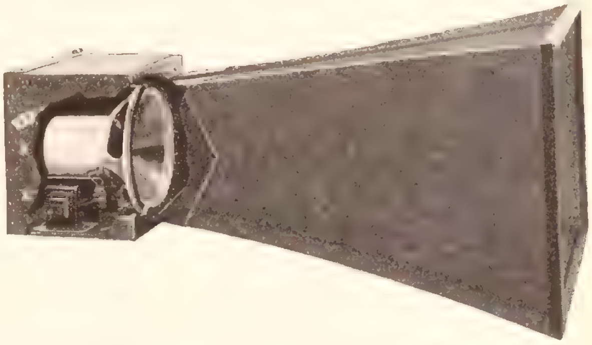
A Wright-DeCoster Reproducer with No. 9 Directional Horn will bring the finest sound results to your theatre. Your patrons will acclaim their satisfaction with enthusiasm.



No. 9 Horn

Wright DeCoster Inc.

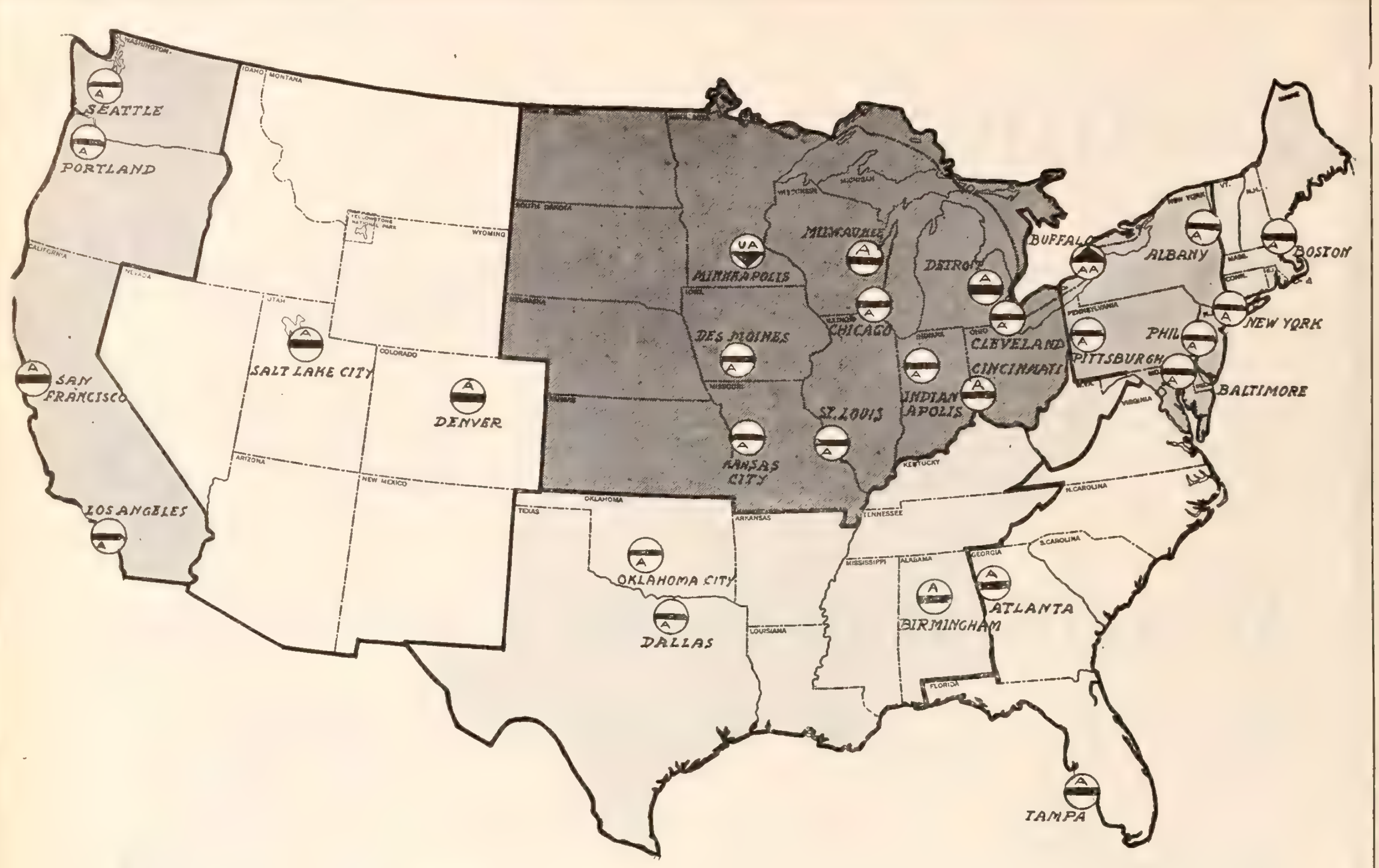
Write for Facts and Proof of Superiority



Cut-away View of No. 9 Horn

WRIGHT-DECOSTER, INC.

2229 University Avenue, St. Paul, Minnesota
Export Office—M. SIMONS & SONS CO., 220 Broadway, New York
Cable address: "Simontrice," New York



Above Average Business ▲ AA

Average Business ⊖ A

Under Average Business ▼ UA

□ Very light new construction

□ Light new construction

▨ Moderately heavy construction

■ Heavy new construction

The map of the United States shown here is divided into seven territories, with shading indicating the division of new theatre building reported by The Showman during 1929. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities; dark, which represents the greatest value of proposed theatres; medium, which is second in valuation of new construction; light, which areas represent conservative building; and the very light areas, where the investment in new theatre projects was comparatively light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the period from Nov. 15th to Dec. 15th, 1929. The diagrams indicate the relative attendance at the first-run theatres in these cities during the period covered. These are given by "averages," with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, basde upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions.

These attendance statistics were compiled from an analysis of the Box Office Check-up, published weekly by MOTION PICTURE NEWS, and other sources of information consulted by this publication.

for non-holiday business. In other words, the business is of a steady, substantial sort, showing reactions to seasonal influences, weather conditions, the character of attractions offered, etc., but improved all along the line over previous years.

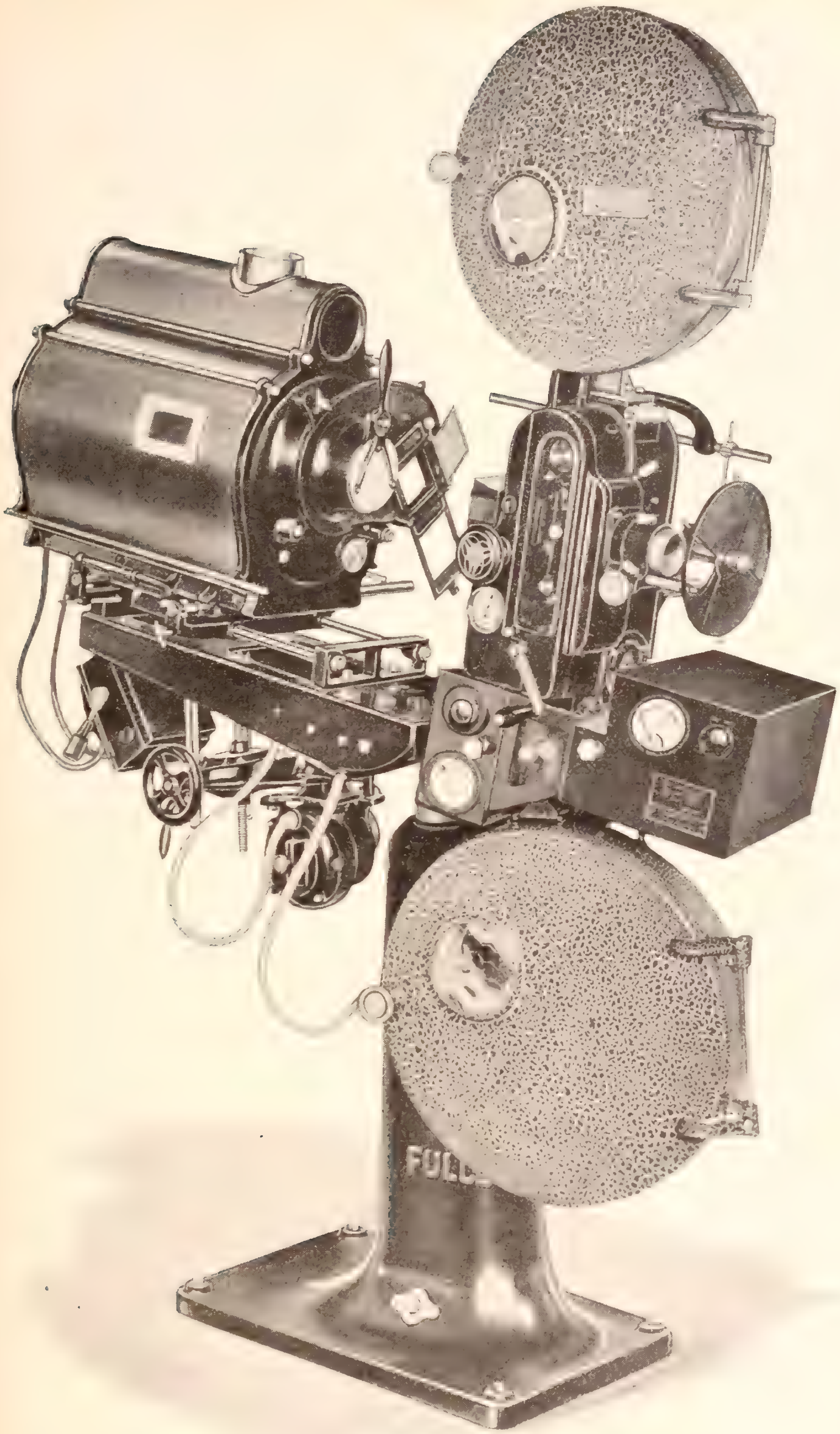
From the first of December on up to the holiday season, theatre men indicate that they are bowing to the inevitable by playing out dates on pictures of the weaker sort which have been contracted for and postponed because of their evident lack of box office strength. This policy has its justification in expediency, since it allows for the straightening out of booking engagements. Nevertheless, it must be considered as a factor in judging the pre-holiday business at the picture theatres. Exploitation also loses some of its drive during this season, another policy for which much can be said in favor on the grounds of expediency.

Many notable box office records were set up by several of the leading films current at the key city first run houses during the period of this report. For example:

"Welcome Danger," the Harold Lloyd comedy in which this favorite personality of screen fans made his talkie debut, played to the biggest business recorded at the Paramount in Los Angeles, since that house went wholly "sound." A most spectacular performer during the period was "Rio Rita." This picture was the screen's entry in the first "hand-to-hand" combat between stage and screen, insofar as it played in competition to the stage version of the same play in Portland. The screen "Rita" was in Portland, at the Orpheum, one week before the stage "Rita" arrived at the Auditorium, in that city. The Orpheum did a wonderful business the first week of the engagement, and a tremendous business the second week. So much business, as a matter of fact, that the stage production of "Rio Rita" at the Auditorium played a most unprofitable engagement. The picture also set a new record at Keith's in Syracuse; at the Mainstreet in Kansas City—with vaudeville eliminated during the showing—and at the Tabor in Denver.

The ten features which set up the best marks, according to their ratings at engagements at key city first runs during the period of this report are as follows:

1. "Rio Rita." 2. "Welcome Danger." 3. "Disraeli." 4. "The Kiss." 5. "The Taming of the Shrew." 6. "Flight." 7. "The Mighty." 8. "Gold Diggers of Broadway." 9. "The Trespasser." 10. "Shanghai Lady."



Looking Backward and Forward

The year just closed has been one of demonstration and tryout for the Fulco Projector.

During this probation period it has been put to the acid test of competitive service under varied conditions in widely separated communities, from coast to coast.

Some of these installations are subjected to daily service demands far beyond what any picture machine might reasonably be expected to sustain without rapid deterioration. Yet they continue to deliver the goods in all cases, day in and day out, without failure, interruption or fatigue.

Every claim which we have made for this superb machine has been fully justified, verified and confirmed by records of performance in the field.

We neither expected nor insisted upon acceptance of these claims until sustained by proof, but it is certain that abundant proof is now available.

Truthfully it can be said that the Fulco Projector meets every test to the satisfaction of all concerned.

Make a New Year resolution to look into the fine points of the Fulco Projector without delay. If you do, you'll discover a lot of reasons why you should have them in your theatre.

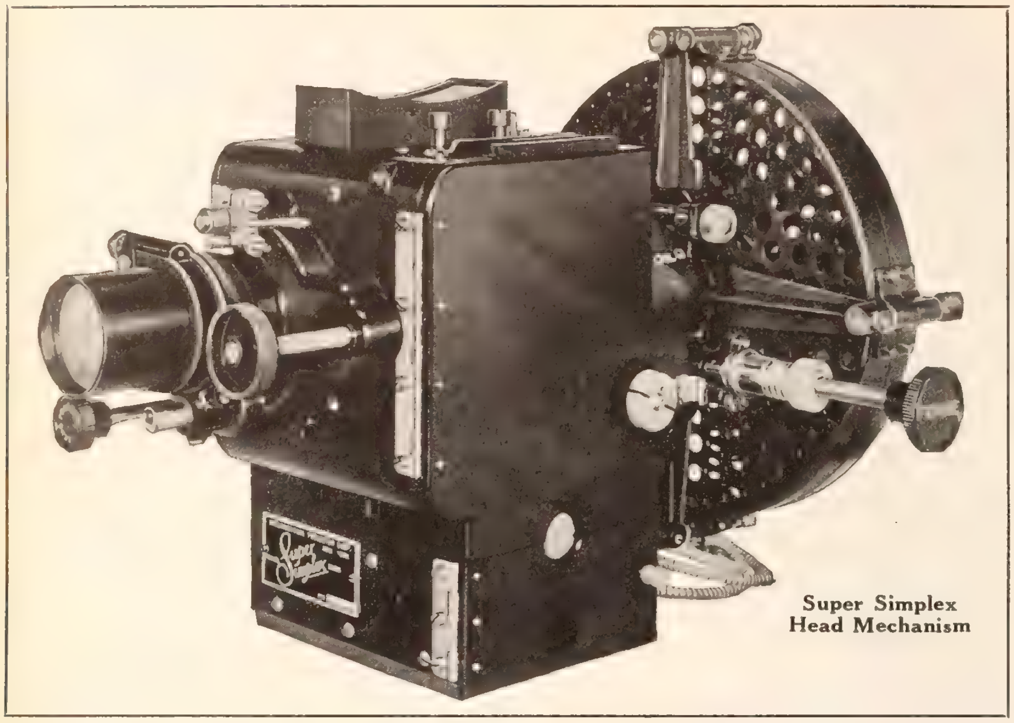
THE FULCO PROJECTOR IS ADAPTABLE TO WESTERN ELECTRIC (Universal Base), DE FOREST, PACENT AND SEVERAL OTHER SOUND SYSTEMS.

FOR SOUND PICTURE PROJECTION ESPECIALLY, THE FULCO PROJECTOR IS A REVELATION

-FULCO- E. E. FULTON Co. -FULCO-

EXECUTIVE HEADQUARTERS: 1018 S. WABASH AVE., CHICAGO

C. H. FULTON *President*	F. L. VAN HUSEN *Vice-Pres. & Sales Mgr.*	A. G. JARMIN *Treasurer*



Super Simplex Head Mechanism

New Super Simplex a Product of Sound Era in Projection

A KEEN interest stimulated by much advance discussion concerning the new projector in development by the International Projector Corporation culminated with the introduction of the Super Simplex Projector during the closing days of 1929. Now that the trade has made its first acquaintance with the finished product, interest centers in weighing the values which engineering skill in design and execution has brought forth to increase the resources of projection in the present era of sound.

While many features incorporated in the new design are in harmony with the trend which set in previous to the time of the audible screen, nevertheless, the new Super Simplex is, and for some time will continue to be so considered, a product of the sound era.

It is true that even before the talkies the trend was toward the use of greater screen illumination, but the introduction of the sound-porous screen brought with it the inescapable necessity for increased projection light, with the attendant increase in heat playing on the film. Moreover, the growing popularity of enlarged screens, particularly the "Magnascope" effects, further emphasized the need for a means of controlling the heat to which film is subjected under these conditions of projection.

In consequence, there is found in the new Super Simplex a radical change over previous models in the matter of shutter design. Other factors closely related to sound are the provisions for a double sliding aperture, supplying proper aperture openings for either sound or silent film by means of lever control; transverse adjustment of the apertures to allow for centering of the projected image on the screen when change is made from one aperture to the other; fixed focus clamps on lenses which permit rapid change of lenses of different focal lenghts without readjustment of focus after the change is made; and increased rigidity of the base and frame.

Increases Illumination

Increased illumination with a decrease in heat incident on the film is accomplished by a rear shutter, mounted between the lamp and film, instead of in front of the lens. The Vignette Type Rear Shutter increases light delivered to the screen from 35 to 48 per cent, while the heat at the aperture plate is reduced from 50 to 75 per cent, according to operating conditions, it is claimed by the sponsors of the New Super Simplex. The blades are of saw-tooth design and produce a dissolving effect on the screen, giving a result similar to that effected by the front type shutter. The width of the blades, unlike the old type shutter, is not dependent upon the size of the lens, and a 90 degree effective blade can be used with a half-size lens, whereas with the old type shutter the minimum was 102 degrees. The blades in the Vignette Type Rear Shutter, also, function as a fan or cooling device which concentrates a strong blast of air on the gate and surrounding mechanism, and temperature in that portion of the projector is only a few degrees greater than the surrounding atmosphere. The use of heat plates or shields in proximity to the film, therefore, becomes unnecessary. The shutter bracket spans longitudinally, with the whole mechanism supporting the shutter shaft. There are 2 supporting points and the bearing surfaces are over 11 inches apart. The shutter bracket carries the shutter guard and also the frame.

The lens barrel is designed to support the lens at 2 points. A full series 11 or half-size lens is supported at 2 points of contact about 4 inches apart. Where quarter-size lenses are used an adaptor is furnished. The light path is entirely enclosed and the system is not adjustable with reference to the main frame. The construction is integral with the frame. A single screw conveniently placed provides for control and focussing. The lens system can be adjusted transversely with reference to the aperture so that the projected picture may be maintained central with the screen with either the sound aperture or full aperture in use. The change from one aperture to the other is made by throwing a single external lever. The lens can be locked in any position by means of a friction clamp.

Double Sliding Aperture

The trap is cast iron, with a double sliding aperture, with the film trap lever, retainer for oil tube and aperture plate of bronze die castings and shoes are hardened steel. Lateral guide rollers on the Super Simplex film trap are larger than on any previous model, giving increased contact surface and reduced velocity.

Where proportional size plates or effect masks are used, it is necessary to quickly change lenses from one focal length to another. This is taken care of on the Super Simplex by sharply focussing the lens, slipping the lens clamp over the front end of the lens barrel, bringing the clamp tightly against the front lens and locking on the lens barrel.

The oiling system is part of the main frame assembly. All oil tubes with the exception of one can be seen upon opening the mechanism door. Oiling can be done thoroughly and systematically and a few drops placed within the tubes each day will be more than sufficient to take care of proper lubrication.

The controls, which include Lens focussing, gate release and shutter adjustment, are placed on the operating side of the Mechanism and all are identified with proper markings. The lever of the Film Gate Control locks the gate when closed and the lock is automatically released by the reverse turning of the knob.

The eye shield protects the projectionist's eyes from the bright rays of the spot at the aperture. The shield is entirely enclosed and the colored glass may be readily removed for cleaning.

Cast iron is used for the center frame as well as the supporting base and the Super Simplex is much more rigid than any previous model. Strength and design add an efficiency of at least 300%, it is claimed.

Cooling Revolutionized by

Healthful Kooler-Aire

NATURE'S REFRIGERATION

An Outstanding Success in Its 1st Year

NEVER have the leading theaters of America recognized the merit of a new product more completely than Kooler-Aire. Only a year old, prominent theaters throughout America know the power of its Silent Controlled Pre-Cooling. While a good picture fills your house for a few days or a week, Kooler-Aire helps to fill it all summer.

By pre-cooling and thoroughly circulating pure air, Kooler-Aire brings into your theater the refreshing coolness of a Canadian mountain resort! The moment people enter they are greeted by its delightful contrast to the outside heat. You can regulate it to exactly suit weather conditions, and lower the temperature from one to 19 degrees.

Cools at a PROFIT

Initial Cost Only 1 6 the price of other systems of comparative cooling capacity. Operating cost only a quarter of the expense of other equipment that does not have its big advantages.

This revolutionary cooling system now brings sustained summer patronage to scores of leading theaters throughout America. In winter it is without an equal for efficient, SILENT ventilation. Get all the facts about pre-cooling with Kooler-Aire.

KOOLER-AIRE ENGINEERING CORP.

1912 Paramount Bldg. New York City

Solving Your
Theatre Construction Problems
Conducted by
Victor A. Rigaumont
Theatre Architect

More Seats for the Old Opera House . . Modernizing 30-Year Old Theatre . . A Plan to Widen Lobby

Increasing Seating Capacity in Old Opera House

Dear Mr. Rigaumont:

We have recently purchased an old Opera Hous and it now has a seating capacity of 700 seats downstairs and 350 seats upstairs in the balcony. There is a big stage, 40 feet deep. Since we do not play any road shows, and have recently installed talkies, we would welcome a suggestion as to how to increase our seating capacity downstairs and also get more standing room. As we have spent the greater part of our capital in the purchase of the theatre, we cannot afford to spend very much money on the alterations. Therefore, in making your suggestions for our improvements will you please be guided by the fact that they must be carried out as economically as possible?

M. D. T.

Answering M. D. T.:

You can always increase standing room by taking out the rear seats, but you must realize that today standing room is not as it used to be. It was all right to have standing room when you had silent pictures, because the people could stand and watch the picture with their eyes. Then the noise caused by the confusion of crowded people was somewhat adequately shut out by the glass screen through which they could look. But today the glass screen is obsolete because the sound will not go through the glass. Furthermore, you must sharply realize that Showmanship of today is different when you have Talking Pictures as a Product. Until inventors and manufacturers find a different method of broadcasting the sound to the remote seats, the main requisite today is that of silence by eliminating commotion. The bulk of the commotion is caused in the standing room space and when people getting up and down travel in the aisles. The quicker you eliminate the commotion, the more enjoyable will be the performance. To my estimation, standing room always seems to be a delivery of damaged goods and a haphazard method of merchandizing. Showmen today are in a business of selling seats and the person who buys a ticket is entitled to a seat and comfort. Do not forget that comfort and quietude in most any town, large or small, goes hand in hand with talking pictures, just the same as it went hand in hand with the spoken plays which have been superseded by Talkies.

Your stage seems to be very deep. You certainly do not need that depth. Now, in the future, cut the depth to 22½ feet. Take out your orchestra pit, and let there be some more seats placed down front. Redecorate and re-equip your house and you will have a fairly attractive and somewhat modern theatre—all at a comparatively economical cost.

Modernizing 30-Year-Old Theatre In Keeping With New Talkies

Dear Mr. Rigaumont:

It is our intention to re-equip and redecorate our theatre which was built about 30 years ago and would like to have some outline of advice as to your suggestions to make it look somewhat different and more in keeping with today's talking pictures. On the sides, the proscenium arch has boxes, two layers of them, which project out. They, as well as the walls above them, are highly ornamented and the proscenium arch is like a picture frame with a great deal of ornament on it. We find that is somewhat antiquated, not only that, but this ornament projects so much that it is very difficult to keep clean and it costs considerable to keep the house looking neat.

J. P. T.

The most modern suggestion I could best sound equipment made, regardless of price, because all the redecorating and modernizing of the theatre itself will be negligible compared to the calamity of poor sound reproduction and equipment.

By all means take out the boxes. First, because you can not see from them and second, because they interfere with the sound waves due to their big projection into the auditorium. Keep in mind that sound waves must travel and slide along the surface and not have any obstructions. And when there are obstructions, they should be soft in texture so as to absorb any sound bumps. Take out the ornament, shave it off. Ornament in a theatre today is like the tufted sleeves and buttons on the dresses in the hectic eighties, and besides a Moving Picture Theatre is kept so dimly lighted that all this gorgeous ornament that so many architects insist on placing is hardly ever seen, to say nothing of the expense of ornament.

Ornament today in Picture theatres is only effective when indirectly lighted and through perforations or the like. Keep your theatre very simple in design, place draperies where they will count, place banners where they will be seen and where they will be decorative, treat your walls with sound absorbing paint or plaster. By all means, do not hang chandeliers, large in size, from the main ceiling. Soft indirect light, with some wall brackets, are preferable to ornate chandeliers and, incidently, cost less. Make your theatre comfortable and quiet because, if the surrounding architecture is noisy, it is liable to react upon the people. The people may become noisy. That is not saying you do not want period architecture that reflects moods, or vice versa, and the most important mood today inside a theatre is that of quiet and concentration.

> Note:—*This department is conducted as a general service to exhibitors and as an aid to them in solving their various construction problems (excepting those which relate to projection rooms). All correspondence will be treated in strict confidence and answers will be identified by initials only. Address all communications, Victor A. Rigaumont, in care of* Motion Picture News, *729 Seventh Avenue, New York City. Readers incur absolutely no obligation through requests for advice on construction addressed to this department.*

* * *

Improving Too Narrow Lobby—Widening and Decorating

Dear Mr. Rigaumont:

When we constructed our 1,800 seat theatre here we could get only enough land to permit a lobby 15 feet wide, the ticket office being on the inside. However, since we acquired the adjacent property, we have come into possession of three store rooms and thought we might now widen the lobby. We would also like to have an entrance from the lobby to the store rooms because we conduct the candy store and soda shop, and believe it would be good business to catch the people as they are coming out. Can you give us any ideas as to how to decorate our lobby? Do you think it is very important to have an elaborate marquee?

C. L.

Answering C. L.:

A theatre of 1,800 seats is deserving of a wider entrance than 15 feet, and I am glad to hear that you have acquired adjacent property and are thinking seriously of widening this lobby.

The theatre lobby of today, regardless of what town or location it is in, is not much different from the theatre lobby of the past. By that, I mean that it is a show window. This show window is radically different, however, from the past. Like all show windows it must be attractive and it must speak for itself and tell the passers-by what you have on the inside of the theatre. Especially is this the case if you play sound pictures, which I presume, you have and which, no doubt, you will have if you have not already installed them.

Your newspaper advertising is of great assistance, but your lobby is the final magnet. So, let there be a great deal of life and music broadcast through loud speakers, animated posters, and such displays as will convey to the passers-by your productions of picture and sound. There is a device, recently placed on the market, which is a forerunner of lobby displays in keeping with audible screen attractions. It is called the LobbyTone. This device plays records and has painted posters, cut-outs, flashing lights and dancing figures which are animated. It is quite an attention getter and an idea in the correct direction.

Your marquee should be a blaze of light and letters, and your sign should be the outstanding mark on your thoroughfare.

→ WHY TAKE UNNECESSARY CHANCES?

DEPARTMENT OF PUBLIC SAFETY
PHILADELPHIA

JAMES O. MULHERN, Fire Marshal
OFFICE OF THE FIRE MARSHAL
ROOM 227 CITY HALL ANNEX

January 8, 1930.

TO WHOM IT MAY CONCERN:

I have this day tested the Raytone Flameproof Sound Screen, as to its resistance to fire and find it will not flame or burn, but just simply blackens without leaving any glowing embers, and I hereby approve the above mentioned screen for use in any theatre or motion picture house in Philadelphia.

Very truly,

James O. Mulhern
Fire Marshal.

JOM:K

Why Jeopardize the Lives and Property of your Patrons?

Why Get into Difficulty with the Fire Departments and Insurance Bureaus?

When it is now possible to secure a Raytone Flameproof Screen which is not only non-inflammable but also possesses the most beautiful projection surface yet achieved in the motion picture industry. Snow white in color with a diffusive finish devoid of all reflection or shine, the picture is projected without shadows or streaks, and shows a distinct contrast between the high and low lights.

Raytone Flameproof Sound Screens have been adopted by the ELECTRIC RESEARCH PRODUCTS COMPANY, Inc., for use with Western Electric Sound System, which equipment is installed in over Three Thousand Theatres in the United States and over One Thousand Theatres in other parts of the world. No higher tribute to the efficiency of Raytone Flameproof Sound Screens is possible.

EXTRACTS FROM LABORATORY TESTS

Columbia University, New York City

"In all of the above tests the material charged without supporting any flame either during the application of fire or after removal from the fire."

New York Testing Laboratories, New York City

"From the above tests it is evident that Raytone Flame-proof Sound Screen Material will not support combustion and is non-inflammable."

Electrical Testing Laboratories, New York City

"In view of the above we conclude that the material will not of itself support combustion and in that sense can be said to be 'non-inflammable'."

The only flameproof sound screen approved by both Fire Department and Motion Picture Theatres Association of the Government of the District of Columbia.

RAYTONE
FLAMEPROOF
SOUND SCREENS

SAFEGUARD LIFE AND PROPERTY

SCHOONMAKER EQUIPMENT COMPANY

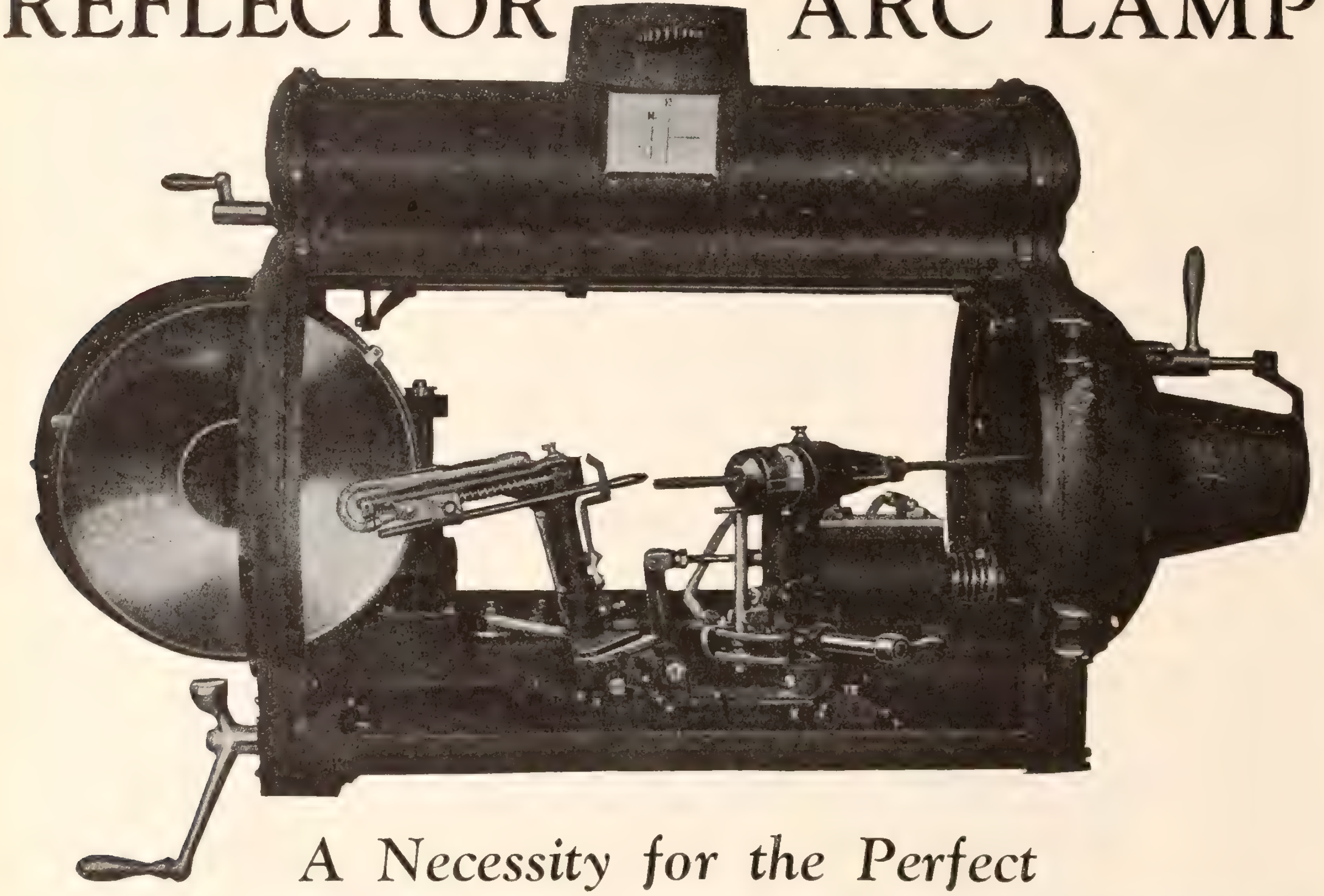
Patentees and Sole Mfrs.
611-627 WEST 43rd STREET, N. Y. CITY

The *Peerless*

"The Super Reflector Arc Lamp"

Automatic

HIGH INTENSITY
REFLECTOR ARC LAMP



A Necessity for the Perfect
PROJECTION OF "SOUND" PICTURES

DISTINCTIVE PEERLESS FEATURES

Automatic instantaneous arc striker.

Heat resisting optical glass reflector.

Single cranks control of all carbon adjustments.

Large roomy well ventilated lamphouse.

9" negative and 20" positive carbons accommodated.

Only three moving parts in positive and negative heads.

Ball thrust bearings used throughout.

Instant accessibility of reflector for cleaning.

Both positive and negative carbon holding units can be instantly removed.

Large hardened steel gears throughout.

Arc control entirely mechanical and removable as a complete unit even while lamp is in use.

Positive carbon continuously rotated and fed.

NOW USED BY HUNDREDS OF THE NATION'S
GREATEST THEATRES

THE J. E. McAULEY MANUFACTURING CO.

552-554 West Adams Street —*Manufacturers*— Chicago, Ill.

. . . Better Accessories Make Better Talking Pictures

Exciter Lamps

Strong Film Speed Indicator

MASKING SCREENS FOR SOUND PICTURES

National Sound Film Reel

HOUGH HORN LIFT

Drapes & Carpets FOR BETTER ACOUSTICS

Motiograph Model H
Simplex Model M

ULTRATONE
SUPER DYO-DYNAMIC SPEAKER

Leland Film Cleaners

MOVITONE GATES

ACCESSORIES for sound projection have rapidly reached an era of standardization. In the booth the sound film has necessitated the revision of much formerly adequate equipment to meet its new requirements. . . . The sound screen, the screen mask, automatic horn lifts, are a few of the things that the stage of the "sound house" now needs. Even in the auditorium the need for good acoustics has resulted in the perfection of silent ventilating systems—of scientifically installed draperies, curtains, and floor coverings.

Today National keeps its undisputed leadership in complete theatre equipment through its superior line of sound accessories. Any accessory or equipment unit that is a necessary auxiliary to sound pictures will be found at any National Branch—ready for immediate delivery to your theatre.

Record Film Cabinets

DeForest Audions

DeLux-Strong Changeover

Under One Flag—

The finest theatre equipment manufactured today is all under one flag—the banner of National Service. Regardless of what equipment you need, from the complete furnishings of a new house to a small accessory unit, the National stamp of approval assures you absolute dependability, expert maintenance service and a price that's right.

American Blower

Orchestraphone

Sound Screens and Screen Frames

National Theatre Supply Company

OFFICES IN ALL PRINCIPAL CITIES

The Gift Box and its contents. Shown above is the package that will be distributed free to theatre patrons under the "National Manufacturer's Gift Box" plan of cooperative merchandising

Merchandising and the Theatre

By Charles E. Lewis

A NEW approach to the solution of a problem with which showmen and merchandising experts have struggled for years is about to be put into practice on a large scale basis in the Fox Metropolitan theatres in and about New York City.

This is a new application of an idea evolved to bring mutual benefits to the theatre and to the manufacturer of nationally distributed and advertised products. Advantages to the former lie in the free distribution to patrons of merchandise of value and prestige based on reputation built up through national advertising. The latter, the merchandiser, under this plan finds access to the American home for his product which, naturally, he knows or at least assumes is capable of winning approval when tried under these most favorable circumstances.

For as far back as I can remember, showmen have been trying to tie-in merchandising methods in their theatres. From just as far back, national manufacturers have been trying to tie theatres into their methods of merchandising their nationally advertised product. The happy medium never came completely to light.

Manufacturer's Problem

Manufacturers of nationally advertised product have always been faced with one giant task; namely, to successfully get their product into the average American home. To get their product where it actually will receive a fair trial.

True, they had spent vast sums of money trying to use the theatre's screen as a profitable advertising medium. But the better theatres, and in most cases, even those theatres not in that classification, frowned on screen advertising.

Many and varied were the ideas attempted, and which failed repeatedly. It appeared that about all lines of appeal had been drained dry and that they would have to go along in the good old-fashioned way—until a theatre man finally worked out a plan he long had in mind. A plan which has taken form in the organization of a company now known as Associated Syndicates, Inc.

For it did take a theatre man, a showman with a theatre background, to perfect what appears to be the one feasible idea that would combine the objectives of both the merchandiser and the theatre operator in a practical plan.

Idea Developed by Showman

Harold F. Eldridge came into the show business fresh (and we mean fresh) from attaining the distinction of being the youngest bank teller in a New York bank. He had started as messenger and mounted rapidly until he reached, what he once thought, a great position.

So we find him at the age of twenty-one handling the first well-organized and business-like booking office where theatres, large and small, could secure "talent" for the then highly popular and profitable "Opportunity Nites," "Amateur Nites," "Bathing Beauty Contests," "Popularity Contests" or what have you.

When "sound" wrote almost a complete "finis" to his booking office, silver nites etc., Eldridge started developing the idea to tie-in national manufacturers merchandising plans with theatres. But doing it in such a way that both would benefit by the connection and some day, perhaps, it would represent a most important cog in the national advertising and distributing plans of the manufacturers and theatres.

His next move was to affiliate his proposition with associates whose experience in the advertising and merchandising field would equip his plan with that type of background.

His associates in the new enterprise are two men, both of whom are specialists in their own fields. C. H. Cummings became vice-president and came to Associated Syndicates Inc., after many years in the sales field of nationally known merchandise. F. G. Montgomery, also a vice-president, had the necessary manufacturing and retail experience.

Now we will pass over all the hard work and headaches that come with making a success for new ideas and bring you to the point where they now find themselves—ready to start the machinery in operation and inaugurate their "National Manufacturer's Gift Book" idea to the country in general, although their start will be confined to the New York Metropolitan district for a beginning.

Associated Syndicates, have entered into a contract with the Fox Theatres, whereby the company will, on a stipulated night, furnish to each theatre, without cost, enough boxes to insure 100 percent distribution to every adult patron. This "Gift Package" will look just as you see in on the picture here. No advertising of any sort is printed, either on the box or the wrapper.

Test by Theatre Circuit

The contents consist of between five and seven nationally advertising articles in full size. No sample articles are used at any time. Each article is an exact duplicate of what is carried in the stores, and is worth the same price as sold for by the stores.

Do you get the angle now?

After, not before, the first "Gift Performance," the theatre runs a trailer asking the audience whether they were among the fortunate patrons on that particular evening and telling them that a package was given to each patron, containing full sized merchandise from such nationally known manufacturers as—and here, in rapid succession, follows a flash of the trade-mark of each of the manufacturers product tied into the merchandising plan.

Above...The modernistic flame type of lamp
Right...Gothic type of lamp

Beautify Your Theater With These New Specialty Lamps

Below...Candle shaped type

INTRODUCTION of a series of seven new Edison MAZDA* Specialty Lamps gives the theater operator a wider selection of attractive and decorative lamps to blend with the surroundings and fixtures of his theaters.

The new decorative group comprises three definite shades, two of them in three color combinations. They are referred to as Gothic, modernistic flame and candle.

The Gothic and modernistic types of lamps are furnished in plain ivory, black on ivory and rose on gold. The list price of each is 50c. The candle shaped lamp is made in plain ivory and lists at 75c.

Each of the new decorative lamps is of the 25 watt medium screw base variety. They are packed in six lamp cartons, sixty lamps to a unit package.

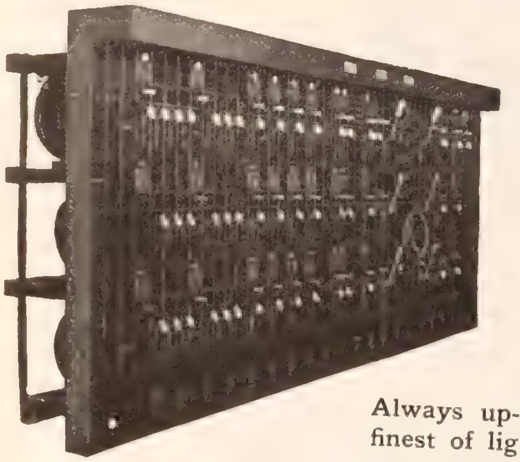
For sheer beauty of appearance you can get no finer lamps. No matter what type of fixtures you may have, these lamps will blend with them and enhance their beauty.

Remember that these lamps are Edison MAZDA Lamps, and represent the latest achievements of MAZDA service, through which the benefits of world-wide research, experiment and development in the laboratories of General Electric Company are given exclusively to lamp manufacturers entitled to use the name MAZDA.

***MAZDA — the mark of a research service**

EDISON MAZDA LAMPS

GENERAL ELECTRIC



The Newest and Finest Light Control

by the oldest and most experienced manufacturer

Always up-to-the minute with advanced improvements, the originators of this finest of lighting control systems, the FA Major System, can furnish you the newest as well as the most practical device. Light builds up the box office receipts when properly used, let us tell you how.

Talk to an FA man near you. Send for the FA Book on Theatre Lighting NOW

MAJOR FA SYSTEM
TRADE MARK

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Cincinnati, Ohio
Dallas, Texas
Denver, Colo.
Detroit, Mich.
Jacksonville, Fla.
Kansas City, Mo.
Los Angeles, Calif.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York, N. Y.
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Calif.
Seattle, Wash.
Tulsa, Okla.
Vancouver, B. C.
Winnipeg, Man.

Hoffmann & Soons

Famous theatres and road shows . . . Loew's . . . Keith's . . . Proctor's . . . and Fox . . . Paramount . . . Vitaphone . . . from Broadway to the smallest suburban movie . . . where popularity is proved by never-ending streams of enthusiastic patrons.

Perfection Rheostats are the choice as perfect aids to the highest motion picture standards. Sold by all branches of the National Theatre Supply Co., Sam Kaplan, New York, and by your dealer.

HOFFMANN & SOONS
387 First Avenue New York City
Mfg. Division
Contracting Electrical Engineers—
Moving Picture Theatre
Electrical Specialists

RHEOSTATS

WALKER SOUNDSCREEN

PATENT PENDING

THE SCREEN THAT DEFINITELY LEADS AN INDUSTRY

◆

Distributed By
NATIONAL THEATRE SUPPLY CO.
Manufactured By
WALKER SCREEN COMPANY
85 — 35th Street Brooklyn, N. Y.

Photo-Electric Cell Gain Control is Feature of Carter Sound System

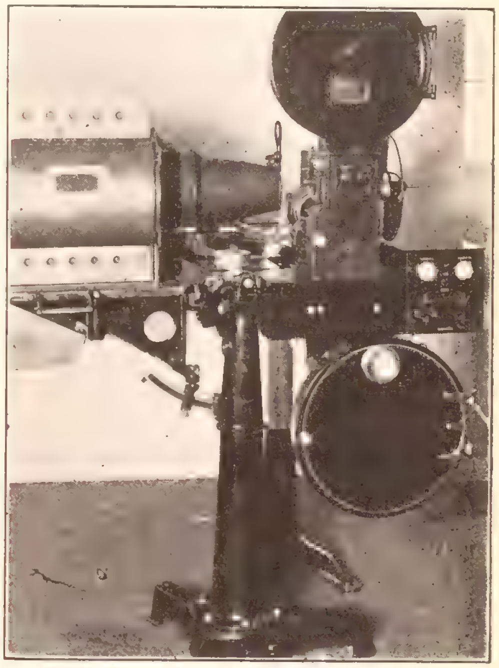
THE Carter Sound Equipment, a new and improved design of the unit originally introduced under the name of Dramaphone, is a dual system reproducer manufactured in the plant of the Carter Sound Equipment Co., in Chicago. Among the special features incorporated in the design is a mechanical dampener and a new development including a light gate to provide alignment and tension of film on the sound track to eliminate flutter and noise caused by warped film; an aperture system that is adjusted and fixed sealed with precision laboratory instruments; and a constant speed synchronous motor built in as an integral part of the film reproducer and supplying power for drive of both the sound head and the disc turntables. Another feature is photo-electric cell gain control, a device designed to meet conditions when tinted film-recorded prints are used.

The exciter lamp assembly is arranged for the use of two prefocused lamps. In case of failure of one lamp, a change can be made instantly to the other.

Pre-amplifier is attached to the forward part of sound on film reproducer, and contains an resistance coupled amplifier. The control panel mounted on the side of this unit, contains necessary meters, adjustments of exciter lamps, tube filaments, film to disc switch, and the photo-electric cell gain control. The photo-electric cells used, are specially designed for use with this unit.

Disc Mechanism

The fader is a large contact type, provided with calibrated gain scale. The disc mechanism is mounted through vibration cushions on adjustable pedestals, provided with tortional stabilizers and cushioned pickup rest, adaptable to any type projector. The disc pickup heads incorporate a new metal and special winding.



Carter Dual System Unit

The amplifier system is fundamentally three amplifier units, each one provided with controls and indicating instruments, shielded against dust and interference. Power units are so arranged that additions may be made to take care of any power output required.

Air column exponential dynamic units have A. C. rectifiers for field excitation. The monitor speaker is of the dynamic type with volume control on panel amplifier.

To Build in Salisbury

A picture theatre to cost about $65,000 is to be built in Salisbury, Md., by Lee Insley of that city. It is to be of brick construction, two stories in height.

Two Beautiful New Fox Theatres Completely Equipped by Hub

The illustration shows the interior of the new Fox Theatre in Detroit. An exact duplicate of this theatre has been built in St. Louis. Each seats 5,000.

And both of them have Hub switchboards and complete Hub electrical equipment.

The architect — C. Howard Crane, of Detroit—is well known for his excellent stage and auditorium design and the Hub organization is proud to have been associated with him in these two great projects.

Complete Hub electrical installations are found in many noteworthy structures—in public buildings, exhibition halls, clubs as well as in many leading theatres.

Our entire facilities are placed at your disposal.

Switchboards
Footlights
Border Lights
Stage Pockets
Cove Lighting
Exit Signs

HUB ELECTRIC CO.
Complete Theatre Lighting Equipment
Factory and General Offices
2219-2225 West Grand Avenue
CHICAGO
Telephone Seeley 6440-1-2

Down Town Chicago Sales Offices
Suite 323—155 N. Clark St.
Phone State 7966

Toledo, Ohio
1220 Madison Ave.
Phone Adams 5518

New York City
1457 Broadway
Phone Wisconsin 4843

Milwaukee, Wis.
123 Second St.
Phone Grand 1533

Spot Lights
Service Boards
Panel Boards
Usher Signals
Directional Signs
Flood Lights

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

The Price is right—
but the Product's better!

Traveltrol

TRADE MARK

A complete unit-Electric Curtain Operator and 35-foot Traveler, $150.00.

The Traveler individually at $1.40 foot.

Guaranteed Results!

Satisfaction beyond your expectation in view of purchase price.

THE ECONOQUIPMENT MANUFACTURING COMPANY
Akron, Ohio

TRUVISION

Natural Vision

PROJECTION SCREENS

Are the last word in projection and in sound

Roxy Theatre

Installs the Truvision Sound Screen replacing the former sound screen

Brilliance—Depth—Definition—Third Dimension Illusion

EASY TO BE WASHED

Electrical Testing Laboratory Report 47766 Sept. 11th, 1929

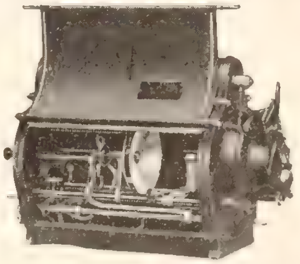
Truvision Projection Screen Corporation
Phone: DAYTON 8886-8887
841 Tiffany Street, Bronx, N. Y.

THE MOTOR CONTROLS—STRONG—THE ARC CONTROLS

You Must Have MORE Light!

that is, if you want to properly project Movietone film—project it in the same size and with the same intensity as silent full-sized film.

STRONG AUTOMATIC REFLECTOR ARC LAMPS



PRODUCE THIS NECESSARY INCREASE IN LIGHT

For Sale by
Trustworthy Independent Supply Dealers Everywhere

THE STRONG ELECTRIC CO.
2501 Lagrange St. Toledo, Ohio
Export Office—44 Whitehall St., New York City, N. Y.

WORLD TICKETS

AND

SIMPLEX TICKET REGISTERS

ARE A PERMANENT GUARANTEE OF

Service—Accuracy—Quality

SATISFIED USERS ARE OUR BEST ADVERTISEMENT

WORLD TICKET & SUPPLY CO., *Inc.*
1600 Broadway New York

Solving Your Theatre Construction Problems

a valuable feature service appearing every month in

THE SHOWMAN

Capitol Theatre, Vancouver Is Reopened After Renovation Costing $100,000

AFTER a period of three weeks of darkness, during which redecorating, reseating and general renovation was done at a cost of $100,000, the popular Capitol theatre in Vancouver, B. C., under the management of J. Lloyd Dearth, was reopened Christmas day.

Many who have viewed the building declare the Capitol has been transformed into the most beautifully decorated and modern building of its kind in the Dominion. The work was done under the supervision of Emanuel Briffa, staff artist for the Famous Players Canadian Corporation, from his own designs.

Rose, gold and black comprise the principal color scheme throughout the building. The red velour cyclorama curtain which takes care of the back of the stage consists of 525 yards of silk velour.

The new stage drape is black with a centre of rose velour. Rhinestones are set in this curtain, with the edges finished with a 30 inch black and gold fringe.

Granite cloth is used as a stretched curtain inside the auditorium beside the glass partitions which enclose the house interior. Swag and tail drapes in rose velour finished with fringe cord, rosettes and tassels of black and gold make up this curtain. The same effect is carried out on the balcony curtains. Rose velour curtains drape the arches on the main floor where loge seats are located.

Gold gauze curtains, fastened in place with rods at top and bottom, tone down the light effects of the transom windows over the Granville street entrance. The ladies' rest room features gorgeously draped walls and ceiling.

The new central chandelier contains 123 lights, and is a massive piece of work which does every credit to the designers. A special feature in the theatre is the installation of spot lights which will shine down on the ushers standing in the aisles, both upstairs and on the main floor. This device is new to Vancouver theatres. Other new electrical fixtures have been installed in the lobby, vestibule, under the balcony in the foyer, and under the Granville street marquee.

The entire seating capacity has been changed from the ordinary theatre seats to plush chairs of a handsome and very comfortable nature.

Newly uniformed doormen in blue serge jackets decorated with red and gold lace, with trousers to match, were in keeping with the redecoration features. The sixteen ushers are dressed in neat blue and gold uniforms, with shoes of a combination of blue kid and suede decorated with a square gilded buckle.

Norman Code, general superintendent of construction for the western division of the Famous Players, was associated with Emanuel Briffa in the general supervision of the work.

Record Sale of Lamps in U. S. Last Year

Preliminary estimate of the number of incandescent lamps, of which motion picture theatres are large consumers, sold in the United States in 1929 indicate 340 million large and 292 million miniature lamps, according to John Liston's Annual Review of the Industry. The former is an increase of 18 million, or a little over 5½ per cent, and the latter an increase of 37 million, or 14½ per cent over the previous year. 1929 sales exceed all previous figures, being the largest in the history of the industry.

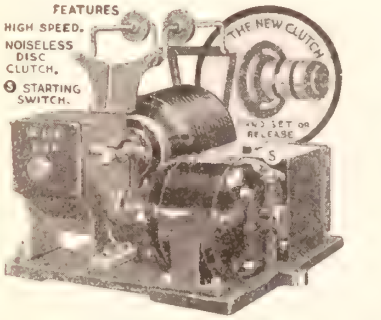
Last March the 50 and 60-watt standard lighting lamps of the 115-volt group were reduced in list price from 22 to 20 cents. The price trend for lamps has been downward for several years, and present prices are less than half the so-called pre-war figure, Mr. Liston points out.

THERE *IS* A REASON

—why Vallen foreign sales have more than doubled in 1929!

Distance is no detriment when equipment is right in manufacture and design,—and,

VALLEN GUARANTEED



Since the advent of Magnascope Projection, curtains must move faster.

The Vallen High Speed Curtain Control meets this demand.

Used in conjunction with Vallen Noiseless All-Steel Safety Track the result is incomparable!

Our honest endeavor is Better Equipment for You.

VALLEN ELECTRICAL COMPANY, INC.
Akron, Ohio, U. S. A.

THE VALLEN NOISELESS ALL STEEL SAFETY TRACK
A VALLEN PRODUCT TRADE MARK

No unsightly Perforations

Clear, realistic pictures, freedom from eye-strain, and natural tone quality is necessary to win and hold your patronage.

To insure projection as good as you had before Sound, to get the best reproduction from your sound outfit, you must have the right kind of a screen.

Vocalite Sound Screen is proven best by scientific test. Many successful installations have proved it to be superior in light, definition, and tone quality.

It is the only screen optically and chemically correct for the projection of Colored Pictures.

Full information will be sent on request, cost no higher than any good screen.

Approved by Electrical Research Products, Western Electric Co., Inc., and other makers of Sound Equipment.

Porous but not perforated

Fire Proof Non Inflammable

Vocalite Sound Screen

The First Screen Scientifically Perfected for Sound Pictures

Beaded Screen Corp.
Roosevelt, New York

Many a Valuable Hint comes to those who are Good Listeners!

The advertising man was looking for New Ideas. So he listened.

In fact, he questioned the magazine representative and this is one thing he learned.

Said the magazine representative:

> **"You know one reason why the Hertner Transverter *always* is spoken well of? It's because Hertner *could* build it a lot *cheaper* than he does, but he makes it better than it *needs* to be."**

And the fact is—Theatre owners and projectionists know this to be true.

Transverters everywhere perform better and longer than you ever expect them to. They are built up to an ideal—not down to price.

"If you show Pictures—you need the Transverter" more so today than ever before.

Sold in the U. S. A. by
The National Theatre Supply Co.

Canadian Distributors:
Perkins Electric, Ltd.

THE HERTNER ELECTRIC COMPANY

12694 ELMWOOD AVENUE TransVerteR CLEVELAND, OHIO

Exclusive Manufacturers of the Transverter

New Publications

Macy Issues Catalogue on Horns and Speakers

A catalogue furnishing complete information covering Theatre and Public Address Sound Equipment manufactured by the Macy Manufacturing Corp., of Brooklyn, N. Y., has been issued by that firm.

The catalogue, an especially attractive one from the standpoint of layout, typography and illustration, gives detailed data about the exponential air column horns, magnetic and dynamic trumpet horns, baffles, etc., electro-dynamic units, impedance matching transformers and field exciters, in which the Macy company specializes. All apparatus in the line is illustrated in this catalogue.

Effect Lighting Apparatus Briefly Described

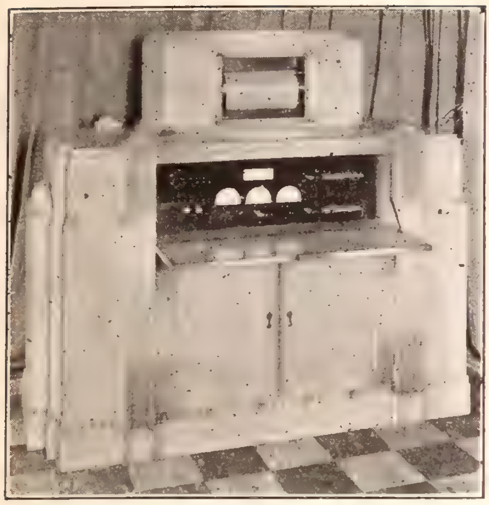
A brief description of the New Brenkert "F-7" Master Brenograph, illustrated with photographic reproductions and diagrams is the subject of a four-page catalogue issued by the Brenkert Light Projection Co., Detroit, manufacturers of projectors and lighting devices. The catalogue carries a detailed description of this well known effect projector and the many lighting effects for stage, orchestra and auditorium effects which may be accomplished by means of the device.

Publish Quarterly Devoted to Isolation of Noise

The Korfund Company, Inc., of New York, specialists in the isolation of vibration and noise, is publishing a quarterly magazine called "Isolation," a manufacturer's publication dealing with the scientific application and study of materials and methods of deadening and eliminating noise and vibration.

Data on Sound System is Issued in Handy Form

As a guide to anyone, whether technician or layman, in the planning, and installation of a power amplifying and sound distributing system, the Radio Receptor Co., New York, has issued a new catalog. The catalog opens with an analysis of audio amplification and sound distribution, how to plan an installation, and the engineering features essential to satisfactory results. There follows the listing of the Powerizer units which may be assembled in almost endless variety into steel racks and switchboards for meeting any requirements, with the same flexibility as that which made the sectional bookcase famous. The Powerizer Sound Systems include not only the centralized switchboard, with radio set, microphone panel and phonograph pick-up, but also the loud-speakers, faders, outlets, controls, and so on.



Lumitone lighting control console, showing automatic "player roll" which produces a series of vari-colored lighting effects by mechanical operation

Color Lighting Controlled By Stops on Console

Lumitone is the name given an unusual development in theatre lighting control devices. It enables the theatre owner to produce various combinations of color effects, from the various units installed, by merely touching a stop key on the console; or a series of color changes may be presented by touching the button which starts the operation of the automatic action of the device.

The Lumitone consists of a mechanically operated bank of dimmers, with mercuroid switches, and fuse magazine and may be installed in the electric room below stage, and a console which contains an electric-pneumatic action may be installed below the Prompter's Hood in the orchestra pit; in the first entrance off stage, or any other suitable place that will allow the operator to view his stage setting completely, as the light effects are operated.

The console key-board contains a separate stop-key for each unit of each color, and in addition a color master stop-key with a speed control. There is also a grand master control for both the stage and auditorium units.

The console is equipped with a series of pre-set scene masters, which can be arranged for any amount desired, however, twelve is recommended as being standard. When one of these stop-keys is touched, the scene as preset, immediately comes on through its dimmers to the desired position, and the scene that was previously in use, is dimmed out and switched off automatically.

A re-set stop for the dimmers is also included which pre-arranges the stop position of the dimmer control lever in advance of its being brought up or down for a scene.

The automatic control uses a perforated roll, similar to those used in electric pianos and organs. Any special arrangement of color changes may be made on one of these rolls, and for overtures, organ selections, etc.

Announcing

VITADISC

Quality Talkie Equipment

at a price you can afford to pay

A scientifically designed Turn Table. Ball Bearings. No load on the Projector. Connects to the Main Crank Shaft.

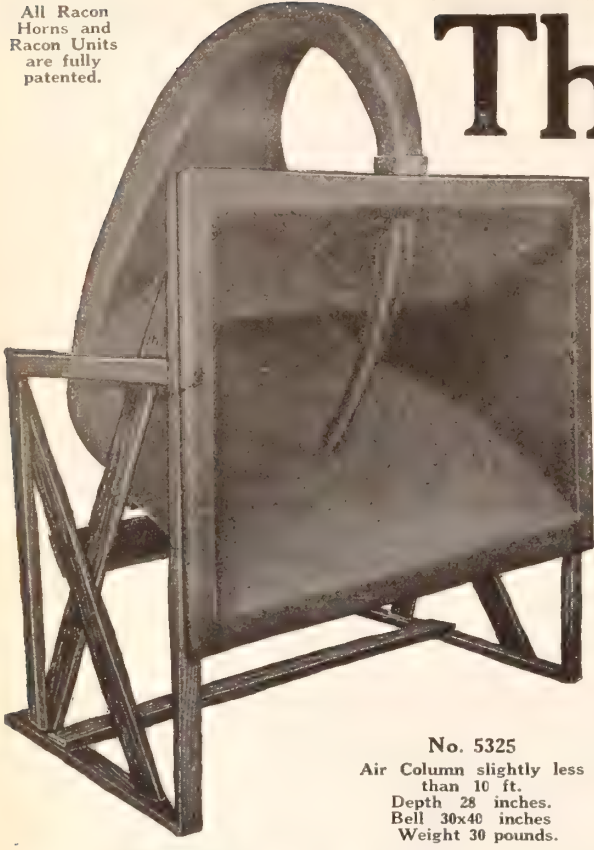
Vitadisc guarantees you absolute synchronization, quiet vibrationless operation and satisfaction. Spring suspended filter eliminates all unevenness and sour music.

$200 each complete with Pick-Up and Fader.
Amplifiers and speakers at low prices.

Installation Men—Projectionists with Sales Ability—Let us hear from you

VITADISC CO.

92 Mortimer Street Rochester, N. Y.



All Racon Horns and Racon Units are fully patented.

No. 5325
Air Column slightly less than 10 ft.
Depth 28 inches.
Bell 30x40 inches
Weight 30 pounds.

The 1930 Racon
Saves Space

The New Racon Horn is the latest member of the Racon Family—

Especially appealing where there is very little space between screen and wall.

Amplifies as perfectly as the parent horn, No. 4320, on both speech and music.

Yes, you'll find the same full, rich tones that have made Racon Horns the most popular from coast to coast—

And due to patented non-vibratory, non-porous material and construction, plus light weight, which make for perfect results and maximum convenience.

We wish to mail you the new Racon catalog.

Racon Giant Electro-Dynamic Type Horn Unit

RACON ELECTRIC CO. INC.

Specialists in Acoustic Chambers

Factories: 18 to 24 Washington Place, New York; Slough, Bucks, England, and
3 Mutual St., Toronto, Canada

NOW INSTALLED IN OVER 1000 THEATRES

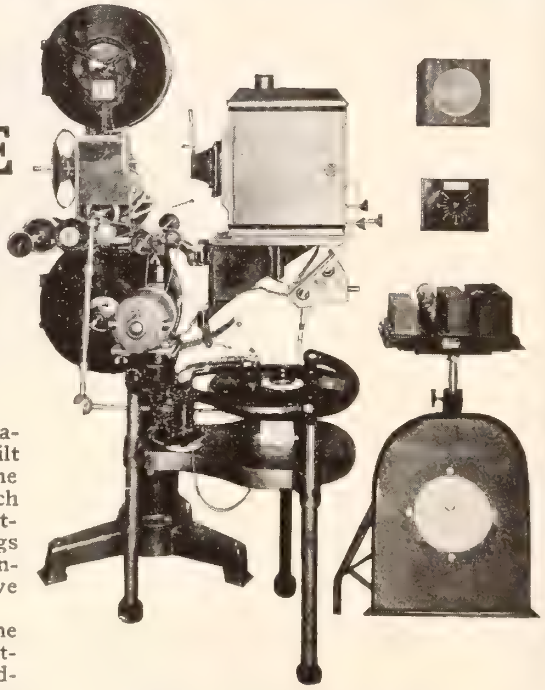
MOVIE-PHONE

Turntables $350.00 Per Pair Complete

With Pickups, Fader and Volume Control

Heavy construction. Free from vibration. Finest mechanical filter built within turntable eliminating tone waver. Adjustable Electrical Research pickups mounted on rubbers eliminating grooved jumping. Ball bearings and hardened gears running in continuous oil bath. Guaranteed five years.

MOVIE-PHONE fader and volume control with guaranteed dial. Adaptable to all amplifiers. Adjustable pedestals with rubber feet and levelling screws. Connecting attachments for all makes of machines. Blue prints and full installation instructions—easy to operate and install. No upkeep or service charge. Twenty-four hour deliveries.



Above illustration shows MOVIE-PHONE low type which will fit the smallest size booth. We also manufacture a high type which requires more room in booth. 6 tube amplifier and tubes, booth speaker and two auditorium speakers $275.00 additional.

GOETZ MOVIE-PHONE CORP.

724 So. Wabash Ave., Chicago, Ill.

Architect and Light Expert Advance Art Moderne Here

The modernistic movement in light and decoration an outstanding development in new public buildings during the past year, has brought the architect and lighting equipment artist into closer relation with a result that has accomplished great improvements in building design and decoration, according to John Liston in his 1929 review of the electrical industry.

"Whereas a few years back," the writer continues, "the artificial lighting arrangement was largely an afterthought, it is now being logically incorporated into the design of the building itself, resulting in illumination through luminous wall panels, through diffusing boxes, built around ceiling beams, and from fixtures.

"The architect and lighting equipment artist have now combined their efforts and, although this so-called *art moderne* movement originated abroad. American architects have recently contributed much to its development."

Herell Now Distributor for Tone-O-Graph in South

Love B. Herrell of Atlanta, secretary of the South Eastern Theatre Owners of America and well known in the industry, has been appointed distributor by North American Sound and Talking Picture Equipment Corp., for its Tone-O-Graph reproducers in the 5 Southern States.

Some Questions for Sound Service Men

By John R. Rider

(Continued from page 52)

through each battery arranged as in question 2?

4. What is the power rating of the resistance mentioned in question 3?
5. How is it possible to decrease the resistance of a resistor connected into a circuit when changes in that resistor cannot be made?
6. What is the action during discharge in a lead-acid storage battery . . . during charge in the same form of battery?
7. What should be the specific gravity of the electrolyte in such a battery for normal operation? . . . indicating discharge? . . . indicating charge?

MOTORS AND GENERATORS.

1. What action governs the generation of D. C. voltage? . . . A. C. voltage?
2. What is meant by commutation with respect to a D. C. generator?
3. What are slip rings?
4. What gives rise to a frequency in a D. C. generator? . . . In an A. C. generator?
5. What is a motor-generator set?
6. What is meant by a 300 watt generator rated at 1000 volts output?
7. What is the effect of dirty brushes?
8. What is the effect of sparking at the commutator?
9. What is the effect of excessive line voltage upon a motor driving a D. C. generator?
10. What is a Universal motor?

The answers to these questions will be published next month, at which time the remainder of the questions will be submitted.

Truvision Screen Installed at the Roxy Theatre

A Truvision screen is now in use for all projection at the Roxy Theatre, New York. The Truvision screen employs a new principle for projection of sound pictures, using perforated glass beads of a special design for which a patent is pending.

The new screen was put to several tests in the Roxy before it was adopted as the standard equipment for the big Cathedral of the Motion Picture.

A Correction

The list price of the Audak Professional pick-up was erroneously quoted on page 68 of the Consolidated Catalogue section of Buyers Guide dated December 28, 1929, as $30.00. The correct quotation should read "List price, $100.00" for the Professional model pick-up made and distributed by the Audak Company, 565 Fifth Ave., New York City.

The SYNCRODISK ---Now FIRST In Production And Sales!

Syncrodisk is producing and selling more turn-tables than any other manufacturer today. That's fine, say you, but what of it?

The reason *why* it happened is the *big* story.

The price is high—higher than a good many and it is going to stay high. The discount doesn't bring it into the gift class either, nor will it ever. This is because a strict adherence to high manufacturing honor puts careful, particular workmanship into every piece of metal—and every piece of metal is shaped and fitted together to produce a turn-table based on sound engineering principles and held rigidly to specifications that never deviate from precision.

That may be a mouthful but Weber stands back of every word.

Many other turn-tables have been junked and replaced by Syncrodisk —because the exhibitor wanted a machine that would work when there was work to be done and the public demanded one that would make the Talkies something better than a "pain in the ears."

Every single Syncrodisk carries an absolute guarantee of perfect satisfaction or money back. *AND* —this offer has never been challenged by an owner of any one of the 700 odd Syncrodisk installations.

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SOUND SCREENS IN USE TODAY ARE

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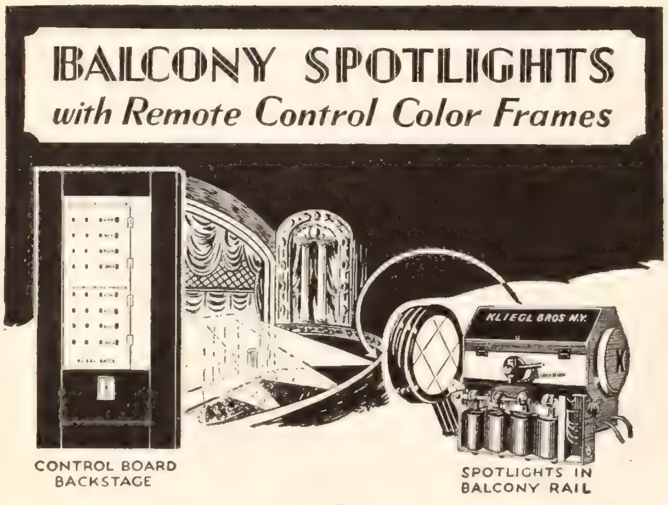
MADE BY

THE DA-LITE SCREEN CO. **CHICAGO**



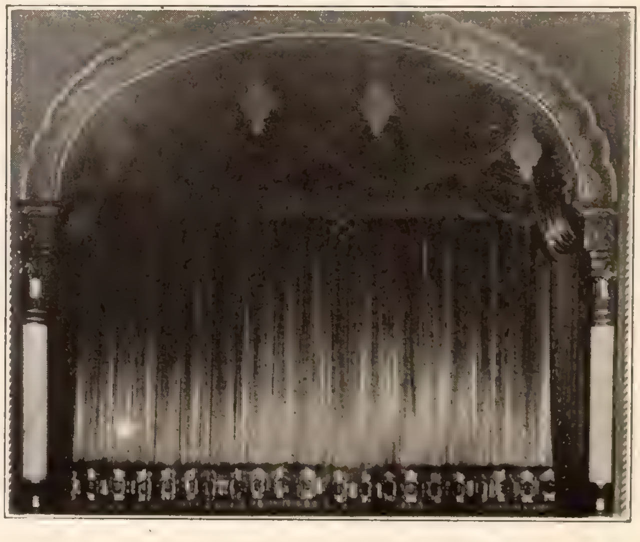
Equipped with an electromagnetic device which permits their complete and entire operation, including the control of four or more color frames, to be accomplished from a remote point. It is now possible to install a single group of spotlights that will give all the color variations obtained with several groups heretofore; or install the same number of spotlights, obtaining four or five times as much light for each color.

Write for Bulletin No. 3

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.

ANOTHER BEAUTIFUL JOB—



Durfee Theatre, Fall River, Mass.

Curtain, Scenery, Draperies, Stage Rigging, Stage Furnishings and Interior Decorations

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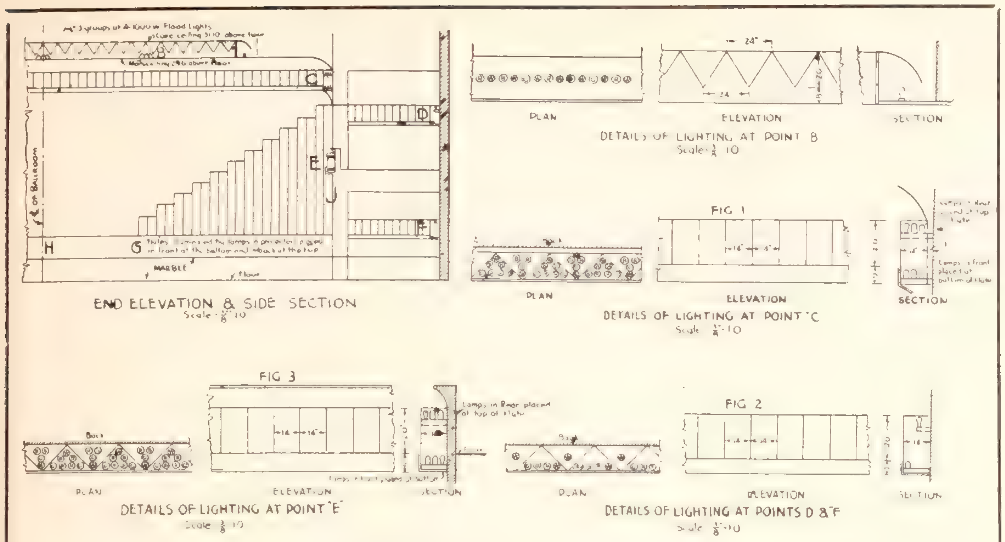

END ELEVATION & SIDE SECTION
DETAILS OF LIGHTING AT POINT B
FIG 1
DETAILS OF LIGHTING AT POINT C
FIG 3
DETAILS OF LIGHTING AT POINT E
FIG 2
DETAILS OF LIGHTING AT POINTS D & F
PLAN
ELEVATION
SECTION
MARBLE

Colorama lighting layout for Hotel St. George Ballroom—National Lamp Works of G. E. Co. installation

"Colorama" Lighting Demonstrated; May Revolutionize Decorating

WITH the completion of the first installation and its demonstration in practical use, the newest achievement of lighting engineers, a system for "painting with light," or "Colorama," as the system now has been officially named, has been pronounced the most outstanding achievement in the field of interior lighting in the last 25 years, and lighting engineers and architects declare that the invention may revolutionize present methods of theatre decorating.

The new lighting discovery, described in The Showman of October 5—then called "third dimension" lighting—at the time of publication of the first complete details of the invention.

The first installation of this new method of decorative lighting is in the ballroom of the St. George Hotel, Brooklyn, N. Y. The ballroom has no windows. There are no visible ceiling or wall fixtures. The entire room is painted in a flat white finish to provide the "canvas" upon which the artist will paint the room's decorating—solely with lights. A hundred thousand variations of colors and patterns are possible with this system.

The designs and colors may remain fixed, or move according to any predetermined plan. Thus the ballroom may be a cool, light green and blue for luncheon; white and amber for afternoon bridge; and patterns of deep, rich, formal reds and browns, for an evening banquet.

The almost limitless possibilities of "painting with light" are indicated by a suggestion of F. J. Cadenas, illuminating engineer of the St. George Hotel installation for the National Lamp Works of General Electric Co.

The Hotel St. George ballroom has a floor area of 9,500 square feet and a clear ceiling height above the floor of 29 feet, 6 inches. There are two tiers of balconies along the sides and black walls.

The lighting system for the walls consists of a series of four separate and parallel coves fitted with vertically-pleated flutes. In both the front and back of the flutes, are placed clear lamps, of various wattages, equipped with color caps.

The lighting system for the ceiling is a series of five inverted troughs, 10 feet wide and 60 feet long, placed symmetrically on 20-foot centers. The troughs have saw-tooth openings along the sides through which colored lights and shadows are projected onto the ceiling. In the bottom of the troughs are roundels through which may be projected red, blue, green and white light.

More than 6,000 lamps are installed in the flutes and coves and they range in size from 50 to 1,000 watts. A total of more than 630,000 watts is required to operate the various colors and lighting effects. This is more light than the entire city of New York had in the early days of electric illumination. Over fifty thousand miles of wire was used in the installation. The lighting is controlled by a small remote-control board containing more than 500 buttons.

A wintertime operating economy of "painting with light" is the reduction in the heating requirements. Owing to the heat generated by the multitude of lights, it was found, in the St. George installation, that over 3,000 square feet of steam heating radiation could be eliminated.

"Painting with light" will soon be adapted to many theatre uses, aside from its obvious possibilities on the stage. The system will enable a capable artist at the control board to extend the atmosphere demanded by the play to include the entire theatre—and including even the lobby.

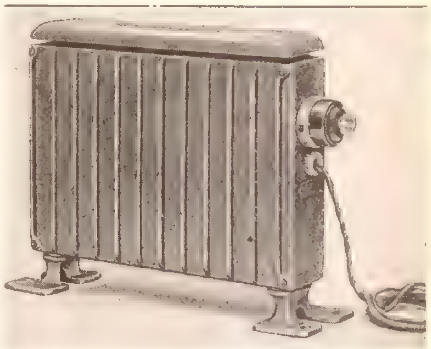
$75.00 SAVES $1000.00

IF not protected against the cold, it costs around $1,000.00 *more* to keep the average organ in tune for five years than when the temperature of the organ loft is maintained at about 68° F. Why waste that money when a $75.00 Prometheus Electric Heater would save it.

Another disadvantage of permitting the organ pipes to become cold is that it affects the tune—makes it impossible to bring out the exquisite tone quality and reflects on the skill of the organist.

PROMETHEUS

Organ Loft Heater



keeps your organ loft at the desired temperature by means of a thermostat which automatically shuts off when the desired temperature is reached. That saves current and prevents overheating.

This heater does not become red hot, therefore is not a fire hazard. Does not dry out the glue and open joints in the woodwork.

Made of cast iron with aluminum finish. Sets directly on floor and occupies but little space.

Mail the coupon for full particulars, or write for catalog.

The Prometheus Electric Corp.
358 West 13th St. New York City

(Coupon)
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358 West 13th St., New York
Without any obligation on my part, please send a copy of catalog on your Organ Heater.
Name ....
Address ....
Town .... State ....

Selected List of Important Trade Publications

Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

AIR CONDITIONING
- (1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CLEANNG SYSTEMS
- (2) Apparatus used in central cleaning systems for theatres.

DECORATION
- (3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
- (4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
- (5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
- (6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
- (7) Spotlight, effect projectors, automatic and remote control color and effect machines for atmospheric theatres, cove lighting, lobby and rest room illumination, with specifications for uses and operation.

LIGHTING FIXTURES
- (8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
- (9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
- (10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
- (11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
- (12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
- (12a) Emergency Lighting Plants.

MOTOR-GENERATORS
- (13) Various designs of motor-generators specially designed for motion picture projection.
- (14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
- (15) Theatre organ of various types for large and small auditoriums.
- (16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
- (17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
- (18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
- (19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
- (20) Drapes, curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
- (21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
- (22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
- (23) Various types described, diagrams, illustrations of surfaces, etc.

SIGNS AND MARQUISE
- (24) Theatre advertising signs, marquise designs illustrated

TICKET VENDORS
- (25) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment

- (26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING
- (27) AMPLIFIER UNITS
- (28) HORNS AND SPEAKERS
- (29) HORN TOWERS
- (30) NON-SYNCHRONOUS DISC REPRODUCERS
- (31) PICK-UPS
- (32) RECORD LIBRARIES FOR NON-SYNCHRONOUS DISC REPRODUCERS
- (33) RECORD CUEING SERVICES
- (34) SYNCHRONOUS DISC REPRODUCING UNITS
- (35) SYNCHRONOUS DISC AND FILM-TRACK REPRODUCERS
- (36) TRANSFORMERS AND VOLTAGE REGULATORS

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Motion Picture News
729 Seventh Ave.
New York City

Please obtain for me free copies of trade publications dealing with the following subjects:

____

(Insert above numbers indicating subjects)

Name

Theatre

Street

Put Your Cash where he can't get it!

The inner door or "hold up" partition shown on the chest illustrated below will permit the depositing of all money, except enough to make change, thru the slot where the thief cannot get it.

As no one but the manager has the combination, the hold-up man cannot force any employee to give up the cash.

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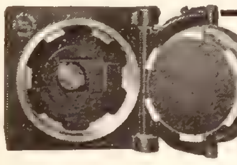
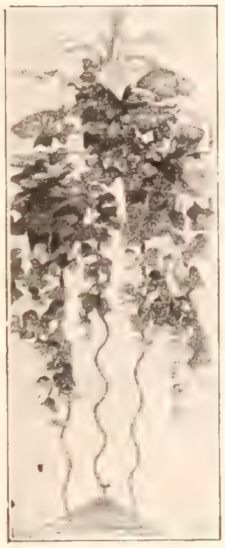
York, Pa.



The York Round Door Chest with "hold up" partition.



No. 7180 Modern Art Wrought Iron Plant Holder, with 3 single tapered standards 24 inches — 30 inches — 36 inches high, to hold pots. Beautiful theatre display and home ornament with 3 pots of assorted plants, vines, green pot covers, 4 feet high by 2 feet wide, 4 piece set, complete $7.50. Write for copy of our SPRING CATALOGUE No. 7 illustrating in colors Artificial Flowers, Plants, Trees, Vines, etc., MAILED FREE ON REQUEST.

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61 Barclay St. New York, N. Y.

Get All You Make!

GOLD SEAL

REGISTERS & TICKETS

Automatic Ticket Register Corp.
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Advertisers Index For the Jan. 11 Showman

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The following list of advertisers in the Showman Section has been prepared for the convenience of readers and while care as been taken to make it correct it cannot be guaranteed against possible errors or omissions.

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The **WURDACK**
STAGE SWITCHBOARD

We are not always the lowest bidder on a stage switchboard job—frequently we are the highest. Yet a majority of the switchboard jobs for theatres, schools and auditoriums we bid on are awarded to us—not because of price, obviously, but on account of the well-earned reputation for quality, stamina, generous capacity, scientific design, convenient arrangement and rugged construction of the Wurdack Stage switchboard.

If price alone was the consideration in buying an automobile there would be but one make of car on the streets—the cheapest. Except in rare instances, due to peculiar circumstances, a thousand dollar automobile cannot be bought for $500. You always get what you pay for—no more.

The same thing is true in stage switchboards. We strive to make the Wurdack Stage Switchboard the best one built. Naturally we cannot price it as low as a cheaper one. Nor do we have to compete with "price" equipment. We sell our switchboards on their merit and quality, and if this is what you are seeking, together with long, satisfactory service, specify just one make, the Wurdack Stage Switchboard.

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FT. WORTH OMAHA NEW ORLEANS
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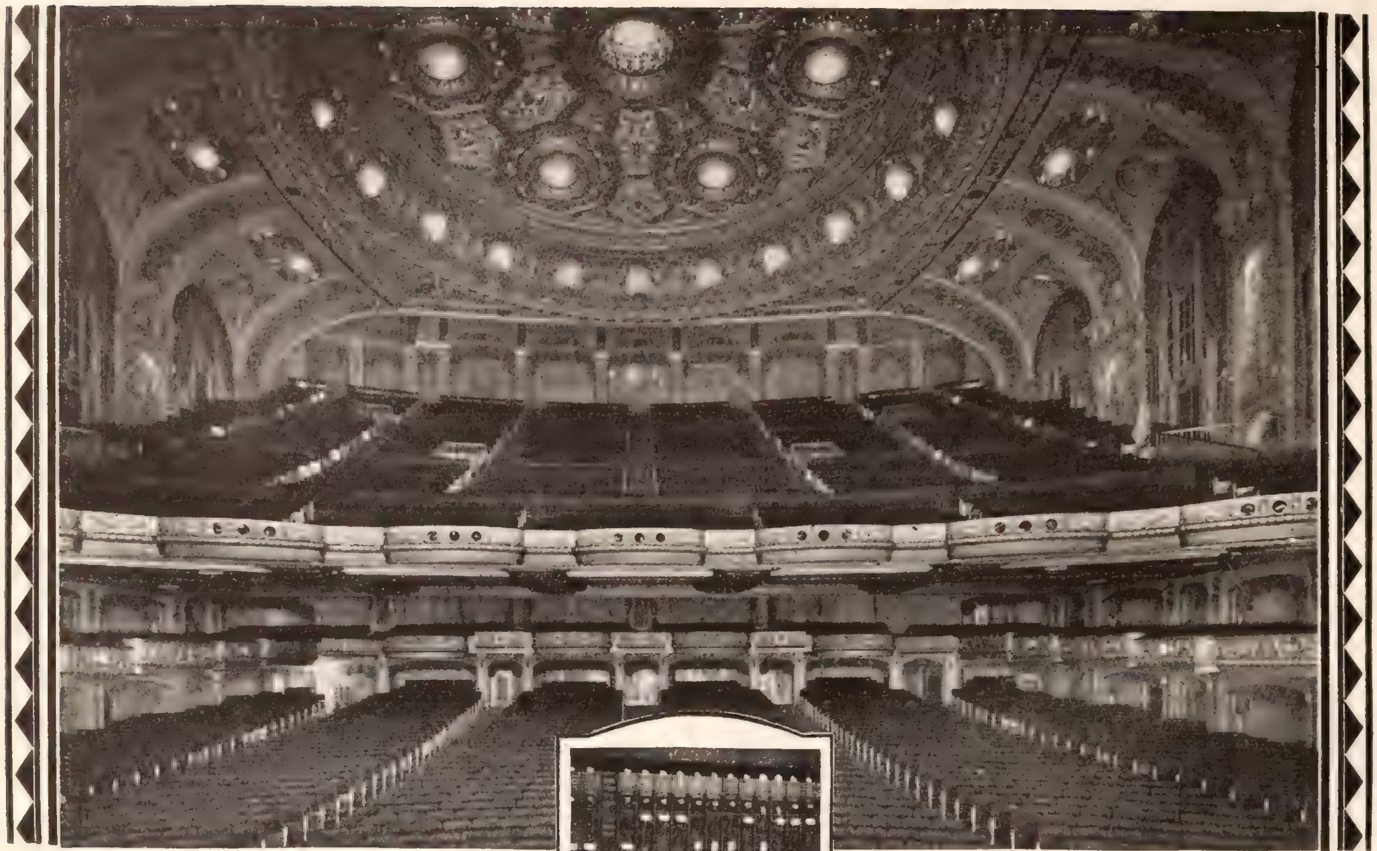
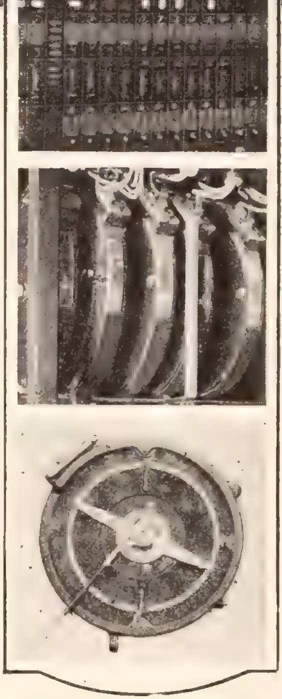


The Auditorium of the Publix Marbro Theater, Chicago, Illinois, where C-H Simplicity Dimmers are installed.

28 Years Spent behind a Switchboard

That your Public May be Pleased



C-H Simplicity Dimmer Plates are supplied by leading switchboard manufacturers with the board they install. Fig. 1 shows the front of a typical board, Fig. 2 the rear view showing C-H plates and Fig. 3 the complete plate. Dimmer plates are the heart of any lighting control board. Make sure the C-H trademark is on your plates for long life, smooth lighting control and low maintenance.

FOR twenty-eight years Cutler-Hammer has been working behind theater switchboards—building better theater dimmers that better shows may be produced.

Smooth, even changes of light play an important part in keeping every show well knit together. And no theater can have smooth lighting control unless the heart of the switchboard—the dimmer plate—is properly constructed. So for a quarter of a century, Cutler-Hammer has been building dimmer plates with this idea uppermost in mind—"flickerless" light control.

Better dimmer plate construction to lessen the danger of burnouts—direct rack and pinion drive to prevent play or backlash—110 steps to insure velvet smooth changes of light from full brilliance to blackout. These are a few of the features of C-H "Simplicity" Dimmer construction which make them the choice of leading showmen. These showmen look beyond the panel board for the C-H trade-mark on the dimmer plates.

Your theater—whatever its seating capacity or decorative scheme—can have smooth, even light control by installing C-H Dimmers. They are easily adapted to your future needs. Your architect or electrician knows about C-H Dimmers. Ask him and then write for the Cutler-Hammer booklet *"Illumination Control for the Modern Theater"*.

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Pioneer Manufacturers of Electric Control Apparatus
1319 St. Paul Avenue
MILWAUKEE : WISCONSIN

CUTLER HAMMER

C-H

Perfect Illumination Control for the Modern Theater

(A-306)

Opinions On Pictures

The Vagabond King

(*Paramount—All Dialogue*)

Great Entertainment

(*Reviewed by Walter R. Greene*)

THIS is Paramount's biggest offering for the first half of 1930. Without any question, it easily rates super-special, two-a-day classification—for substantial business in first runs, neighborhoods and the smallest wired towns.

The production has been excellently assembled. There is a capable acting and singing cast; all-color; Rudolph Friml music; beautiful—and sometimes elaborate—sets; excellent photography and good direction. All elements have been interwoven equally to produce a balanced piece of musical entertainment.

The story is a musical version of "If I Were King," and has both suspense and drama. Dennis King is fine in the title role, with Jeanette MacDonald excellent in the featured spot. O. P. Heggie is perfectly cast for most of the comedy and laughs.

It's excellent entertainment—not at all high brow; and carries mass appeal.

Newsreels and cartoons are only needed here to balance the program.

Produced and released by Paramount. Based on play "If I Were King" by Justin Huntly McCarthy, and stage operetta with book and lyrics by William Post and Brian Tooker and music by Rudolph Friml. Adaptation and dialogue by Herman Mankiewicz. Directed by Ludwig Berger. Photography by Henry Gerrard. Technicolor throughout. Length, not set. Release date, March 16, 1930.

THE CAST

Francois Villon	Dennis King
Katherine	Jeanette MacDonald
Louis XI	O. P. Heggie
Huguette	Lillian Roth
Thibault	Warner Oland
Tristan	Lawford Davidson
Olivier	Arthur Stone
Astrologer	Thomas Ricketts

Glorifying American Girl

(*Paramount—All Dialogue*)

Very Weak; Plug Names

(*Reviewed by Alvin Meyers*)

TOO many cooks have succeeded in spoiling another film broth. The main title of this reads like a who's who. Still the net result of the combined efforts of all the "names" falls short of the mark.

The picture offers a Ziegfeld revue interwoven in another back-stage story. The latter is weak and the former is disappointing. The color used in the revue scenes is of no help—in fact, it is rather a detriment. One thing stands out—the now famous tailor shop skit of Eddie Cantor's being the one highlight of the film. Mary Eaton is attractive and has an ingratiating personality; the rest of the cast is just satisfactory.

You have one chance with this—make use of the names. Rudy Vallee, Helen Morgan and Eddie Cantor are in the revue. Mary Eaton is the heroine. Play these up and the name itself; it has had more than its share of publicity. Plugging the stars looks like the best bet to put this over. But plug plenty.

Strong comedy and cartoon shorts are needed.

Produced and distributed by Paramount. Authors, J. P. McEvoy and Millard Webb. Music and lyrics by Walter Donaldson, Irving Berlin, Dave Stamper and Larry Spier. Directed by Millard Webb. Musical director, Frank Tours. Length, 7,727 feet. Running time, 1 hour, 25 mins. Released Dec. 7, 1929.

THE CAST

Gloria Hughes	Mary Eaton
Buddy	Edward Crandall
Barbara	Olive Shea
Miller	Dan Healy
Mooney	Kaye Renard
Mrs. Hughes	Sarah Edwards

No, No, Nanette

(*First National—All Dialogue*)

Fine All-Around Show

(*Reviewed by Charles F. Hynes*)

THERE are some hearty laughs, sumptuous musical numbers, fine singing and color sequences in this talker version of the stage play. It's a picture that clicks—even though handicapped by the all-too general use of backstage themes.

It has a darb of a cast, with Lucien Littlefield, a laugh riot, aided by Louise Fazenda, Zazu Pitts, Lilyan Tashman and Bert Roach. The leads are Bernice Claire and Alexander Gray, a fine singing and acting team. The picture is effectively done, and some of the stage settings used in the musical comedy which Gray finally succeeds in having produced with the backing of the philanthropic millionaire, Littlefield, are striking. Littlefield has the unsophisticated notion that he can support pretty girls without getting into a jam with his out-of-date and stingy wife. After a series of messes everything turns out satisfactorily.

Use dramatic and musical subjects with this, as the feature has plenty of laughs.

Produced and distributed by First National. Adapted from the musical comedy by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Nyitray. Directed by Clarence Badger. Adaptation by Howard Emmett Rogers. Dialogue by Beatrice Van. Photographed by Sol Polito. Length, 9,100 feet. Running time, 1 hour 51 mins. Release date, Feb. 16, 1930.

THE CAST

Nanette	Bernice Claire
Tom Trainor	Alexander Gray
Jim Smith	Lucien Littlefield
Sue Smith	Louise Fazenda
Lucille	Lilyan Tashman
Bill Early	Bert Roach
Pauline	Zasu Pitts
Betty	Mildred Harris
Brady	Henry Stockbridge
Flora	Jocelyn Lee

Second Choice

(*Warners—All Dialogue*)

Light, But Agreeable

(*Reviewed by Charles F. Hynes*)

THIS is good light entertainment which moves smoothly. However, there are some suggestive lines which may cause a kickback, and which mar the otherwise pleasing qualities of the picture. Of course, these get laughs, but whether or not they will fit into the scheme of things of the exhibitor catering to family trade is problematical.

Dolores Costello is fine, in fact the entire cast is very good, the work of Chester Morris and Jack Mulhall standing out. The stories about the wedding of a jilted girl and a jilted fellow, who marry to stop gossiping caused by the breaking off of their respective engagements. Chester Morris, who jilted Dolores, realizes his mistake and tries unsuccessfully to win her back.

There is a strong climax when he tries to force her to elope with him and then realizes the quest is a futile one. There's a good selling angle in the novel stunt of a party in a house, while it is being moved through the streets on rollers.

Dramatic and musical short or comedies should surround this feature on the bill.

Produced and distributed by Warners. Directed by Howard Bretherton. Story by Elizabeth Alexander. Adaptation and dialogue by Joseph Jackson. Photographed by John Stumar. Length, 6,150 feet. Running time, 1 hour 8 mins. Release date, Jan. 4, 1930.

THE CAST

Vallery Grove	Dolores Costello
Don Warren	Chester Morris
Owen Mallory	Jack Mulhall
Beth Randall	Edna Murphy
Madge Harcourt	Charlotte Merriam
Edith Pemberton	Ethlyns Clair
Ned Pemberton	Jimmy Clemmons
Herbert Satterlee	Edward Martindel
Mr. Grove	Henry Stockbridge
Mrs. Grove	Anna Chance

The Aviator

(*Warner Bros.—All Dialogue*)

Fast-Moving Comedy

(*Reviewed by Alvin Meyers*)

"GOING UP" was a good silent in 1923—"The Aviator" is a good talker today. This is as neat and as fast moving a comedy as you will find on any program offered. In it, Edward Everett Horton as the author who hates airplanes, but who is forced to ride them, takes every opportunity available in the laugh-getting line. In sequence after sequence of the air stuff there are innumerable laughs.

Roy Del Ruth handled the direction with a deftness and appreciation for the possibilities that keeps the pace at a high keel. Patsy Ruth Miller, Lee Moran and Armand Kaliz, in the supporting cast, all do notable work. There is a spirit to the whole picture which will prove infectious to almost any audience. While the effort carries no particular weight and never impresses, its purpose, which is to entertain, is accomplished. You can make promises for this—to the kiddies particularly—and the picture will bear you out. The latter angle is important. If you overlook it, you overlook a bet.

Use musicals or novelties.

Produced and distributed by Warners. Story by James Montgomery. Directed by Roy Del Ruth. Adaptation and dialogue by Robert Lord and Arthur Caesar. Edited by William Holmes. Photographed by Chick McGill. Length, 6,743 feet. Running time, 1 hour 11 mins. Release date, Dec. 14, 1929.

THE CAST

Robert Street	Edward Everett Horton
Grace Douglas	Patsy Ruth Miller
Gaillard	Armand Kaliz
Hobart	Johnny Arthur
Brown	Lee Moran
Gordon	Edward Martindel
John Douglas	Phillips Smalley

The Crimson Circle

(*International Photoplays—Part Dialogue*)

Never Starts Or Finishes

(*Reviewed by Freddie Schader*)

OLD PARR—not the kind that comes in bottles—but Old Parr, the Scotland Yard inspector, and his daughter are the heroic pair of this tale, the writing of which Edgar Wallace is accused of. It is a part dialogue production, a lot having been added after the film was made, a device that is all too palpable. The picture holds nothing for the box-office except in the daily change double feature houses.

The story deals with a master mind criminal who sends his blackmailing threats under the sign of a crimson circle, wherefrom the picture gets its name. Parr is assigned to run down the band which has not only terrorized England but the continent as well. He is working in association with a supposed crime expert who in reality is the head of the Crimson Circle operations. Parr's daughter under a fictitious name and character, suggested by her father, finally gets into the good graces of the Circle's leader and in the end is responsible for tracking him down. It is a lot of serial hoke strung together into a feature. Just rambles on and on, starting many things and never finishing any of them.

Better play it on a double feature bill, so your short will have to be a news reel only.

Produced by British International. Released by International Photoplay Dist. Story by Edgar Wallace. Adaptation and dialogue by Howard Gaye. Directed by Friedrich Zelnik.

THE CAST

Derrick Yale	Stewart Rome
Thalia Drummond	Lya Mara

Looks Like Fair-to-Middling Week For Shorts; Cartoons Assume Lead

Uppercut O'Brien

(Educational-Sound—2 Reels)

Has Amusing Moments

Another in the Gribbon-Clyde combination and an averagely good comedy. Gribbon is the pugilist and Clyde, his manager. They split, Clyde grabbing a new boy for himself while Gribbon leaves town to return later as the head man in a side show. He matches his fighter with Clyde's and there you have the story. All a bit goofy, but interspersed with laughs at that.

Will fit in, but won't cause any excitement.

"Hot—and How"

(Educational-Sound—2 Reels)

Light Entertainment

JACK WHITE'S newest is slapstick in the 1930 style, old hokum with a new dress. Harold Goodwin has been secretly married to Dorothy Coburn and both are guests at a week-end party at the Winstons. Phyllis Winston has a strong crush on Harold, who cannot discourage her forced attentions because he promised Dorothy he would keep the marriage off the record. White pads this strongly with a chase through bedrooms. The only "hot" factor is the title. An average slam-bang slapstick with good-looking sets and some music.

Play this one with a strong dramatic short, or musical number.

"Badge of Bravery"

(Universal-Silent—2 Reels)

A Poor Western

TED CARSON has appeared in better Western material than this. John Malcolm, and his daughter, Jean, having discovered gold, are on their way out of the mining sector when attacked by bad-man Beau Dunbar and his gang of thieving miners. Bruce Boyd, of the Northwest Mounted Police, rides to the rescue but is too late, for old John has been killed and Jean wounded. Dunbar later makes a second attack to secure the gold dust. And again, our hero frustrates the attempt. Stock situation No. 314,267 follows, with Jean and Bruce starting life all over again. The "mob" with a yen for Westerns will probably go for it.

A good comedy and a good musical as support might get this by.

"Wild Waves"

(Disney-Sound—1 Reel)

Funny and Entertaining

MICKEY MOUSE plays the role of life-guard in this clever Walt Disney sound cartoon. There are plenty of laughs when he sets out to save the fair maiden, being tossed about plenty by the wild waves. Then, to take her mind off the narrow escape he struts his musical stuff to great advantage.

Good for light spot on any program.

"Live Ghosts"

(Universal-Sound—2 Reels)

Good Stuff

DIRECTOR BEN HOLMES concocts a pleasing mixture of mirth and burlesqued mystery, with a straight juvenile cast. The story centers around a haunted house in the woods, with Judy and a party of her young friends on a midnight exploration trip. Judy's boy friend, Bert, arrives just as an escaped lunatic is about to attack her—and it's all over with the usual clinch ending. "U" gave some attention to the production of this short and the results are gratifying.

Sufficient comedy material for your bill. Book a heavier short as contrast.

"Jungle Rhythm"

(Disney-Sound—1 Reel)

A Laugh-Getter

MARK this down as a real laugh-getter. Mickey Mouse in the jungle getting the whole animal gang going by virtue of his musical ramblings on a wide variety of instruments. There are a number of clever gags which assure it many real laughs.

This rates real billing.

"On the Levee"

(Columbia-Songs—2 Reels)

Bledsoe Fine

BASIL SMITH directed Jules Bledsoe in this reel of Southern melodies, sung on the cotton wharf of a small town on the Mississippi, with a group of cotton handlers supporting. The recording in this is very good. Bledsoe, a baritone, works hard to put it over. And he succeeds.

Musical-song novelty makes satisfactory number for any program.

"Always Faithful"

(Vitaphone, No. 3334—1 Reel)

Fair Entertainment

A FAIRLY entertaining subject raised considerably by the fine work of Blanche Sweet and George B. Middleton. Miss Sweet is the wife of a hardboiled mine owner, who is preparing to quash a strike. He assigns his secretary to take her to the theater and, thinking the husband has left, the pair return home for love-making. But the husband hasn't departed, for the jam has been settled, and he had determined on a nap. The secretary flees panic stricken and the husband gives a smiling assurance to his wife's pledge of "always faithful," the while, with fine subtlety, throwing the secretary's hat and coat out the window.

Good for any kind of program.

"Ship Ahoy"

(Pathe-Fable—1 Reel)

Usual Aesop Short

A MALE quartet, personified by four cartoon characters, and good musical synchronization highlight this pen-and-ink conception of the Fable gang's trip aboard a schooner sailing the deep blue sea. Hits the half-way mark for current cartoon material.

If your feature needs strong short support in the comedy line, don't depend too much on this.

"Chile Con Carmen"

(Universal-Cartoon—1 Reel)

Make Room for Oswald

THIS equals any sound cartoon screened in recent weeks. And that's saying plenty. Oswald tries to two-time Miss Hippo by playing a hot Spanish mama. They both give him the air when big-boy toreador comes to town. Tory is floored in the bull fight and little Oswald then conquers the beast. They're in for a load of laughs.

Use a Western and a talking act and you're all set.

"Pathe Review No. 1"

(Pathe-Silent—1 Reel)

Spot This Novelty

A PLEASING mixture of picturesque air shots of the islands in the Philippines group, scenes of the Bowery, depicting its sordid old age, a battle to the death between two of the famous Asian fighting fish, and a revel in color where the French Alps turn Swiss. The latter, colored by the Pathechrome process in France, reveals some beautiful shots. First of 1930 series.

Although this reel comes synchronized, too, the silent version might prove a restful novelty, sandwiched in between your sound feature and other talkie shorts.

"Bows and Arrows"

(Pathe-Talker—1 Reel)

A "Sportlight"—'Snuff Said

PHILIP ROUNSEVELL, said to be an authority on archery technique and the making of bows and arrows, does his stuff along with other record-breaker archers, in what turns out to be a highly interesting reel. Far removed from the beaten tracks of the sport reel field. They'll like it.

Plug this one and use a good comedy.

"The Fallen Star"

(Vitaphone-No. 910—1 Reel)

Effective Dramatic Sketch

GEORGE ROSENER is starred in this dramatic playlet, which contains a few laughs and tears. It's about an old actor, who, in his poverty recalls his Civil War veteran sketch of bygone days. As a feeble old soldier, trying to stir up enough pep for a Memorial Day parade, he gives a touching portrayal.

This is a good number to use on patriotic days and a good balance for a comedy feature.

"Romance De Luxe"

(Educational-Talker—2 Reels)

Fast-Action Comedy

MONTY COLLINS, featured in this Mermaid unit, finishes thirteen hundred feet of slapstick with a bang. Most of the gags are old, although they furnish material in a fast-moving story that winds up with an escaping car perched in a precarious position over a precipice, a situation first used in the pioneering days of picture-making, but, nevertheless, always a hair-raiser. Provides 15 minutes of fun.

Enough in this for the short comedy spot in your bill. Try a good sound western, or a song and dance number and cartoon subject.

"On the Air"

(Pathe-Topics—1 Reel)

Fairly Interesting

VAN BEUREN uses a ventriloquist gag to rattle off the current alleged humor of big-city newspapers. The chatter is mediocre, but the stunt used is different.

Needs lots of strong support.

Additional short subject reviews appear on page 83.

Novarro Scores, 8 Of 9 N. Y. Critics Agree

Despite crudities and production slips which they declare exist, eight out of nine New York critics reviewing "Devil May Care," which is now rounding out its third week at the Astor in New York at $2 top, agree that the picture is a personal success for Ramon Novarro. This is his first talker.

Considerable charm runs through the picture, critics generally unite in saying, several pointing out that footage is excessive and that many banal situations were permitted to creep into the treatment.

A cross-section of their opinions follow:

American—A handsomely mounted, beautifully photographed, capably enacted production. . . .

The weaknesses are manifest. The story is from one of the earliest movie blueprints. The mood is destroyed by the introduction of a real up-to-date "torch" song, sung by Marion Harris. There is much repetition and more improbability.

But despite all this, the production is magnificent and the picture thoroughly entertaining and not without inspiration. Pictorially it reaches an eminence seldom attained in this or any season. Ramon Novarro emerges from the haze of doubt haunting the microphone as perhaps the greatest of the young romantic actors.

Dorothy Jordan, the heroine, is distinctly the discovery of the year. . . .

Daily News—The tenderness, the charm, the romantic appeal of Ramon Novarro's silent screen personality are enhanced a hundred-fold by the irresistible foreign-accented spoken tones and the enchanting, cultured dialogue and an exceptionally good cast. . . .

The picture runs too long. Its last reel and a half could be cut considerably to box-office advantage and an atrocious interfering color sequence should be wholly removed for the good of "Devil May Care."

Post—The film moves somewhat too slowly and several of the comedy situations are unnecessarily prolonged. The action is urther delayed by a ballet which is not very good and completely irrelevant.

Novarro's voice is pleasing and he is sufficiently dashing for his romantic role. He sings frequently sometimes sweetly and sometimes lustily, but generally satisfactorily.

Sun—Ramon Novarro, who used to be one of the most artificial movie actors in Hollywood captivity, turns, in his first talking picture "Devil May Care," to be the most charming player of light romance on the screen. . . .

Graphic—Watch the Novarro fans grow after this exhibition of his talents. He has several opportunities to display his cultivated, beautiful singing voice, but the microphones also catch the fascination of his speaking tones and he doesn't for one scene discard its sensitive gift for pantomime and his keen humor. . . . a charming new screen lead, Dorothy Jordan, who has a pretty face, an engaging manner, and a winsome voice. . . .

"Devil May Care," taken from the French play, "Battle of the Ladies," has a thrilling story, excellent tenor. . . .

You may find this one a bit too lengthy, but you'll agree with us that it's a lovely little picture, and a grand triumph for the already triumphant Novarro.

Evening Journal—. . . besides being delightful entertainment, the production introduces Novarro as one of the best of the audible screen stars.

It's a diverting romance, set in the Napoleonic period. . . .

Evening World—Novarro gives an extremely felicitous portrayal. . . and he invests the portrayal with an overtone of light comedy which infinitely enhances its enjoyment. . . .

The story . . . either doesn't take well to the screen or it is too long. . . .

Dorothy Jordan . . . displays an enormous lack of experience. . . .

Telegram—Ramon Novarro proves conclusively that he is just about the best interpreter of romantic roles on the screen today and that he is a light, facile comedian of no mean ability. His performance is at all times finished and expert and leaves nothing to be desired. Then, too, he has a finely cultivated if not a powerful singing voice and he renders his musical numbers with much gusto and feeling. . . . "Devil May Care" is a delightful and entertaining romance. . . . creditably acted with a tuneful score and one that should provide more than just a few moments of pleasant diversion.

World—I am afraid "Devil May Care" is a story rather to be admired by the juveniles. Its recording and notably when its people sing is of no vast assistance. . . .

"It doesn't look so hot," was what Motion Picture News *said about "Devil May Care" in its review published on December 28.*

Short Subject Reviews

"Wednesday at the Ritz"

(*Pathe-Talker—2 Reels*)

Only So-So

THE best part of this comedy is the recording. Charles Kempner, while intoxicated, is placed in the wrong hotel room and upon awakening finds himself in the suite with a big blonde gal, Evelyn Knapp. He thinks she is the one he married while under the influence of the whoopee water. The sudden arrival of her husband proves he's all wet, a la slapstick. Pretty dull.

Use strong shorts here. Required.

"An Irish Fantasy"

(*United Artists—Sound*)

Fine Subject

AUDIENCES do not have to be Irish to appreciate this charming musical subject made by Hugo Reisenfeld and William Cameron Menzies. It shows an old harp explaining to a boy the significance of the three leaves of the shamrock, with cut-ins giving opportunity for fine singing and pictorial work. There are a number of fine songs, a courtship, wedding, a sad parting between bride and groom, climaxed by patriotic scenes, which bring in some good war shots. O. D. Dull directed.

Particularly good for a comedy bill.

Some Critics Like, Others Take Raps at "Party Girl"

Critical opinions on "The Party Girl," now current at the Gaiety are about divided among New York reviewers. Several describe the picture as "daring"; others, "crude" and "cheap." Richard Watts, critic on the *Herald-Tribune,* dismisses it as "a waste of time." Excerpts from the reviews follow:

American— . . . rather daringly different . . . plenty of excitement and lots of "it" . . . Miss Barrie . . . an excellent actress and a distinct decoration to the screen.

Daily News—There really are a couple of kicks in this one. It's a mixture of the very good and the very bad which makes for a happy medium.

Evening Journal— . . . a crudely deliberate aim at the box-office without either good taste or entertainment value of any kind.

Graphic— . . . only spasmodically reaches the standard of program material.

Herald-Tribune— . . . a waste of time.

Morning Telegraph— . . . rather daring occasionally, quite entertaining in spots and just a bit dull in others.

Sun—The story . . . is heavily plotted. It does, however, move fast and not without entertainment.

Telegram— . . . an incredibly bad and cheap talking picture. . . .

World— . . . a good deal of hash and also dull.

"The Party Girl" was reviewed by Motion Picture News *as "Dangerous Business" on December 21. "It has a racy, sexy, fast story . . . that should rate it plenty of bookings in week run houses," read the criticism.*

Some Bouncer

Oklahoma City.—Because he went back-stage to see his chorus girl wife, he was hit with a baseball bat swung by C. E. Teeter, manager of the Palace, and owned by the Mid West Enterprises, C. E. Stevenson alleges in an assault-with-intent-to-kill charge filed with Justice of the Peace W. P. Hawkins. Teeter is under a $1,000 bond waiting preliminary hearing.

Critics Like "Sally" And Marilyn Miller

Marilyn Miller in "Sally," her first talking, singing, dancing picture, scores an emphatic hit, in the opinion of New York newspaper critics. The film which is now rounding its third week at the Winter Garden at $2 top, is pleasant entertainment according to most reviewers. A consensus o ftheir criticisms follows:

American—The incomparable beauty and charm and grace that is Marilyn Miller has been successfully transported from stage to screen. . . . The picture itself is as gorgeously glittering as any to reach Broadway. . . . Alexander Gray, the leading man, sings in good voice, but, unfortunately, he doesn't possess screen personality. . . .

Daily News—Discount a story which simply couldn't have happened except from a musical-comedy writer's imaginative pen, and you have a gorgeously technicolored, entirely eye-filling talkie-singie in "Sally," which celebrated Marilyn Miller's screen debut at the Winter Garden Monday evening. Miss Miller is a joy to behold.

Evening Journal—"Sally" is pleasant entertainment although it moves slowly and is hampered by indifferent dialogue and colors that are too bright. In construction, it's still a stage musical comedy.

Evening World—If you can imagine such an extravagant thing, Marilyn Miller is even more radiant upon the screen than she is upon the stage. . . .

Graphic—It . . . fulfills its purpose of eye-filling entertainment that is easy on the mind. The film transfer is a successful technical achievement. . . . The plot is artificial and the comedy at times pathetic. It is a visual treat of frothy composition, depending upon the beauty of its star, the elaborateness of its ensemble dance numbers and the tuneful quality of its music, some of which has been familiar for a few seasons.

Herald-Tribune— . . . Miss Miller revealed all the qualities that have made her one of the most distinguished of the local song and dance heroines. She sang reasonably well, danced gorgeously, acted successfully enough, registered a definite and attractive personality and looked simply swell. . . . Her vehicle might have been improved upon, though.

Morning Telegraph—She is a beautiful woman, a swell dancer and an earnest trouper. . . . Miss Miller gives what doubtless is the best performance of her career.. . . . But the story she is expected to support is far too flimsy for entertainment purposes, the splendid players who surround her are given nothing to do and the musical score provided for her background is, to be conservative, not the most distinguished of the season. . . . however, Miss Miller manages to make the film lively and engaging, the which is no small tribute to any player.

Post—Marilyn Miller's dancing is enchanting on the screen, as it was on the stage. Her acting and her singing are, if possible, even more cloyingly sweet. . . . This film has added nothing to the old stage production and seems to have lost a great deal.

Sun—Certainly as musical show drama it is mild. And certainly as spectacle it is excessively pastel in the unsubtle shades of Technicolor. And as for the plot of "Sally," the silent pictures laid it low long before it found its voice on the screen. But Miss Miller is a delight.

Telegram—It still remains a thoroughly delightful musical comedy largely because of Miss Miller's superb dancing and because of a genuinely amusing performance by Joe E. Brown in the part created on the stage by Leon Errol.

Times— . . . is still another example of the extraordinary progress achieved in screen material. . . . If anything, Miss Miller is more lovely here than she was on the stage. . . . It is without a doubt the most beautiful picture that has come to the screen, and so far as Miss Miller is concerned one never wearies of her nimble dancing or her pleasing singing. . . .

World—The screen is kind to Miss Miller. Her delicate features are well emphasized by the Technicolor, and the grace and charm of her dancing are heightened by some well-conceived angle shots with the camera. . . . The comedy is supplied chiefly by Joe E. Brown. As the Duke of Checkagovinia he is often funny and at other times only narrowly misses. With the assistance of Jack Duffy, . . . Mr. Brown indulges in some precarious foolery upon a ladder that struck last night's audience as very amusing indeed. . . . It is, however, Miss Miller, with her twinkle eyes and dancing feet, that makes "Sally" an enjoyable film.

"Box-office and how," said this publication in its review of "Sally," published December 28.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Aviator, The (W. B.)

BALTIMORE—Rivoli, (1,981), 6 days beginning Saturday, and including midnight show New Year's Eve, 25c-50c. Other attractions, Pathe Sound News, "A Night in a Dormitory" (George Le Maire comedy), Leon Navara, Georgie Price; (Columbia Gem). Weather clear and cold. *Opposition* (screen) "Tanned Legs," "It's a Great Life," "Song of Kentucky," "Gold Diggers of Broadway," "Three Loves," "Disraeli," "Sunny Side Up," "Condemned," "The Viking," "Glorifying American Girl." (Stage) "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 110%.

HOLLYWOOD.—Warner Bros. Hollywood, (3,000), 7 days, 35 to 65 cents. *Other attractions,* Paramount Sound News, Vitaphone Varieties. *Opposition,* "Welcome Danger." *Weather,* rain. *Rating,* 129%.

Ad Tips—Exploit the title with the names of Patsy Miller and Edward Horton. Use front cover of herald enlarged white on black and place head of Patsy Miller on inside of herald in the ad under her name. Use border of falling airplanes with signature of house at top. Use catchline: "Here's the ace of funmakers in an aviation comedy that takes the non-stop laugh records." Many tie-ups can be arranged including book store tie-up and window display, buttonhole airplanes for kids, toy plane contest essays on "Why I want to learn to fly." Audience appeal is strong for everybody for it has many laughs and they are put over in great shape.—Frank Price, Jr., Mgr., Rivoli, Baltimore.

Broadway (U)

TROY, N. Y.—Proctor's, (1,800), 25c-60c, 4 days. *Other attractions,* vaudeville. *Weather,* pleasant. *Opposition,* "Tiger Rose," "Show of Shows." *Rating,* 110%.

Ad Tips—Featured this heavily in the newspapers as the first picture smash of January, a good time jubilee with Glenn Tyron and Evelyn Brent in the stellar roles. Audience appeal, general.—Jacob Golden, Mgr., Proctor's, Troy, N. Y.

Broadway Scandals (Col.)

DALLAS.—Capitol, (1,440), 25c-35c-50c. *Other attractions,* Vitaphone short, Universal News. *Weather,* fair. *Opposition,* "Navy Blues," "Marriage Playground," "Disraeli," "Hot for Paris." *Rating,* 110%.

OTTAWA.—Avalon, (990), 25c-35c, 3 days *Other attractions,* "The Constabule," "Pussy Willow," Fox Movietone News. *Weather,* fair and mild. *Opposition,* "Paris," "Rio Rita," "Sweetie," "Illusion," "Darkened Rooms." *Rating,* 85%.

Ad Tips—The title is the best bet for exploitation. Used cutouts of chorus girls in the lobby to give the musical comedy atmosphere. The names Sally O'Neil and Carmel Myers will help business. Copy used: "The glitter and splendor of a musical revue with snappy song hits combined with a human love story that will reach your heart." Audience appeal—general.—Ray J. Stinnett, Mgr., Capitol, Dallas.

Ad Tips—The censors did some slashing with this revue feature, and, therefore, we concentrated on the suggestion that the story dealt with the troubles of love backstage, with the poor litle chorus girl trying to save her boy friend from the blandishments of the imported star. The feature is ideal for a hook-up with the radio stores because of scenes in the broadcasting studio, the latter interlocking with the stage sequences. The plot is far more interesting than that found in most musical spectacles. Young and old and all classes liked it.—P. J. Nolan, Mgr., Avalon, Ottawa.

Chasing Rainbows

OKLAHOMA CITY.—Criterion, (2,000), 7 days, 25-50-75c. *Other attractions,* Paramount News, Harry Langdon in "The Head Guy." *Weather,* splendid. *Opposition,* "The Mississippi Gambler," "The Painted Angel," "Flight," "This Thing Called Love," "Chasing Rainbows," "Their Own Desire," "The Cocoanuts." *Rating,* 125%.

Cocoanuts, The (Par)

OKLAHOMA CITY.—Rialto, (700), 15-25c. *Other attractions,* Pathe News, All talking comedy. *Weather,* splendid. *Opposition,* "The Mississippi Gambler," "The Painted Angel," "Chasing Rainbows," "Flight," "This Thing Called Love," "Their Own Desire." *Rating,* 100%.

College Love (Univ.)

OTTAWA.—Columbia, (900), 15-35c, 3 days. *Other attractions,* Hearst Metrotone News, Laurel and Hardy comedy. *Weather,* fair and mild. *Opposition,* "Sweetie," "Paris," "Illusion," "Broadway Scandals," "Rio Rita," "Darkened Rooms." *Rating,* 90%.

Ad Tips—"You know the Collegians—They're just like a good old-fashioned serial story. You'll find them in a feature-length attraction, 'College Love.' Wow! How they love—Dorothy Gulliver and George Lewis." This was the theme of the advertising. It was emphasized that the feature was all-talking. Young people flocked to see it and the feature drew a big family trade.—Ambrose Nolan, Mgr., Columbia, Ottawa.

Condemned (U. A.)

BALTIMORE.—Loew's Stanley, (3,654), 6 days, with midnight show New Year's Eve, 25c-60c. *Other attractions,* Metrotone News, organlogue, "Irish Fantasy" (U. A. all-talking featurette), "Bouncing Babies," (Our Gang M-G-M all talking comedy). *Weather,* clear and cold. *Opposition* (screen) "Tanned Legs," "It's a Great Life," "Song of Kentucky," "Gold Diggers of Broadway," "Three Loves," "Disraeli," "Sunny Side Up," "The Aviator," "The Viking," "Glorifying the American Girl." Stage, "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 120%.

CLEVELAND.—Stillman, (1,900), 7 days, 40c-75c. *Weather,* fair. *Other attractions,* "Put on Your Old Grey Bonnet" (Paramount song), "Marching to Georgia" (Paramount), Hearst Metrotone News. *Opposition,* "Sunny Side Up," "Navy Blues," "Laughing Lady," "His First Command," "Love, Live, Laugh." *Opposition Stage,* "Earl Carroll Vanities," Thurston. *Rating,* 116%. (2nd week).

HOLLYWOOD.—Grauman's Chinese, (2023), twice daily, 75c to $1.50. *Other attractions,* Fox Movietone and Metrotone News, Laurel and Hardy Comedy "Night Owls" and symphony orchestra. *Weather,* rain. *Rating,* 76% (5th week).

Ad Tips—In lower left of newspaper advertisements use half tone cut of Ronald Colman and Ann Harding embracing and looking toward reader. Signature across the top with Colman's name large, in "Condemned," with Ann Harding. "Glorious Romance . . . Startling Drama . . . The screen's Greatest Lover in His Finest Role. A Thrilling Smash Hit That Played Six Months in New York." Notify editors of your newspapers serial of this story can be had free for asking. Use a radio talk on your local station. Use Colman proverb contest explained on page two of press book. Monkey presentatoin stunt to local official may crash your newspapers. Tie-ups with pet shops, feminine modiste's and hair-dressing shops. Audience appeal strong for those who like story off beaten track and one that holds interest.—Charles Raymond, Gen'l Mgr., Loew's Stanley, Baltimore.

Ad Tips—Emphasized the unusual setting of this picture, and its strong emotional appeal. A picture all drama lovers like.—George Gilliam, Mgr., Stillman, Cleveland.

Dance Hall (RKO)

TACOMA.—RKO Pantages, (1,500), 7 days, 30c-75c. *Other attractions,* vaudeville headed by "Odds and Ends" with Sidney Marion, Chic Kennedy and chorus. *Weather,* rainy. *Opposition,* "Show of Shows," "Illusion" and "Sunny Side Up." *Rating,* 85%.

Ad Tips—Exploited Olive Borden and Arthur Lake and type of story. The appeal was general due to the comedy situations.—W. L. Fenny, Mgr., RKO Pantages, Tacoma.

Disraeli (W. B.)

BALTIMORE.—Metropolitan, (1,500), 6 days, and shown Sunday night to start week and midnight show New Year's Eve, 25c-50c. *Other attractions,* "Pat Rooney and the Rooney Family" in "Marking Time," Kinograms, Organ. *Weather,* clear and cold. *Opposition,* (screen), "Tanned Legs," "It's a Great Life," "Song of Kentucky," "Gold Diggers of Broadway," "Three Loves," "Sunny Side Up," "The Aviator," "Condemned," "The Viking," "Glorifying the American Girl." (Stage) "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Batimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 175%.

DALLAS.—Old Mill, (1,044), 15c-25c-35c. Harry Langdon in an all-talking comedy, "Sky Boy," Vitaphone short, "Travelin' Alone" and Pathe News. *Weather,* fair. *Opposition,* "Navy Blues," "Marriage Playground," "Hot For Paris," "Broadway Scandals." *Rating.* 105%.

Box Office Check-Up And Ad. Tips

SAN FRANCISCO.—Embassy, 7 days, 50c-75c. *Other attractions,* Vitaphone acts, Fox Movietone News. *Weather,* cold. *Opposition,* "The Marriage Playground," "Their Own Desire," "Vagabond Lover," "The Locked Door," "Hollywood Revue of 1929," "The Love Parade" (4th week). *Rating,* 125%.

Ad Tips—Get your slice of big national advertising campaign arranged for by Warners. For your own ads, use black square on angle in center of space with white letters: "George Arliss in 'Disraeli' with Joan Bennett." Have line cut of Bennett's head in upper right and line cut of Arliss in character in lower left. Use phrase: "The world's foremost dramatic actor for the first time on the talking screen." Have special invitation showing for heads (of) schools, colleges to explain what an educational picture this is. Great chance for tie-ups with book stores for window displays and counter displays. Audience appeal everyone will like George Arliss as the powerful, human character in this.—C. S. Langue, Mgr., Metropolitan, Baltimore.

Ad Tips—The name of George Arliss together with that of the title which was his most famous dramatic success should bring in good business anywhere. Give both plenty of space in all publicity and let the public know that it is an all-talking production. The names of Joan Bennett, Mrs. George Arliss and Anthony Bushell should also be mentioned in copy. Audience appeal, general.—Old Mill, Dallas.

Ad Tips.—Feature as presentation of one of the theatre's great masterpieces. An all-talking historical drama, made into a wonderful production by the genius of George Arliss.—D. C. Lane, Mgr., Embassy, San Francisco.

Flight (Col)

OKLAHOMA CITY.—Liberty, (1,800), 4 days, 25-50c. *Other attractions,* Silly Symphony, "Hell's Bells," "Santa's Toy Shop," Fox Movietone News. *Weather,* excellent. *Opposition,* "The Mississippi Gambler," "The Painted Angel," "Chasing Rainbows," "Their Own Desire," "Cocoanuts." *Rating,* 100%.

Footlights and Fools (FN)

PROVIDENCE.—Strand, (2,200), 7 days. *Other attractions,* "The New Halfback," "He Loved the Ladies," "Paramount Sound News. *Weather,* cloudy, warm. *Opposition,* "Show of Shows," "Navy Blues," "Her Unborn Child," "The Mighty." *Rating,* 100%.

Ad Tips—Colleen Moore always drawing card here. Exploitation should feature colorful nature of this film and mention list of tuneful melodies. Star, of course, must be heralded to the skies. General appeal to all over 16.—Ed Reid, Mgr., Strand, Providence.

Gamblers, The (W.B.)

OMAHA.—State (1,200), 25c-40c, 3 days. *Other attractions,* "His Wife's Birthday," (Par.), "The Singing Brakeman," (Col.), Universal News. *Weather,* clear and warm. *Opposition,* "His First Command," "Show of Shows," "Navy Blues." *Rating,* 120%.

Ad Tips—A very timely topic of Wall street and the stock market crash that should make money anywhere now. Names to help the draw are H. B. Warner and Lois Wilson. Audience appeal, masculine.—Irving Cohen, Mgr., State, Omaha.

Girl From Havana (Fox)

MINNEAPOLIS.—Aster, (812), 20c-35c-75c, 7 days, 6 shows daily. *Other attractions,* newsreel. *Weather,* mild. *Opposition,* "Vagabond Lover," "Show of Shows," (2nd week), "Laughing Lady," "Mister Antonio," "Jazz Heaven," "Pointed Heels," "Girl From Havana," "Is Everybody Happy?" "Porgy," (legit. offering by the Theatre Guild at the Lyceum). "Front Page," (legit. offering by dramatic stock company). "Jazz Babies" (burlesque.) *Rating,* 95%.

Ad Tips—Announced this picture as a thrilling adventure of love and mystery. Played up the two stars of the photoplay—Lola Lane and Paul Page.—J. B. Goodwin, Mgr., Aster, Minneapolis.

Glorifying American Girl (Par.)

BALTIMORE.—Loew's Parkway, (1,092), 6 days, 15c-35c. After one week at Loew's Stanley. *Other attractions,* Metrotone News, "Madame Q" (Roach all-talking comedy). *Weather,* clear and cold. *Opposition* (screen) "Tanned Legs," "It's a Great Life," "Song of Kentucky," "Gold Diggers of Broadway," "Three Loves," "Disraeli," "Sunny Side Up," "The Aviator," "Condemned," "The Viking." Stage, "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 110%.

BUFFALO.—Century, (3,000), 60c, 7 days. *Other attractions,* Fox Movietone News, Paramount Sound News, comedy, organ solo. *Weather,* mild. *Opposition,* "Glorifying American Girl," "Marriage Playground," "Laughing Lady," "Racketeer," "Sunny Side Up." *Rating,* 148%.

DES MOINES.—Des Moines, (1,600), 25c-35c-50c-65c, 7 days. *Other attractions,* Vitaphone act, Jans and Whalen, Columbia novelty, "Hell's Bells," Paramount Sound News. *Opposition,* "Navy Blues," "First Command," "Woman Trap." *Weather,* fair and warmer. *Rating,* 150%.

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Box Office Check-Up And Ad. Tips

LOS ANGELES.—Paramount, (3,596), 7 days, 35 to 65 cents. *Other attractions,* Paramount Sound News, Milton Charles organ concert and "Noah's Lark" (cartoon). *Opposition,* "Hot For Paris," "Oh Yeah," "Their Own Desire," "Paris," "Taming of the Shrew," "Hit The Deck." *Weather,* rain. *Rating, 77%.*

Ad Tips—Marilyn Miller, Ziegfeld's show, the title and the stars play up big for this feature which went over great. General type of audiences liked it, very much.—George Watson, Mgr., Des Moines, Des Moines.

Gold Diggers Of Broadway (W. B.)

BALTIMORE.—Keith's, (3,016), 6 days, 25c-50c. After eight weeks at Warners' Metropolitan here. *Other attractions,* Fox Movietone News. *Weather,* clear and cold. *Opposition,* (screen) "Tanned Legs," "It's a Great Life," "Song of Kentucky," "Three Loves," "Disraeli," "Sunny Side Up," "The Aviator," "Condemned," "The Viking," "Glorifying the American Girl." Stage, "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 65%.

Half Way to Heaven (Par.)

MILWAUKEE.—Wisconsin (3,275), 25c-60c, 7 days. Fanchon & Marco presentation, "Drapes" idea. *Weather,* cool and cloudy. *Other attractions,* newsreel fashion review. *Opposition,* "Paris," "Show of Shows," "The Kiss," "Hell's Heroes," "Welcome Danger," "Nix on Dames." *Rating,* 100%.

Hell's Heroes (Univ.)

MILWAUKEE.—Alhambra (2,660), 25c-60c. *Weather,* cloudy and cool. *Other attractions,* newsreel and comedy. *Opposition,* "Paris," "Halfway to Heaven," Welcome Danger," "Show of Shows," "The Kiss." *Rating,* 110%.

Her Unborn Child (Windsor)

PROVIDENCE.—Carlton, (1,600), 7 days. *Other attractions,* newsreels. *Weather,* cloudy, warm. *Opposition,* "Footlights and Fools," "The Mighty," "Navy Blues," "Show of Shows." *Rating,* 100%.

Ad Tip—Clicking big here in second week. Must be billed as sensational story of modern problem. Sensational appeal for adults.—Charles Spink, Mgr., Carlton, Providence.

His First Command (Pathe)

CLEVELAND.—RKO Palace, (3,600), 7 days, 35c-75c. *Weather,* fair. *Other attractions,* "Madhouse" (Educational sound comedy) "Hodge Podge" (Educational), Pathe News (sound and silent), Pathe Review-Sportlight (Pathe), vaudeville headed by Georgie Price. *Opposition* (screen) "Sunny Side Up," "Condemned," "Navy Blues," "Laughing Lady," "Love, Live, Laugh." Stage, Thurston, Earl Carroll's Vanities. *Rating,* 145%.

DES MOINES.—Orpheum, (2,000), 4 days, 25c-50c. *Other attractions,* R. K. O. vaudeville. Pathe comedy, "The Salesman," "Pathe News. *Opposition,* "Glorifying the American Girl," "Navy Blues," "Woman Trap." *Weather*—fair. *Rating,* 120%.

OMAHA.—Orpheum (3,000), 25c-60c, 7 days. *Other attractions,* Henry Santrey band and other RKO acts, Pathe News. *Weather,* clear and warm. *Opposition,* "Navy Blues," "Show of Shows," "The Gamblers," "Untamed." *Rating,* 125%.

PORTLAND, ORE.—RKO Orpheum, (1,723), 25-60c, 7 days. *Other attractions,* Pathe Sound News, Eddie Pardo, Curley Burns & Co., Fritz and Jean Hubert, "The Realistic Inebriates," Catherine Custer at Wurlitzer. *Weather,* clear-cold. *Opposition,* "Love Parade," "The Laughing Lady," "Untamed," "Show of Shows," "Sunny Side Up." 115%.

Ad Tips—Emphasized fact this is a military love drama. Appealed to all types and ages.—Frank Hines, Mgr., Palace, Cleveland.

Ad Tips—Vaudeville bill brought most of the business, but picture was given an equal billing with Boyd's name plugged hard. Well liked, with theme built around life and thrills of cavalry troops at Fort Riley. Audience appeal, general.—Ralph W. Thayer, Mgr., Orpheum, Omaha.

Ad Tips—Audiences like William Boyd, speak about how "clean" the picture, like the action. Takes with general audience.—C. D. Gerray, Mgr., Orpheum, Des Moines.

Ad Tips—William Boyd in military love romance; tie-up with American Legion. Dorothy Sebastian and good cast. Fairly good appeal.—J. H. Hayes, Mgr., RKO Orpheum, Portland, Ore.

Hit the Deck (RKO)

LOS ANGELES.—Orpheum, (2,750), 7 days, 35 to 75 cents. *Other attractions,* Pathe Sound News and comedy, "Good Medicine." *Opposition,* "Taming of the Shrew," "Paris," "Hot for Paris," "Their Own Desire," "Glorifying the American Girl," "Oh Yeah." *Weather,* rain. *Rating,* 178%.

Honky Tonky (W. B.)

DES MOINES.—Strand, (1,100), 3 days, 20c-30c. Paramount comedy "At the Gate," and "The Fatal Forceps," newsreel. *Opposition,* "Vagabond Lover," "Glorifying American Girl," "Navy Blues." *Weather,* fair and warmer. *Rating,* 90%.

Ad Tips—Sophie Tucker, "the red hot mama," was the line used for this picture. General audiences laughed at and liked it.—L. A. Carter, Mgr., Strand, Des Moines.

Hot For Paris (Fox)

ALBANY, N. Y.—Harmanus-Bleecker Hall, (2,000), 35c-50c, 6 days. *Other attractions,* Fox Movietone News, A Disney Silly Symphony, "Merry Dwarf," and "The Doll's House," a miniature musical comedy in technicolor. *Weather,* pleasant. *Opposition,* "The Vagabond Lover," "Navy Blues," "Tiger Rose," "No, No, Nanette." *Rating,* 235%.

DALLAS.—Majestic, (2,895), 7 days, 25c-35c-60c. Interstate vaudeville, Fox Movietone News. *Weather,* fair. *Opposition,* "Navy Blues," "Marriage Playground," "Disraeli," "Broadway Scandals." *Rating,* 110%.

LOS ANGELES.—Fox Criterion, (1,652), 2nd week, 7 days, 35 to 65 cents. *Other attractions,* Fox Movietone News and "Copy." *Opposition,* "Glorifying the American Girl," "Their Own Desire," "Oh Yeah," "Paris," "Taming of the Shrew," "Hit the Deck." *Weather,* rain. *Rating,* 128%.

Ad Tips—Played this picture as the world premiere and gave it much extra newspaper space and exploitation, featuring it as funnier than "The Cock Eyed World," but 30 per cent hotter. And, of course, we played up the stars big. This picture ran neck to neck with "Sunny Side Up," which established a new house record for all Albany a few weeks ago. Audience appeal, general.—Charles Goulding, Mgr., Harmanus-Bleecker Hall, Albany, N. Y.

Ad Tips—Play up the title which is a good one. Victor McLaglen should be given plenty of space in all newspaper copy. Also mention the names of Fifi Dorsay and El Brendel. Advertised this as being written and directed by Raoul Walsh who gave you "Cockeyed World." Newspaper copy used—"Hot tunes—hot mammas—a couple of hot sailors on the loose looking for the sweets of Paris." Audience appeal—adults.—John H. Thoma, Mgr., Majestic, Dallas.

Illusion (Par.)

OTTAWA.—B. F. Keith's, (2,596), 15-60c, 6 days. *Other attractions,* Five RKO acts, orchestra overture, "Stepping Out" with Charlie Chase, Pathe silent news, Canadian scenic. *Weather,* fair and mild. *Opposition,* "Paris."

Box Office Check-Up And Ad. Tips

"Sweetie," "Broadway Scandals," "Rio Rita," "Darkened Rooms." *Rating,* 92%.

TACOMA.—Fox Colonial, (965), 7 days, 25c-35c. *Other attractions,* "Hawaii" (sound) color scenic), Fox Movietone News and sound comedy, "Doing a Favor for Phil." *Weather,* rainy. *Opposition,* "Show of Shows," "Sunny Side Up" and "Dance Hall." *Rating,* 95%.

Ad Tips—There is plenty to talk about in this feature, with its all-talking, singing and dancing. References were made to the teaming up of Buddy Rogers and Nancy Carroll and these alone were sufficient in the billing. Feature also has stage life, high society, night club life, a number of tuneful songs, a circus bit, gorgeous scenes and action, all of which were mentioned. The title is not a box-office draw, except when attention is drawn to the fact that it is a picture from Arthur Train's novel by the same name. There are many Rogers-Carroll fans and, in addition, the feature has wide appeal.—J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Ad Tips—Popularity of Rogers and Carroll, together with Train's story, gave ample range for newspaper publicity exploitation. Song hits also worked in well. The appeal was general and enthusiastic.—Doug Kimberley, Mgr., Fox Colonial, Tacoma, Wash.

Is Everybody Happy? (W. B.)

MINNEAPOLIS.—Lyric, (1,238), 7 days, 7 shows daily, 15c-25c-40c. *Weather,* mild. *Other attractions,* Mack Sennett comedy, "Look Out Below," Pathe Sound News. *Opposition,* "Vagabond Lover," "Show of Shows," (2nd week), "Laughing Lady," "Mister Antonio," "Jazz Heaven," "Pointed Heels," "Girl from Havana," "Porgy," (legit. offering by Theatre Guild at the Lyceum), "Front Page," (dramatic stock company offering.) "Jazz Babies" (burlesque offering). *Rating,* 110%.

Ad Tips—Shot the works on Ted Lewis. Lobby, music store, and newspapers carried dope on the "high hat tragedian of jazz." Secondary, and we will say that it was very much secondary, attention went to Ann Pennington and Alice Day. Our front was something to make good eyes plenty sore it could be seen for two blocks without anybody straining an optic.—R. Lefre, Mgr., Lyric, Minneapolis.

It's A Great Life (M-G-M)

BALTIMORE.—Loew's Century, (3,221), 6 days, with midnight show New Year's Eve, 25c-60c. *Other attractions,* Metrotone and M-G-M News, Loew-Publix Unit, "Fan Fancies," headed by Ken Whitmer with Emil Boreo, Oddity, "Dangerous Females," (all-talking M-G-M comedy), organlogue. *Weather,* clear and cold. *Opposition* (screen) "Tanned Legs," "Song of Kentucky," "Gold Diggers of Broadway," "Three Loves," "Disraeli," "Sunny Side Up," "The Aviator," "Condemned," "The Viking," "Glorifying the American Girl." Stage, "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean. Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 111%.

BOSTON.—Loew's State, (3,700), 7 days, 30c-50c. *Other attractions,* stage number Parisian Red Hots, Hearst Metrotone News, Fulmer & Wayne. *Weather,* warm, rainy. *Opposition,* "Pointed Heels," "Mysterious Island," "Lost Zeppelin," "So Long Letty," "Vagabond Lover," "Tanned Legs." *Rating,* 130%.

Ad. Tips—Exploit heavily on the Duncan Sisters because of their vaudeville and stage reputation. Use half tone cut of Vivian in clinch with Lawrence Gray in upper right of newspaper ad with signature of house at top and type matter running down left side. Copy: "Laugh the laughs! Sing the hit songs! Dance the Dances!" Plenty of chances for music, record, phonograph and radio tie-ups with the three songs in this picture. Don't miss out on window displays and ad. tie-ups with millinery, fur, jewelry and hat shops. Audience appeal is very strong for all classes as Duncan Sisters do fine work in this picture. Reputation will bring many and play itself will bring crowds of others.—Charles Raymond, Gen'l. Mgr., Loew's Century, Baltimore.

Jazz Heaven (RKO)

MINNEAPOLIS.—Seventh Street, (1,453), 3 shows daily, 4 Sunday, 7 days, 25c-35c-50c-60c. *Weather,* mild. *Other attractions,* 4 acts vaude. Pathe Sound News, pit orchestra. *Opposition,* "Vagabond Lover," "Pointed Heels," "Show of Shows," (2nd week), "Laughing Lady," "Mister Antonio," "Is Everybody Happy?", "Girl From Havana," "Porgy" (legit. attraction presented for one week at Lyceum by Theatre Guild.) "Front Page" (Legit. attraction presented by dramatic stock company) "Jazz Babies" (burlesque offering.) *Rating,* 90%.

SALT LAKE CITY.—RKO Orpheum, (2,500), 15-75c, 7 days. *Other attractions,* vaudeville, headed by "Doin' Things," featuring J. C. Flippen and chorus of twenty. *Weather,* fair. *Opposition,* "The Love Parade," "The Show of Shows," "The Love Racket." *Rating,* 110%.

Ad Tips—Play this up as one having "Gay Tunes, Gorgeous Girls, Glorious Romance and Rollicking Comedy." The names of Sally O'Neil and John Mack Brown rate about equal play. Bill the picture as "The Season's Smartest, Brightest, Peppiest Screen Entertainment."—Cecil Miller, Mgr., Seventh Street, Minneapolis.

Ad Tips—Play up colorfulness and youthfulness of this revue. Appeal most to younger class.—Grant Pemberton, Mgr., Orpheum, Salt Lake City.

Kibitzer, The (Par.)

KANSAS CITY.—Royal, (900), 25c-50c, 7 days. *Other attractions,* Bert Roach and Lois Wilson in "Love or Money," Oswald cartoon, "County Fair," Paramount Sound News, color novelty, "Land O' Lee." *Weather,* fine. *Opposition,* "Navy Blues," "Pointed Heels," "Salute," "Vagabond Lover." *Rating,* 110%.

Kiss, The (M-G-M)

MILWAUKEE.—Majestic (1,990), 25c-60c. *Weather,* cloudy and cool. *Other attractions,* comedy and newsreel. *Opposition,* "Hell's Heroes," "The Show of Shows," "Nix On Dames," "Paris," "Halfway to Heaven," "Welcome Danger." *Rating,* 105%.

Laughing Lady (Para.)

BUFFALO.—Hippodrome, (2,900), 60c, 7 days. *Other attractions,* Paramount Sound News, Fox Movietone News, vaudeville. *Weather,* mild. *Opposition,* "Marriage Playground," "Racketeer," "Sunny Side Up," "Glorifying American Girl," *Rating,* 160%.

CLEVELAND.—State, (3,400), 7 days, 35c-60c. *Weather,* fair. *Other attractions,* "Smiles," Paramount (song), "Lady of Lions," "Skeleton Dance" (Columbia), Paramount News, "Shanghai Jesters" (Publix Revue). *Opposition,* (screen), "Sunny Side Up," "Condemned," "Navy Blues," "His First Command," "Love, Live, Laugh." Stage, Thurston, Earl Carroll's Vanities. *Rating,* 130%.

MINNEAPOLIS.—State, (2,300), 7 days, 5 shows daily, 25c-35c-60c. *Weather,* mild. *Other attractions,* Charley Chase in all-talking comedy "Stepping Out," "Song of the Isles," color symphony, "Barnyard Battles," Paramount Song Novelty. *Opposition,* "Vagabond Lover," "Show of Shows," (2nd week), "Laughing Lady," "Mister Antonio," "Jazz Heaven," "Is Everybody Happy," Pointed Heels," "Girl From Havana," "Porgy" (legit. attraction offered for a week by Theatre Guild at Lyceum.) "Front Page," (legit. offering by dramatic stock company) "Jazz Babies," (burlesque offering). *Rating,* 80%.

PORTLAND, ORE.—Rialto, (1,498), 25c-60c, 7 days, Paramount Sound News, Mack Sennett comedy, "A Hollywood Star," Lois Wilson in "Love or Money." *Weather,* clear-cold. *Opposition,* "Love Parade," "Untamed," "Show of Shows," "Sunny Side Up," "First Command." *Rating,* 110%.

Ad Tips—Pointed out this as another sophisticated parlor drama, as good as Madame X. It's appeal is for those who like to think in the movies.—Sanford Farkas, Mgr., State, Cleveland.

Ad Tips—Ruth Chatterton and Clive Brook in a perfect talkie. Will prove a 1930 hit. Strong and universal appeal.—Jack Galt, Mgr., Rialto, Portland, Ore.

Locked Door (U. A.)

SAN FRANCISCO.—California, 50c-65c-90c, 7 days. *Other attractions,* Paramount Sound News, Paramount talking comedy, "Love or Money," "Bouncing Ball Song" and California orchestra. *Weather,* cold. *Opposition,* "Disraeli," "Marriage Playground," "Their Own Desire," "Vagabond Lover," "The Love Parade," (4th week), "Hollywood Revue of 1929." *Rating,* 90%.

Ad Tips—Advertise as all-talking version of Channing Pollock's vital melodrama. Arouse curiosity as to what went on "behind the locked door." William Boyd, Rod La Rocque, and Barbara Stanwyck trio of stars have their own following.—Nat Holt, Mgr., California, San Francisco.

Lost Zeppelin (Tiffany)

BOSTON.—Park, (800), 25c-50c, 7 days. *Other attractions,* cartoon, Universal Talking News. *Weather,* warm, rain. *Opposition,* "Pointed Heels," "It's a Great Life," "Mysterious Island," "Vagabond Lover," "So Long Letty," "Tanned Legs." *Rating,* 130% (world premiere).

Love, Live and Laugh (Fox)

CLEVELAND.—Keith's East 105th St., 7 days, 25c-50c. *Weather,* fair. *Other attractions,* Pathe News (sound and silent), Pathe Review. *Opposition,* "Sunny Side Up," "Condemned," "Navy Blues," "Laughing Lady," "His First Command." Stage, Thurston, Earl Carroll's Vanities. *Rating,* 100%.

PORTLAND, ORE.—Portland, (3,068), 25-60c, 7 days. *Other attractions,* Paramount News, Stanleigh Malotte on Wurlitzer, augmented by Eddie Magill, tenor. *Weather,* clear, cold. *Opposition,* "Untamed," "The Laughing Lady," "Show of Shows," "Sunny Side Up," "His First Command." *Rating,* 90% (2nd week).

Ad Tips—Singing of Jessel and "human drama" are the best ad lines. Lila Lee and David Rollins should have mention, and "Marguerita" theme song should be stressed. Play

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Jessel as the original stage star of "The Jazz Singer" and a Broadway favorite. Audiences generally will like this as an average picture with appealing story.—Eddie Bremer, Mgr., Majestic, Houston.

Ad Tips—Spectacular lobby, good window tie-ups with Chesterfield cigarettes. Fair box-office only on second week.—John Smith, Mgr., Portland, Portland, Ore.

Love Parade (Para)

SALT LAKE CITY.—Paramount, (1,400), 15-50c, 7 days. *Other attractions,* Sound news. *Weather,* fair. *Opposition,* "Show of Shows," "The Love Parade" and "The Love Racket."

SALT LAKE CITY.—Victory, (1,287), 15-50c, 4 days. *Weather,* fair. *Other attractions,* sound news and comedy. *Opposition,* "Show of Shows," "Love Parade" and "Jazz Heaven." *Rating,* 100%.

Marriage Playground (Para.)

BUFFALO.—The Buffalo, (3,100), 60c, 7 days. *Other attractions,* Fox Movietone News, Fox Silent News, vaudeville, comedy. *Weather,* mild. *Opposition,* "Glorifying American Girl," "Sunny Side Up," "Racketeer," "Laughing Lady." *Rating,* 146%.

DALLAS.—Melba, (1,800), 7 days, 25c-35c-50c. Laurel and Hardy, all talking comedy "They Go Boom," Paramount Sound News. *Weather,* fair. *Opposition,* "Hot for Paris," "Navy Blues," "Disraeli," "Broadway Scandals." *Rating,* 100%.

SAN FRANCISCO.—Granada, 50c-65c-90c, 7 days. *Other attractions,* All talking comedy "The Mad House," Frank Siegrist and His Syncopators, Don George at the organ. *Weather,* cold. *Opposition,* "Disraeli," "Their Own Desire," "Locked Door," "Hollywood Revue of 1928," "Love Parade" (4th week). *Rating,* 90%.

Ad Tips—Title should bring in a good percentage of the business and Mary Brian and Fredric March will help give things a boost if given due mention in all advertising. Let the public know that it is an all-talking picture adapted from Edith Wharton's novel "The Children." Copy used—"the novel that thrilled millions now startlingly alive on the talking screen. Truly a story of moderns for moderns." Audience appeal the grownups.—Melba, Dallas.

Ad Tips—Advertise as Edith Wharton's $10,000 prize story "The Children," made into an all-talking picture. Mary Brian as star has big appeal.—Hal Horne, Mgr., Granada, San Francisco.

Mighty, The (Para)

PROVIDENCE.—Victory, (1,600), 7 days. *Other attractions,* "Gun Boat Ginsberg," "The Suitor," Pathe Sound News. *Weather,* warm, cloudy. *Opposition,* "Footlights and Fools," "Show of Shows," "Her Unborn Child," "Navy Blues." *Rating,* 95%.

Ad Tips—Another strong film that is bound to boost Bancroft with fans of all ages. Feature war and gangland backgrounds and refer to star's previous triumphs in he-men roles. Should carry appeal to all adults who like strong drama and plenty of action.—Mat Reilly, Mgr., Victory, Providence.

Mississippi Gambler (U)

OKLAHOMA CITY.—Orpheum, (1,500), 25-50c, 7 days. *Other attractions,* Orpheum Movie Events, Fox News, RKO "Unit Show," Count Berni Vici and his All-Girl Revue. *Weather,* excellent. *Opposition,* "The Painted Lady," "This Thing Called Love," "Flight," "Chasing Rainbows," "Their Own Desire," "Cocoanuts." *Rating,* 100%.

Mister Antonio (Tiffany)

MINNEAPOLIS.—Pantages, (1,675), 7 days, 3 shows daily, 25c-50c-75c. *Other attractions,* 5 acts vaude., pit orchestra, Pathe Sound News. *Weather,* mild. *Opposition,* "Vagabond Lover," "Show of Shows," (2nd week), "Laughing Lady," "Jazz Heaven," "Is Everybody Happy?", "Girl From Havana," "Pointed Heels," "Porgy" (legit. offering presented for week at Lyceum by Theatre Guild.) "Front Page" (Legit. offering by dramatic stock company.) "Jazz Babies" (burlesque offering). *Rating,* 78%.

Mysterious Island (M-G-M)

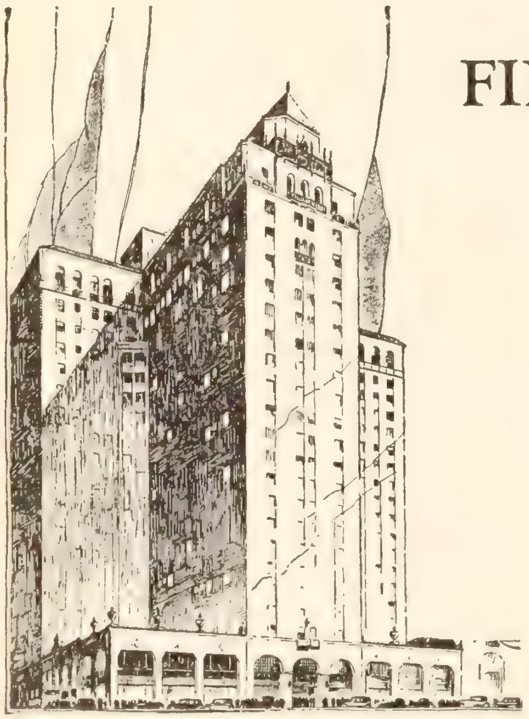
BOSTON.—Loew's Orpheum, (3,100), 25c-50c, 7 days. *Other attractions,* vaudeville, Hal Roach comedy, Hearst Metrotone News. *Weather,* warm, rain. *Opposition,* "Pointed Heels," "It's A Great Life," "Lost Zeppelin," "So Long Letty," "Vagabond Lover," "Tanned Legs." *Rating,* 120%.

Ad Tips—All color feature should be played up, with plenty of excitement. Emphasize unusual features of being filmed at the bottom of the sea in color and 100 per cent talkie.—Vic Morris, Mgr., Loew's Orpheum, Boston.

Navy Blues (M-G-M)

ALBANY, N. Y.—Leland, (1,400), 25c-35c, 6 days. *Other attractions,* A Grantland Rice "Sportlight," Fox Movietone News, Clark and McCullough in "Hired and Fired." *Weather,* pleasant. *Opposition,* "Hot for Paris," "Tiger Rose," "No, No, Nanette," "The Vagabond Lover." *Rating,* 130%.

CLEVELAND.—Allen, (3,300), 7 days, 35c-60c. *Weather,* fair. *Other attractions,* "For Love Or Money" (comedy), "Merry Dwarf (Disney cartoon), "After the Ball" (Paramount song), Hearst Metrotone News. *Opposition* (screen), "Sunny Side Up," "Con-



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demned," "Laughing Lady," "His First Command," "Love, Live, Laugh." Stage, Thurston, Earl Carroll Vanities. *Rating,* 120%.

DALLAS.—Greater Palace, (2,350), 7 days, 25c-35c-60c. Publix presentation, Jimmie Ellard and stage band in "Radio Romance," headlined by Ross and Edwards, Vitaphone, short, organ novelty by Johnny Winters, Paramount News. *Weather,* fair. *Opposition,* "Hot for Paris," "Disraeli," "Marriage Playground," "Broadway Scandals." *Rating,* 120%.

DENVER.—The Denver, (2,512), 25c-65c, 7 days. *Other attractions,* Publix stage show, Paramount Sound News. *Weather,* fine. *Opposition,* "Show of Shows," "South Sea Rose," "Paris," "Song of Love," and "Three Live Ghosts." *Rating,* 110%.

DES MOINES.—Paramount, (1,700), 25c-35c-50c-65c, 7 days. *Other attractions,* "Pirates of Melody," Publix stage show; Paramount News; Herbie Koch in organ numbers. *Opposition,* "Glorifying American Girl," "First Command," "Vagabond Lover," "Woman Trap." *Weather,* fair and warmer. *Rating,* 140%.

HOUSTON.—Loew's State, (2,700), 7 days, 25c-60c. *Other attractions,* five acts vaudeville headed by Carl Freed and stage band, Our Gang comedy, Metrotone News, and "Leo" trailer. Leo in person Monday and Tuesday. *Weather,* warm and fair. *Opposition,* "Painted Angel," "Live, Love, and Laugh," and "Show of Shows." *Rating,* 130%.

KANSAS CITY.—Midland, (4,000), 25c-60c, 7 days. *Other attractions,* Loew vaudeville, Metrotone News. *Weather,* very good. *Opposition,* "Pointed Heels," "Kibitzer," "Salute," "Vagabond Lover." *Rating,* 110%.

OMAHA.—Paramount (2,900), 25c-60c, 7 days. *Other attractions,* Publix "Garden of Love" unit, Par. News, orchestra and organ. *Weather,* clear and warm. *Opposition,* "His First Command," "Show of Shows," "The Gamblers," "Untamed." *Rating,* 125%.

PROVIDENCE.—Loew's State, (3,800), 7 days. *Other attractions,* Harry Langdon, "Hotter Than Hot," Disney sound cartoon, Hearst Metrotone News, Organlogue. *Weather,* warm, cloudy. *Opposition,* "Footlights and Fools," "Show of Shows," "The Mighty," "Her Unborn Child." *Rating,* 100%.

Ad Tips—Play up William Haines for all that he is worth as the screen's happiest commedian who sings and talks to the joy of his audiences. And don't forget Anita Page and Karl Dane. Gave this extra newspaper space. Audience appeal, general.—John Garry, Mgr., Leland, Albany, N. Y.

Ad Tips—William Haines gets the business for this picture and Anita Page does her part. The title is good. Tell the public it is an all-talking romance which shows the laughs, lives, and loves of the gobs. Audience appeal—general.—Holden Swiger, Mgr., Greater Palace, Dallas.

Ad Tips—They like Haines and his name was played up. This type of picture met with very favorable reception. Stage show and organ numbers also went over big. Plays to all types of audience.—Glenn McDaniels, Asst. Mgr., Paramount, Des Moines.

HOTEL BRISTOL
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NEW YORK

Most conveniently located—only a few minutes walk to all shopping and amusement centers—yet quiet

Famous Table d'Hote Restaurants
Luncheon 50c . . . . Dinner $1.00
Also A La Carte Service

Room, Single, $\$2^{00}$ - Double $\$3^{00}$ Per Day
WITH
Bath, Single, $\$3^{00}$ - Double $\$5^{00}$ Per Day

Ad Tips—Haines' name and picture title are enough to draw capacity business. Coupled with the names of Karl Dane and Anita Page, it becomes a sure bet for any house. Stress comedy, and Haines as a doughty gob. Appeal is to old and young.—W. V. Taylor, Mgr., Loew's State, Houston.

Ad Tips—Sold on the idea of Haines first all-talker. Star and title of picture were enough for draw here, but tieups helped. Local naval units co-operated and 70 naval reserves, all in full uniform, marched from their headquarters with a police escort to an evening showing during run. Audience appeal, general. —Charles Pincus, Mgr., Paramount, Omaha.

Ad Tip—Breezy William Haines is excellent material for ballyhoo in ads and readers. Title is catchy and can be tied up with feature stories. Be sure to mention that this is Haines first all-talkie. Appeal: All ages from 10 up to 90.—J. P. McCarthy, Mgr., Loew's State, Providence.

Nix On Dames (Fox)

MILWAUKEE.—Merrill (1,298), 25c-60c, 7 days. *Weather,* cloudy and cool. *Other attractions,* comedy and newsreel. *Opposition,* "Paris," "Halfway To Heaven," "Welcome Danger," "Hell's Heroes," "Show of Shows," "The Kiss." *Rating,* 95%.

No, No, Nanette (F. N.)

ALBANY, N. Y.—Mark Strand, (2,000), 35c-50c, 6 days. *Other attractions,* two Vitaphone selections, Paramount Sound News. *Weather,* pleasant. *Opposition,* "Tiger Rose," "Navy Blues," "Hot for Paris," "The Vagabond Lover." *Rating,* 205%.

Ad Tips—Play this picture up as one of the biggest talking, musical and singing productions of the year. It is based on the stage musical comedy, which had a long run on Broadway, and was also successfully received throughout the entire country, which means that there is already a good background laid for the screen presentation. Audience appeal, general.—Robert Rosenthal, Mgr., Mark Strand, Albany, N. Y.

Oh, Yeah! (Pathe)

LOS ANGELES.—RKO, (2,700), 35 to 65 cents. *Other attractions,* RKO vaudeville revue, Pathe Sound News. *Opposition,* "Hot for Paris," "Glorifying the American Girl," "Their Own Desire," "Paris," "Taming of the Shrew," "Hit the Deck." *Weather,* rain. *Rating,* 116%.

Painted Angels (F. N.)

HOUSTON.—Metropolitan, (2,512), 25c-60c, 7 days. *Other attractions,* Publix unit, "Over the Top," with Johnny Burke, New Year orchestra feature, organ specialty, Christie comedy, Pathe Talking News. *Weather,* fair and warm. *Opposition,* "Show of Shows," "Navy Blues," and "Live, Love, and Laugh." *Rating,* 125%.

OKLAHOMA CITY.—Empress, (1,500), 7 days, 25-50c. *Other attractions,* Pathe News. *Weather,* excellent. *Opposition,* "Mississippi Gambler," "This Thing Called Love," "Flight," "Chasing Rainbows," "Their Own Desire," "Cocoanuts." *Rating,* 120%.

Ad Tips—Give Edmund Lowe special billing, and play him as star of "Cock-Eyed World." Play up Billie Dove in new role, as queen of a nightclub, using plenty of stills in her Rodeo West costume. A Fannie Hurst story of the regeneration of a "painted angel." This will get the usual dancing, singing audience, and surprise with the excellent work of Lowe in a straight role.—E. E. Collins, Mgr., Metropolitan, Houston, Tex.

Paris (F. N.)

DENVER.—Tabor, (2,269), 35c-75c, 7 days. *Other attractions,* Universal and Pathe Talking News Weeklies, Fanchon and Marco stage attractions. *Weather,* fine. *Opposition,* "Three Live Ghosts," "Song of Love," "Show of Shows," "Navy Blues," and "South Sea Rose." *Rating,* 115%.

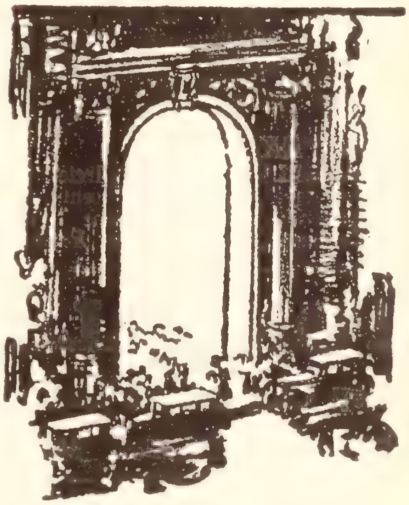
LOS ANGELES.—Warner Bros. Downtown, (2,400), 2nd week, 7 days, 35 to 65 cents. *Other attractions,* Paramount Sound News, Vitaphone Varieties. *Opposition,* "Hot for Paris," "Their Own Desire," "Glorifying the American Girl," "Oh Yeah," "Taming of the Shrew," "Hit the Deck." *Weather,* rain. *Rating* 81%.

MILWAUKEE.—Palace Orpheum (2,587), 25c-60c, 7 days. *Weather,* cool and cloudy. *Other attractions,* comedy and newsreel. *Opposition,* "Show of Shows," "The Kiss," "Hell's Heroes," "Halfway To Heaven," "Welcome Danger," "Nix on Dames." *Rating,* 95%.

OTTAWA.—Centre, (1,200), 15c-50c, nine days. *Other attractions,* "Jungle Drums," Fox News. *Weather,* fair and mild. *Opposition,* "Sweetie," "Broadway Scandals," "Illusion," "Rio Rita," "Darkened Rooms." *Rating,* 100%.

Ad Tips—The name of Irene Bordoni and the title were linked in big type in newspaper advertising and in the marquee signs. Because of the large French population, special reference was made to Bordoni's French songs and

THE
Doorway of Hospitality



IN HOLLYWOOD, film capital of the world, the Hollywood Plaza is hotel headquarters.

Here is everything to do and see. Downtown Los Angeles is but 20 minutes away. The beaches, also, are easily accessible. Golf, recreation, night life and other entertainment surrounds the hotel.

Plan to stop here on your trip to Southern California. Reasonable rates . . . every possible comfort. Write for descriptive booklet.

THE HOLLYWOOD
PLAZA
HOTEL

HOLLYWOOD, CALIFORNIA

Box Office Check-Up And Ad. Tips

she was called the "Queen of the Paris Stage." "Hear Irene and Jack Buchanan sing 'Miss Wonderful,' 'My Lover' and other song hits," was one line used. Bordoni was referred to as another Maurice Chevalier. All ages and all classes packed the theatre all during the engagement.—Don Stapleton, Mgr., Centre, Ottawa.

Pointed Heels (Par.)

BOSTON.—Metropolitan, (4,350), 30c-75c, 7 days. *Other attractions,* "Streets of Bombay," stage production, Paramount News. *Weather,* warm, rain. *Opposition,* "It's a Great Life," "Lost Zeppelin," "The Mysterious Island," "So Long Letty," "Vagabond Lover," "Tanned Legs." *Rating,* 112%.

KANSAS CITY.—Newman, (2,000), 25c-60c, 7 days. *Other attractions,* "Harlem Knights," Jay Flippen in "Home Edition." *Weather,* very good. *Opposition,* "Navy Blues," "Kibitzer," "Salute," "Vagabond Lover." *Rating,* 110%.

MINNEAPOLIS.—Minnesota, (4,025), 7 days, 4 shows daily, 35c-40c-75c. *Other attractions,* Publix stage show, "Creole Nights," Paramount Sound News, concert orchestra, stage band, organ offering, "Hotter Than Hot," (Harry Langdon comedy). *Opposition,* "Vagabond Lover," "Show of Shows," (2nd week), "Laughing Lady," "Mister Antonio," "Jazz Heaven," "Is Everybody Happy?" "Girl from Havana," "Porgy" (legit. offering of Theatre Guild playing week at Lyceum), "Front Page," (legit. offering by dramatic stock company.) "Jazz Babies," (burlesque offering.) *Weather,* mild. *Rating,* 80%.

Racketeer, The (Pathe)

BUFFALO.—Lafayette, (2,900), 7 days, 60c. *Other attractions,* Paramount News, screen songs, comedy, Fox Movietone News, Vitaphone acts, and vaudeville. *Weather,* mild. *Opposition,* "Laughing Lady," "Glorifying American Girl," "Sunny Side Up," "Marriage Playground." *Rating,* 165%.

Rio Rita (RKO)

LOS ANGELES.—Carthay Circle, (1,650), 6th week, 7 days, twice daily, 75 cents to $1.50. *Other attractions,* Fox Movietone News and Elinors Orchestra. *Weather,* rain. *Rating* 95%.

FOR SALE

Very Cheap By a Church

1 **Regulation Simplex Motion Picture motor driven — Projector complete—in first class condition.**
2 **Large Size Asbestos Booth, on rollers, capable of holding two machines.**
3 **Bell & Howell Standard Automatic Eyem.**
Standard Automatic Portable Cinematograph,
Regulation 33 mm newsreel camera, complete with case, sunshades, sky filter, tripod, and cleaner.
Completely overhauled.

Make an offer on any one or all three.

ADDRESS

Christian F. Reisner
Pastor, Broadway Temple
639 West 173rd St., New York

OTTAWA.—Imperial, (1,200), 15c-50c, 3 days. *Other attractions,* "Springtime" Silly Symphony, Hearst Metrotone News. *Weather,* fair and mild. *Opposition,* "Sweetie," "Paris," "Illusion," "Broadway Scandals," "College Love." *Rating,* 85%.

Ad Tips—The name of Ziegfeld was given prominence in advertising. Called it "Truly the Motion Picture of the Century." Used the words: "Drama—Music—Beauty—Laughs—in Amazing Abundance." Bebe Daniels makes good with a vengeance, her voice being a distinct surprise, while John Boles is comparable with the Boles of "Desert Song." This is liked by all classes and all ages.—Ray Tubman, Mgr., Imperial, Ottawa.

Sacred Flame (W. B.)

TROY, N. Y.—Lincoln, (1,000), 25c-35c, 4 days. *Other attractions,* Vitaphone act, sound news, and an all talking comedy. *Weather,* pleasant. *Opposition,* "Show of Shows," "The Vagabond Lover." *Rating,* 94%.

Ad Tips—Used the name of Conrad Nagel pretty heavy in all my newspaper advertising but of course carried Lila Lee and Pauline Frederick, co-stars. Audience appeal, mature. —Harold Janecke, Mgr., Lincoln, Troy, N. Y.

Salute (Fox)

KANSAS CITY.—Pantages, (2,166), 25c-50c, 7 days. *Other attractions,* vaudeville. *Competition,* "Vagabond Lover," "Pointed Heels," "The Kibitzer," "Navy Blues." *Rating,* 110%.

Show Of Shows (W. B.)

DENVER.—Aladdin, (1,400), 35c-75c, 7 days. *Other attractions,* Fox Movietone News. *Weather,* fine. *Opposition,* "Navy Blues," "Paris," "Song of Love," "Three Live Ghosts," and "South Sea Rose." *Rating,* 175%.

HOUSTON.—Kirby, (1,654), 7 days, 25c-50c. *Other attractions,* Paramount Talking News and short New Year's greeting film. Weather, fair and warm. *Opposition, "Painted* Angel," "Live, Love, and Laugh," and "Navy Blues." *Rating,* 110%.

MINNEAPOLIS.—Century, (1,640), 7 days, 6 shows daily, 30c-40c-75c. *Weather,* mild. *Other attractions,* none. *Opposition,* "Vagabond Lover," "Laughing Lady," "Mister Antonio," "Jazz Heaven," "Is Everybody Happy?" "Girl from Havana," "Porgy," (legit. offering offered for week by Theatre Guild at Lyceum), "Front Page," (legit. offering presented by dramatic stock company). "Jazz Babies," (burlesque offering). *Rating,* 90% (2nd week).

OMAHA.—World (2,500), 25c-50c, 7 days. *Other attractions,* Pathe News. *Weather,* clear and warm. *Opposition,* "Navy Blues," "The Gamblers," "Untamed," "His First Command." *Rating,* 110%.

PORTLAND, ORE.—Music Box, (1,835), 50c, 7 days. *Other attractions,* Vitaphone acts, Ashe & Burns at Wurlitzer. *Weather,* clear and cold. *Opposition,* "Love Parade," "Laughing Lady," "Untamed," "Sunny Side Up," "First Command." *Rating* 96% (2nd week).

PROVIDENCE.—Majestic, (3,800), 7 days. *Other attractions,* Fox Movietone News. *Weather,* cloudy, warm. *Opposition,* "Footlights and Fools," "Navy Blues," "Her Unborn Child," "The Mighty." *Rating,* 125%.

TACOMA.—Blue Mouse, (601), 7 days, 25c-75c. No other attractions except house trailer. *Weather,* rainy. *Opposition,* "Dance Hall," "Illusion" and "Sunny Side Up." *Rating,* 200%.

TROY, N. Y.—Troy, (2,000), 35c-50c, 7 days. *Other attractions,* Vitaphone selection, Movietone News. *Weather,* pleasant. *Opposition,* "Tiger Rose," "Sacred Flame," "Broadway," "Vagabond Lover." *Rating,* 120%.

Ad Tips—Play this as one of the biggest pictures of the year with no less than 77 of the stars. Audience appeal, everyone.—Benjamin Stern, Mgr., The Troy, Troy, N. Y.

Ad Tips—"77 Stars! 350 chorus Beauties! 100 shows in one!" Color, beauty, variety, grace, and melody. Laugh with Winnie Lightner. Hear John Barrymore in one of his famous stage soliloquies. Richard Barthelmess, Dolores Costello, and the famous sister teams of the screen. Dazzling array of stage and screen talent,—nothing like it yet seen in screen revue. This was advertising slant. Appeal of this picture is to every screen and stage fan in existence.—Holden Swager, Mgr., Kirby, Houston.

Ad Tips—Used elaborate theatre front with "77 stars" emblazoned on marquee. Sold picture on its lavishness, but plot-less revues don't go so well here. Audience appeal, general.—Lionel Wasson, Mgr., World, Omaha.

Ad Tips—Plenty to play with in exploiting this film. Cast reads like filmdom's who's who. Mention everybody and refer to fact that 77 stars in all will be seen and heard. Big spreads were used here with excellent effect. Film is being held. Has appeal for all classes and ages.—Sol Braunig, Mgr., Majestic, Providence.

So Long Letty (W. B.)

BOSTON.—Fenway, (1,500), 25c-60c, 7 days. *Other attractions,* comedy, "In and Out." Paramount News. *Weather,* warm, rain. *Opposition,* "Pointed Heels," "Mysterious Island," "It's A Great Life," "Lost Zeppelin," "Vagabond Lover," "Tanned Legs." *Rating,* 120%.

Song of Kentucky (Fox)

BALTIMORE.—Hippodrome, (2,500), 6 days, with midnight show New Year's Eve, 20c-60c. Other attractions, Pathe Sound News, Pathe Audio Review, Bert Smith Players in "Ladies' Night in a Turkish Bath," with acts, chorus, orchestra and organ. *Weather,* clear and cold. *Opposition* (screen) "Tanned Legs," "It's a Great Life," "Gold Diggers of Broadway," "Three Loves," "Disraeli," "Sunny Side Up," "The Aviator," "Condemned," "The Viking," "Glorifying American Girl." Stage, "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 150%.

Ad Tips—Exploit the title white letters on black, at bottom of ad with bar of music running across top of it and above that line cuts showing Joe Wagstaff sitting at piano and head cut of Lois Moran just above on right. Exploit names of Moran, Burgess and Joe Wagstaff. Call it a super all-talking picture. Great chance here for tie-ups with modiste shop, record, phonograph, radio dealers and jewelers. Music dealers should welcome opportunity to come in on advertising and display hook up. Audience appeal wonderful for all music lovers and especially for those who like classic compositions.—Nat Keene, Mgr., Hippodrome, Baltimore.

Song Of Love (Col.)

DENVER.—Orpheum, (1,650), 15c-50c, 7 days. *Other attractions,* RKO vaudeville, Pathe Sound News and Aesop's Fables. *Weather,* fine. *Opposition,* "Show of Shows," "Navy Blues," "Paris," "Three Live Ghosts," and "South Sea Rose." *Rating,* 120%.

South Sea Rose (Fox)

DENVER.—America, (1,586), 20c-50c, 7 days. *Other attractions,* Fox Movietone News, Vitaphone acts, "Maid's Night Out" and "White Lies." *Weather,* fine. *Opposition,* "Show of Shows," "Navy Blues," "Paris," "Song of Love," and "Three Live Ghosts." *Rating,* 120%.

Box Office Check-Up And Ad. Tips

Sunny Side Up (Fox)

BALTIMORE.—New, (1,600), 25c-50c. Beginning with Sunday midnight show at starting of week and with midnight show New Year's Eve. *Other attractions,* Fox Movietone News and "Snapshots of Hollywood," at end of some of the performances. *Weather,* clear and cold. *Opposition* (screen), "Tanned Legs," "It's a Great Life," "Song of Kentucky," "Gold Diggers of Broadway," "Three Loves," "Disraeli," "The Aviator," "Condemned," "The Viking," "Glorifying the American Girl." Stage, "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 200%.

BUFFALO.—Great Lakes, (3,000), 7 days, 50c-80c. *Other attractions,* Fox Movietone News, Vitaphone, comedy. *Weather,* mild. *Opposition,* "Marriage Playground," "Glorifying American Girl," "Laughing Lady," "Racketeer." *Rating,* 154%.

CLEVELAND.—Hippodrome, (4,500), 7 days, 25c-50c. *Weather,* fair. *Other attractions,* Fox Movietone News. *Opposition* (screen), "Condemned," "Navy Blues," "Laughing Lady," "His First Command," "Love, Life, Laugh." Stage, Thurston, Earl Carroll Vanities. *Rating,* 310%.

PORTLAND, ORE.—Fox United Artists, (945), 50-60, 7 days. *Other attractions,* Fox Movietone News. *Weather,* clear and cold. *Opposition,* "Love Parade," "Untamed," "First Command," "The Laughing Lady," "Show of Shows." *Rating,* 135% (2nd week).

TACOMA.—Fox Rialto, (1,350), 7 days, 25c-75c. *Other attractions,* Fox Movietone News. *Weather,* rainy. *Opposition,* "Show of Shows," "Illusion" and "Dance Hall." *Rating,* 185%.

Sweetie (Para.)

OTTAWA.—Regent, (1,225), 25c-60c, 6 days. *Other attractions,* Orchestra overture, Fox Movietone News, Our Gang comedy. *Weather,* fair and mild. *Opposition,* "Paris," "Rito Rita," "Illusion," "Broadway Scandals," "Darkened Rooms." *Rating,* 95%.

Taming Of Shrew (U. A.)

LOS ANGELES.—United Artists, (2,100), 2nd week, 7 days, 35 to 75 cents. *Other attractions,* Christie Comedy "Duke of Dublin," Paramount Sound News, "Hitting the High C's." *Opposition,* "Hot for Paris," "Hit the Deck," "Paris." *Weather,* rain. *Rating,* 178%.

Tanned Legs (RKO)

BALTIMORE.—Auditorium, (1,600), 6 days, 35c-75c. Midnight show New Year's Eve. *Other attractions,* "Black and Tan," (all-talking colored musical act), Pathe Sound News. *Weather,* clear and cold. *Opposition,* (screen), "It's a Great Life," "Song of Kentucky," "Gold Diggers of Broadway," "Three Loves," "Disraeli," "Sunny Side Up," "The Aviator," "Condemned," "The Viking," "Glorifying American Girl." Stage, "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 55%.

BOSTON.—Keith-Albee, (2,500), 25c-60c, 7 days. *Other attractions,* Esther Ralston in person on stage, Lou Cameron and other RKO acts, Pathe News. *Weather,* warm, rain. *Opposition,* "Pointed Heels," "It's a Great Life," "Mysterious Island," "Vagabond Lover," "Lost Zeppelin," "So Long Letty." *Rating,* 115%.

Their Own Desire (M-G-M)

LOS ANGELES.—Loew's State, (2,418), 7 days, 35 to 65 cents. *Other attractions.* Fanchon-Marco, "Ivory" Idea, Georgie Stoll and Band, Harry Langdon's "Sky Boy," Fox Movietone News. *Opposition,* "Hot for Paris," "Oh Yeah," "Glorifying the American Girl," "Paris," "Hit The Deck," "Taming of the Shrew." *Weather,* rain. *Rating,* 129%

OKLAHOMA CITY.—Capitol, (1,200), 7 days, 25-50c. *Other attractions,* Our Gang Talking Comedy, Paramount News. *Weather,* excellent. *Opposition,* "Mississippi Gambler," "Painted Angel," "Flight," "Thing Called Love," "Chasing Rainbows," "Cocoanuts." *Rating,* 125%.

SAN FRANCISCO.—Fox, 50c-65c-90c. *Other attractions,* Fox grand concert and stage orchestra. Fanchon & Marco's "Carnival Russe," Sunkist Beauties, Fox Movietone News. *Opposition,* "Disraeli," "The Locked Door," Marriage Playground," "Hollywood Review of 1929," "The Love Parade" (4th week). *Weather,* cold. *Rating,* 95%.

This Thing Called Love (Pathe)

OKLAHOMA CITY.—Liberty, (1,800), 3 days, 25-50c. *Other attractions,* Silly Symphony, "Hell's Bells," "Santa's Toy Shop," Fox Movietone News. *Weather,* splendid. *Opposition,* "Mississippi Gambler," "Painted Angel," "Chasing Rainbows," "Their Own Desire," "Cocoanuts." *Rating,* 100%.

Three Live Ghosts (U. A.)

DENVER.—Rialto, (1,100), 25c-50c, 7 days. *Other attractions,* Pathe Sound News, Charlie Chase in all-talking comedy. *Weather,* fine. *Opposition,* "Song of Love," "Show of Shows," "Navy Blues," "Paris," and "South Sea Rose." *Rating,* 125%.

Three Loves (Foreign)

BALTIMORE.—Little, (267), 6 days, 35c-50c. *Other attractions,* "Nuremberg," "Big Business" with Laurel and Hardy. *Weather,* clear and cold. *Opposition* (screen) "Tanned Legs," "It's a Great Life," "Song of Kentucky," "Gold Diggers of Broadway," "Disraeli," "Sunny Side Up," "The Aviator," "Condemned," "The Viking," "Glorifying American Girl." Stage, "Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 95%.

Tiger Rose (W. B.)

ALBANY, N. Y.—Mark Ritz, (1,146), 25c-35c, 6 days. *Other attractions,* Pathe Sound News, one Vitaphone act, and talking comedy, "The End of the World," organ solo. *Weather,* pleasant. *Opposition,* "No, No, Nanette," "Navy Blues," "Hot for Paris," "The Vagabond Lover." *Rating,* 112%.

TROY, N. Y.—Lincoln, (1,000), 25c-35c, 3 days. *Other attractions,* Vitaphone act, an all talking comedy, sound news. *Weather,* pleasant. *Opposition,* "Show of Shows," "Broadway." *Rating,* 97%.

Untamed (M-G-M)

OMAHA.—State (1,200), 25c-40c, 4 days. *Other attractions,* "End of the World," (Pathe), Universal News. *Weather,* clear and warm. *Opposition,* "Show of Shows," "His First Command," "Navy Blues." *Rating* 200%.

PORTLAND, ORE.—Fox Broadway, 1,912. 25-60c, 7 days. *Other attractions,* Fox Movietone News, Roy Devaney at Wurlitzer, Fanchon & Marco's "Jazz Temple" Idea with Walla Jackson, Gus Elmore, Nora Schiller and Sylvia Doree. *Weather,* clear-cold. *Opposition,* "Love Parade," "Laughing Lady," "Show of Shows," "Sunny Side Up," "His First Command." *Rating,* 135%.

Vagabond Lover (RKO)

ALBANY, N. Y.—Proctor's, (1,800), 25c-75c, 6 days. *Other attractions,* vaudeville acts. *Weather,* pleasant. *Opposition,* "No, No, Nanette," "Tiger Rose," "Navy Blues," "Hot for Paris." *Rating,* 100%.

BOSTON.—Keith Memorial, (2,900), 35c-65c, 7 days. *Other attractions,* "Pointed Heels," "Mysterious Island," "Lost Zeppelin," "Tanned Legs," "So Long Letty." *Rating,* 130%.

DES MOINES.—Orpheum, (2,000), 3 days, 25c-50c. *Other attractions,* RKO vaude, Pathe sound news, "Glorifying American Girl," "Navy Blues," "Honky Tonky." *Weather,* warmer. *Rating,* 75%.

KANSAS CITY.—Mainstreet, (3,067), 35c-60c, 7 days. *Other attractions,* RKO vaudeville, Pathe Sound News. *Weather,* pleasant. *Opposition,* "Navy Blues," "Pointed Heels," "Salute," "Kibitzer." Rating, 115%.

MINNEAPOLIS.—Orpheum, (2,900), 7 days, continuous from 11:30 a.m. to midnight, 25c-35c-50c. *Other attractions,* Pathe News Reel. *Weather,* mild. *Opposition,* "Pointed Heels," "Show of Shows," (2nd week), "Laughing Lady," "Mister Antonio," "Jazz Heaven," "Is Everybody Happy?" "Girl from Havana," "Porgy" (legitimate offering presented by Theatre Guild for week at the Lyceum) "Front Page" (legit offering by dramatic stock company) "Jazz Babies," burlesque presentation. *Rating,* 78%.

TROY, N. Y.—Proctor's, (1,800), 25c-60c, 3 days. *Other attractions,* vaudeville. *Weather,* pleasant. *Opposition,* "Show of Shows." "The Sacred Flame." *Rating,* 100%.

Viking, The (M-G-M)

BALTIMORE.—Loew's Valencia, (1,500), 6 days, 25c-35c. *Other attractions,* Metrotone News, all-talking comedy, "Runaway Train," (Hodge Podge). *Weather,* clear and cold. *Opposition,* (screen), "Tanned Legs," "It's a Great Life," "Song of Kentucky," "Gold Diggers of Broadway," "Three Loves," "Disraeli," "Sunny Side Up," "The Aviator," "Condemned," "Glorifying the American Girl. Stage, Wings Over Europe," Vagabond Players in "Poor Dear Mother," by Baltimorean, Stuart Gibson, Jack Lamont and his "Oriental Girls." *Rating,* 75%.

Welcome Danger (Par.)

MILWAUKEE—Strand (1,406), 25c-60c, 7 days. *Weather,* cool and cloudy. *Other attractions,* comedy and newsreel. *Opposition,* "Paris," "Halfway to Heaven," "The Kiss," "Hell's Heroes," "Show of Shows," "Nix on Dames." *Rating,* 110%.

Woman Trap (Para.)

DES MOINES.—Strand, (1,100), 20c-30c, 4 days. *Other attractions,* Educ'l comedy, "Don't Get Excited," "U Collegiate," "Take Off," Pathe Sound News. *Opposition,* "First Command," "Glorifying American Girl," "Navy Blues." *Weather,* fair and warmer. *Rating,* 95%.

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Guard your organ against the cold. Use Prometheus Electric Heaters.

"Theatre Training Schools"

Wanted theatre employees to learn modern theatre management and theatre advertising. The Institute's training leads to better positions. Free particulars: Theatre Managers Institute, 335 Washington st., Elmira, N. Y.

"Position Wanted"

Architectural designer would like to connect with architect firm or building corporation constructing theatres. Special experience in the design and detailing of five de luxe theatres. Best references. Address Box 676, Motion Picture News, 729 Seventh Ave., New York, N. Y.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Changing Styles

MAYBE you don't think that the styles in women's dresses have any relationship with movie theatres. Well directly, they may or may not, that's not the purpose of this little chat.

But after all, the styles in picture entertainment have changed considerably in the past year or so and of course, in order to keep step with these changes the method of presenting the shows and the kind of equipment used all underwent lots of changes.

Managers who used to let the projectionists take the film from the can and put it right on the machine for the first show found such tactics way out of date and likewise found that previews of all sound subjects had to be a regular part of their theatre's routine.

Not so unlike the flappers' dresses says we.

How come?

Well, up to this season the little "chippies" used to wear 'em well above the knee and cavorted around like a bunch of young colts. Skippin', runnin' and hoppin' like a bunch of babies.

BUT, styles change, and they are wearing 'em well below the knee.

Can they continue to cavort about, skip about or hop about?

Keep your eye on one of 'em that tries to and you'll soon see how funny they look. Now that they have grown up (if longer dresses make 'em age) they must act the part that they look.

And why not the same condition as far as movie entertainment is concerned?

You just can't carry on in the old-fashioned way any longer.

Just as the actions of the girls have been changed, so must the actions of the theatre manager and his theatre presentations change.

If the flapper acts like a jumping-jack she is making an ass of herself, and if the theatre manager tries to deliver shows to his patrons as he did in the days of the "silents" then he is headed for the door on his way out.

There is only one answer to any question of changing styles.

That is, keeping right up to date all the time and in step with styles, in the running of your theatre and presenting your shows.

Unheard of sums have been spent in new booth equipment and unless you are getting the most out of that expensive equipment, you are not really capable of looking after an investment involving so much money.

Let's try to make it a point, from now on, to keep right up to the mark when it comes to modernizing, not only our weapons of warfare (if we can call them such) but the methods used in the presentation of our shows. Don't let the patrons get any sort of notion that they can see the shows to better advantage in some other theatre.

"Chick."

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MANAGERS' ROUND TABLE CLUB

"THE SHOWMAN'S CALENDAR"

Dates Of Coming Events That Should Mean Money For You!

Jan. 17th—Benjamin Franklin's Birthday (Born 1706)
Jan. 18th—Daniel Webster's Birthday (Born 1782)
Jan. 19th—Robert E. Lee's Birthday (Born 1807)
Jan. 29th—William McKinley's Birthday (Born 1843)

* * * * *

Feb. 4th—Col. Chas. Lindbergh's Birthday (Born 1902)
Feb. 12th—Lincoln's Birthday (Born 1809)
Feb. 12th—Georgia Day (Georgia)
Feb. 14th—St. Valentine's Day
Feb. 22nd—Washington's Birthday (Born 1732)

* * * * *

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on the "Showman's Calendar" for an advance tip on future holidays and events.

M. R. T. C.

Max Melincoff Made A B.O. Smash With This One

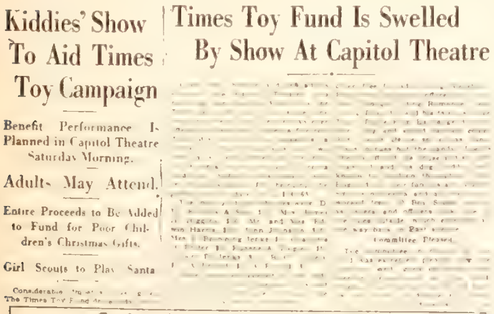
Max Melincoff, the live-wire manager of E. M. Loew's Capitol Theatre in Pawtucket, R. I., has already passed along some mighty interesting bits of exploitation and publicity and, as we all know from previous reference to his activities, he is an enthusiastic CLUB member and a great believer in the policy of the ROUND TABLE CLUB.

We rather admire Max's frankness and willingness to put himself on record when he successfully puts across any stunt that found its first suggestion in the ROUND TABLE CLUB column. And in this respect he writes to say—but, here, it will sound better if we let you read a little bit of his latest letter, because he expresses himself far better on the subject than we could ever hope to do in rewriting a story. Read on, for yourself.

SPECIAL
BENEFIT SHOW
LOEWS CAPITOL
Saturday Morning, Dec. 7
All Admission Receipts to Go to
TIMES TOY FUND
Every boy and girl has an opportunity to help the less fortunate children in the Blackstone Valley
COME AND BRING MOTHER OR DAD
The Show Includes the Regular Capital Theatre Program, with Special Features for the Kiddies.
ADMISSION
10c Each for Children —**25c** Adults

"I am tickled to death to see the CLUB going over so big, and only hope it continues. The MANAGERS' ROUND TABLE CLUB is a 'Managers' School' in itself and the lessons given therein are a great help.

We took one of your tips on the extra benefit idea—and how it went over! As you know, I am a great believer in institutional advertising and the show went over 100 per cent for me. Fortunately at the time, the only local paper with a circulation of 30,000 sponsored the toy fund, and I not only put the show over for them, but have won their everlasting friendship by doing so, and that means a whole lot in a town where the newspaper is your main advertising medium."


Kiddies' Show To Aid Times Toy Campaign
Benefit Performance Is Planned in Capitol Theatre Saturday Morning.
Adults May Attend.
Entire Proceeds to Be Added to Fund for Poor Children's Christmas Gifts.
Girl Scouts to Play Santa
Times Toy Fund Is Swelled By Show At Capitol Theatre
Committee Pleased

Capitol Ushers in New Uniforms

So you see, he was really instrumental in putting over a great idea, and in the cut with this story you will notice the front page publicity that the theatre secured through this marvelous tieup and also how the local paper ran a picture of his ushers to inaugurate their new uniforms, which was just a slight token of the newspaper's appreciation for the fine cooperation on the Christmas show.

Great stuff, Max, and we want you to know that we appreciate your thoughtfulness in keeping us posted on this good-will activity of yours, but keep up what you have started. You are certainly headed for a great future in the show business and it would tickle us pink to know that we aided in any way possible. So long for the present, and all good wishes for the New Year.

Shreiber's Latest Stunt Opens His Newest Theatre

J. Schreiber, who owns and manages the Fine Arts Theatre in Detroit, Mich., certainly gave that theatre a marvelous ballyhoo opening for talkies just here recently on December the 1st.

You will notice from the photograph, which is unfortunately a little blurred, how effective this ballyhoo of the Scotch Kiltie Band must have been around the Fine Arts neighborhood where they paraded and attracted considerable attention.

It is hardly necessary to give Schreiber a formal introduction, as the reputation he has already achieved in Detroit at his open-all-night Blackstone Theatre qualifies him for front page publicity in any trade paper in the land. However, with the addition of the Fine Arts Theatre, he now has the only two theatres open all night in Detroit and showing all sorts of pictures. More power to you, Schreiber.

We should certainly like to hear from Mr. Schreiber again as this slight token of his showmanship leads us to suspect that he is capable of putting over many other big campaigns that would be a great help to other showmen who are likewise ever trying to increase their box office receipts. How about it, Mr. Schreiber, let's hear from you again soon?

REAL CLUB SPIRIT!
"ALL FOR ONE
AND
ONE FOR ALL!"

MANAGERS' ROUND TABLE CLUB

Built Kiddie Biz. to Big Proportions at Small Cost

The important part of this particular article is, what are you doing to jack up your kiddie trade on Saturday afternoons?

You may all well recall the continuous plugging of this subject on these pages up to a few months ago, when other and important subjects crowded this particular item into the background. However, the subject is just as vital and important today as it was then and will forever remain important as long as there are theatres and kiddies to attend the shows.

How Bill Levey, manager of the Beacon Theatre in Pt. Washington, L. I., handles this phase of showmanship was revealed at a recent conference with Mr. Levey on this particular subject.

It seems that by reason of adding an inexpensive picture to his regular Saturday show, he was instrumental in increasing the Saturday afternoons business tremendously.

What Mr. Levey and the Century Circuit have accomplished in this respect, any theatre man can likewise accomplish, providing the manager and organization he is working for are both willing to recognize the possibilities of kiddie trade, especially on Saturday afternoons.

Another phase of Mr. Levey's activities was capitalizing on Mickey Mouse cartoon, which has become so popular not only with patrons but with the show world as well. And we show here an illustration of a neat little card which was passed out throughout the town, especially to the younger generation, and if you still have any of your youthful blood in your veins, you will recognize the kick the kiddies must have gotten out of this little throwaway.

"The Hit of the Show"

Dear Patron

I will be at the Beacon Theatre in a brand new Cartoon, "The Jazz Fool" on Wednesday and Thursday, Dec. 18-19

Be sure to see and hear me

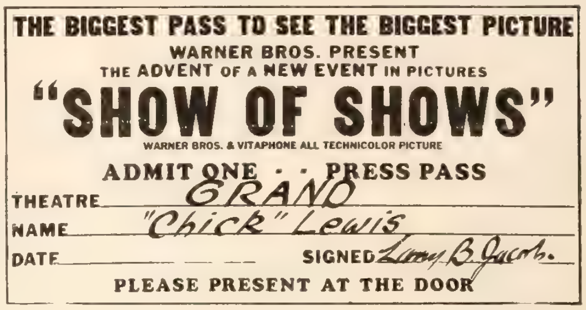
(Signed)
Mickey Mouse

We would certainly appreciate hearing from our many members and readers dealing with the subject of kiddie matinees or what form of stimulants they are using to increase the box office receipts from this particular angle. Here is a subject that any one who is successful in handling it will have added business for other showmen throughout the country and would be a real cooperative move.

An Open Letter to Larry B. Jacobs

Dear Larry:

This will acknowledge receipt of your very fine "little" pass to see the "Show of Shows" at the Grand Theatre in Pittsburgh. (The little pass measures 15 x 28".)


THE BIGGEST PASS TO SEE THE BIGGEST PICTURE
WARNER BROS. PRESENT
THE ADVENT OF A NEW EVENT IN PICTURES
"SHOW OF SHOWS"
WARNER BROS. & VITAPHONE ALL TECHNICOLOR PICTURE
ADMIT ONE · · PRESS PASS
THEATRE GRAND
NAME "Chick" Lewis
DATE
SIGNED Larry B. Jacobs.
PLEASE PRESENT AT THE DOOR

Now, listen Larry, if you really mean to have me use that pass, will you kindly forward your check by return mail covering railroad fare and sleeper to and from Pittsburgh?

Many thanks for your consideration, as well as the little Christmas Greeting. Will tell you more about that when I see you in person.

Regards to the gang and the Season's Greetings to the whole crowd, including Ace and yourself.

"Chick"

Weiss-Perlberg Should Be Called "Pep" Incorporated"

Shove over and make room for another little contribution from the famous combination of Weiss, Perlberg, Inc., pepping up and keeping the old registering machine hot donw at the Florida Theatre down in Jacksonville, Fla., for Publix.

Here is the way he ballyhooed the picture "Untamed" by the use of a truck flivver which was driven around the town minus a chauffeur.

The gag, to be a little more explicit, was as follows: The driver would ride in the car and then remove the steering wheel at street corners and would get out of the car and go to the opposite side of the street and he would whistle and wave his hand and the car would automatically start and follow.

Of course, the secret of the stunt was that a man was concealed in a box under the rear seat with dual steering apparatus and with a periscope for vision, and since the car was run very slow at such times as the regular driver was out of the seat, it naturally was safe enough.

That this stunt caused far more comment than anything else that has been attempted in quite a few weeks immediately makes it stand out as being a corker, because Weiss and Perlberg, Inc., are forever engineering stunts that are outstanding and business getting from every angle. Another thing that you can chalk up about this stunt was that the cost was about $10 a day and if that didn't more than pay for itself in the attention getting value of the entire ballyhoo, then they can make mince meat out of the flivver and I'll eat it for my Sunday dinner.

Adolph Pincus Returns to B. & P. Circuit in Jersey

Adolph Pincus, lately identified with the Rockland Theatre, Nyack, N. Y., for the Bratter & Pollack Circuit, has again returned to the B. & P. fold as manager for the Ritz Theatre in Lyndhurst, N. J., where he succeeds Earl Arnold, who has been promoted to another theatre.

Knowing how capable Pincus has been in the handling of the Nyack house makes us certain that he will accomplish far more at the Ritz than his Circuit actually expects. Here's wishing him all the luck in the world, and we are certainly glad to know that he is now back in the active group again.

Eugene Parrish Says:

"I am enclosing my application for membership in the MANAGERS' ROUND TABLE CLUB. I have been a steady reader of that section of the NEWS ever since it first began . . . and have never seen anything like it for good sound ideas."

Manager, Publix-Rex Theatre,
Columbia, South Carolina.

Wear Your Club Pin!

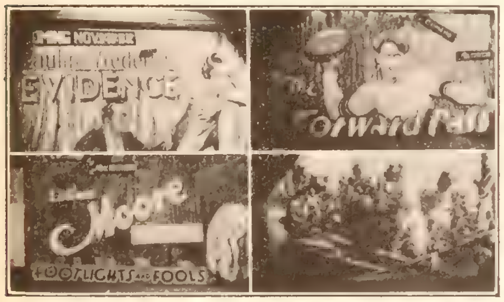
MANAGERS' ROUND TABLE CLUB

R. B. Hamilton Injects New Pep Into Norwich Palace

This will serve as your opportunity of making the personal acquaintance via his photograph and this story of R. B. Hamilton, Resident Manager of the Warner Brothers Palace Theatre in Norwich, Conn.

Hamilton's photo really shows that our former opinion of him was more than justified. He's got the look of a real showman about him, and unquestionably he is helping make theatrical history in that "once" peppy theatrical (?) town of Norwich.

You may recall the marvelous little tabloid newspaper which Mr. Hamilton has started in Norwich, known as the Norwich Palace News, and chock full of entertaining lines about the theatre and its current and coming attractions and policy. Now with this story, we also want you to see four of the attractive lobby displays which were designed and worked out under the personal supervision of Mr. Hamilton and offered a distinct novelty in showmanship for Norwich.



The one on the extreme lower right hand corner was in the form of a Thanksgiving novel lobby display as well as advertising Billie Dove in the "Painted Angel," and he arranged a real novelty in the person of a two headed calf which was born not far from the town.

Thank you kindly, "R. H." for your fine CLUB spirit and activities, and here's hoping you continue the way you have started. Remember us to Corey, Mrs. Martin and the rest of the gang that we know up there in Norwich. We hope to say "hello" to you in person before very long.

***ALWAYS
WEAR
YOUR
CLUB PIN!***

NOW ITS STAMP COLLECTING!

Who ever said that New York and vicinity ran around in circles probably knew what he was talking about; as witness the present box office stimulant—The Stamp Club gag.

The idea being to give away a small envelope containg a quantity of foreign stamps and to the lucky few, each week, an album to paste them in.

Inasmuch as both the young and the older kids were always crazy about stamp collections, this one is back on the pan for all it's worth—and then some.

But since it is bringing 'em back every week, then it's up to us to say that it is a corker.

Try it yourselves. Must be plenty of sources to tie up with for the stamps—albums—and what have you. And the investment is little enough if it clicks at the b.o.

M. S. Hattwick Was Quick To Cash in on This One

Do you recall the box about the Holidays not long ago headed, "Are You Set?" Well, M. S. Hattwick, proprietor and manger of the Blue Bird Theatre in Mill Hall, Pa., hastens to prove that HE was "Set" by sending us a clipping from his local paper setting forth the details of his fine Potato-Grocery Benefit Show which went over one hundred per cent.

The newspaper clipping told the story so clearly that we are reprinting it below:

POTATOES, GROCERIES GIVEN AT BENEFIT SHOW

Poor of Mill Hall and Children's Aid Home Will Be Helped with Supplies

Twenty-four children from the Children's Aid Society home in this city were taken to the movies at the Blue Bird Theatre, in Mill Hall, Monday evening, when Walter S. Hattwick, proprietor of the theatre gave a benefit show to aid the society and the poor of Mill Hall. The house was packed with spectators, many of whom paid their admission by donations of potatoes or groceries.

Quantities of sugar, rice, lard, canned goods and other staple groceries, as well as several bushels of potatoes were collected from those who attended the benefit. Representatives of the Children's Aid Society assisted in receiving the donations.

All but the three youngest of the children in the local home were guests of Mr. Hattwick at the show. They were conveyed to and from the theatre in automobiles.

Some of the supplies received at the benefit will be distributed among several poor families residing in Mill Hall and the remainder will be brought to the Children's Home here by Mr. Hattwick.

Thank you Mr. Hattwick for your thoughtfulness in sending us that letter with the clipping. How come you are not enrolled in the Club? We are always after showmen like yourself to become active members and so we suggest that you shoot in your application by return mail and see if you don't find your membership mighty interesting and profitable.

H. L. R. Gribble Is Well Equipped to Handle Big Job

Here is some interesting information about H. L. R. Gribble, City Manager for the Community Theatres, Inc., in Milwaukee, Wisc.

Gribble has been in the movie game for the past eighteen years in several different fields which covered projectionist, camera man and manager.

He once managed the Gay and Temple Theatres in Harriman, Tenn., for the Crescent Company of Nashville and made a good job of it as long as he was there. Later on, he went with the Saenger Theatre in Mississippi which he managed and put over quite successfully.

Was cameraman for Hearsts's News Service in New York and also did some camera and exploitation work for Loews Theatre in Nashville and Memphis.

All of these little bits of information lead us to believe that Gribble is a livewire and is going to be heard from plenty in the immediate future. Right now he is City Manager for the Community Outfit with the Orpheum and Plaza Theatres of Burlington, Wis., under his direct supervision.

O. K., Gribble, we'll hold you at your word and withhold any further judgment until we see how you get going when you hit your stride, but don't forget to enclose one of your own photographs with your next letter, so that we can give you a more intimate introduction on these pages.

BOOST YOUR CLUB!

MANAGERS' ROUND TABLE CLUB

City Manager Lawler Has Something New in "Radio"

When you read about all those high-powered radio broadcast ideas and remember that you have no local station to play with on this most desirable angle, then don't throw up the sponge. In fact, there is still hope, and plenty of it if you are one of those fellows like the manager in this story, who refuses to be "downed."

But wait a minute;—suppose you follow up the details of the stunt yourself and see how it strikes you? Just as a point of information we want you to know that this gentleman is the City Manager for the Irvin, Majestic and Castle Theatres out in Bloomington, Ill. for Publix.

Bloomington has no federal licensed radio station. The theatre managers there are unable to make use of the many splendid tie-ups used in connection with radio stations elsewhere.

But it remained for the ingenuity of City Manager Ralph W. Lawler to solve the problem. Lawler arranged with six leading restaurants and confectioners in the city to permit the installation of radio loud speakers. These speakers were connected to the theatre by means of telephone cables, leased at regular telephone company rates for private telephone wire. At the theatre, an amplifying unit from an old radio set, a microphone and an electric reproducer for playing records was located.

These songs and musical numbers were "broadcast" through the various telephone wires to the six speakers located about town. Intermittently, announcements were made about current attractions at the theatres and credit was given the cooperating radio and record dealers.

In this manner, Lawler was able to confine the cost of the stunt to the actual rental of the wires, which amounted to $8 each per month. Much comment resulted, for the idea attracted much attention from everyone.

"Best Essays" Brought Increased Biz. for Larner

Manager M. Larner of the Bucklin Theatre in Elkhart, Ind., used a novel sort of a gag in exploiting "Our Modern Maidens" when that attraction played his theatre.

Through a clever tieup he made an arrangement with the Elkhart Business College, offering five monthly passes for the best essays on "Our Modern Maiden, What Is She Coming To?"

The contest was a terrific success and hundreds of essays were turned in. This is a darn good angle inasmuch as it brought the picture to the attention of the very class of theatregoers that it naturally would appeal to, namely, the collegiate and business school student.

This did not constitute the entire campaign engineered by Mr. Lerner, as he also tied up some beautiful window displays in local drug stores as well as in several of the larger and more representative chain stores in the town.

How about telling us some more about your activities, Mr. Lerner? We are always anxious to pass on a good tip or two to the other boys who are ever on the alert to take advantage of a good showman's activities.

Managers' Round Table Club Employment Bureau

* * *

A service without cost to all Subscribing Members.

* * *

All correspondence should be addressed to Charles E. Lewis, Chairman, personally, and will be treated in strict confidence.

* * *

Theatre owners, chain executives or others seeking managers of the highest calibre can make such contacts by advising the Chairman of the type of man, or men, they are looking for.

* * *

Managers wishing to register in this Bureau are requested to write, immediately, for the proper form to be filled out.

MANAGERS' ROUND TABLE CLUB
729 Seventh Avenue
New York City

C. T. Perrin's Kiwanis Activities Mean Good-Will

Down in Greeley, Colo., C. T. Perrin not only takes an interest in his theatre duties but also takes pride in being an illustrious member of the Kiwanis Club. This Kiwanis affiliation served a definite purpose in this instance in that he interested the members in seeing "The Return of Sherlock Holmes" playing at the Rex Theatre, Greeley, Colo.

Since the regular meeting night fell on Thanksgiving Day, the Kiwanis Club held an impromptu meeting and then at the invitation of Manager Perrin came to the Rex Theatre in a body. THE MEMBERS BROUGHT ALONG THEIR WIVES AND PAID THE FULL ADMISSION PRICE FOR THEM.

This stunt netted the theatre more money than would have ordinarily have been received as this group of men rarely visit the Rex Theatre.

All the members and their wives seemed to be pleased with the idea of attending in a body and many suggested they try it again in the near future.

For which friend Perrin is deserving of a lot of credit for unearthing a new business-getting angle. Keep it up "C. T." and the big guns will be taking note of all your doings. And how.

D. S. Molivar Offers an Unusual Reward to Patrons

Just what the best move would be to help put over a theatre that has had pretty tough playing in its past may best be answered by the way of D. S. Moliver, new manager for the Empress Theatre in Manayunk, Pa., happened to hit upon when he took over that house.

We are reprinting the wording that appeared in a two column ad in local papers and which carries a certain kind of a "wallop" that may have a bearing on similar ideas that you may want to work out in the future. At any rate, we suggest that you look it over.

I will personally give FIVE DOLLARS to the person sending me the best letter on the following subject:

"HOW TO MAKE THE EMPRESS THEATRE EVEN MORE POPULAR THAN IT IS"

in introducing myself to the people of Manayunk and vicinity, permit me to take this opportunity to welcome your patronage. In behalf of our organization and the personnel of the Empress Theatre, we hereby pledge ourselves to give our individual attention in the matter of making every one of your visits to our theatre as pleasant as possible.

The "EMPRESS" Personnel
D. S. MOLIVER, Manager

Thank you, Mr. Moliver, for sending us this clipping as well as the other material, and we shall certainly look forward to knowing how you are putting over your theatre out there in Manayunk.

MANAGERS' ROUND TABLE CLUB

These are the four reader advertisements used as a follow-up after the opening ad which we show in the lower left corner at bottom of this page. Read these readers thru if you want to catch the full meaning of the follow-up angle.

BUSINESS MAN OFFERS FINANCIAL AID TO WIDOW

Prominent Local Merchant Offers to Assist Widow in Distress.

One of Faribault's most prominent business men today offered to provide sufficient financial aid for at least a year to the young widow who has offered to give away her baby boy to anyone that guaranteed to provide it with a suitable home.

Hundreds of inquiries have been received at the Daily News office requesting the name and address of the young widow, but the Daily News has been requested not to disclose the identity of the person who made the offer.

It is hoped that the offer of the Faribault business man will be accepted, so that it will not be necessary to part the tiny infant from its mother at such a tender age.——Advertisement.

PARAMOUNT OFFER TO FIND HOME FOR BABY

The management of the Paramount theatre, having offered to assist in securing a home for the two-months old baby boy, whose mother is unable to support and care for it, has reached an agreement with the young widow to permit the baby to be given away free to some patron of the Paramount theatre next Monday night. The public is assured that the baby is in the best of health, and that the patron of the Paramount who is fortunate enough to be selected to adopt it shall not be obliged to make any promises or agreement, other than that they offer proof that they are of age, in fairly good financial circumstances and fully capable of providing a good home for the baby. The management of the theatre desires to call attention to the hour the baby will be given away, the time being at the end of the first evening performance at about 9 00—Advertisement

HUNDREDS OFFER TO ADOPT BABY

In response to the advertisement published in last night's Daily News by a young Rice county widow, offering to give away her two-months-old baby boy to anyone offering to provide a suitable home for it, there have been received today, up to press time, over fifty replies. The young widow assures the public that the offer is bona-fide and that the baby is in good health, and that there will be no strings attached to the bargain. Upon adoption, the baby will belong, absolutely and unrevokably, to the person or parties whom she decides is best fitted and most likely to provide a good home for him.—Adv.

CITIZENS PROTEST GIVING BABY AWAY AT PARAMOUNT

Hundreds of indignant Faribault citizens have protested to the authorities in an endeavor to forbid the management of the Paramount theatre to give a live baby away to some unknown person next Monday night. The protests are for various reasons. Many feel that it is unfair to the baby and that there are no definite assurances that it shall be provided with a good home. Others believe that the procedure is inhuman. "Just the idea of sending the tiny two-months-old babe out into the cold world, among perfect strangers, gives me the cold shivers," said one indignant mother.

Regardless of the protests, Manager Glaser of the Paramount theatre states that 'the baby will be given away free to some patron next Monday night, immediately following the first evening performance. We have seen the baby and he is 'just too cute for words.' I am sure that no one could mistreat him, and that the fortunate person that is selected to adopt him will make every effort to bring him up in a manner that will be a credit to the community.'—Adv.

A Real Live Baby—Free!

A Million Laughs With This B. O. Smash

> *Giving away a free pig and calling it a live baby is by no means new. But Lloyd Sinclair put it over and was followed by many others. Then along came Will Glaser who took the old idea and dressed it up in new trimmings so that it took on added importance as a novelty, business getter and audience laugh-provoking stunt. Read all about it. You'll find it a marvelous "gag" for any house. Then Use It!*
>
> *"Chick"*

Without a doubt everyone of our readers remembers the famous baby gag that was printed on these pages not so very long ago.

Well, if you don't, we will refresh your memory with a still more elaborate stunt based on the same idea.

The series of ads and advertising readers which he ran in conjunction with this "giving a baby away" stunt explains the story even more eloquently than we could even begin to do, and therefore merely call your attention to the series in the order in which they were run, and you can work out the results in your own mind.

A Darn Good Start

You will note he starts off with a two column four inch ad headed "Who Wants to Adopt a Two Months Old Baby?" The reading matter is all worked out with a view of attracting attention. He then started running on four separate days a series of advertising readers set up the same as the news items of the local papers with the proper head and the story all tending to build up the interest which was created by the ad itself. On the day that the live baby was given away, he incorporated it into his regular ad by giving it top billing and then of course the next day the local paper in a legitimate news report on the front page told the public what it was all about.

We certainly want to compliment Will on the fine way he handled this compaign, and while we do not know whether he found its basis in the Lloyd Sinclair stunt, it nevertheless shows good judgment and showmanship.

We unhesitatingly recommend this stunt as a laugh and business getter for any theatre regardless of how high class or where located, it is a sure fire stunt and the best part of it is that it can be run in connection with any picture that you want it to, as it is primarily a business builder for an off night, rather than a stimulator for any particular picture. Those members or readers of these pages who find the suggestion worth while following can get further information by writing direct to the Chairman at Club headquarters, and if they successfully engineer this stunt, they should at least send us the dope as Mr. Glaser has done.

Now You Try It

Come on you live wire showmen, if you're putting over something that is really outstanding, it need not necessarily be original. Many an original idea was revamped and put over with so much pep that it was really new from every standpoint. If you have succeeded in giving your town the laugh of a life time, if you have taken a dead night, and by reason of some idea turned it into a box office winner, don't keep it a secret. Help the other fellow as he is helping you. Pass along the good word and what you are doing as well as how you are doing it to the **ROUND TABLE CLUB**, so that the greatest majority of showmen can benefit by reading about your experiences on these pages.

The ad below was the opening shot in Glaser's "Free Baby" stunt, while the ad on the right was used only on the day the baby was to be given away.

Who Wants To Adopt A Two Months Old Baby!

Due to financial reverses, a young widow living in Rice County has decided to give up her darling baby boy, providing that a suitable home, with pleasant surroundings, may be found for it. Interested parties are requested to submit a proposal in writing, giving full details as to their financial ability to adopt and rear this infant.

Address MRS. XYZ, care Faribault Daily News.

A Real Live Baby

Will Be Given Away

FREE

to Some Patron of the

Faribault's New Home of

Paramount

Talking · Singing · Pictures

TONIGHT AT 9 P. M.

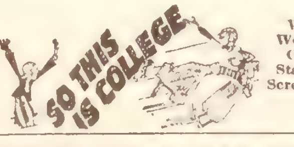
Immediatery following the first evening show

BE THERE AND SEE WHO ADOPTS THIS CHUBBY 2-MONTHS-OLD BABY BOY

ON THE SCREEN

Metro's All-Talking, Singing, Dancing Picture

Hailed as the Perfect ALL TALKING Picture



With a Wonderful Cast of Stage and Screen Stars

COME EARLY! Be Assured of a Good Seat

Here is the way the local paper played up the "gag" the following day with a legitimate two-column "Front Page" story; — result of stunt, great business plus a million laughs!

EAGER THEATRE PATRONS CRANE NECKS—WHO WON THE BABY?

A still hush fell over the Paramount audience last night at 9 o'clock as the curtain was drawn after the first show, and the time for the prize award of a real live baby drew near.

Whispers could be heard. "I wonder if they are really going to do it." 'Sh-h-h' Here he comes,' as a man stepped out from behind the curtains. There was no need to quiet those present as a tense atmosphere filled the [illegible] Moorish castle in expectancy of the award of the little two months-old tot.

'No questions will be asked, but we want to be assured that the baby will be well cared for,' announced the man. 'What would I do with it if I got it?" whispered [illegible] in the [illegible] there he was [illegible] there in the [illegible] about the middle, as the eyes of everyone in the theatre turned to Emmet Galagan.

Much Suspense.

A bit hesitant, Mr. Galagan rose to his full six feet in height and strode down the aisle as the atmosphere of curiosity replaced that of suspense. The man disappeared for a moment, and then appeared with the baby and how cute! "Isn't he darling!" [illegible] a young lass as the baby was brought forth dressed in the full [illegible] of baby-style.

Mr. Galagan re-traced his steps up the aisle, amid the chuckles and cheers of applause of the onlookers. A [illegible] live two months old crawling baby pig, 'the cutest little baby pig I ever saw.'"

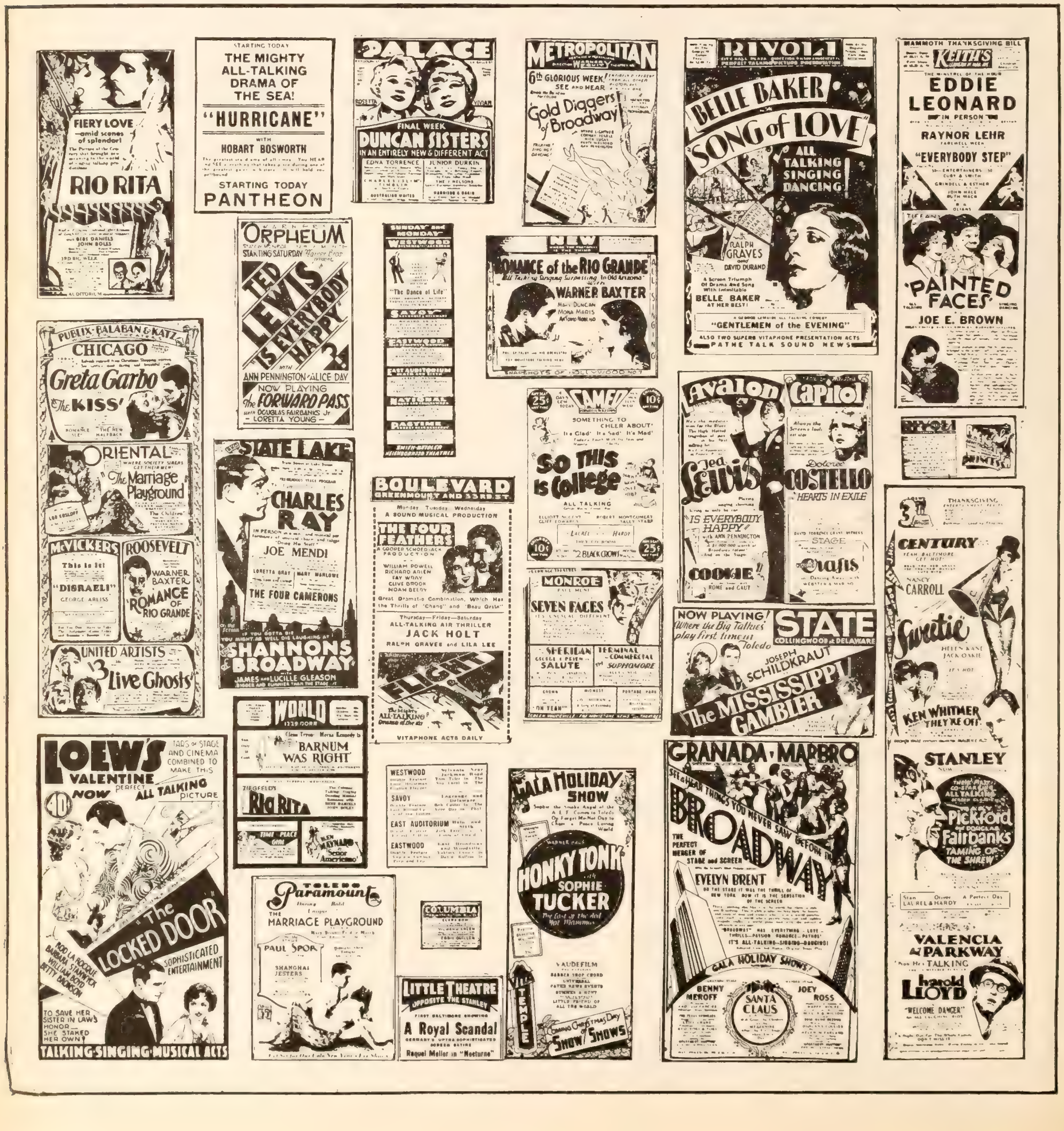
[illegible] Parker [illegible]

MANAGERS' ROUND TABLE CLUB

ARE YOUR NEWSPAPER ADS REALLY EFFECTIVE?

The group of ads on this page was selected from three representative cities and they contain many fine points worthy of any showman's attention. Improving your newspaper advertising means improving your showmanship.

If you have made up any ads that you think are unusually effective, send them in and we will let your brother managers look them over.


FIERY LOVE —amid scenes of splendor!
RIO RITA
STARTING TODAY THE MIGHTY ALL-TALKING DRAMA OF THE SEA!
"HURRICANE"
HOBART BOSWORTH
STARTING TODAY PANTHEON
PALACE
FINAL WEEK DUNCAN SISTERS IN AN ENTIRELY NEW & DIFFERENT ACT
METROPOLITAN
6th GLORIOUS WEEK! SEE AND HEAR
Gold Diggers of Broadway
RIVOLI
BELLE BAKER
SONG of LOVE
ALL TALKING SINGING DANCING
RALPH GRAVES
"GENTLEMEN of the EVENING"
PATHE TALK SOUND NEWS
MAMMOTH THANKSGIVING BILL
KEITH'S
EDDIE LEONARD IN PERSON
RAYNOR LEHR
"EVERYBODY STEP"
'PAINTED FACES'
JOE E. BROWN
ORPHEUM
TED LEWIS
IS EVERYBODY HAPPY?
ANN PENNINGTON ALICE DAY
NOW PLAYING The FORWARD PASS with DOUGLAS FAIRBANKS Jr LORETTA YOUNG
WESTWOOD
EASTWOOD
NATIONAL
ROMANCE of the RIO GRANDE
WARNER BAXTER
PUBLIX-BALABAN & KATZ
CHICAGO
Greta Garbo
The KISS
ORIENTAL
The Marriage Playground
McVICKERS
"DISRAELI"
ROOSEVELT
WARNER BAXTER ROMANCE OF RIO GRANDE
UNITED ARTISTS
3 Live Ghosts
STATE LAKE
CHARLES RAY
JOE MENDI
THE FOUR CAMERONS
SHANNONS of BROADWAY
JAMES and LUCILLE GLEASON
BOULEVARD
THE FOUR FEATHERS
JACK HOLT
FLIGHT
VITAPHONE ACTS DAILY
CAMEO
So THIS is College
2 BLACK CROWS
Avalon
Ted Lewis
IS EVERYBODY HAPPY
Capitol
Dolores COSTELLO
HEARTS IN EXILE
RIVOLI
MONROE
SEVEN FACES
SHERIDAN
TERMINAL
NOW PLAYING! Where the Big Talkies play First in Toledo
STATE
JOSEPH SCHILDKRAUT
The MISSISSIPPI GAMBLER
CENTURY
NANCY CARROLL
Sweetie
KEN WHITMER
STANLEY
Pickford Fairbanks
TAMING OF THE SHREW
LAUREL & HARDY
VALENCIA & PARKWAY
harold LLOYD
"WELCOME DANGER"
WORLD
BARNUM WAS RIGHT
Rio Rita
LOEW'S VALENTINE
NOW 40c ALL TALKING PICTURE
"The LOCKED DOOR"
SOPHISTICATED ENTERTAINMENT
TALKING·SINGING·MUSICAL ACTS
WESTWOOD
SAVOY
EAST AUDITORIUM
EASTWOOD
TOLEDO Paramount
MARRIAGE PLAYGROUND
PAUL SPOR
COLUMBIA
LITTLE THEATRE
A Royal Scandal
GALA HOLIDAY SHOW
HONKY TONK with SOPHIE TUCKER
TEMPLE
SHOW OF SHOWS
GRANADA · MARBRO
BROADWAY
EVELYN BRENT
GALA HOLIDAY SHOWS
BENNY MEROFF
SANTA CLAUS
JOEY ROSS

MANAGERS' ROUND TABLE CLUB

Bob Suits Put Over Best Holiday Show on Record

Bob Suits, dynamic manager of Loew's Colonial Theatre in Reading, Pa., tied up for the third consecutive year with the annual reception to Santa Claus which is a marvelous stunt sponsored by merchants.

As in previous years, Santa arrived at the railroad station where he was received by thousands and thousands of kids. There was likewise, a band to lead him and then a parade through the principal streets all in his honor.

This marvelous parade wound up at Loew's Colonial where the daily papers estimated, conservatively, that over 10,000 kiddies tried to gain admission to the theatre for Santa's reception.

Suits once more showed his keen showmanship by arranging a special performance from the top of the marquee for the benefit of the folks who could not get into the theatre, and as a result traffic on the main street was tied up for more than an hour.

The photograph with this story is just a small bit of evidence of some of the youngsters who jammed the street in front of the theatre in an effort to gain admission. We leave to your imagination without affidavit or other sworn testimony just what kind of publicity break Bob Suits secured for the Colonial Theatre thru this fine celebration and since it is just typical of what we expect from Bob and his various activities, we know that the crowd will be glad to hear about the way he put it over.

Thanks for passing the dope along, Bob, and here's hoping that you keep up the good work, and continue to keep us posted on all the great stuff you are pulling out that way.

NOTICE

PLEASE notify the Chairman of any change in address.

M. R. T. C.

Immense Banner Attracted Business for Marc Wolff

Marc J. Wolff, Manager of the Palace Theatre, Gary, Ind., worked out a mighty unusual front for "Why Bring That Up?" when he strung this immense banner, as shown on the photograph below, across the top of six double window stores located in the theatre building.

This must have been a peach of a darb for Marc, and undoubtedly attracted all of the attention that he expected it would when he went to the trouble of working it out.

Nice work, Wolff, but how come we haven't heard from you in so long? You'd better shoot something in more often, or we will think you're laying down on the job, and that would be a tough opinion to have of a "peppy" showman like yourself.

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

THE LOCAL NEWSPAPER REFUSES TO MEET YOU HALF WAY!

THE CHAMBER OF COMMERCE GIVES YOU THE "ICY STARE"!

LOCAL MERCHANTS JUST WON'T CO-OPERATE!

CHURCHES AND OTHER INSTITUTIONS CAN'T BE WON OVER TO THE THEATRE!

These represent but some of the many troubles we all encounter in the course of our daily grind.

Tell us your problems and let your brother members and managers help you to the proper solution.

Your name, theatre and city will be kept in strict confidence when the problem is published and all answers or suggestions will be received at Club headquarters and forwarded direct to YOU.

"ALL FOR ONE AND ONE FOR ALL"
MANAGERS' ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB

Santa Arrived by Plane For Waugh's Celebration

As far as Howard Waugh was concerned, Santa Claus arrived at Meriden, Conn., and the Fox Poli Theatre via a tieup between the Theatre and the local Sears Roebuck Store.

This photograph really does not do justice to the mob of youngsters who assembled to meet Santa Claus, who you will see in the center of the picture, but at any rate it will give you a faint and rough idea of how well the stunt went over.

We have before us a tear sheet from the local paper showing a picture of Santa Claus getting into the aeroplane and the headline reading "Santa Claus on way here from Pole in Aeroplane."

Great stuff, Howard, and we should have come in on the same aeroplane with Santy so as to take advantage of some of that famous Waugh Christmas hospitality (whatever that may be).

Howard was aided in engineering this entire stunt by Ernest Doreau, his able assistant. We have Howard's assurances that Ernest will shortly send his application in to join the heavy MANAGERS' ROUND TABLE CLUB, and with the send-off that he gets from his boss he certainly belongs in this outfit.

Best regards to yourself and the Mrs. until I get up to see you myself.

Aeroplane Ballyhoo Was B. O. Magnet for Lashley

Here is a photograph of the front of the Palace Theatre in Raleigh, N. C., as well as the marvelously attractive truck ballyhoo on the picture "Flight" which was conceived and executed by H. G. Lashley, manager of that Publix Saenger Theatre.

The aeroplane was loaned to Mr. Lashley through the Curtis flying service, and was mounted on a truck while one of the pilots sat in the cockpit of this plane while it was being drived about the town.

He also secured a lobby display consisting of a wind tunnel as used in the Curtis School for training students, and had one of the instructors from the airport come down every day and give demonstrations. Naturally this kept the lobby full pretty much all the time, and was a marvelous ad for the attraction as well as the theatre.

This constituted but a small portion of Lashley's marvelous tieup in connection with the attraction and we certainly would appreciate hearing more about his showmanship activities any time he cares to send it along.

By the way, Lashley, I don't believe we ever had one of your pictures at CLUB headquarters, and we are anxious to get all of the active members' photos on file. Why not accommodate us with one by return mail? Thanks!

G. B. Odlum Combined His Greeting Card With Advt.

Our good friend G. B. Odlum, who directs the destiny of the Capitol Theatre in Elmyra, N. Y., incorporated a Merry Christmas card for his patrons in connection with the opening of "The Vagabond Lover" at that theatre. We thought it was a mighty clever way of working both and killing two birds with one stone. Therefore, we make mention of it.

We were glad to hear from "G. B." and we want him to know that although we haven't kept in touch with him as frequently as before, he will bear with us we know, because he realizes that we are fairly swamped with contributions and mail, besides running around visiting other cities.

I haven't despaired yet, "G. B." I still hope to reach Elmyra other than rushing through it on the 20th Century Ltd. So long for the present and best of luck for the New Year.

E. L. Kidwell says:

"The ROUND TABLE CLUB department is certainly increasing. Why don't you put it in a separate cover? Mail it with the regular issue of the NEWS and it would be easier to file."

Manager,
Publix-Strand Theatre,
Waterloo, Iowa.

Al Gillis' Show Clicked With Both Public & Press

When Al Gillis starts out to put something over, you can chalk it up as being 99 9-10ths per cent. successful even before it takes place. That's what faith we have in Al's ability as a showman and theatre manager.

All of which leads us to the fact that the fine Christmas party which he planned for the Fox Palace Theatre in Waterbury, Conn., went over with a "bang" and was so successful that they are still talking about it. Not only in Waterbury, but even way down in New Haven and around Hartford.

Which is a wonderful tribute to Al from the industry's viewpoint, but you can just imagine the tribute the local paper and his patrons must have given him for his fine good-will spirit in engineering a performance for the kiddies such as he did.

The show was run on Tuesday morning, December 24th, with the doors opening at 9:30 in the morning, and the show starting at 10 o'clock. Everything was advertised "free," which included a Tom Mix picture, vaudeville, and many other presents and incidentals, all tending to make the kiddies happy and put them into a real Christmas spirit.

Good work, Gillis, and don't be surprised if I walk in on you some time during January, as I plan a little trip up through Conn. at that time. Best regards to Hershel Stuart and the rest of the Fox Poli boys, who are boosters of the ROUND TABLE CLUB, the same as yourself.

Thrift Gags & Attractions Sold Together by Mgr. Lee

Harold C. Lee, resident manager of the Babcock Theatre in Bath, N. Y., for the Fox Metropolitan Playhouses, recently combined a corking good throwaway in the form of a Christmas shoppers' list, which was a mighty fine plug for the Fox Thrift Book they were selling in all the Metropolitan Playhouses.

However, he didn't use just the one side; but found room on the opposite for a fine piece of copy on "The Flying Fool" which was going to be run at the Babcock Theatre in conjunction with a Church Benefit Performance.

He also used a mighty effective throwaway on "Bulldog Drummond" in the form of a teaser ad which told the cash customers, it was a reminder to see Ronald Coleman in this all mystery drama and as an advance plug, the opposite side carried a few lines about "Madame X" which followed shortly after.

Nice work, Harold, and we are certainly glad that you are remembering your CLUB affiliations by keeping us posted on everything you are putting across. Keep up the good work.

MANAGERS' ROUND TABLE CLUB

"Thank You Boys"

The MANAGERS' ROUND TABLE CLUB wishes to take this means of expressing its appreciation for the marvelous CLUB spirit displayed by our many members and readers in the way they followed our suggestions for Special Kiddie Shows for institutional inmates and others prior to the recent Holiday season.

The mass of newspaper clippings and other evidence of the success of the shows was so great that it would crowd out more important matter were we to go into detail on each one of these particular stories.

At any rate, we are glad that these suggestions are carrying weight with our wide group of members, and we are sure that they all benefitted by what we had to suggest to them.

"CHICK."

Fred Johnson's Good-Will Activities Going Great

Just a little over a year ago Fred E. Johnson's activities around Marietta and Cambridge, Ohio, dealing with local community good will angles was the topic of many interesting discussions on these pages.

Now that Fred has transferred his street address to Oil City, Pa., where he holds forth for the RKO Drake Theatre in that city, we find that he is continuing the same livewire showmanship and good will tactics, but on a bigger and better scale.

In the photograph with this article, you will notice the contributions made for the poor kiddies' Christmas party which he worked through the Salvation Army of Oil City.

Many valuable news stories found their way into the local papers which made the entire stunt still more attractive.

One portion of the newspaper mentioned that Fred E. Johnson, the theatre manager, has turned over to the adjutant of the Salvation Army 685 packages of used clothing, each containing one or more garments.

Great stuff, Fred, and it's exactly typical of what we expected of you in your new location. Keep up the great work, but be sure to keep us posted so that we can tell the rest of the gang just what you are doing and how successfully you are putting these things across.

Blumenthal Plays Santa For Passaic Youngsters

Harold Blumenthal won a marvelous front-page break in his local newspaper out in Passaic, N J., in connection with the special movie matinee in which Blumenthal played Santa Claus to a host of a thousand orphans, who gave him a wonderful welcome.

We have from time to time recounted the activities and showmanship angles of this fine young showman, and we know that our many members and readers are as interested in knowing what he is doing, as we are in hearing from him ourselves. Here is a showman who adds a local twist to practically everything he accomplishes with the worthwhile result that the theatre benefits twofold, both in patronage and a fine community spirit, feeling that is always a wonderful foundation in any theatre regardless of where it is located.

We wish our space would permit our reproducing the stories that appeared in the local papers about Blumenthal and the New Montauk and Capitol Theatres in Passaic, N. J., which he runs for the Stanley-Warner outfit, but we will have to pass it up at this time and tell you more about him in future issues of the NEWS. Best regards, Harold, and here's wishing you a mighty Happy and Prosperous New Year.

Russell W. Volz Says—"There is a Santa Claus"

Russell W. Volz finally reached a goal that he set for himself many years ago, but is strong in his belief that "there is a Santa Claus."

Just how this all happened we won't attempt to tell at this time. We will wait and see how he makes out in his new responsible position and then we will be better equipped to tell you more about him as well as the interesting history he has had previous to this time.

Here's as much as we are going to let you in on: He is just 20 years old; a union organist; a licensed motion picture operator; a sign operator; is married and has two boys.

With a background like that, he certainly SHOULD be able to get somewhere in this business. After much sweating and heartaches he has finally come into active possession of the new Clifton Theatre, a neighborhood house in Cincinnati, O., which has just been closed down for a few weeks for complete re-equipping and remodeling for the installation of Western Electric Talking equipment.

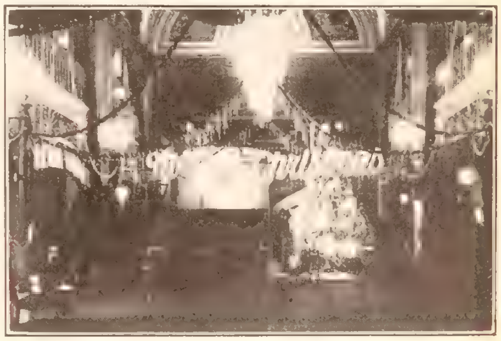
As soon as the house opens we shall expect to hear some wonderful things about Russell W. Volz and what he is doing to put this house over, as he describes it as one of the prettiest theatres in the suburb of the city of Cincinnati.

The MANAGERS' ROUND TABLE CLUB conveys to Mr. Volz all of their best wishes for his success in his new enterprise, and backed up with his experiences and tough jobs he has had to handle in the show business, he should certainly be able to put this one over if it can be put over. Lots of luck to you, Volz, and be sure to tell us how you are making out on this adventure you are starting on.

Attractive Lobbies Helped Put Over Holiday Spirit

Although the photo does not do it full justice, a close study will reveal that a lot of good taste was used in making up this display.

Thank you, Mickey, for sending us this photograph and remember we are always anxious to publish any of your activities on these pages, because so many of our other members find them constructive and useful.



A proper and timely display around the Holidays in some part of the theatre where the patron is bound to see it, is always a fine way to create a warm feeling between the theatre and its patrons.

In this respect many of our members and readers have sent us photographs showing how they decorated their foyer or lobby for the recent Holiday season. We have selected from among the batch for early publication one from Mickey Gross, Manager of the RKO Orpheum Theatre in Sioux City, Ia.

MANAGERS' ROUND TABLE CLUB

WAR DECLARED IN CANADA??

Better watch your step, General Allan, because we have direct evidence before us that General Egan is out to put the Western Division of the ROUND TABLE CLUB Canadian members ahead of the Eastern Division and knowing the pride you have in your Eastern gang, we are certain you would not want anything like that to happen without some sort of a battle.

We hope we are not hurting Pete's feelings by divulging the contents of a recent bulletin sent out from Regional Headquarters for Western Canada from Regina, Canada, in which he says at the conclusion of the bulletin " . . . I am sure you all agree with me that Western Canada should be kept at the top as far as the Canadian section is concerned."

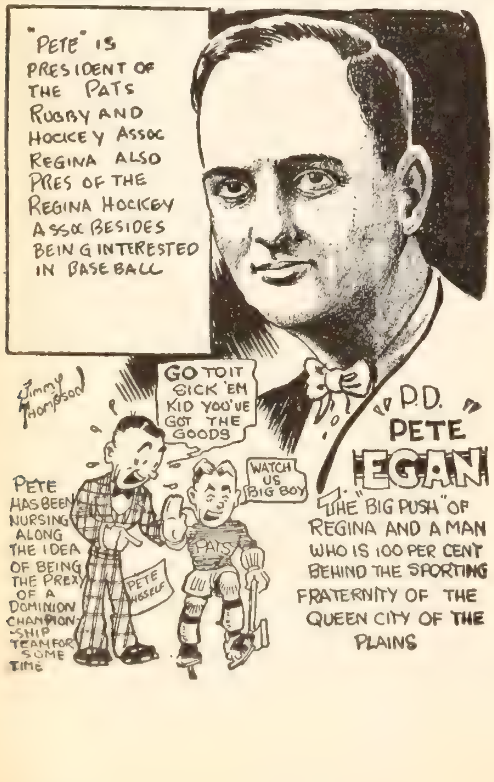
Great work, Pete, and maybe giving away the secret will get Jack Allan sufficiently pepped up to start a competition between the two divisions.

However, we'll be tickled to death to run more Canadian stuff if the Canadian boys furnish us with the proper material. Apparently the last section made a tremendous hit, because we have received as many letters from members in the U. S. as we have in Canada expressing their admiration for the fine work being done by the Canadian boys.

You Can Never Tell Where Egan Will Grab Some Space

Pete Egan, livewire manager of the Capitol Theatre in Regina, Saskatchewan, Canada, continues to crash the local paper, and as usual, always with a different angle. We are reproducing a cartoon which appeared about Pete on the sporting page of this local paper, and undoubtedly this brought a whale of a lot of attention to not only Mr. Egan, but to the theatre as well.

A Regina Sport Daddy - - By Jimmy Thompson


"PETE" IS PRESIDENT OF THE PATS RUGBY AND HOCKEY ASSOC REGINA ALSO PRES OF THE REGINA HOCKEY ASSOC BESIDES BEING INTERESTED IN BASEBALL
Jimmy Thompson
GO TO IT SICK 'EM KID YOU'VE GOT THE GOODS
WATCH US BIG BOY
PETE HAS BEEN NURSING ALONG THE IDEA OF BEING THE PREXY OF A DOMINION CHAMPIONSHIP TEAM FOR SOME TIME
PETE HIMSELF
PATS
"P.D." PETE EGAN
THE "BIG PUSH" OF REGINA AND A MAN WHO IS 100 PER CENT BEHIND THE SPORTING FRATERNITY OF THE QUEEN CITY OF THE PLAINS

Nice work, Pete, and keep the old mailman busy by seeing that you and your gang of peppy western managers keep sending the stuff into CLUB headquarters right along. We know you are putting over some great stuff, but we want the rest of the world to know about it.

"Bill" Resnick Got All Excited and Paid a Debt

Looks like future activities on these pages will carry a whole lot about the fine showmanship of William "Bill" Resnick, manager of the Old Colony and Plymouth Theatres in Plymouth, Mass.

We are glad that our Christmas card had such a marvelous effect on Bill so as to make him go across the street and pay a guy five bucks that he owed him, but if that's the case, I'm going to start mailing duplicates out to all the fellows that owe me money, and I'm here to tell you that I could buy gas for my car for quite a while if they all ponied up at once—?

However, I don't believe they are all so optimistic and cheerful givers as Bill so that we'll be thankful that we started him off on the right track.

But to get away from kiding, we certainly want the whole wide world to know that we were glad to hear from Resnick again, and it seems that with the theatres all equipped and ready to shoot on a big "sound policy" that the experiences in the lines of exploitation, publicity and theatre operation that he will shortly go thru should make mighty fine reading matter on these pages. We shall withhold further judgment until we see what Bill has to say for himself in his next letter. How about it? And here's wishing you all the luck and prosperity for the New Year that you so well deserve.

"Chuck" Copperman's Activities Worth Watching

Charles B. "Chuck" Copperman, manager of the Ohio Theatre in Warren, Ohio, is mighty pleased with his membership and hastens to get himself a CLUB pin, and tell us how tickled he is to be one of the "gang."

Among some of "Chuck's" latest activities was the "Barnum was Right" stunt used in connection with "Broadway" and it went over with a bang. He is a great believer in going out after a picture in a big way, and ties up many stores as well as putting on an unusual lobby ballyhoo.

We won't tell you too much about "Chuck" in this first story, because we really set out to make your acquaintance with him via his photograph but we do want you to know that he has asked us to convey a Merry Christmas and a Happy New Year to all the members, and we know that they will be just as quick to wish him the same.

Let's hear some more from you Copperman, and keep us posted on everything you are doing that brings dough to the Box Office. That's what counts these days, and that's what interests us all at any time we can lay our hands on a little bit of the "gelt."

L. O. Hill says:

"Have followed the doings of the CLUB for the last six months, and have found many suggestions that have worked to very successful campaigns."

Manager, Marshall Wareham Theatres,
Manhattan, Kansas.

MANAGERS' ROUND TABLE CLUB

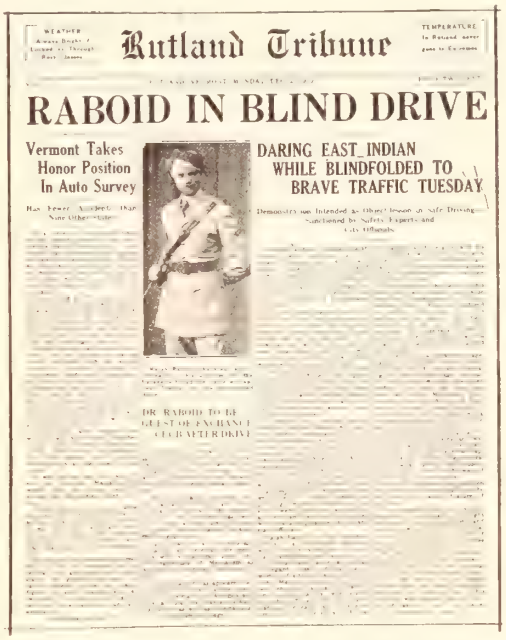
McKay & Wilson Meet a Situation With Speed

The answer of what to do when your local newspaper will not cooperate properly is adequately answered by T. W. McKay and J. H. Wilson, manager and assistant manager, respectively, of the Grand and Strand Theatres in Rutland, Vt.

In order to get out your own paper, you need only be a live-wire showman and follow the example of such men like McKay and Wilson and others who have met similar situations and made it even bigger and better than if their own paper had cooperated and given them the necessary space.

While we only show the front cover of the Rutland Tribune, which is the paper they are turning out, we heartily recommend that you drop a line to either of them and ask them to send you a copy of the complete paper. It is worth while looking through and contains a wealth of valuable material whether pictures or stage.

In this fine little newspaper they have tied in some wonderful local advertising and they certainly must have made the thing not only self-supporting, but profitable as well. And any one successful of doing things of this kind is deserving of every nice thing we can say about them. Their slogan, "A copy in every home," is worth following.



Rutland Tribune

RABOID IN BLIND DRIVE

Vermont Takes Honor Position In Auto Survey

DARING EAST INDIAN WHILE BLINDFOLDED TO BRAVE TRAFFIC TUESDAY

Foreign Members Always Welcome in the Club

We always take exceptional pride in welcoming foreign members into the ROUND TABLE CLUB because we feel that we are covering quite a bit of territory when we attract the attention unsolicited of showmen in the far quarters of the earth.

Among the latest foreign showmen to join the ROUND TABLE CLUB was Jack R. Hayes, General Manager for the Universal Picture Theatres, Inc., of Java, Deca Park, Welterreden, Java, D. E. I.

The Deca Park Theatre in that far off country, is under Mr. Hayes' direction and it would give us great pleasure in setting forth the details of how he is exploiting and putting that theatre over to his particular type of clientele. How about it, Jack, don't you think we could induce you to send us this information as well as your own photo and some details of your past experiences in the show business? Thanks anyway in advance, and convey our kindest regards to the other CLUB boosters in your country.

"ONE FOR ALL— —ALL FOR ONE"

Who Said "Adjectives"—?

Dear "Chick"—
"Please rush us some adjectives. Need 'em badly."
Yours
F. E. G.

Dear "F.E.G."—
"Anything to oblige, so here goes:"—
M. R. T. C.

AMUSING
BLITHE
CHEERY
CONVIVIAL
DIVERTING
ECSTATIC
ENTRANCING
FARCICAL
GELOGENIC
GROTESQUE
HISTRIONIC
JOCOSE
JOVIAL
MAGICAL
MERRY
SPORTIVE
THESPIAN
BEWITCHING
BLITHESOME
CLOWNISH
DELECTABLE
DRAMATIC
ENGAGING
FACETIOUS
FASCINATING
GLADSOME
HARLEQIN
HUMOROUS
JOCULAR
LAUGHABLE
MARVELOUS
MIRTHFUL
TALISMANIC
VIVACIOUS
BIZARRE
CHARMING
COMIC
DELIGHTFUL
DROLL
ENTERTAINING
FANTASTIC
FROLICSOME
GLEEFUL
HILARIOUS
HUMORSOME
JOLLY
LUDICROUS
MELODRAMATIC
RAVISHING
THAUMATURGIC

P. S. The above are all good—providing you know what they mean—but if you own a dictionary you can find out for yourself. We'll let you have some more next week.

P. P. S. We also have some choice nouns and verbs in stock if they'll help.

"PERSONALITIES"

J. C. HESTER of Martinsville, former manager of the Danville Theatres, will again take charge of the three picture houses in Danville, Va.

* * *

A. E. HAMILTON, pioneer picture theatre owner, has returned to Yonkers to manage the Strand Theatre.

* * *

RAY V. EPPEL is now the manager of the Granada Theatre in Sioux Falls, S. D.

* * *

SIDNEY LUST has taken over the Cameo Theatre in Mt. Rainier, Washington. Rumor has it that activities have begun toward making it one of the most beautiful theatres in and around Washington.

* * *

GEORGE SARGENT for the past three years manager of the Haines Theatre in Augusta, Me., has been transferred to the Strand in Portland.

* * *

NIBS HARTMAN, who has been managing the Tavern Theatre, Billings, Mont., has taken over the Coliseum Theatre.

* * *

MANAGER JOHNSON announces that the Gem Theatre, Rigby, Idaho, has installed the very latest in sound equipment.

* * *

WILFRED TELLER of Leominster will manage the remodeled Strand Theatre in Cleghorn, replacing **DAN O'KEEFE.**

* * *

W. A. HODGES, former manager of the Conway and Grand Theatres in Conway, Ark., has been transferred to Ft. Smith and will become manager there of the Malco Theatre.

A. W. SHACKELFORD has been appointed manager of the new Capitol Theatre in Lethbridge Alberta, owned by Famous Players.

* * *

JACK GAULT has been appointed manager of the Rialto Theatre, Portland, Ore. He succeeds **BERT F. NAUS.**

* * *

AL BERNARD has purchased the State Theatre, Portland, Ore., from Fox West Coast. He was formerly with the Rivoli as house manager.

* * *

ROBERT CASE, former manager of the Loew's State Theatre, Syracuse, N. Y., has been appointed manager of the Brighton Theatre, that city. Mr. Case succeeds **WALTER D. McDOWELL,** whose promotion to managing directorship of the Empire Theatre was made public last week.

* * *

C. M. PLYLER of Salt Lake City has leased the Elite Theatre for a period of two years or more.

* * *

JACK GAULT, advertising and publicity director for the Portland Theatre, Portland, Oregon, has taken over the duties as manager of the Rialto Theatre there.

* * *

W. A. LANAGAN, manager at the Rembert Theatre, Longview, Texas, has been transferred as city manager to Lufkin by East Texas Theatres. He is replaced at Longview by **B. D. H. HUST,** formerly of Beaumont.

* * *

JOHN SINOPOULO, popular owner and manager of the Orpheum Theatre at Oklahoma City, Okla., who has been confined to a hospital following a minor operation, is now convalescent and will return to his home within the next few days.

John B. Ward Adds Plenty Of "Pep" to His Exploits

John B. Ward, manager of the Capitol Theatre in Niagara Falls, Ontario, Canada, turns out a neat and profitable little program which we are picturing here so that you can get an idea of what he has accomplished.

Advertising plays as important a part in the makeup of this house organ as the attractions itself. And, of course, from the advertisers' viewpoint it is a mighty good break for them. However, the attractions themselves do not suffer by being sandwiched in and there is a feeling that everyone receiving this program does read the little sheet from cover to cover.

If you think John takes a back seat when it comes to a cutout, just cast your eye on this one that he has erected on the marquee for "Sonny Boy," and you will probably agree with us that it attracted plenty of attention from the passers-by out there in Niagara Falls.

We should certainly like to count Mr. Ward as an active contributor to the ROUND TABLE CLUB pages, and we are certain that his promise to keep us posted from time to time will be met in the full sense of the word. Best regards, Ward, to all the rest of the enthusiastic ROUND TABLE CLUB members and let's hope we have the opportunity of meeting personally in the not too distant future.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member . . . .

Theatre . . . .

Address . . . .

City . . . . **State** . . . .

MANAGERS' ROUND TABLE CLUB

STILL MORE SHOWMEN TO JOIN!

EVERY-BODY'S DOING IT—!

HOW ABOUT YOU?

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston
Honorary Chairman

C. E. Lewis
Chairman

WHAT ARE YOU WAITING FOR?

R. K. WAYLAND is the manager of the Portola Theatre, in Portales, New Mexico, and adds another member to the roles of the ROUND TABLE CLUB from that particular CLUB where we are anxious to enroll some more active members for this organization. Let us hope that Mr. Wayland, makes an active member and keeps us posted on everything going on theatrically down his part of the country.

Wear Your Club Pin! ! !

A. J. LE VAYE is still another member from a foreign country to join the CLUB. He hails from Berlin, Germany, and has been a steady reader of these pages for over a year. We would now like to hear what he has been doing in the show business, and what his present connection is so that we can pass it on to the many other members of the ROUND TABLE CLUB always interested in knowing about the new members.

Wear Your Club Pin! ! !

H. L. R. GRIBBLE is City Manager for the Community Theatres of Milwaukee, supervising the Orpheum and Plaza Theatres, in Burlington, Wisc. We have a whole lot more to tell you about Gribble than this short introductory paragraph will allow but we would like to get his photograph by return mail so that we can incorporate it into a proper article in an early issue of the NEWS. How about it, "H. L. R."?

Wear Your Club Pin! ! !

FLOYD CORMICAN manages the American Theatre, out in Indiana Harbor, East Chicago, Ind., and was proposed by Jack Albertson, also a recent new member. We should certainly like to know a whole lot more about Floyd and what he is doing along the lines of theatre operation and exploitation for the American Theatre. His own photograph would also assist us in giving a more intimate introduction on these pages. Come on, Floyd, get busy or we'll have to make Jack get after you.

J. B. HARDY, of Loew's Mall Theatre, Cleveland, Ohio, really does not require this type of an introduction as we have already told you much about him on the CLUB pages in the NEWS. But since all new members must enter through this portal, we have now reached his name. Best regards to this new memgards to this new member from his many friends in the business.

Wear Your Club Pin! ! !

JACK R. HAYES manages the Decca Park, Welterreden, Java, in the D. E. I., and, of course, is more than welcome in joining our large group of foreign members in the ROUND TABLE CLUB We sincerely trust that he will become a real active member as many of our foreign members are right now, and that he gets as much good out of the CLUB pages as they do. Welcome, Jack, and please let us hear from you regularly.

Wear Your Club Pin! ! !

JACK MOORE MURPHY manages the Palais Royal Theatre, in Geelong, Victoria, Australia. This is a 2,100-seat theatre that is handing out the best in entertainment down in his country. We shall, tell you more about Jack and his interest in the ROUND TABLE CLUB in subsequent issues of the NEWS. In the meantime we wish he would send us his own photograph and a few paragraphs concerning his past history in the show business.

Wear Your Club Pin! ! !

J. CONNOR manages the Fox St. Helena Theatre, in Chehalis, Wash., and we would certainly like to exert a little hypnotic power on him so as to make him contribute regularly to these pages. Our reason for saying this is that we know that he is a doggone good showman, and we believe that the things that he is pulling out there in Chehalis would interest everybody in the show business. What do you say, Connor, can't we possibly sell you an idea?

NEW MEMBERS!

Please be patient if your application was sent in and your name has not been published as a new member.

The increase in membership during the past few months has been so great that we are behind in the announcing of these new members.

More names will be published hereafter in an attempt to catch up with the newcomers.

Thank you.

M. R. T. C.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Arsenal	S. Svashenko			
Caucasian Love		Nov. 30	7000 feet	Dec. 7
Man from the Restaurant	Tchekhov-Malmoukaya	Jan. 4		
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	May 11	5600 feet	
New Babylon	E. Kuzmina-A. Sobolevsky	Dec. 1	7200 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7000 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	
When Moscow Laughs	Anna Stenn	Sept. 14	6000 feet	Oct. 26

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd		5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. [illegible]
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The				
*†§Road to Broadway, The				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
*†§Falling Stars (A. T.)	Bergman-Manning			
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith			
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Bledsoe		1 reel	June 8
*†§Parlor Pest (A. T.)	Boyce-Combe			
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*Don't Get Excited		Nov. 24	2 reels	Nov. 30
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	May 26	1 reel	Aug. 10
Hot Times	Al St. John	Aug. 11	2 reels	May 11
Household Blues	Collins-Dent	June 2	1 reel	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Joy Tonic	"Big Boy"	May 5	2 reels	April 13
Jungle Kings and Queens of Screen	Our World Today	Mar. 24	1 reel	April 13
Kitty Kitty	Billy Dale	May 5	1 reel	Mar. 16
Lucky Breaks	Al Alt	July 14	1 reel	July 13
*Purely Circumstantial	Lane	Nov. 24	2 reels	Nov. 30
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Clancy at the Bat	Sennett Cast	Nov. 3	2 reels	Nov. 2
*†§Cold Shivers	McKee-Hutton	May 19	2 reels	May 11
*†§Constabule The	Clyde-Hill Gribbon		2 reels	Aug. 24
*†§Crazy Nut, The	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Don't Be Nervous	Lloyd Hamilton	July 7	2 reels	July 6
*†§Drumming It In	McKee-Smalley		2 reels	Jan. 26
*†§Don't Get Excited	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	
*†§Fire Proof	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Golfers, The	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine	E. E. Horton	Dec. 8	2 reels	Nov. 23
§†*Grass Skirts	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§His Baby Daze	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§His Big Minute	Lloyd Hamilton	May 5	2 reels	June 1
*†§Hollywood Star, A	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
*†§Hunting the Hunter	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How	Goodwin-Crane		2 reels	
*†§Jazz Mammas (D only)	Virginia Lee Corbin (All Col)	June 30	2 reels	July 20
*†§Look Out Below	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight	Arthur Garon	June 31	2 reels	Nov. 9
*†§Lunkhead, The	Clyde Gribbon	Sept. 1	2 reels	Sept. 14
§†*Madhouse The	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†§Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley	Lloyd Hamilton	Jan. 19	2 reels	Oct. 5
*†§Prince Gabby	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (F & D)	Lupino Lane	Nov. 17	2 reels	
*†§Ride on a Runaway Train	Special	May 26	1 reel	June 15
*†§Romance De Luxe	Collins-Dover	Dec. 29	2 reels	
*†§Scotch	Clyde-McPhail	Jan. 19	2 reels	Jan. 4, '30
*†§Social Sinners	McKee-Byron-Fitzgerald	Sept. 1	2 reels	Sept. 14
*†§Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Talkies, The	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trusting Wives	E. E. Horton	June 23	2 reels	July 20
§†*Uppercut O'Brien	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 14
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7642 feet	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
*†§Footlight and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30		
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171 feet	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
	(Silent Version)		6705 feet	Oct. 19
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324 feet	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26		
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5		Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30		
*†§Love Racket The (A.T.)	Mackaill-Blackmer		6118 feet	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
!†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 28
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100 feet	Jan. 11, '30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30		Jan. 4, '30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30		
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30		Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30		
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30		
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29		
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
'†§Lady Who Dared The	Dove-Pidgeon-Todd			
†§Show Girl In Hollywood (A.T.)	Alice White			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15		
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20		
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†Far Call The (F & D)		Sept. 15	9496 feet	
*†§Four Devils (P. T.)	Gaynor-Duncan			
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall	Feb. 23, '30		
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30		
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 11
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†Joy Street (F & D)	Moran-Stuart	May 12	5748 feet	June ..
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30		
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.) (F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*Protection (F & D)	Burgess-Elliott-Page	May 5	5536 feet	June 1
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17		Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3		Oct. 18
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 11
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12,000 feet	Oct. 19
*†§They Had to See Paris (A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Valiant The (A.T.)	Paul Muni	May 19	5537 feet	May 18
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cisco Kid, The (A.T.)	Baxter-Lowe			
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§White Flame, The (A.T.)	Paul Page			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Friendship (A.T.)(F)	Gallagher-Edeson		2 reels	Mar. 2
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matleson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
†§Old Tunes for New (F)	Dr. Sigmund Spaeth			Mar. 2
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa		7 reels	
*†§Beggar's Opera, The (P.T.)	Special Cast		9 reels	
*†§Dark Red Roses (A.T.)	Rome-Doble		8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21		
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
*†§Devil-May-Care (A. T.)	Ramon Novarro	Not set	8782 feet	Dec. 28
*†§Dynamite (A. T.) (D)	Pickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Nov. 30
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	11669 feet	Nov. 9
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	7351 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
*†Kiss, The	Greta Garbo	Nov. 16	5754 feet	Nov. 23
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Lee-Edwards	Jan. 28, '30		
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†Man's Man, A	Haines-Dunn	May 25	6683 feet	June 8
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Hughes-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30		Nov. 2
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30		
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet.	Nov. 17,'28
*†§Where East Is East	Chaney-Velez-Taylor	May 4	6683 feet	Mar. 23
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Cat, Dog & Co.	"Our Gang"	Sept. 14	2 reels	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Double Whoopee	Laurel-Hardy	May 18	2 reels	
Fast Freight	"Our Gang"	May 4	2 reels	
Foundations of Gold	Ufa Oddities	May 11	1 reel	June 15
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lacquer and Pearls	All Star Cast	May 25	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Movie Night	Charley Chase	May 11	2 reels	June 8
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Princess of Destiny A		May 4	2 reels	
Saturday's Lesson	"Our Gang"	Nov. 9	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Thundering Toupees	All Star Cast	May 25	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 8
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Lights and Shadows (A. T.)				
*†§Montana (A. T.)				
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge		7650 feet	Nov. 2
*†§On the Set (A. T.)	Buster Keaton			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad Whirl (A. T.)				
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
Al Wohlman	Song Program		1 reel	Oct. 26
At the Club (D)	8 Victor Artists	May 18	897 feet	
Bernardo De Pace (D)	Mandolin Artists	May 4	690 feet	
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Squawk, The (A.T.)(D)	Charley Chase	May 25	1710 feet	
*§†Bits of Broadway	Special Cast		2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
Copy	Roscoe Karns		2 reels	April 13
Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll's Shop			2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
*†§Fighting Parson	Langdon		2 reels	Dec. 14
Frontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 23	646 feet	Nov. 9
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos	May 11	888 feet	
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"		2 reels	Nov. 9
*†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*†§Men O' War (A. T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metrotone Movietone Picture	Songs and Dances	Sept. 21	1102 feet	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy		2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase		2 reels	Dec. 14
Robert Chisholm (D)	3 Songs	May 25	766 feet	
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1151 feet	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffo (D)	"Barber of Seville" aria	May 18	465 feet	Oct. 12
Tita Ruffo	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Ukelele Ike (F)	2 Songs	May 4	465 feet	
*†§Unaccustomed As We Are (A. T.) (D)	Laurel-Hardy	May 4	1940 feet	July 13
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
*†§Ziegfeld Midnite Frolic (A.T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Seven Days' Leave	Gary Cooper		6100 feet	Nov. 23
*†§Men Are Like That	Hal Skelly		5500 feet	Nov. 23
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 16, '30	Not set	Jan. 11, '30
*§§Youth (A. T.)	Hersholt-Wray			

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30		
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30		
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Dangerous Woman A (A.T.) (DF)	Baclanova-Brook	May 18	6643 feet	Mar. 23
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook		7472 feet	
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30		Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 6	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Chatterton-Brook	Dec. 28		Nov. 16
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Mighty, The	George Bancroft	Nov. 16	6802 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River Inn (A. T.)	Morgan-Ruggles	Not set	6700 feet	Dec. 28
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Saturday Night Kid (A. T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Virginian, The (A. T.)	Cooper-Huston-Brian	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Gold Socks	Krazy Kat Cartoon	May 11	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	
Ko-Ko's Focus	Inkwell Cartoon	May 18	1 reel	
Ko-Ko's Signals	Inkwell Cartoon	May 4	1 reel	
Petty Larceny	Inkwell Cartoon	May 25	1 reel	
Stage Struck Susie	Frances Lee	May 4	2 reels	June 29

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Teacher (A. T.) (F)	Special Cast	May 4	2 reels	June 1
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	
Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.) (F)	Special Cast	June 15	1 reel	
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgia (A. T.)	Buster & Chas. West	Dec. 21	2 reels	
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon		1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
So This Is Paris Green	Fazenda	Jan. 18		
*†§That Redheaded Hussy	Grapewin	Dec. 28		
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Weak But Willing (A. T.)		Dec. 14	2 reels	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-So Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

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FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.) (F)		June 7		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440 feet	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743 feet	
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28		
*†§Lucky in Love (A.T.) (D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	Nov. 30
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19		
*†§Paris Bound (A. T.) (D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Constance Bennett	Jan. 15, '30	7074 feet	
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A. T.) (F)	Constance Bennett	July 5		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526 feet	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§This Thing Called Love (A.T.) (F)	Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.) (F)		May 31, '30		
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong	April 12		
*†§Woman Afraid, A (A.T.) (F)		May 17		

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§Barbers College, The (A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A. T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie (A.T.) (D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Crystal Champion	Sportlight	May 5	1 reel	April 27
*†§Doing Phil a Favor (A. T.)		Mar. 16	2 reels	
*†§Duffers & Champs (A. T.) (DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Faithful Pup (D & F)	"Aesop Fables"	May 12	1 reel	
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.) (D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening (A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Go Easy, Doctor (A.T.) (D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§Her New Chauffeur (A.T.) (D&F)	Simon-Teasdale	May 19	2 reels	
*†§His Operation (A. T.)		Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby			2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers		2 reels	Dec. 28
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9, '30	2 reels	Nov. 2
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.) (D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Ball Park, The	'Aesop Fable"	May 19	1 reel	May 11
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Fish Day	"Aesop Fables"	May 26	1 reel	May 18
Fish and Feathers	Sportlight	May 26	1 reel	May 18
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Little Game Hunter, The	"Aesop Fables"	May 5	1 reel	May 4
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Snow Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tomato Omelette	Haines-Coombs	May 5	2 reels	May 11
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July

R K O

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		Jan. 4,'30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481 feet	Oct.
*†§Hit the Deck (A.T.)	Special Cast	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 16
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742 feet	Jan. 4,'30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Follies of Fashion	Curiosities	May 21	2 reels	
Here and There	Curiosities	May 7	1 reel	
His Wife's Secret	Hill-Duncan	May 26	2 reels	
Just a Stall	Hellum-Davis	May 19	2 reels	
Mickey's Brown Derby	Mickey Yule	May 12	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Mickey's Rivals	Mickey Yule	Sept. 30	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Make It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Oct. 13	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§General Ginsberg (A.T.) (F)	Nat Carr		1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsberg (A.T.)(F)	Nat Carr		1 reel	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule		2 reels	Dec. 14
*†§Mickey's Midnite Frolic (A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Old Bill's Christmas			2 reels	Dec. 14
*†§Palooka Flying School (A.T.)				
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordeci	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles			
*†§Suitor, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	2 reels	
*†§Two Gun Ginsberg, (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Dec. 8	2 reels	Oct. 12
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan.12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 23
*†§Framed (A.T.)				
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Radio Revels (A.T.)	Special Cast			
*†§Sensation (A.T.)				
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
*†§Should a Girl Marry? (D)	Foster-Keith			Sept. 21
Two Sisters	Dana-Lease	April 1		

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 9
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	8 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

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FEATURES

Title	Star	Dist'r		Length	Reviewed
After the Fog	Philbin	Beacon Prod.	Dec. 15	5200 feet	
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics	Nov. 2		Nov. 9
Battle of Mons, The	English Cast	British New Era		5500 feet	Mar. 23
Beautiful Blue Danube	Junkermann-Mara	Aywon			
Behind the Altar	Wilhelm Dietarle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Bondage	German Cast	Allied		6440 feet	
Broken Barriers	H. Costello-Glass	Excellent		6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	
Cleanup, The	Charles Delaney	Excellent		5660 feet	
Campus Knights	McKee-Palmer	Chesterfield	June 15.	5400 feet	Oct. 26
Code of the Air	Harlan-Marlowe	Bischoff Prod.		5700 feet	
Constant Nymph	Ivor Novello	Big 3	Aug. 1.	7800 feet	July 8
Crimson Circle	Rome-Myra	Int'l Photo			Jan. 11, '30
Dancer of Barcelona	Damita		Nov. 23.	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod.	Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.		9000 feet	
Devil Dogs	Holmes-Alt	Crescent		5608 feet	
Devil's Passion, The	Special Cast	Arfa		5700 feet	
Dream Melody, The	Roche-Shelby	Excellent		5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European		8 reels	
Fanny Hawthorn	English Cast	Excellent	Nov. 9		Nov. 16
Figaro		Franco-American	Not Set.	6360 feet	Dec. 7
Fight for Matterhorn	German Cast	Allied		6840 feet	
For the Term of His Natural Life	Special Cast	Australasian		11000 feet	
Fortune's Fool	Emil Jannings	L. T. Rogers		6100 feet	
Golden Dawn	Warwick-Ward	Conquest		6200 feet	
Headin' Westward	Bob Custer	Syndicate		4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor		5400 feet	
Her Unborn Child	Special Cast				
Holy Sinner, The	Special Cast	Worldart Pict.			
*†§House of Secrets, The	Striker-Manning	Chesterfield	July 15.	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E.	Dec. 9.	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.		5400 feet	
Into the Night	Agnes Ayres	Raleigh		5712 feet	
Jade Casket, The	French Cast	Cosmos		5800 feet	
Just Off Broadway	Christy-Keith	Chesterfield	Mar. 15.	6200 feet	Oct. 26
It's Easy to Become a Father	German Cast	Allied		6000 feet	
Jazzland	Reynolds-Nye	Carlos		5700 feet	
Law of the Mounted, The	Bob Custer	Syndicate		4580 feet	
Life of Beethoven	German Cast	Film Art Guild		7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules		5300 feet	
Linda	Baxter-Foster-Beery	First Division		6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo		5799 feet	
Lost Patrol		Pro Patria	Not Set.	5100 feet	Dec. 21
Lucrezia Borgia	Conrad Veidt	Mutual		7200 feet	Jan. 12
Madonna of the Sleeping Cars	French Cast	Natan	Oct. 12.	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict			Sept. 28
Manxman		Allied	Dec. 14.	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual		6000 feet	
Meistersinger		Moviegraphs	Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity		5400 feet	
Mystic Mirror, The	German Cast	Allied		7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.		8700 feet	Aug. 3
No Babies Wanted	Devore-Mong	Plaza		5215 feet	
Nosferatu, The Vampire		Film Arts Guild	Dec. 1.	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs	Dec. 1.	6200 feet	Dec. 7
Passion Song, The	Olmsted-N. Beery	Excellent		5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400 feet	
*†§Phantom in House (A.T.)	Star Cast	Continental	Nov. 1.	5695 feet	Nov. 16
Power of Evil, The	Armenian Cast			6300 feet	
President, The	Mosjoukine-Vernon	E. L. Klein		8100 feet	Jan. 28
Q Ships	Special Cast	New Era		6000 feet	
Rasputin	Gregor Chmara	Brill	Oct. 18.	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent		6040 feet	
Reward of Faith, The	French Cast	Conquest		5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor	Sept. 12.	4600 feet	Oct. 19
Sajenko the Soviet		Allied		5921 feet	
Sea Fever	French Cast	Moviegraphs		5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White	Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo		8065 feet	Nov. 30
Silent Trail, The	Bob Custer	Syndicate		4315 feet	
Smoke Bellew	Conway Tearle	First Division		6605 feet	
Somme, The	Special Cast	New Era		7000 feet	
South of Panama	Carmelita Geraghty	Chesterfield		6300 feet	
*Straus, the Waltz King	Special Cast		Nov. 23.	5800 feet	Nov. 30
That Murder in Berlin	German Cast	Big 3		5700 feet	Mar. 23

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Thou Shalt Not Steal	Lillian Harvey	Allied		6941 feet	
Three Loves	Kortner-Dietrich	Moviegraph			Sept. 14
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917 feet	
Treasure, The	Foreign Cast		Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick			6000 feet	Nov. 9
Untamed Justice	Faire-Glass	Biltmore		5770 feet	May 26
U-Boat 9	Foreign Cast	Jofa Prod.		6500 feet	
Waterloo	Special Cast	Ameranglo		8300 feet	Nov. 2
Weavers, The	Paul Wegener	Jos. Fliesler	Oct. 5	5870 feet	Oct. 19
West of Santa Fe	Bob Custer	Syndicate	Nov. 15	4421 feet	
Widecombe Fair	Wyndham Standing	British Int'l	Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell		Dec. 14	6000 feet	Dec. 21

Coming Feature Attractions

Title	Star		Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental			
Buying a Wife	Special Cast	Aff. European		7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules			June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield		5200 feet	
*†§Clown, The (F)		Continental			
Duty to be Silent	Maria Albana	Aff. European		6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer			
Full Dressed Thieves	Nils Asther	Aff. European		7 reels	
German Underworld	Special Cast	Aff. European		7 reels	
Great Unknown, The	John Loder	Aff. European		6 reels	
Guilty	Fritsch-Vernon	Allied			
Her Viennese Lover	Asther-Nolan	Aff. European		6 reels	
*†§Life For Sale, A (F)		Continental			
Milak of the Snowlands	Special Cast	Allied			
Our Daily Bread	Mary Nolan	Aff. European		7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial			
*†§Rampant Age, The (F)		Continental			
*†§Second Honeymoon, The (F)		Continental			
*†§Unforbidden Sin, The (F)		Continental			
Unholy Love	Wegener-Petrovitch	Aff. European			
Verdun	Special Cast	Richmount			
When Duty Calls	Special Cast	Allied		6714 feet	
*†§Worldly Goods (F)		Continental			

SOUND SHORTS

Title	Star		Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick	Oct. 15	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee		2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial		2 reels	
*†§Boney's Boner	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Bring On the Bride (A.T.)		Ellbee		2 reels	Nov. 9
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick	Nov. 9	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick	Sept. 21	1 reel	
*†§CouldIBeMorePolite(A.T.)	The Carsons	Imperial		2 reels	
*†§Down Hawaii Way	Color Novelty	Castle		1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone		1 reel	Oct. 5
*†§Egyptian Gyp, An	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Friend Husband (A.T.)		Burr		2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Disney Cartoon	Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Jingle Bells	Song Cartoon	Biophone		1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick	Nov. 15	1 reel	
*†§In Songland	Norah Blaney	Int'l Photo Play Dist.		1 reel	
*†Kids and Pets	Color Novelty	Castle		1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot	Sept. 1	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick	Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts		1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee		2 reels	
*†§Mickey's Cheo-Choo	Mickey Mouse Cartoon			1 reel	Oct. 12
*†§Mickey's Follies	Mickey Mouse Cartoon			1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr			
*†§Mr.ConnandMr.Sapp(A.T.)	Donnelly-Singer	Imperial		2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone		1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial		2 reels	
*†Opry House	Mickey Mouse Cartoon	Disney Cartoon	May	1 reel	
*†§Party, The (D)		Safrus		1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick	Oct. 3	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick	Sept. 14	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick	Oct. 28	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Disney Cartoon	Jan.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr			
*†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Disney Cartoon	Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 5
*†§Teddy Brown and Band	Musical	Int'l Photo Dist.		1 reel	Nov. 18
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick	Oct. 21	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)			
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.		1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Oct. 12
*†§Varieties (D)		Safrus		1 reel	
*†§Vaudeville (D)		Safrus		1 reel	
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.		1 reel	

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli-Cortez	Dec. 20	6682 feet	
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 28
*†§Mr. Antonio (A.T.)	Carillo-Valli	Oct. 1	6985 feet	Oct. 1[illegible]
*†§New Orleans	Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Cheat the Boys	Alice Montague			
Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
Lasca				
Left Over Ladies				
Love, Life, Laughter				
Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
Mareea-Maria				
*†§Medicine Man, The (A.T.)				
My Brudder Sylvest	Leo Carrilo			
Paper Profits				
Resurrection (A. T.)	Wm. Collier, Jr.			
Satin Straps				
Senor Manana	Leo Carrilo			
Sunny Days				
Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver			

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
§Be Yourself (A.T.) (F)	Fannie Brice			
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§City Lights (F)	Charlie Chaplin			
*†§Condemned (A.T.) (F)	Colman-Harding	Nov. 16	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†Hell's Angels (F)	Lyon-Nisson			
*†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28		
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6646 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Birth of Jazz, The	Harry Richman			
*†§Fall of the Bastille, The				
*†§Glorious Vamp				
*†§Huskin' Bee, The				
*†§Irish Rhapsody, The	Donald Novis			
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Lummox (A. T.) (F)	Westover-Collier Jr.-Lyon			
*†§Puttin' on the Ritz (A. T.)	Harry Richman			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
§†*Climax The (A. T.)	Special Cast	Jan. 26,'30		
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 10
*†§College Racketer	All Star	Feb. 9,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22		
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Mar. 2,'30		
*†§Fighting Legion, The	Ken Maynard	Not set	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 Issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 Issue				
*†§Hand 'Em Over	Hoot Gibson	Jan. 12		
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 12	3852 feet	
*†§Hidden Valley	Ken Maynard	Jan. 5,'30	6300 feet	Dec. 21
*†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	June 22		
*†§King of Jazz Revue, The (A.T)	Whiteman's Band & Special Cast	April 27		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.)(D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2

** Means synchronized score. † Means sound effects. § Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Lucky Larkin	Ken Maynard	Feb. 23,'30		
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Mar. 2,'30		
**†§Moonlight Madness (A. T.)	John Boles	April 13		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 2,'30		
*†§Night Ride	Schildkraut	Jan. 12,'30		Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
Parade of West	Maynard	Jan. 19,'30		
†Phantom of Opera		Dec. 1		
Phantom of Opera	Chaney	Dec. 15		
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	Aug. 24		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James Gleason	Dec. 1		Jan. 5
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	April 6		
*†§Songs of the Saddle	Ken Maynard	May 4		
*†§Storm, The (A. T.)	Special Cast	Mar. 30		
Straight Through	William Desmond	Dec. 8		
Smiliin' Terror, The	Ted Wells	June 30	4525 feet	
*†§Tall Timber	Ken Maynard	April 6		
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Feb. 16		
*†§Undertow	Nolan-Eller-Brown	Feb. 16,'30		Jan. 4,'30
*†§Wagon Master (P. T.) (D F)	Ken Maynard	Sept. 8	6335 feet	
What Men Want	All Star	May 4		
*†§Week-End Girl	Laura La Plante	Feb. 9,'30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Night	Oswald Cartoon	Nov. 11	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	
Baby Talks	Sunny Jim	Sept. 11	2 reels	
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 2	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cold Turkey	Oswald Cartoon	Oct. 15	1 reel	Sept. 14
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Cross Country Run	Lewis-Culliver-Phillips	May 27	2 reels	
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 23
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Delivering the Goods	Trimble-Hardwick and Dog	May 29	2 reels	April 27
Doing His Stuff	Arthur Lake		2 reels	Oct. 13
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
Flying High	Lewis-Gulliver-Phillipps	July 22		
Getting Buster's Goat	Trimble and Dog	July 21	2 reels	July 6
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Graduation Daze	Lewis-Gulliver-Phillips	Sept. 16	2 reels	
*Hurdy Gurdy	Oswald Cartoon	Nov. 24	1 reel	Nov. 30
Ice Man's Luck	Oswald Cartoon	July 8	1 reel	
*†§Jerry of the Times (Serial)	Howes-Thompson			
Jungle Jingles	Oswald Cartoon	July 22	1 reel	
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand			2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Live Ghosts	Ann Christy		2 reels	
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Dougherty	Sept. 14	2 reels	
Magic	Trimble-Hardwick and Dog	May 1	2 reels	Mar. 30
Make It Snappy	Sid Saylor	Feb. 12,'30	1 reel	
Matter of Policy	Edwards	Jan. 13	1 reel	
Men of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
No Boy Wanted	"Sunny Jim"	Nov. 6	2 reels	
Nuts and Jolts	Oswald Cartoon	June 24	1 reel	
Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
Oil's Well	Oswald Cartoon	Sept. 16	1 reel	
On the Side Lines	Lewis-Gulliver-Phillips	Aug. 5	2 reels	
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 28
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Permanent Wave, A	Oswald Cartoon	Sept. 29	1 reel	
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
Race Riot	Oswald Cartoon	Sept. 2	1 reel	
Red Coats Code, The	Ted Carson		2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Red Romance	George Chandler	May 4	2 reels	Mar. 30
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	1 reel	
Sitting Pretty	Arthur Lake	Jan. 15	1 reel	Dec. 21
*†§Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
Society Circus	Arthur Lake	June 17	1 reel	May 25
Splash Mates	Lewis-Culliver-Phillips	Sept. 2	2 reels	
Sporting Courage	Lewis-Culliver-Phillips	June 24	2 reels	
Stage Stunts	Oswald Cartoon	May 13	1 reel	
Stepping High	Arthur Lake	Aug. 12	1 reel	July 20
*Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Stripes and Stars	Oswald Cartoon	May 27	1 reel	
*†§Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Use Your Feet	Lewis-Culliver-Phillips	Aug. 19	2 reels	
Varsity Drag, The	Lewis-Culliver-Phillips	July 8	2 reels	
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Çarey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Watch Your Friends	Archer-Dent	Oct. 10	2 reels	
Weary Willes	Oswald-Cartoon	July 22	1 reel	
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
Wicked West, The	Oswald-Cartoon	June 10	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Crauford Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Broken Statues (A. T.) (D F)	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	
*†§Cohen on Telephone (A.T.) (DF)	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 13	1 reel	Sept. 14
*†§Cross Country (A. T.) (F & D)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Delicatessen Kid (A. T.) (D F)	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (O F)	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.) (D F)	Charley Grapewin	June 3	1929 feet	May 25
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Denny Rubin	Sept. 30	1 reel	Aug. 31
*†§Junior Luck (F & D) (A.T.)	Lewis-Gulliver-Phillips	May 27	2 reels	June 1
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
Lady of Lions			2 reels	Nov. 23
*†§Live Gohsts (F & D)	Ann Christy		2 reels	
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†Race Riot (D F)	The Rooney Family	Sept. 16	2 reels	Aug. 17
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
†§No Boy Wanted (A. T.) (D F)	"Sunny Jim"	Nov. 10	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
*†§Pilgrim Papas (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F&D) (A.T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†Steamboat Willie	Oswald Cartoon		1 reel	
*†§Steeplechase (A. T.)	Sporting Youth		2 reels	Dec. 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
*§†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A. T.) (D F)	The Rooney Family	Nov. 11	2 reels	
*†§Use Your Feet (D & F) (A. T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 10	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Ctroon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Ctroon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray
*†§Barbary Coast (A.T.)	Mary Nolan
Czar of Broadway (A.T.)	
Dames-Ahoy	
Flirt, The	Glenn Tryon
Kettle Creek	Ken Maynard
*†§La Marseillaise (A.T.)	La Plante-Boles
*†§Little Accident (A.T.)	Glenn Tryon
Scrub Oak	Hoot Gibson
*†§Serenade (A.T)	John Boles
*†§Signal Tower (A.T.)	
*†§Singing Caballero (A.T.)	John Boles
*†§Virgin of Stamboul (A.T.)	

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Sept. 28		
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On With the Show (A. T.)	Gompson-Brown-Fazneda	July 13	9592 feet	May 25
*†§Royal Box (A. T.)	Norssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mor. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Agony Column, The (A. T.)	Withers-Young			
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11, '30
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Dumbells In Ermine (A. T.)	Mercer-Merriam			
*†§Fame (A. T.)	Dolores Costello			
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
Ivory Trail (A.T.)	Rin-Tin-Tin			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.)	John Barrymore			
On the Border (A.T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11, '30
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Song of the West (A. T.)	Boles-Segal			
Sweet Kitty Bellairs (A.T.)	Marion Nixon			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			
*†§Woman's Game, A (A. T.)	Pauline Frederick			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

VITAPHONE SHORTS (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
Ann Grey and Her Boy Friend	Songs and Jazz Band		Aug. 20
Banjomaniac	Eddie Peabody		Oct. 13
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Bobby Folsom	Songs	1 reel	Mar. 2
Bit of Scotch, A	Kitty Doner		Sept. 22
Book Worm, The	Harry J. Conley		July 7
Bright Moments	Benny-Marlo		Aug. 2[illegible]
California Songbirds, The	Bell-Coates		Sept. 1
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Chips of the Old Block	The Foy Family		Sept. 22
Cougat & Company	Violin, Songs & Dances		June 16
Creole Fashion Plate, The	Karyl Norman		Sept. 25
Crooning Along	The Croonaders		Sept. 22
Cycle of Songs, A	Florence Brady		Sept. 1
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Death Ship, The	Mitchell Lewis		Aug. 25
Dixie Days	Plantation Songs		Aug. 25
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Fair Days	Harris & Howe	1 reel	June 1
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
Florence Moore	Song Program		June 23
Frances Alda		1 reel	Dec. 28
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Friend of Father's	Lydell-Higins-Leah		Aug. 25
Gossip, The	John Millian	1 reel	June 15
Gus Arnheim & His Ambassadors	Jazz Band		June 28
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Interview, The		1 reel	Oct. 12
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Indian Baritone, The	Chief Caupolican		Aug. 25
Ingenues, The	Jazz Band		June 23
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Tropics	The Paragons (Quartet)		Feb. 23
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Larry Ceballos Revue, The	Songs and Dances		June 1
Larry Ceballos Undersea Review	Songs and Dances		Sept. 1
Lash, The	Crane-Davidson-Tucker		June 18
Little Miss Everybody	Impersonations	1 reel	Nov. 30
Maid's Night Out, The	O'Malley-Cornwall-Brooke		
Mal Hallett & Orchestra	Dance Numbers		Feb. 23
Man of Peace, A	Hobart Bosworth		June 23
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Miss Information	Wilson-Horton		June 30
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
More Sinned Against Than Usual	Merriam-Janney		
Morrissey & Miller	Night Club Revue		June 18
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 19
Music Shop	Dick Henderson	1 reel	Dec. 28
Myers & Hanford	Songs & Dances		June 23
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		
Night Court, The	William Demarest		June 18
Non-Support	Burr McIntosh		June 19
One Man Glee Club, The	Frank Crumit	1 reel	
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Pagilacci	John Charles Thomas		
Pair of Aces, The	Timblin & Raymond	1 reel	Feb. 18
Papa's Vacation	Bennett-Caron		Oct. 28
Phil Baker	Accordion Solos	1 reel	Mar. 18
Poet and Peasant	Orchestra	1 reel	Nov. 30
Question of Today, The	Audrey Ferris		Aug. 25
Realization	Herbert-Pam		June 15
Red Nichols and Five Pennies		1 reel	Dec. 28
Regular Business Man, A	Robert Ober		Sept. 15
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Rigoletto—Quartet	Gigli-Talley-de Luca-Gordon		Sept. 29
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 28
Sending A Wire	Eddie Green	1 reel	Nov. 23
Sharp Tools	Ethel Grey Terry		Oct. 18
Songs of Love	Sanderson-Crumit	½ reel	Mar. 18
Soup	Harry Delf		Nov. 17
Stimulation	Johnny Arthur	1 reel	Oct. 26
Suspicion	Lyons-Earle-Morne		
Terry and Jerry	Songs and Gags		Aug. 25
They Know Their Groceries	Flournoy & Miller		
Those Were the Days	Irene Franklin		
Three Brox Sisters	Song Program		June 23
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Typical Types	Bobby Folsom		
Va Prononcer Ma Mort (La Juive)	Giovanni Martinelli		June 2
When the Wife's Away	William Demarest		Nov. 17
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Winnie Lightner	Songs		Nov. 17

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"THE SPICE OF THE PROGRAM"

January 18, 1930

Motion Picture News

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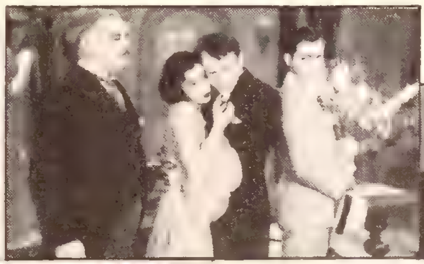

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Ten years of rum and wrangling have made Prohibition the most consistent front-page news subject in the history of American journalism. Yet never has Prohibition hit the front-pages in blacker headlines than during the past week. This is due to the publication by President Hoover's crime commission of the Wickersham report, which has aroused a nation-wide storm of argument. . . Pathe Sound News, its finger ever to the public pulse, immediately made a pictorial survey of Prohibition. That's newsreel enterprise! You will find the survey in issue number 8, released currently. . . That the survey is timely, that it is non-partisan, and that it is honestly reportorial, is demonstrated by the fact that Messrs. Cherrington, Russell and Copeland, prominent on both sides of the Prohibition fence, give their vehement views on the subject of how successful Prohibition has been, via the Pathé screen. . . Flashes of the Coast Guard, of enforcement on the Mexican and Canadian borders, of the government distillery at Louisville, round out the subject. . . Pathé Sound News once more demonstrates its right to the coveted title of editorial authority of newsreel journalism!

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Motion Picture News

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GIVE IT TO THEM STRAIGHT

IN THE early days of sound, long, long ago, exhibitors, producer-affiliated and otherwise, took the short cut to profit by attempting to delude the public with the type of entertainment they sold.

Talking pictures which weren't that at all, were misrepresented with the inevitable result that before long the fan made a terrific squawk. The public was right and the exhibitor wrong.

The same situation is current again, this time with musicals. They are not motion pictures in the accepted sense of the word, but the exhibitor, believing his patronage dumb or not caring a hoot what it thinks, advertises them as such. In the sense that they are a series of pictures on a screen, the term is correct. In treatment, they are not and the public should be so advised.

The Right of Selection

If you want to see drama or comedy on the stage, you know what to select because the show is properly merchandised. Each is a play certainly, but the information necessary to make your decision is provided. Today, in pictures, those who don't like musical comedy are inveigled into the theatre when they would select other entertainment if they knew for what they were headed. This, in our opinion, is tantamount to misrepresentation because of the exhibitors' oversight.

Give it to them straight. Tell them what is on the screen. Sell them as hard as you can, but do it on the level.

A Bandwagon to Clamber Upon

Pointing out—and wisely so—that merely to attack undesirable motion pictures serves to increase attendance where such pictures are shown and is "definitely harmful to the cause of better pictures," the General Federation of Women's Clubs commends itself and the industry for cooperating in furthering film standards that meet the requirements of the nation's women.

The General Federation represents 5,000,000 women. Therefore, this influence swung for or against motion pictures means something. That these clubwomen look with favor on the industry and its producing efforts is encouraging.

The exhibition end of the business should get in line and further this friendly interest, rather than accept it merely as something already working for them. Movements such as this at the outset should receive their sponsorship from the big chains controlled by producers. It is easy to imagine how rapidly the idea would spread into the byways of exhibition if the acknowledged leaders in the field make evident their desire to cooperate. They should, but probably won't, the picture business being what it is.

Why Outside Interference?

Bankers investigating motion pictures. Checking last year's profits with the possibilities for 1930 to determine how heavily or otherwise they will extend their aid. A growing skepticism in several quarters that count over the operating methods of several who sit in seats of the mighty. Inside rumors concerning important personnel changes. Why?

The answers might be several. There have been several rather notorious instances of mismanagement in high corporate affairs. The record shows that. Whether the business, by force of size, is slipping away from the methods and the manpower of yesteryear is something which several financial moguls are asking.

It does appear incontestably true that if the machinery were working as smoothly as it should Wall Street would not express concern over the future. Yet Wall Street is doing that very thing. And Wall Street, you must remember, is usually well-informed.

Where Is Wide Film Leading?

Wide film is creeping up on the industry. It is inevitable that it should. Producers have held a number of serious discussions looking toward a sensible handling of the problem. They appreciate the fact that the near-cataclysm created by sound must be avoided.

Demonstrations in producer-owned theatres may be expected shortly. Coupled with this the word is passed around that there will be, can be no stampede. No? Suppose the first production on wide film wows 'em. Then what?

A page torn from history recalls to mind that one picture, "The Jazz Singer," furnished the spark that set off the sound explosion.

KANN

An Insider's Outlook

TELEVISION, today's bugaboo and tomorrow's eventuality. Only that tomorrow is some time off. Would you know why? Because the electrics to whom you must turn for info regarding this development are too smart in a business way to dump another innovation on the market when potential millions are yet to be made via installation of sound reproducers.

Take the United States. Western Electric is completely on top of the heap. At "Erpi," you know, all theatres not W. E. equipped are on the possibility list. Couple that with the houses which have not yet turned sound and you can figure for yourself how plentiful the possibilities are. Consequently, it seems anything but reasonable to assume that bulk revenue like this will be jeopardized in favor of any new amusement kink, no matter what the nature.

Foxy

It probably never entered Bill Fox's mind to take up scientific boxing as a divertissement, but the manner in which he has been warding off body blows in the past six weeks or more certainly qualify him as an expert in the fist-dodging art.

Rather mighty matters have been going on behind the scenes. At the minute, it looks as if Fox might pull through his financial embarrassment, trusteeships, threatened receiverships and civil suits notwithstanding. Exhibitors on the Fox books are to be asked to play their part and subscribe to the $35,000,000 in notes which represent the latest broadside in Fox's move to raise funds and pay off pressing short-term obligations.

Exactly how it will work out, is your guess. The move carries all of the earmarks of a determined effort, one that has a very favorable chance of being exactly the step necessary to pull the Fox companies out of the financial rough.

Somewhere in the background, Otterson and Stuart are lurking—not so importantly as they did a week or so ago. The underground, rumbling like the very devil all through the week, has it that they were not even permitted to attend several meetings during the week at which Fox was whipping his financial program into shape.

Otterson, acting for the American Telephone and Telegraph Company, and Stuart, on deck for Halsey, Stuart and Co., represent $27,000,000 of the Fox obligations. Twenty-seven from thirty-five—provided the thirty-five millions are snapped up—leaves a margin of eight. What we are trying to get over is that if the two downtowners get what is coming to them, dollar for dollar, their interest in Fox affairs may be expected to dissipate into thin air.

David Sarnoff

"Life is a dream," said a great Spanish playwright, who wrought mightily and composed two hundred dramas to prove it. One can dream and yet be practical in the highest degree, even in business.

With nothing but the clothes on his frail body, a Russian boy named David Sarnoff came through Ellis Island, and dreamed and worked his way to power and much usefulness to his fellows. Today, though less than forty years old, he is head of the greatest radio corporation in the world. Radio embraces a mighty network of subsidiary industries, and the degree of his responsibility as well as his achievement give one pause for thought.

It proves there is no nationality in brains. The poorest newcomer shall in this land rank with princes, if he be found worthy.

—"The New York American."

The outcome is in the balance with the odds leaning ever so slightly toward Fox.

In the Canyon Again

Purely a banking proposition. Elisha boys that prowl in and out of the canyons of the financial district never tire of cooking up new set-ups in the picture business. Now, R-K-O and Pathe.

Purely a banking proposition, Elisha Walker of Blair and Co., who figures in the financial structure of both R-K-O and Pathe, is the chap at whose door this latest alliance is laid. Remember we told you many weeks ago that something like this was in the wind. Pointed out that if it happens—the chances are much stronger now—the deal will be a bankers' party entirely. May not even mean actual physical merging of the two companies, but more along the lines of turning Pathe into an important production feeder for the R-K-O theatres.

Joe Kennedy has placed Pathe squarely before the shrine of de luxe pictures only. R-K-O needs more than Radio Pictures make. Q.E.D.

He's Sensible

Conversation with Lothar Mendes is usually productive of something. For instance, the other day we started to chin and before we knew it the entire morning had slipped away.

The arguments—many of them—revolved around trends, past and current, in picture fashioning. Mendes believes—as we have for some time past—that talkers have thrown into the lap of the industry an opportunity that shimmers with gold. It is his thought the studios are still hovering around the starting line and that whatever has been accomplished to date is merely a harbinger of that which is to come.

He stands foursquare for less dialogue in dialogue pictures and a more gradual, but persistent, introduction of natural pauses such as permeate any well-constructed stage play. He's entirely correct. Talkers don't have to talk all through their length to be effectual. Music belongs, he asserts, but only when it fills a definite objective. Further, the musical comedy formula appears to him to be entirely wet. Right then and there, we rose on our two insecure feet and cheered him.

Why?

And apparently for no reason whatsoever, the following reaches the light of day.

> Wilmington, Del.—Denial that Warners are seeking to purchase seven Fox theatres was made here coincident with the visit of Harry M. Warner to John J. Raskob. Warner came here from Washington where he had an audience with President Hoover.

Mighty interesting and really engrossing. Dig into your memory a bit and recall how H. M. helped Bill Fox financially in acquiring W. F.'s First National stock—for cash. Of course, it was a case of value received with Warner, but after

(*Continued on page* 26)

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Exhibitors May Be Called on To Aid Fox Carry Out New Refinancing Plan

Surprise Scheduled at Forthcoming Company Meeting May End Trusteeship; $35,000,000 in Notes to be Sold

When William Fox enters the ring at his companies' annual stockholders' meetings, he may deliver the deciding punch in a long and hard fought battle to continue as operating chief of the Fox enterprises. Stockholders of Fox Theatres meet on Feb. 15, and those of Fox Film April 15.

If the newly-formed Fox Securities Corp. is successful in raising $35,000,000 needed to pay off pressing short-term obligations, it is possible that the trusteeship committee, with which Fox has been sparring for many rounds, will be disbanded.

Success of the new plan to raise the $35,000,000 depends upon the present 15,000 stockholders, approximately 25,000 Fox employees, the general public, and theatre accounts of Fox Film. Concessions, it is understood, will be made to exhibitor bond purchasers in the nature of special franchise arrangements, a slash in rentals and, possibly, protection on Fox product. Despite the fact that strong efforts are now being made to enlist recruits for the funding campaign, MOTION PICTURE NEWS understands that a group of Jewish philanthropists who met with Fox on Sunday in answer to a plea for aid, have already signified their intention of underwriting the bond issue of seven per cent. three-year gold notes.

Fox, during his entire career, had been active in Jewish philanthropic work and, it is said, this factor influenced the group to get behind the drive. David A. Brown, chairman of the board of the Broadway National Bank, active in real estate circles, operating head of the United Jewish Fund, and other movements of this type, was immediately brought into the picture, at a meeting held at the Ambassador Hotel, New York, on Wednesday night. Brown, as president of Fox Securities, will operate the company along the same lines used in systematic drives.

Brown succeeded Jules Brulatour, who resigned after negotiations for support of Eastman had fallen through. Eastman is understood to be a note-holder of Fox to the tune of $6,000,000.

Fox quietly arranged for formation of Fox Securities Corp., chartered in Albany on Jan. 13, with Samuel Untermyer, corporation lawyer, passing on the papers. Untermyer is also mentioned as the new personal attorney for William Fox, and new legal advisor of Fox Film and Fox Theatres. Organization of the campaign was made following futile attempts to enlist the direct aid of several big financial interests, some of them, it is said, including Fischer Bros., Detroit; George Eastman and Eastman Kodak Co., William Randolph Hearst, RKO, Henry Ford, a group of 100 Jewish bankers, and others.

It is Fox's desire to rush the new financial movement so he can approach the stockholders at the forthcoming annual meetings of Fox Film and Fox Theatres with something definitely lined up. Notes held by A. T. & T. and Halsey Stuart & Co., as well as overdue obligations of New York banks, must be met shortly.

Record Earnings

Fox Metropolitan Playhouses, Greater New York and upstate chain is enjoying the biggest earnings in its history, it is understood. The chain recently chalked up a weekly net of around $158,000, it is learned. Earnings now are said to be running at a rate which would give the circuit net profit of $3,000,000 to $3,500,000 for its fiscal year.

Inside Story Seen In Eastman 'Plea'

That quick "in and out" move of Jules Brulatour in resigning the presidency of Fox Securities Corp., after but 36 hours in office, is the subject of much speculation in film and financial circles. Brulatour's action, it was explained in the official statement, was due to a trip he is planning as the result of which he felt he could not properly discharge the duties of the financial firm formed to take Fox off the spot where the financial difficulties had placed him.

However, back of the scenes there is reported to have been enacted a real drama, which had as its opening the reported appeal of William Fox to George Eastman in the hope of bringing the Eastman Kodak millions to his aid in the present emergency. For a time, it had been reported, with considerable credence, that Eastman really was coming to Fox's aid.

The Eastman Kodak head is said to have been in a peculiar position in the matter, faced with the necessity of giving Fox every consideration, yet without being forced into a position where he would be diverting the money taken from other film firms, to the coffers of a competitor. Particularly was this a delicate situation, it is said, because of the bids being made for raw stock business by Du Pont-Pathe.

The Brulatour connection with the Fox Securities Corp. was taken as an indication that Eastman Kodak was lending assistance, but on Tuesday, the day after Brulatour was named president, L. B. Jones, vice-president of Eastman Kodak, denied to a Rochester newspaper that the company was holding up the Fox trusteeship or that it was taking part in any refinancing plan.

Fox Denying U. S. Charge of 'Trust'

General denial of Department of Justice allegations that Fox's acquisition of control of Loew's is in violation of the Clayton anti-trust law was to be embodied in answer of the company to the government charges, slated to be filed Friday.

3 Year Note Plan Outlined by Brown

Issue of $35,000,000 seven per cent. three-year gold notes, callable at 105 in 1930; 110 in 1931 and 115 in 1932 is to provide funds for Fox Film and Fox Theatres and subsidiary companies, David A. Brown, president of Fox Securities Corp., explains in announcing purpose of the financing company. Trustees for the issue are the Broadway National Bank and Trust Co., New York, of which Brown is chairman of the board.

"The security for these notes will be the promissory note of short-term obligation of the borrower secured by mortgage or pledge of such stocks or other securities, assets, or equities, as in the opinion of the board of directors of the Fox Film Corporation will be of value at least equal to twice the amount of the advance based upon a suitable appraisal."

Fox Theatre Deals Up at N. Y. Meet

Disposition of pending theatre deals will be discussed Friday at meetings in New York between Fox executives and heads of circuits concerned. Ike Libson, Cincinnati; Karl Hoblitzelle, Dallas; N. L. Nathanson, Toronto; the Schines, Gloversville, and a number of others are slated to attend. These operators are being called into New York by William Fox. Retrenchment in some sections may be determined and in others expansion of present holdings.

Fox-Libson Chain Deal Reported Off

Cincinnati—Future of the Libson chain is a subject of speculation, following announcement by Ike Libson that the deal by which Fox was to gain control of the chain was off. Libson was in New York during the week conferring on the reported deal, option for which expired Jan. 12.

He stated in a recent interview that he intended to continue operation of his houses. Cincinnati housese involved are the Capitol, Lyric, Strand, Palace, Keith's and Family.

U. S. and Defense Still Unagreed on Number of Arbitration Case Points

Government Contentions In Action Filed by Asst. Atty. Gen. O'Brian Listing Questions Still to be Acted Upon

There are a number of questions still involved as to the legality of certain features of the arbitration system, in the case brought by the government versus the Hays organization, its distributor members and Film Boards of Trade.

The government's proposals in the action have been submitted in U. S. Federal Court, New York, by John Lord O'Brian, assistant attorney general in charge of anti-trust cases brought by the Dept. of Justice. These are slated for consideration, after which a final decree in the matter will be issued by Federal Judge Thacher. Contentions of defense attorneys were submitted some weeks ago.

Under the procedure, opposing counsel seek to reach agreement on points at issue, after which each side submits a brief covering points of difference.

R-K-O Sets Cap for L. I. Chain

R-K-O is mapping plans for a wholesale invasion of Long Island towns in an effort to build up its holdings in Greater New York. A deal is on for the Seider houses. Other operators on the Island have been approached.

With the former Keith-Albee and Proctor houses, plus A. H. Schwartz's Century chain of 26 for which negotiations are still on, R-K-O is now assuming a position of formidable opposition to the Loew chain.

$2,000,000 Net for R-K-O Is Estimated for 1929

Net earnings for Radio-Keith-Orpheum for 1929 are estimated in excess of $2,000,000. This is before deduction of preferred dividends for Keith-Albee-Orpheum and Orpheum Circuit. This deduction would bring the net to about $1,160,000, it is estimated, compared to net loss of $45,743 in 1928.

Musicians Won't Return If Sound Policy Flops

Houston, Tex.—Open resentment by musicians and undercover resentment on the part of the public has followed announcement that Paramount Jan. 24 will drop stage shows here. Notice has been given to musicians and stagehands, the former stating they will not return to their posts if the all-sound-film policy flops, but will sign with Houston's four radio stations. Manager E. E. Collins of the Metropolitan refuses to comment on the situation.

Ruben in Minneapolis as Drop in Gross Is Reported

Minneapolis—Eddie Ruben, division manager for Publix, is here for several weeks, following a report business is off in Northwest theatres of the circuit.

Trust Suit Not Dropped at Omaha

Omaha—Suggestion made to M. Stern of the Classic Pictures Exchange, that he withdraw his suit charging restraint of trade, has not been acted upon. The suit is the result of alleged refusal of service to the Strand, Newton, Ia., then the Classic and operated by Stern Brothers. It had been thought here that Stern would withdraw the suit, due to his position as a member of the Film Board. Earl Miller now operates the Newton house.

Wide Film Process for Sono-Art Films

Sono-Art Prod. are to be made both on wide films and standard size films as a result of an exclusive wide film arrangement made by George W. Weeks. The new process uses film 56 mm. wide, and necessitates use of a special camera and projector.

Chicago Operators Win $2.50 Pay Hike

Chicago.—Operators in sound houses here won a $2.50 weekly increase for 1930 and a similar hike will be granted next year, under terms of the two-year contracts signed by the union with the Chicago Exhibitors' Ass'n, and with the Illinois Independent Theatre Owners. There is no change in rate at unwired houses.

Chicago operators are classed as the highest paid group of theatre craftsmen, the hourly rate declared to be between $2.50 and $3.50.

Secret Profits Charged in Sale of Roxy, N. Y., Site

Charging that officers of the companies which held original options on the Roxy site made large secret profits, Benjamin and Herman Warendorf, as stockholders, have brought suit to prevent dissolution of Organizers Holding Corp., which succeeded Associated Pictures Corp., and Associated Holding Corp. The answer of defendants is to be made when the case is argued.

Westerns Returning

Return of westerns to popularity next year has been predicted by a number of industry leaders, who feel that the advent of sound will prove of benefit to the western picture. Fox's plans embrace two westerns: "The Oregon Trail" and Zane Grey's "The Last of the Duanes."

Loew Net Takes Swing Upward

With only one-third of the second fiscal quarter to go, net of Loew's, Inc., for the current three months is expected to surpass the corresponding 1928 period, and, in some quarters it is believed, will approach the record-breaking net of $3,151,954 for the first quarter, ended Nov. 22, 1929.

Operating profit for September-October-November of 1929 totaled $4,240,743, as compared with $2,997,276 in 1928, less depreciation and taxes of $1,088,789, and $895,243, respectively. The $3,151,954 net of the first three months in 1929 compares with $2,102,033 for 1928, a jump of $1,049,921.

The last financial statement revealed total working capital of approximately $30,000,000, with current assets reaching close to $40,000,000.

At the last annual stockholders' meeting of Loew's, held in November, "Wall Street News" reports, "Fox holdings of Loew's, as shown in the books, are understood to have totaled approximately 435,000 shares out of the total of 1,363,993 of no-par common outstanding. It is believed the Fox interests hold additional shares which are issued possibly in different names or have ben acquired since that time."

$2,000,000 Fox Chicago House

Chicago—Nearly $2,000,000 will be spent for erection of a new Fox theatre on the site of the Commercial, 92nd and Commercial Ave., Sidney Meyer, vice-president and general manager of Fox Chicago Theatres, states.

Fox Developing New Nature Color Process

Hollywood—Fox is spending $1,000,000 on a laboratory being built at the Western Ave. studios. It will be used exclusively for the Fox Nature Color process, which has been under experimentation for the last three years. One of the initial pictures to be made with the process will be "The London Revue."

Voluntary Arbitration Under State Laws Backed by Exhibitors Forecast

Opposition to Enactment of State-Wide Statutes Would Be Withdrawn Under Plan Now Under Advisement

Voluntary arbitration with exhibitor opposition to arbitration laws in the respective states removed may be an outcome of the 5-5-5 conferences, for all parties concerned are sold on the idea of arbitration. It is the set-up that constitutes the main points of difference.

Both the M.P.T.O.A. and Allied proposals call for reestablishment of arbitration, Allied being prepared to withdraw its objection to enactment of state arbitration laws throughout the country if a voluntary system is adopted. This would assure enforcement of arbitration awards, it is felt, the filing of such decisions being carried out in the same manner as the filing of judgments. In states which have arbitration laws, it is pointed out, decisions have practically the same effect as judgments.

There now are ten states with arbitration laws, including New York, New Jersey, New Hampshire, Connecticut, Massachusetts, Louisiana, Arizona and California. Similar statutes have been sought in a number of other states, but have been opposed by exhibitors.

Well, Well!

Margaret Brooke press-agents Jeanette MacDonald in this manner:

"Jeanette MacDonald, by special arrangement with Messrs. S. Claus and K. Kringle, presents 'The Season's Greetings.'

"Jeanette MacDonald is her real name. She was born in Philadelphia on June 18, 1907. She stands five feet, five inches in her sox and weighs 122 pounds right after a bath. She wears a 2½AA slipper—the smallest feet in the talkies. She has red-gold hair, but to our knowledge has a blonde disposition; and her eyes are sea-green or sea-blue; sometimes they change while you're looking at her."

Etc., etc., etc.

Illinois Unit to Join Allied Ass'n

Chicago—Illinois Independent Theatre Owners, new organization of unaffiliated theatres recently organized here, will make formal application to join Allied States Ass'n at its meeting here Wednesday. W. A. Steffes, Northwest unit head and a leader in Allied organization work, is slated to be principal speaker.

Change in Bookings Creates New Wrinkle

Baltimore—Local exhibitors are watching with keen interest, a new situation which has sprung up following simultaneous release of "Gold Diggers of Broadway" to a colored house while the Warner feature was still playing at Keith's, a big downtown stand. The picture played the Royal, a colored house operated by Flacks Bros. Whether this policy will work out for large pictures and still give the residentials a break is uncertain.

Producers Prevent Good Film Stories?

The reason why the majority of film stories are so poor is because scenario writers are never allowed to write good ones, Edgar Wallace, English dramatist and writer of mystery stories, states in the current issue of "Screenland."

"A producer tries to do more than produce," he points out. "He'll get a good author, pay him a lot of money for a story, and then when everything is ready to shoot will tear his story apart. The average producer who knows no more about drama than a baby does about bootleg liquor inserts his thumb into the pie and the result is like nothing on earth.

"The average producer should confine himself to figuring production costs and let the director and writer, the actor and technician, combine their talents to work out a picture in which dialogue will not impede action and in which action will carry the positive earmarks of reality. That's the answer to the perfect moving picture—the answer to every movie producer's prayer!"

Rival Exhibitors Units in Mid-West?

Minneapolis.—There is talk of independent exhibitor organizations in the Omaha and Kansas City zones, according to "Greater Amusements," regional trade paper. In both of these sections, the exhibitor associations are affiliated with the M. P. T. O. A. If such independent units are organized, affiliation with Allied States Ass'n would be sought, it is understood.

Allied Not Organizing Rival Units—Myers

Allied States Ass'n is not taking any steps to organize independent exhibitor units in territories where organizations affiliated with the M. P. T. O. A. are operating, Abram F. Myers, president, informs Motion Picture News. In some instances where independents form their own organizations and apply for membership in Allied, the application is considered, but otherwise no effort is being made to sponsor rival associations, he says.

In a number of territories request has been made by independents for Allied to come in and organize, he admitted, but this is not being done. The Allied leader has not received any formal invitation to attend a meeting of the new Chicago exhibitor unit, Myers said while in New York. Allied now has representation in 32 states, some of which, however, are overlapping states, served by the exchange zone in which the Allied member has headquarters.

No Anti-Film Bills Planned in Virginia

Richmond — No adverse legislative measures are expected to be passed by the administration of Gov. John G. Pollard. It is practically certain that the legislature will approve the $7,000 request of state censors for sound equipment, which will enable the censors to enforce their proposed ban on alleged vulgarity and obscenity in talkers. Lack of equipment now hampers them, they say.

Herbert Operettas Go to F. N. for 1930 Schedule

"Mlle. Modiste" and "The Fortune Hunter," both Victor Herbert operettas, have been secured by First National as specials for its 1930-1931 program.

Booking Combines for Allied Zones

Booking combines in all territories where Allied States Ass'n units operate, which will have the sympathetic co-operation of the organization are under consideration, as exclusively outlined last week in Motion Picture News.

While the exhibitor co-operatives will not have official status, so far as the organization is concerned, they are expected to receive Allied co-operation. Recently a co-operative was formed in Michigan, to operate for members of the state unit. Iowa has a co-operative headed by E. P. Smith, who is president of the Iowa exhibitor unit.

Various Theories Advanced in Blair McElroy Suicide

Chicago—Various theories are advanced in the death here of Blair McElroy, 51, of Fitzpatrick & McElroy, with evidence, according to police, of suicide. The body of the veteran exhibitor was found in the vacant home of a friend. One report was that financial reverses were responsible, but this was denied.

"The Escape" to Be First Anglo-American Talker

London—John Galsworthy's "The Escape" will be filmed as the first Anglo-American talker to be made by Associated Talking Pictures for release by RKO. Costs and profits will be split by the two firms and the pictures known as Associated Radio Pictures. Stories will be by British authors, the films made in Britain with English casts, assisted by American stars.

Allied Ready to Resist Any Return To Deposit System by Distributors

Opposes Any Deposits for Exhibitors Declining to Sign Arbitration Contract Would Be Coercive Under Trust Law

Reported plan of distributors to offer exhibitors who decline to sign voluntary arbitration agreement the alternative of posting advance deposits will be resisted by Allied States Ass'n, which already has gone on record as favoring a voluntary system of arbitration, whether through individual agreements on each contract, or a blanket arrangement between Film Boards and exhibitor organizations.

Allied, it is understood, takes the position that the levying of deposits, to which the association is opposed, will involve an element of coercion, of equal degree to that under fire in the present systm. In accordance with this stand, the organization is prepared to appeal to the Dept. of Justice, in event deposit demands are made on exhibitors who decline to arbitrate.

P.F.-L.'s Stand

There will be no return to advance deposits at least so far as Paramount is concerned, Sidney R. Kent, general manager, is understood to have made clear at an early session of the 5-5-5 conferences.

Colorado 'Blue' Law Hangs in Balance

Colorado Springs, Colo.—Is the Colorado "blue" law, passed in territorial days, a measure to prohibit Sunday amusements, or is it merely an excise law for revenue producing purposes? This is the question to be argued Monday before the Supreme Court on appeal by Arthur Phelps, district attorney in a case where D. J. Mooney, of the Princess, Ordway, successfully defended himself against a charge of violating the state law by operating his house on Sunday. Exhibitors in two other cases have successfully defended themselves by contending the statute is a revenue law. This is the first appeal to the Supreme Court.

Continental Opening Two More Branches

Continental Theatre Accessories has opened its branch at Los Angeles, is building a Philadelphia office and has plans completed for a branch at St. Louis, states Harold Rodner. The new equipment firm's New York office was opened several months ago.

Report Selznick Will Head Paramount N. Y. Plant Denied

Hollywood—David O. Selznick's trip East is linked with reports that he will take over general managership of Paramount's Eastern plant. The report, however, is denied here.

Selznick is now executive assistant to B. P. Schulberg at a salary that runs into five substantial figures annually.

Roach Here from Coast

With 12 comedies still to go, Hal Roach is in New York discussing plans for the new 1930-31 product with officials of M-G-M. The remaining 12 on the current line-up will be made with French and Spanish versions.

Censor Threat at Los Angeles Dies

Los Angeles—Danger of rigid film censorship and Sunday closing has been averted through opposition of Mayor Porter, who states he would veto the proposed ordinance giving the police commission broad powers in the regulating and padlocking of local theatres. As a result, the suggested legislation will die without even consideration.

Hoyt Due In N. Y. for Production Confab

Production plans of Equitable Pictures will be set at a conference to be held in New York upon the arrival from Hollywood of Harry O. Hoyt, newly appointed production chief for M. P. Congress, exhibitor franchise unit.

Arthur S. Friend, vice-president of the Congress; Dr. Wm. Marston, Equitable vice-president; Prof. Walter Pitkin, Eastern story editor, and George W. Stout, Equitable chief, will attend, after which Stout and Dr. Marston will go to the coast with Hoyt to commence work on the first program.

Hoyt, who was signed this week, was formerly a writer, director and producer on various Hollywood lots.

Publix Now Operating Three Theatres at Portland, Me.

Portland, Me.—Publix now is operating three of the city's four major first runs, as a result of a 50 per cent partnership deal in the State and Maine, closed with New England Theatre Operating Co. Publix recently acquired the Strand here. The Empire, operated by Empire Amusement Co., now is the only independent first run. E. M. Loew has three theatres here, the Portland, Colonial and Casco. Publix-Netoco-Portland Corp. is the operating company for the three houses under Publix management.

Other Netoco Houses Not Affected by Portland Deal

Boston—None of the other Netoco theatres in New England are affected by the merger of Portland houses, Samuel Pinanski, president of New England Theatres Operating Co., states.

Kent Return to Speed Meeting?

Holding of the distributors' meeting, at which proposals will be drafted for submission to the 5-5-5 conferences is expected around Feb. 1. S. R. Kent, who originally was chairman of the conferences, is slated to return to New York from Europe Jan. 27. His return is expected to speed holding of the distributor meeting, and resumption of conferences with exhibitor committees from the M.P.T.O.A. and Hays office.

Specialty Talent New F. & M. Demand

Los Angeles.—Specialty talent is the big requirement of the Fanchon & Marco shows, for line-up girls must not only be able to sing and dance, but must have individual ability as well. This is part of plan to have each stage idea carry out a continuity or main theme from start to finish.

One early Fanchon and Marco "Idea" will feature a juggling line-up. Another is to have a corps of girl aerialists, garbed as birds singing in scenic tree-tops.

Principals also are required to work together in greater extent in 1930 Fanchon and Marco productions.

1st Paramount Revue Scheduled in Spring

Hollywood.—"Paramount on Parade," featuring 35 stars and featured contract players, as well as a number of free lancers, who raise this total to 50, and made up of 15 separate starring units, will be released in spring. It is Paramount's first revue and is being made under personal supervision of Albert A. Kaufman, aided by Elsie Janis. General supervision was by B. P. Schulberg.

"Mary" to Make Three with Ben Glazer as Supervisor

Hollywood.—Mary Pickford probably will make three pictures this year, the first of which may be "Peg o' My Heart," talker rights for which are owned by the star. The productions will be adapted and supervised by Ben Glazer.

Douglas Fairbanks and his staff are rushing plans for his next picture, which Sam Taylor will direct.

Television Not to Be Brought Out Till Maximum Wiring Is Reached

Companies Said to Feel Costly Television Apparatus Must Await Further Development of Sound Pictures

No attempt will be made to market television apparatus on any substantial scale until possibilities in the field of theatre wiring are realized to a full extent, Motion Picture News learns. The big electrics, it is stated, take the view that sound pictures must be developed steadily during the next few years, before any attempt is made to introduce costly television apparatus.

Meanwhile, experiments with television are continuing at a rapid pace, with laboratory developments said to have progressed far beyond the stage equipment demonstrated publicly to date would indicate. However, with the wide screen and color development ushering in a new era, television may be expected to be held in abeyance, so far as theatres are concerned.

Hollywood

It is Fannie Brice who sums up the Hollywood situation as follows:

"I was out there eight months, worked five weeks and got three years' pay."—*N. Y. Daily Mirror*

"Hit the Deck" Is Socked, Praised

"Hit the Deck" (Radio Pictures) is a triumph for Jack Oakie, but the picture is alternately praised and condemned by New York critics, following its Earl Carroll opening. While their views vary widely, all critics save one ("The Times") sing Oakie's praises. Their viewpoints, briefly told, are:

American—Oakie is at once the strength and weakness of the present lavish production. . . . He is off the screen far too much and in his absence the film slows materially. . . . On the whole . . . pleasing entertainment with two or three especially fine moments. . . .

Daily Mirror—Good entertainment, lively, tuneful and spectacular. . . . He (Jack Oakie) is great: . . . is coming right out on top if he continues the clever work he has been doing. . . .

Evening Journal—Oakie can make a bad picture good and a good one better, and this is a good picture. . . .

Evening World—Luther Reed has made the same mistake here he did with "Rio Rita"—he has totally ignored the greater sweep of the screen and has contented himself with photographing the stage production. And the deplorable result is that he has not even measured up to his model. . . .

Graphic—Oakie up to his flicker habit of completely sauntering away with the entire production . . . on the whole a mildly entertaining picture, not especially well produced, with Oakie the principal reason why film fans should see it. . . .

Herald-Tribune—In none of his (Oakie's) works has he overcome handicaps with the expertness he now reveals. . . . Messrs. Oakie and Youmans are the heroes. . . .

Morning Telegraph—Without attempting to justify obvious futility of screening a stage musical comedy and expecting it to be satisfying picture material, I recommend "Hit the Deck" as being as good as any of the rest of its type. . . .

Post—Encrusted with a stale and thoroughly uninspired story, lacking any semblance of grace or spontaneity and oppressed by some of the feeblest dialogue I have heard in pictures.

Telegram— . . . A tuneful, rollicking and buoyant evening's entertainment; . . . enough snap and ginger to make it delightful and satisfactory if not distinctive entertainment.

Times— . . . anything but an inspired entertainment. . . . Jack Oakie, whose only excuse for being in a musical comedy is his pleasing smile. . . .

World—Jack Oakie's infectious smile and Polly Walker's ingenious charm make of "Hit the Deck" a thoroughly merry if somewhat inconsequential film. . . .

"The production rates to do substantial business," was what Motion Picture News *thought of "Hit the Deck." The picture was caught first by this publication, the review appearing in the issue of December 21.*

Films for Balto Legit

Baltimore—"Rio Rita" opened the new grind film policy at the Embassy, downtown house. It has had a long stock career and recently played Jewish pieces. Hon Nickel, owner of the Gayety, burlesque, bought the Embassy and installed Joe Robbins as manager.

Schenck to Sign Sam Harris Soon?

Joseph M. Schenck is expected to increase the list of stage names on the United Artists' roster when he signs Sam H. Harris, "legit" producer, before returning to Hollywood.

Negotiations are in progress to provide U. A. with at least three Harris productions on the company's 1930-31 schedule.

U. A. London House to Cost Eight Million, Schenck Says

A few days ago it was $5,000,000 but this figure has been raised to $8,000,000, being the estimated cost of the theatre United Artists will build in London, to be ready in the summer of 1931, Joseph M. Schenk said Tuesday on arriving in New York from Europe with Samuel Goldwyn.

Both Schenck and Goldwyn are enthusiastic over the popularity of American pictures abroad, declaring the talker advent has not decreased that liking. Europeans, "love" American pictures, they declared, pointing out that almost the same kind of entertainment is liked abroad as here. "Berlin, Paris and London can't get enough of the American interpretations of night life in this country," said Goldwyn.

Underwood and Underwood

Enthusiasm over the popularity of American films abroad was expressed by Joseph M. Schenck and Samuel Goldwyn upon their arrival in New York this week with Mrs. Goldwyn

New Television System Is Shown at San Francisco

San Francisco—Phil Farnsworth, 23-year-old University of Utah graduate, demonstrated his television device here at the Crocker Laboratories, where he has been developing the invention. The system does not use scanning discs common to other methods.

Buying Television Rights

Universal is purchasing television rights of vehicles being purchased for protection, preparing for advent of television. Contract for rights to "Carnival" conveys television rights to the company.

Entrance of Talkers Means Exit of Vilma?

Vilma Banky's contract with Samuel Goldwyn terminates early in April and is not expected to be renewed. Blame the talkers.

Goldwyn brought "the Hungarian rhapsody" to the States in 1923. He starred her in a series with Ronald Colman and later starred her on her own. Miss Banky recently completed "Sun Kissed" for M-G-M, on a "farming" arrangement. Whether or not this marks her last film in this country is problematical. In some quarters it is reported she will return to foreign studios in the footsteps of many other imported players who were forced out of the picture with entrance of sound.

Miss Banky's part in "Sun Kissed" is one which requires a female lead with a foreign accent. Her last for Goldwyn-United Artists, "This Is Heaven," was made early last year, and released in June.

Korda Making Musical

Hollywood—Alexander Korda's first directorial assignment since joining Fox will be an untitled filmusical featuring J. Harold Murray and Fifi Dorsay. Original story and musical numbers are now being prepared.

"Little Fellow" Faces Hard Job To Continue, Iowa Leader Says

Towns Under 1,500 Doomed by Sound Overhead Is View of E. P. Smith—Others Experiencing Better Business

Des Moines—While conditions are improving steadily in the larger-sized towns of Iowa, exhibitors in towns of 1,500 and under face serious difficulty in continuing due to sound overhead, declares E. P. Smith, president of the Iowa exhibitor unit.

The tendency to eliminate the little fellow who cannot afford sound is working to advantages of exhibitors in the larger communities adjoining, he says. This fact, coupled with better pictures, has resulted in a 25 per cent increase over the state generally.

With the larger towns now able to compete with neighboring city houses, a further increase in net is anticipated. There now are about 200 Iowa sound houses, with Western Electric, RCA-Photophone and De Forest Phonofilm predominating.

Des Moines—Although arbitration is not functioning in this territory, relations between distributors and exhibitors are proceeding smoothly, states E. P. Smith, president of the Iowa exhibitor unit.

Maberry Resigns Columbia Post, Dunas Is Successor

Chicago—Cecil E. Maberry, Middle West division sales manager for Columbia, has resigned. Phil Dunas, branch manager here, succeeds him, it is reported. Maberry some months ago relinquished the post of Columbia general sales manager, in order to return to the Chicago territory. Prior to joining the company he was Middle West district head for P. D. C. and Pathe. He was a vice-president of Goldwyn prior to that firm's merger with Metro.

Dunas recently took over management of the Columbia Chicago branch, and prior to that was with United Artists at Washington. He came to that company from Universal, where he was sales manager of the Reginald Denny productions.

R-K-O Chain to Be Equipped for Steroscopic Pictures

With the initial theatre designed for showing of third dimension pictures using the Spoor-Bergen process, completed at the R-K-O studios on the Coast, plans are under way for equipping of the chain of R-K-O houses for the process. The new films will project a picture about 50 per cent higher and 250 per cent wider than standard-size pictures. "Dixiana" is the first picture to be screened with the process, which is scheduled for regular release.

The Columbia, New York, will probably be the first. It is planned to have the theatre so equipped by September.

New Plaza Opening

Leo Brecher's new Plaza, 58th St. between Park and Madison, New York, is to open Monday. It replaces the old Plaza at 59th and Madison, razed to make way for an office building. The old Plaza was a unique society institution, patronized by many of New York's social elite.

Sound Nut Proves Small Town Bane

Okeechobee, Fla.—Sound overhead has proven a boomerang to W. H. Russell at the Park here, with the result that the house has had to revert to silents, playing western Saturdays and remaining dark the balance of the week.

The house couldn't afford the big pictures, Russell says, so the big towns nearby got the business on sound pictures. This coupled with hard times and storms made the last year a trying one here and in other small towns of the state. Sound overhead consumed about 85 per cent. of receipts, according to Russell.

Writ Bans Straw Vote on "Blue" Law at Columbia

Columbia, Mo.—Sunday shows will not be decided by a straw vote, the Circuit Court has ruled, granting a permanent injunction in favor of the Columbia Theatre Co., and against the city council. A temporary writ was obtained last November by the theatre company, charging the reform element had control of the election and there was no proper safeguard against election frauds.

Maryland M.P.T.O. to Elect At Annual Meeting in March

Baltimore—Allied States' M.P.T.O. of Maryland has appointed a nominating committee to select candidates for election at the annual meeting, scheduled for March 20.

Poland on Duncan Story

Hollywood—Joseph Franklin Poland has been engaged by M-G-M to write an original for the next Duncan Sisters filmusical.

Poland recently returned from a three months vacation in Hawaii after completing a year's contract with Pathe.

N. W. Exhibitor Unit Now Operating Poster Exchange

Minneapolis—Operation of a poster exchange by the Northwest exhibitor unit is under way.

Nix on Rough Stuff

Baltimore.—A quick three-column flash for the Hip, managed by Nat Keene, was turned down by "The Sun" because it was considered indecent. Exception was taken to the half-tone on "Mexicali Rose" (Columbia) which showed Sam Hardy leaning over Barbara Stanwyck lying on a couch. "The Sunday American" ran the flash.

Arson Hinted in Rochester Fire

Rochester, N. Y.—Claiming traces of incendiarism appeared in the wake of a fire which Sunday swept the attic of Fay's, 1,200 seat downtown house, causing damage of $35,000, police held Edward Harding, janitor, for investigation, but placed no charge against him. The house is closed. Water drenched everything in the auditorium and on the stage.

Gasoline soaked waste was reported found in a cupola on the roof by firemen. Harding denied he knew of its presence. Edward M. Fay, of Providence, owner of the theatre, called police long distance here to back up Harding's character.

Arch McCallum, manager, said no date could be set for reopening.

Pathe Fire Probe Expected by State

ALBANY, N. Y.—Governor Roosevelt will be asked to appoint a committee to conduct an inquiry into alleged irregular practices in the Tammany administration in New York in a bill sponsored by Republican leaders in the legislature. One phase of the investigation will be a sweeping probe of the city fire department as a result of the Pathe studio fire, in which ten lives were lost.

Exchange Investigation Is Launched at Toronto

Toronto—Spurred by the Pathe studio fire in New York, the Ontario government has concluded a two-day investigation into film storage conditions at Toronto exchanges. Deputy Fire Marshal Lewis reported adversely against film storage at the Warner exchange and the inquiry was instituted when an appeal against a closing order was entered by the distributor.

New regulations governing storage have been promised and lawyers representing distributors guaranteed co-operation in removing any fire menace where sound.

Start Cincy House in Feb.

Cincinnati—Construction on the $3,500,000 theatre to be built here at Peebles Corner starts in February.

Films Under Fire as Harm To Youth in Pope's Message

Vatican City—Motion picture shows are attacked as one of the agencies contributing to "the moral and religious shipwreck of youths" in a long encyclical published in the official organ of the Vatican and written by Pope Pius. The encyclical deals principally with the education and safeguarding o fyouth, and classes films with "impious and licentious books" and the radio.

"These powerful means for reaching enormous numbers of persons, which governed by healthy principles could be of the greatest utility to education and instruction, are, alas, only too often subordinated to the incentive of evil passions and the avidity of gain," the Encyclical states.

Hays Silent

Hollywood—Will H. Hays has no statement to make in connection with attack of the Pope on films, which was first brought to his attention by *Motion Picture News*. Hays is here on his annual visit and expects to remain about three weeks.

"Last Frontier," Ince Special, a Sound Remake for Pathe

Hollywood—"The Last Frontier," produced as a special by Thomas Ince for P. D. C. several years ago, will be remade by Pathe as an all-talking western for release on this year's program.

The dialogue is now being prepared, with present plans calling for production to start in March. William Boyd will head a "big name" cast.

"Unborn Child" Passed by Milwaukee Censor Board

Milwaukee—"Her Unborn Child," talker being distributed in this territory by Mark Ross, passed the Milwaukee censor board without eliminations.

Desberg Again Operating Head of Cleveland Houses

Cleveland—Fred Desberg again is general manager of the Loew houses here, following resignation of Howard Price Kingsmore.

Columbia Signs Two

Hollywood—John Harvey Fox and Bert Glennon are the two latest directors on the Columbia lot. Fox is new to Hollywood and will first direct "The Prince of Diamonds." Glennon, long with RKO, awaits an assignment.

Studies Musician Problem

Mexico City—President Portes Gil is studying means to relieve the unemployment situation among musicians brought about by growing popularity of sound pictures.

All About Love

Hollywood—Joan Bennett, United Artists contract player, returns late this month from an eastern trip to play featured lead in "In Love With Love," adapted from Vincent Lawrence's play. Hamilton McFadden will direct.

Plans Screen Operas

Chicago—Lawrence Tibbetts and Grace Moore, grand opera singers, are to appear in several screen operas for M-G-M, Louis B. Mayer stated here while en route to New York.

German Talker for Run

"Because I Love You," German talker made in Berlin by American General Film Co., is to open for a run Jan. 24 at the Mansfield theatre, New York.

Rothstein Set

Los Angeles—Nat G. Rothstein is now executive vice-president of Boroughs, Landfield, Inc., advertising agency.

Protestants Mum on Pope's Film Attack

Washington—Officials of the various national organizations of the Protestant religions having offices in Washington are reluctant to comment upon statements published in New York and attributed to the Pope, in which motion pictures are attacked as occasioning "the moral and religious shipwreck" of youth.

However, it was explained by a high official in one of the organizations, the Protestant groups find themselves in accord with the Catholics with respect to the need for improvement in the quality of films. Generally speaking, however, these organizations do not condemn motion pictures in toto, any more than they condemn books or plays as a whole.

"Our attitude," it was explained by Deets Pickett, research secretary of the Methodist Board of Temperance, Prohibition and Public Morals, "is that the board recognizes that a great deal has been done toward improvement, but it also recognizes that a great deal still must be done in the matter of cleaning up motion pictures. It is a very difficult matter, because we have to deal with different classes of people, with different ethical and moral views.

"We recognize the absolute necessity of cheap amusement,' and therefore are interested in improving the moral tone of pictures but without making the industry difficult for those engaged in it."

'Aviator' Stamped Amusing Program

Edward Everett Horton's new talking comedy, "The Aviator," is an amusing program offering, with Horton putting it over in his own individual style, critics of five New York newspapers agree, in reviewing the attraction at its Beacon showing. Their opinions, in brief, follow:

Daily News Pretty fair program film, occasionally quite amusing

Evening World . . . hilariously funny (Horton) . . . makes a commendable effort out of it

Graphic . . . airy love story.

Times Horton upholds his reputation for being able to get more laughs out of slight facial contortions than most comedians.

World noticeably illogical, but nevertheless rapid and dizzy enough to be quite acceptable. . . .

Motion Picture News *described "The Aviator" as "a fast-moving comedy" in its review, published on January* 11, 1930.

"Navy Blues" In The Lead at L. A.

Los Angeles.—William Haines in "Navy Blues" made the grade with plenty to spare at Loew's State this week, rolling up $37,375 to a rating of 139 per cent, respite the rain that deluged the city. The week-end was particularly wet and left its mark on box-offices here and in Hollywood. However, Haines' draw did the trick at the State, despite obstacles.

Two Warner theatres pulled through in fine style, too, but the others slumped. At Warners' Hollywood, "Sally" did $28,000, which was just twice normal business at this theatre. Warners' Downtown with "The Show of Shows," rolled up $36,100, capturing for itself a rating of 241 per cent.

"Condemned," in its sixth week at the Chinese, did a measly $9,190, or a trifle over fifty per cent of normal business. "Hit the Deck" at the Orpheum drew in $18,000 for its third week and "Hot for Paris," paying Critetion, $8,500, which is 85 per cent of normal gross for that house.

At the Paramount, "The Laughing Lady" grossed $24,000, or a rating of 96 per cent. In view of the weather, this is a creditable performance. "Rio Rita" finished its seventh week at the Carthay Circle with a gross for the seven days of $10,000, which gives the picture an 80 per cent rating. "The Taming of the Shrew," in its third week at the United Artists, did $12,500, which means a 94 per cent rating. "Tanned Legs" finished up at the R-K-O slightly under normal with $15,500 on the week. At the Egyptian, "The Trespasser" did $13,500.

New Theatre Chain Is Formed in Nebraska

Omaha—The United Theatre Circuit of Omaha has been incorporated here with capitalization of $150,000 to operate, build and equip theatres in this territory. Officers include William C. Raapke, president of the U. S. Theatre Supply Co., and the U. S. Scenic Studios; F. R. Parker. vice-president of the same company, and Dr. H. R. Brown and W. E. Penner, both of Beatrice, Neb. The new company has acquired control of the Ritz at Beatrice and other deals are pending.

The First?

Hollywood.—Harry Rapf is well advanced on his "Hollywood Revue of 1930" for M-G-M, which promises to be the first screen revue of the new year. Marie Dressler, Weber & Fields and DeWolf Hopper are among players in the successor to "The Hollywood Revue," which Rapf supervised last year.

Work on $2,500,000 House at Hollywood Starts Soon

Hollywood.—Work is slated to start in 60 days on the $2,500,000 theatre, apartment and hotel development at Wilshire Blvd. and Beverly Drive, to be operated by West Coast-Hollywood Theatres, a subsidiary of Fox West Coast Theatres. The project is slated to be completed early in 1931. Gore Bros., Sol Lesser and Mike Rosenberg, who acquired the site several years ago, will build and own the new project.

Genesee Firm Gets Two Houses at Elmira, N. Y.

Batavia, N. Y.—The Genesee Theatrical Enterprises, Inc., of this city, acquired the Newton Amusement Corp. of Elmira, operator of the Capitol and Colonial there, when they purchased the controlling stock owned by M. A. Shea of New York and J. Meyer Schine of Gloversville. Contracts have been let to remodel both houses.

Metropolitan Administration Building to Cost $20,000

Hollywood—Twenty thousand dollars will be spent to erect a new administration building at Metropolitan Sound Studios. William S. Holman, general manager, let the contract to Meyers Bros. Twelve producers now are working at the plant.

Society of M. P. Engineers Starts Monthly Journal

Publication of the Journal of the Society of M. P. Engineers was started this month, and will be published monthly, replacing the semi-annual Transactions formerly published. It will be strictly scientific or technical in nature. L. A. Jones of the Journal committee is temporary editor, although a permanent editor is to be appointed.

First Educationals Ready

An initial group of four Ufa educational shorts is ready for distribution by North American Sound & Talking Pictures, manufacturers of Tone-O-Graph, which plans tie-ups with schools and colleges.

Henry Memorial Planned

Richmond, Va.—E. F. Neal heads a new company formed here to erect a memorial theatre to Patrick Henry. Thomas Gresham, president of a local chain of hotels, is backing the project.

Seek Sunday Shows

Humboldt, Ia.—If permitted to give Sunday shows, Manager Frank will wire the Humboldt. Petitions requesting a referendum on the question are being circulated.

Two Stories Heard on Reasons Butterfield Quit Mich. Unit

Detroit—Sponsoring of a new association "for their own benefit" by directors of the Michigan unit and alleged effort of this new organization to hire employes away from his company are cited by Col. W. S. Butterfield as reasons why he withdrew from the Michigan exhibitor unit.

The general impression here has been that the Butterfield and Kunsky (Publix) chains withdrew because of the unit's activities against arbitration, as a member of Allied States Ass'n. This viewpoint led some time ago to decision to raise the dues of the association, in order to offset the monetary loss allegedly caused by withdrawal of the affiliated chains.

Butterfield cites his activities since formation of the Michigan unit, to success of which he contributed. He has, he points out, "stood by the organization through thick and thin."

"But, in the past two months," he continues, "I could not help but notice that the other members on the board of directors seemed to have something on their mind and, on inquiring, I found out that some of the directors were forming an association among some of the exhibitors for their own benefit. And, as this was against the by-laws of the association, I asked for information and why it was that all of the exhibitors had not been called into the meeting, giving them all an opportunity to join their new association if they so desired. While none of the board of directors told me that I was not wanted in the organization, their actions spoke louder than words. Even with this going on, and feeling that harmony could not be continued in the organization, I made no move to resign, feeling that maybe in time the conditions would be corrected and our little association held together. But, two weeks later, when I was informed that some of the exhibitors who were connected with the organization they were creating had deliberately approached employees in our office to try and hire them away, I felt that it was time to sever our connections with the M. P. T. O. of Michigan, Incorporated, which had tolerated a select few of their members to try and create something that would not work in harmony with all of its members. So, on Wednesday last, I attended the board meeting, explained our position and tendered my resignation.

"Feel that this explanation is due to the exhibitors of not only Michigan, but to all theatre owners who are trying to work in harmony with any association. For, when an organization that is put together for mutual interest and not profit, cannot function to permit all the members of the board of directors to know what is going on, or foster the organizing of something that is of a secret nature, it is a positive fact that sooner or later that organization will deteriorate or go out of existence."

Cohen Named to Special Columbia Foreign Post

Harry J. Cohen, until last July assistant general manager in Europe for Warners, has been named special foreign representative of Columbia Pictures, with headquarters in New York. The appointment closely follows selection of Milton J. Schwartz as European sales manager and the opening of offices in Paris and London. Cohen was a branch manager and feature manager for General, later assisting Richard A. Rowland, James B. Clark and Joe Engel in organization of Metro, continuing as manager of the foreign department, until the Goldwyn merger when he joined Warners.

"Birth of a Nation" with Sound Score for Revival

Hollywood.—Harry Aiken has started recording of synchronized sound effects and musical score for "The Birth of a Nation," D. W. Griffith's film which was first shown about 15 years ago.

Releasing plans are indefinite at the present time, although Aiken figures the picture big enough to stand up as a road show attraction.

50 Theatres in Vienna Now Showing American Talkers

Vienna—With 24 theatres adopting sound policies this week, the total number of talker houses now is 50. All but six or seven have American reproducing equipment. It is estimated that approximately 3,000 musicians are jobless.

Erlanger Plans Talkers

Los Angeles.—People want the spoken drama and enjoy it as much as they ever did, despite the talker craze, but just the same E. L. Erlanger intends to give talkers a place in his legitimate houses.

Preparing " Du Barry"

Hollywood—Sam Taylor and his staff are preparing the talker version of "Du Barry" which will star Norma Talmadge for United Artists. Taylor will direct.

Three Contracts Renewed

Hollywood.—M-G-M has renewed contracts with John Mack Brown, Louis Mann and Hedda Hopper.

Kennedy Head of Equipment Advertising Dept. of News

Tom Kennedy, veteran tradepaper man, and for more than five years with Motion Picture News, has been named advertising manager of the equipment division, succeeding Paul Abbott, who resigned to join McGraw-Hill Publications.

Kennedy since 1925 has been specializing in the equipment field. Since 1927, he has handled editorial matter and make-up of "The Showman," published monthly as a feature of Motion Picture News. His early experience includes a year on the staff of "Motography," which Exhibitor's Herald absorbed. For several years he was connected with "Exhibitor's Trade Review."

Les Davis Named President Of Portland Film Board

Portland, Ore.—Les Davis, veteran manager of the First National exchange, is new president of the Film Board. Charles Powers (Fox) is first vice-president; Eddie Lamb (RKO) is second vice-president, and Ruth Doyle, secretary. Directors are: Harry Percy (Pathe); Howard Mapes (Star Film Co.), and Louis Amacher (M-G-M).

W. E.-Warner Arbitration Hearings Continue Sunday

Arbitration hearings are to be continued Sunday in the disagreement between Warners and Electrical Research Products over royalties on Western Electric sound equipment. This sets at rest report that agreement had been reached in an "out of court" settlement. The arbitration hearings have been going on for a number of months.

Originally Vitaphone marketed sound equipment, and when this function was taken over by Electrical Research, Warners were to receive a share of the gross on pictures made by the process and on theatre wiring, it is contended.

Warners Declare Dividend

Warners on Thursday declared quarterly dividend of 55 cents on the preferred and $1 on the common, payable March 1 to stock of record Feb. 10.

Pacent Patent Suit to Be Continued, Says W. E.

Western Electric intends to continue prosecution of its patent suit against Pacent Reproducer Corp. and Pacent Electric Co., until a decision is rendered on the merits of the patents involved, G. C. Pratt, head of the legal department, states. The Appeal Court dismissed appeal from the District Court ruling in New York that Western Electric and Electrical Research Products were improperly named as plaintiffs.

New Sound Methods In Lab Work Up at Confab

Revolutionary laboratory changes brought about by sound highlighted the first in a series of technical conferences sponsored by the new Association of M. P. Laboratories for its regular twice-monthly meetings, held in the organization's headquarters at New York.

Donald Hyndman, Eastman Kodak technician, traced the history of sound and its connection with the laboratory field, culminating his remarks with a detailed analysis of the newest methods of sound developing and printing.

Permanent officers were elected at the last meeting, when S. L. Bargman, organizing secretary, was elected to continue as secretary and manager. Other officers include Bursch, of Filmlab, president, and O'Keefe of Warners, vice-president.

Paramount Building Broadway Theatre?

Paramount's delayed plans for building a new Broadway theatre to be erected on the site of the Criterion are understood being revived with acquisition of additional property on 44th St., adjoining the site. Seneca Holding Corp. is the purchaser. Ralph Kohn, treasurer of Paramount, and Elek J. Ludvigh, counsel, are officers of the firm.

A. T. & T.'s Family

American Telephone & Telegraph has more stockholders than any other firm in the world, with 469,000 holders of shares on its books. The shares are widely separated throughout all states of the Union and in 50 foreign countries.

Setay Aided "U" in Pay-Off on Notes

Setay, New York financing unit headed by H. J. Yates of Consolidated Film Industries, Inc., put up a large part of the money used by Universal in paying off $2,500,000 in debenture notes which were retired about two weeks ago.

During negotiations with Setay, Universal sold its Ft. Lee (N. J.) laboratory to Consolidated, and when the loan was made by Setay, Consolidated made a deal on all "U" print work in the East. At the same time, Universal agreed to have Eastman stock used for prints. Universal had been using Agfa for many years.

Consolidated has made overtures for acquisition of the plant and print work of Universal over a period of four years. Carl Laemmle is reported to have stood in the way of a deal. The "U" chief believed that an entire plant was necessary, despite the fact that overhead continued during off-seasons and that the "lab" lacked facilities for speedy work.

Laemmles Coming East

Carl Laemmle and Carl Laemmle, Jr., are due in New York from the Coast in a week.

"Seven Keys" Fails to Open Purses of Broadway-Wise

A peak into the till of the Carroll, New York, at the end of the three-week run of "Seven Keys to Baldpate," gave RKO chiefs a headache it is reported.

Further down the main stem, RKO has cause for another "big head" with "Rio Rita," which played to $27,000 in the first week, dropping to half that intake in the second, while the third, and current week, is understood to be worse.

Another for Paquin

Hull, Que.—Donat Paquin, owner of three theatres in Hull and one in Ottawa, has purchased the Regent, Gatineau, from Joseph Laflamme, and the house will be reopened after being dark several months.

Littau in Charge at Roxy

Direction of the Roxy theatre orchestra passes to Joseph Littau, following resignation of Erno Rapee.

Stanley Net to Show Big Jump

November and December net of Stanley Company of America is understood to be higher than the total intake for the preceding ten months in 1929. Earnings for last year will show a big increase over the previous year, indicating that the retrenchment policy introduced some months ago is beginning to assert itself.

When Warners acquired control of the 250-house chain in October, 1928, on an exchange-of-stock basis, it bought into a company that had been experiencing operating difficulties which were keenly felt in its financial statements. The dividend in that year was reduced from $4 to $3, and later discontinued altogether. Many of the houses were running in the "red," and for months following the deal, Warners insisted on stiff retrenchment, which began to show results in October of last year.

Gottesman Becomes Warner Executive

Alfred Gottesman will assist Spyros Skouras in the operation of Warner theatres. It is understood he will act in an executive capacity, without a title.

Gottesman was interested in a string of theatres in Connecticut until he sold out to Warners some months ago.

Espey Succeeds Berry as Warner Pittsburgh Chief

Reeves Espey, long publicity director for the Skouras Bros. in St. Louis and later brought to New York when Spyros Skouras assumed charge of Warner theatre operations, has been transferred from New York, where he handled all de luxe operations to the Pittsburgh division, to succeed Ace Berry, resigned.

Arthur M. Brilant, who edited "Carry On," house organ for the theatre department, was to be assigned duties in Atlantic City, but late in the week the assignment was revoked and the order given to maintain him in New York. "Carry On" has been suspended. The Warner office says the move is temporary.

Headquarters Shifted

Atlantic City—Operation of all Warner houses here will soon be shifted from the Globe to the New Warner theatre building. Danny Finkelstein, son of M. L. Finkelstein, formerly of the Northwest Theatre Circuit, Minneapolis, is Warner divisional manager here.

Warner Club to Put Show on Broadway for Public

Warners' home-office club is dickering for a Broadway house where it will stage its annual "Gaieties" early in February. The plan is to play the house one night a week for several weeks. Al Zimbalist and Sanford Abrams are the dance directors.

Kalmine, Warner Booker

Harry M. Kalmine, former division manager of Warner New Jersey theatres, now is chief booker for the circuit.

$15,500,000 Estimated Net Of Paramount During 1929

Net of $15,500,000 after all charges and taxes, equal to $6.34 a share on the average number of shares outstanding during the year is estimated by Paramount for 1929, a new high for the company and 78 per cent. ahead of the $8,713,000 net chalked up in 1928.

The estimated profit for the fourth quarter is $5,770,000 and equals $2.15 per share on the shares outstanding at the end of the year. This profit is 111% ahead of the corresponding fourth quarter profits for 1928 of $2,737,000.

The earnings per share for 1929 increased 50 per cent. or $2.12 per share, although over 500,000 additional shares of stock were issued during the year. Profits of subsidiaries consolidated for the first time are included from the date of their acquisition only and not for the entire year.

The earnings for the year were over twice the dividends requirements, the dividends paid during the year being approximately $7,300,000, leaving an addition to surplus of approximately $8,200,000 for the year. Likewise profits are over $1,000,000 in excess of the $14,323,000 issue of Paramount 6 per cent. debenture bonds outstanding at the year end, which is the only funded debt having priority over the common stock of the company. Earnings indicated are about 18 times present annual interest requirements on these debenture bonds.

Lists 65 Pictures On New Program

Los Angeles—Paramount's production schedule this year calls for expenditure of between $19,000,000 and $19,500,000, an increase over last year of $1,750,000. Sixty-five features and 52 shorts will be made by the company, all of the shorts and ten features scheduled to be made in New York. This eastern schedule represents an aggregate of $4,500,000. The remaining 55 features, scheduled to cost $15,000,000 will be filmed here.

While the foreign business is said to have held up during the year, Paramount has determined upon foreign versions of talkers. French versions are to be made in New York and Spanish versions here. German versions also are planned. This will reduce to 11 per cent. the maximum loss in foreign sound business, B. P. Schulberg believes.

Of the total gross revenue secured by the company, 75 per cent. is from theatres owned or controlled by Paramount.

Technicolor Output Jumps 36,000,000 Ft.

Sudden demand for color has stepped up Technicolor's output from 14,000,000 ft. early in 1929 to a current annual rate of 50,000,000 ft., and by March the output will be further augmented to an annual turnout of 100,000,000 ft., a total increase of 86,000,000 ft.

Net of $1,000,000 for the year ending Dec. 31 is expected.

"Glorifying Girl" Called Weak Sister

"Weak Sister" is the phrase which sums up critical opinion of nine New York newspapers on "Glorifying the American Girl" (Paramount). A few skits and editing save it "from utter banality," "The American" states, in a review, reflecting the consensus of opinions, which follow:

American— . . . a very weak sister which is saved from utter banality by the introduction of an Eddie Cantor skit. . . .

Daily Mirror Mediocre stuff.

Daily News—Millard Webb has given us a sloppy piece of direction . . . and nobody in the cast distinguishes him or herself.

Evening World— . . . unglorifying. . . . The story is all but pointless.

Herald-Tribune—For at least two years the . . . Paramount organization . . . has been striving to provide a motion picture. . . . It seems, however, that the result is hardly worth all the effort.

Morning Telegraph— . . . the new film wins by a pair of shears and a paste-pot wielded by the cutting room staff.

Telegram— . . . an outmoded and dismally tiresome film. . . .

Times—The only really bright spots . . . are the episodes in which Eddie Cantor, Helen Morgan, Rudy Vallee and Mary Eaton officiate. . . .

World— . . . just a fair show.

"Glorifying the American Girl" is "very weak," according to MOTION PICTURE NEWS' *review of the picture published on January* 11. *Exhibitors were urged to plug the stellar names to put it over.*

Paramount, N. Y., Sets New Mark with 125,000 in Week

Attendance and gross records at the Paramount toppled the week ended Jan. 2, when attendance totaled 125,000, bringing cash intake better than $5,000 above the previous high mark. On Dec. 27, attendance was 19,000. The New Year's holiday swelled receipts.

Publix In Complete Control of Duluth Downtown Houses

Duluth.—Marking retirement of J. B. Clinton and the Charles P. Myers estate from the local first-run field, Publix has acquired complete control of the Lyceum, Strand and Sunbeam. Clinton retains his suburban interests, including the Doric and West Duluth. Al Anson, northern district manager for Publix, will be in charge of operation for the time being.

To Dismantle Omaha House

Omaha—Representatives of Publix' real estate department were here recently conferring with a local realtor on plans to convert the former Rialto into a bus depot. Publix holds a 99 year lease on the theatre, which was closed six months ago.

Mrs. Goldwyn, Note!

Sam Goldwyn, back from Yurrop and Paree, spilled an interesting yarn to shipnews reporters this week. Said he, in effect:

Paris and the night clubs are the bunk. Parisian shows, ditto. Cabarets and the whole shebang very dull and very uninteresting. Just so much applesauce. (Goldwyn saying this, not the writer)

What we've been trying to dope out is in exactly what part of Paris Goldwyn stayed.

General Accord That "Hell's Heroes" Is Well-Done Film

The majority of metropolitan critics lean over backward in their praise of "Hell's Heroes," reviewed by MOTION PICTURE NEWS on the Coast some weeks before New York saw it, and described at that time as a superior attraction. Charles Bickford, in particular, comes in for a considerable share of praise for his work. Critical comment on his acting and the picture itself follows:

Daily Mirror—A dandy western drama. Charles Bickford's . . . performance stands out brilliantly. . . .

Daily News—The action is tense, stark, singularly moving . . . William Wyler deserves the highest of praise for his direction. . . .

Evening Journal— . . . done with extraordinarily impressive and sincere dignity . . . Bickford gives an outstanding performance. . . .

Evening Journal—Charles Bickford, Fred Kohler and Raymond Hatton . . . are so good that there's little to choose among them. . . Certainly this picture . . . deserves honorable mention. . . .

Evening World— . . . one of the most noteworthy pictures to be shown at this house in months.

Graphic— . . . A naive tale well told. . . .

Herald-Tribune— . . . a mixture of good and bad . . . it has something new and original in its method of telling a story . . . acting . . . is excellent. . . . Yet, for the picture connoisseur, this is one to see.

Morning Telegraph—While . . . an out-and-out sob opera, it manages nevertheless to maintain an air of near reality and moves forward through blood and thunder. . . .

Post— . . . sentimental and sententious film. . . .

Sun— . . . has an effectiveness at times. This is due principally to its leading actor (Charles Bickford). Its weakness is that its desert scenes tend to become monotonous.

Telegram— . . . commendably acted and directed. . . .

Times— . . . an interetsing and realistic bit of characterization . . . The three main characters are excellently depicted, especially Mr. Bickford's portrayal.

World— . . . a well made picture play, photographed, acted and directed in a fashion which brings out its best possibilities. . . .

In Publix Houses

Jacksonville, Fla.—Prince's Sanford and the Etta at Ocala, of the Publix-Saenger-Sparks chain are to be equipped with Tone-O-Graph "Baby Grand" devices. Contracts were signed here by representatives of Publix and North American Sound and Talking Picture Equipment Corp., of New York, for immediate installation. Sunrise Theatres, Inc., will equip its Sample theatre at Fort Pierce, with Tone-O-Graph.

Sound for Dollar Steamers

San Francisco—The Dollar Line S. S. Co. will install Western Electric sound in all its Orient and coast-to-coast steamers, commencing with the S. S. President Fillmore, which departed from New York on Thursday on a round-the-world cruise.

Benefit Shows

Omaha—Twenty-six local charitable institutions will share in the showing of 1,000,000,000 feet of film during 1930, Regina Molseed, secretary of the Omaha Film Board of Trade, announced.

Before the "Mike" In N. Y. Studios

MURRAY ROTH, director-in-chief of the Vitaphone studios over in Brooklyn, directed Lorraine Howard and Florence Newton, vaudeville headliners, in a short entitled "Wedding Belles" this week. This "Mutt and Jeff" pair is a riot.

THERE was plenty of money floating around the studios out Flatbush way recently. Yeh in the title of a Vitaphone short "Money, Money, Money," featuring Homer Mason and Marguerite Keeler, which Edmund Joseph directed. The aforementioned lucre remains in one family since Miss Keeler is Mrs. Mason.

ART LANDRY has a big secret which he is guarding. He promised the lowdown in a few days.

RUTH ETTING, the Ziegfeld "Whoopee" star, visited the folks over at the Vitaphone studio and made a short called "Broadway's Like That" which Arthur Hurley directed. She started out by calling herself a designer out where Mrs. O'Leary's cow started something or other, but it seems that nobody wanted designs. So Miss Etting got herself a job in a night club to sing and dance. Made records—Ziegfeld heard—New York—success.

FOURTEEN years ago, a school boy played hookey in order to watch Hobart Henley direct a picture in Yonkers. A would-be wise guy interrupted the shooting and Mr. Henley, turning to the w.g. said:

"If you want to direct this picture here's the meg and go ahead." Needless to say there were no more interruptions. At the Paramount studio we reminded Hobart Henley of the incident and were told "he remembered it clearly." But the gag is: This writer was the schoolboy.

THEY shot a boarding house scene in Maurice Chevalier's latest picture "The Big Pond" at the Paramount Long Island Studios the other day and the odor of corned beef and cabbage was in evidence for the next two days.

WINDSOR PICTURE PLAYS, INC., ponsored by Henry Ginsberg and Weiss Brothers, have moved offices from the De Forest Studios at 318 East 48th St. to larger quarters in the Godfrey Building. "Her Unborn Child" recentyl produced by the Ginsberg-Weiss combination has aroused interest enough to warrant the move, 'tis said.

DURING the shooting of Eddie Buzzell's latest Vitaphone short, "Keeping Company," a miniature Bronx Park zoo was on the set. One of the animals, a fox terrier, took a liking to Bill Quinn, chief "still" man, and followed Bill around like the proverbial "lamb" that Mary had.

STUART ERWIN, the paddle-pated student in "Sweetie" will again appear with Helen Kane in "Dangerous Nan McGrew" which will be made at the Paramount Long Island studio under direction of Mal St. Clair. Wonder if Miss Kane will use the shotgun here.

HE STUDIO SLEUTH

Young Resigns

Hollywood—Lon Young, producing supervisor for Audible Pictures, has resigned and opened his own headquarters for production at Tec Art.

150 Women to Participate In Daily Previews at Studios

Hollywood—One hundred fifty representatives of the 5,000,000 clubwomen of the United States will participate in daily previewing of pictures at the studios, to give producers an insight into women's viewpoint, as well as to apprise membership of the merits of current films.

Announcement of the plans was made by Mrs. Thomas G. Winter, associate director of public relations for the Ass'n of M. P. Producers. Volunteers who will participate represent the General Federation of Women's Clubs, International Federation of Catholic Alumnae, Daughters of the American Revolution, American Ass'n of University Women and Parent-Teachers organizations.

The women, says Mrs. Winter, are not launching "any great crusade," and are seeking to improve pictures by constructive co-operation. Censorship is opposed by the clubwomen, she asserts.

Nathanson Denies Chain Plan Is Off

Montreal—Denial that his $25,000,000 chain development proposition has been abandoned is made by N. L. Nathanson, sponsor of the proposed circuit in opposition to Famous Players Canadian Corp.

"The financing of the company has already been provided for," says Nathanson, pointing out that franchise arrangements have been made with a number of distributors.

Building Race Is Expected at Toronto

Toronto—While Montreal has been hearing reports that differences between N. L. Nathanson, former managing director, and Famous Players Canadian have been settled, this city is preparing for a building race with the opposing parties building on Yonge St., within a few hundred feet of each other. The proposed Famous Players house will seat 4,000 and cost an estimated $2,000,000, while the Nathanson-Fox house is expected to be of similar capacity.

$15,000,000 Building Program Planned at Eastman Park

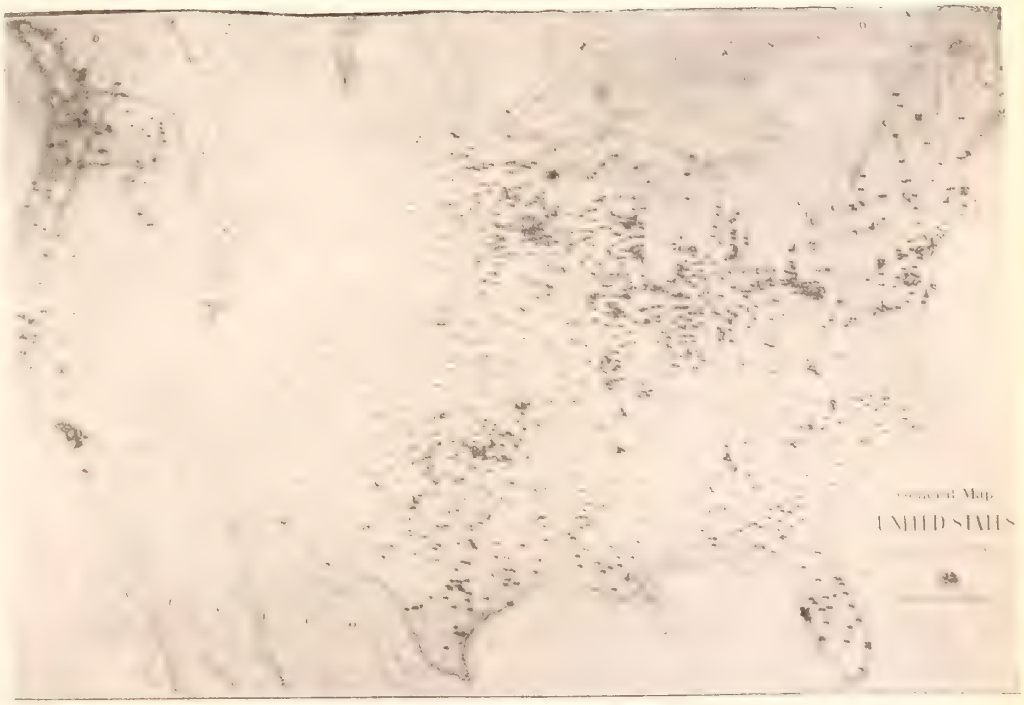
Rochester, N. Y.—Eastman Kodak will spend $15,000,000 on building and improvements at Kodak Park. In addition, the height of the office tower will be increased to 340 feet.

Hyndman Shifted to N. Y.

Eastman Kodak has switched Donald Hyndman, from Kodak Park, Rochester, to New York office, to assist Dick Brady.

Dividend in Scrip

Dividend of $1 declared Dec. 5 on Fox Film Class "A" will be payed Jan. 15 in scrip instead of cash to holders of record Dec. 31.



Geographical illustration of the distribution of the five year Tiffany franchises throughout the United States. A number of franchises have been sold in many cities and zones, this fact being shown on the original by numbered tacks not discernible in the above illustration.

Production in Canada Urged By Board of Ontario Censors

Toronto—Canada must develop production of pictures to counteract the influence of American films, the Ontario board of censors declares in its annual report. American domination of Canadian screens, the report emphasizes, "has already been a subject for strong complaint not only in Canada, but in Australia and New Zealand.

Of 2,496 films submitted last year, 1,805 were approved as submitted, 631 were approved with eliminations and 60 were rejected outright, the report shows.

"Canada and the United States, side by side," the report states, "represent two different democratical political systems established by two groups of English-speaking people on this continent. The leading features of each system are emphasized by the educational authorities in each country, particularly for the benefit of those of non-English origin.

"As the home market is the primary one, most of the films are prepared from the home point of view. Where one country makes most of the world's films and the adjoining country makes none but is treated by the producing country as part of the domestic market, the preservation of a distinct Canadian point of view and outlook is naturally a matter of concern."

Grubels and Publix Spike Report Deal is Closed

Kansas City—Report that the Grubel circuit in Kansas and Missouri had been taken over by Publix is denied by Grubel Brothers and Publix officials here.

FitzPatrick Recording Two

James A. FitzPatrick is recording first two releases for 1930 of his American Holiday Series of short subjects. These pictures are entitled "Abraham Lincoln" and "George Washington," and will be released for playdates on and around Feb. 12 and 22, respectively.

West, New Christie Star

Hollywood—Following his work in the first talker, "Marching to Georgia," a two-reel Christie talker, Buster West has been signed by Christies to star in a series. He starts work on the series next month.

Form A. P. S. Chapter

Winnipeg.—Projectionists have organized a chapter of the American Projection Society with 14 charter members. William Hale is president; Joseph Cooper, secretary, and E. W. Ross, treasurer.

Another Installs Ear Phones for Benefit of Deaf Patrons

Algona, Ia.—Seats in the balcony equipped with earphones for the benefit of those of defective hearing were part of the new equipment installed at the Call O. H. by N. C. Rice.

Theatres Closing

Paris (By Wireless).—Picture houses here threaten to close Jan. 25 unless the government agrees to reduction of the 17 per cent tax on grosses. Legitimate houses recently determined to close their doors Jan. 25 unless tax relief was forthcoming.

Cecil Cunningham, British Player, in M-G-M Revue

Hollywood—Cecil Cunningham, British mimic and comedienne, has been signed by M-G-M for the new M-G-M Revue. Miss Cunningham will appear in sketches with Weber and Fields and Louis Mann. Chuck Reisner is directing.

Famous London Legit House Installing W. E. Equipment

London—Chalk up another notable victory for talkers, the Dominion, famous legitimate house, having capitulated. Western Electric equipment is being installed.

Gets Another at Boise

Boise, Ida. — Reopening was scheduled this week for the Strand, recently acquired by the Menmar Theater Co., Publix subsidiary, which also operates the Pinney.

An Insider's Outlook

(*Continued from page 14*)

all Fox needed those ten millions.

Not that Wilmington and First National necessarily have anything to do with one another. Not at all.

"Happy Days"

The big baby of the Fox lot. We've just seen it and what we think runs something like this:

"Happy Days" will bring just that to theatres. It's a musical revue, tied together neatly with a story idea that carries some sense. It appears that Colonel Billy, antiquated enough to stick to the idea that show boats along the river are still the thing, meets one tough time. Marjorie White, the girl in the troupe, hits on the happy thought of appealing to the celebs who once worked for the colonel when they weren't so hot to come to the rescue. So to New York she goes, invades the Stage and Screen Club where the complete Fox roster from Will Rogers down the line are introduced and finally gets over her mission. The boys come through, organize the show, draft George Olsen and his band for the music and hotfoot it down South and into the revue the picture then takes you.

The music is catchy and the production values very much there. The individual numbers are of varying quality—some not so hot, others good. The sum total of the entire proceedings, however, makes for a real entertainment. With its personality line-up, it is difficult to figure how "Happy Days" can miss.

KANN

The Switching Post

Hollywood

JOE E. BROWN has signed for the featured comedian role in Arthur Hammerstein's initial filmusical for United Artists, "Bride 66." Other cast selections to date include Dorothy Dalton, Lois Moran, and Joseph Macauley.

* * *

EUGENE PALLETTE, Paramount stock contract player, has had option on his agreement renewed for an additional period.

* * *

CHARLES BICKFORD will be featured by M-G-M in "The Sea Bat," which Wesley Ruggles will direct.

* * *

PAUL CAVANAUGH has signed with M-G-M for a part in "The Circle," which David Burton will direct. Cast includes Lewis Stone, Ernest Torrence, Catherine Dale Owen, Alison Skipworth and Mary Forbes.

* * *

MARIE PREVOST will have the featured spot in Columbia's talker production, "Ladies of the Evening" which Frank Capra will direct.

* * *

SHEILA LA GAE has been signed to play opposite Tom Tyler in his current western talker for Trem Carr Prod.

* * *

ARTHUR STONE will have an important role in Victor McLaglen's next for Fox, "On the Level," which Irving Cummings will direct. Aggie Herring, Ben Blewett, and Lee Tracy are in the cast.

* * *

FIRST NATIONAL has started production on Billie Dove's latest talker, "Sweethearts and Wives," with Clarence Badger directing. Cast includes Olive Brook, Sidney Blackmar, Leila Hyams, Fletcher Norton and Alphonse Martel.

* * *

CHESTER MORRIS, who made his picture debut in "Alibi," will appear in Roland West's next talker, "Love in Chicago."

* * *

MONA MARIS will appear opposite Warner Baxter in "The Arizona Kid." Al Santell will direct.

* * *

JOHN T. MURRAY and Vivien Oakland round out the cast for "For the Love O' Lil," a Columbia picture.

* * *

COLUMBIA has signed Virginia Valli for the feminine lead in "The Black Sheep."

* * *

HARRISON FORD has been signed by RKO to appear in "I Love You," Richard Dix's next starring talker for that company. Mel Brown will direct.

* * *

PARAMOUNT plans to feature Harry Green in "Business Is Pleasure," from an original by Elsie Janis and Gene Markey.

* * *

MARION NIXON will again play opposite Eddie Dowling in his next starring musical for Sono-Art, "Honeymoon Lane." George Crone will direct.

* * *

DOROTHY LEE will be seen in "Radio Revels," which features Bert Wheeler and Robert Woolsey.

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REGIS TOOMEY has been signed by Radio to play the male lead in "Framed," an original by Paul Scofield which George Archainbaud is directing.

* * *

RICHARD ARLEN is at work on "The Light of Western Stars," under co-direction of Otto Brower and John Langan. Supporting Arlen are Mary Brian, Harry Green, Regis Toomey, Fred Kohler, William Le Maire, George Chandler and Sid Saylor.

Equity Flays U. S. Method of Using Foreign Players in Lingual Films

Urges Adoption of Hopkins System of Using American Actors, With Voice Doubles for Each Foreign Version

American screen players are urged by Actors Equity to "exert their influence with producers to induce them to abandon the mistaken policy of making foreign versions with foreign actors in foreign countries." Players "should stand together on the subject of re-vocalization and not appear in any foreign versions unless the screen portions of these foreign versions be made by American actors," the association says in the current issue of "Equity Magazine."

Equity foresees a safeguard for American players in the Edwin Hopkins "Vivigraphic" system of producing foreign versions "which will enable the screen features of American players to be re-vocalized with foreign voices in as many languages as may be desired." The Hopkins plan of producing multi-lingual versions is understood to have been rejected by several Hollywood studios, although one important producer is said to be negotiating for a license to use the patented plan.

"The leading American film stars may find that too much time is taken up in becoming familiar with more than four or five of the most important foreign languages. The foreign versions for the languages where there is less distribution may be made by newer stars and starlets, and the principal producing company, after making five or six languages may sell the sets to less prominent producers for the other languages, instead of the latter engaging in the making of states rights pictures.

"It is obvious that all this means a great deal of extra work for the American players, but at the same time it will mean a great deal of extra salary; perhaps triple or quadruple as much as they now make from a production. It also means that the American screen personality may continue to dominate the world's talkie screens and not become supplanted in other countries by local luminaries.

Lessening of Expense and Other Factors Are Claimed

"For producers it means a great lessening of expense, since the rehearsals may be carried on without any overhead expense. Production costs on the set will be greatly lessened, for when the time for shooting comes the players will all be letter perfect and the various versions may be run through rapidly. The supplementary casts will also supply an audience for the camera performance, a great factor in the giving of a performance by any actor.

"It also makes available to producers the finest talent from all countries as heretofore, and the magnificent standards of American production need not be cut down. All the silent shots, which may run from a quarter to half the footage need only be made once. The sets need be erected but once, and the lighting arranged but once. Leading film executives, indeed believe that only by means of this process will foreign productions be possible, as separate productions in each foreign country are not economically feasible. The booking will not pay for the production in most languages. * * *

"The Hopkins process is well known to sound engineers and technicians, but through what seems to be a mistaken idea of film executives that different facial and vocal personalities would not blend, the process has not yet come into general use, although it effects tremendous savings as compared with multiple production abroad.

"In order for American actors to understand the situation, a description of how the Hopkins process is carried out is necessary. Most inventions have reduced the volume of employment for the actors. This is one that greatly expands it.

"If, for example, English, Spanish and German versions are to be made, the text is first translated into Spanish and German. Casts of Spanish-speaking stage players and German-speaking stage players are engaged for the vocal records.

"The American actors become letter perfect in the English version and at the same time familiarize themselves with the Spanish text and the German text, the several groups of actors attending each others' rehearsals. All this takes place before 'shooting' of the production begins, so that there is no studio overhead incurred. The directors for both screen and voice, however, conduct the rehearsals.

Present System for English Used by New Hopkins System

"On the set the American actors first perform the scene in English in the usual way, making the English film and English sound records simultaneously.

Then, before the scene is dismantled, the American actors perform the scene again speaking the Spanish text as best they may. It is necessary for them to speak the Spanish dialogue exactly in order to provide the proper lip movements, but their accent need not be perfect. As the Spanish-speaking sound records they make, are not later used in public, they may be prompted by the Spanish actors and may view the text from large placards, phonetically spelled, placed at various locations outside the camera lines.

"The American actors now stand aside and the Spanish actors perform the scene, the Spanish sound records being thus made. The camera shots of this version are not used in public. Thus the Spanish actors need not be screen personalities. They should, however, be trained and magnetic actors of the Spanish stage, as their sound records should be of a quality to vie with the American screen personalities.

"They should perform the scene letter perfect in Spanish and as closely as possible to the stage business of the English version, but they need not attempt to do so in exact synchronism,. as that would make them constrained and stilted, (besides being a physical impossibility). The main thing is for them to give a 'performance' for the sound records just as the American actors must give a 'performance' for the screen version however inaccurate their Spanish accent may be.

"As voices remain young much longer than do faces, it will be easy to utilize the work of the long-trained Spanish stage players for the vocal records, players who may never have possessed pantomimic or screen personalities. The vocal and the pontomimic arts are separate arts, and few individuals are equally talented in both.

"After the Amercian actors have made the Spanish lip movement screen version and the Spanish players have made the Spanish records, the Hopkins process, in the laboratory, brings them into exact synchronism. Since discrepancies of as much as ten per cent may be rectified, very few retakes will be required.

"The synchronism effected is so perfect that Spanish audiences will suppose that the American players speak Spanish, unless it be announced otherwise.

Process Applicable Either to Disc or Film Uses

"After the synchronism is effected in the laboratory the film and records may be reproduced in as numerous prints as necessary, and may be exhibited in theatres on the usual apparatus without any alteration in the print or apparatus. The Hopkins process is applicable either to disc or film edge records.

"Youthful American screen personalities who have not had an opportunity to perfect themselves in English dialogue by actual stage work, which requires from three to five years hard experience, not to be gained by any amount of vocal coaching by teacher but only by actual contact with audiences, may also be re-vocalized in English by exxperienced American stage players.

"The Spanish version is next having been made as described, the German version is next made in the same way.

"If it be decided to make a talkie in several languages such as Spanish, German, French, Italian, Portuguese (for Brazil), Russian, Japanese, Chinese, Swedish, Czec, Polish, Greek, Turkish, Hindustani and the like, translators of those languages first make texts, which may vary slightly to agree with the dramatic tastes of the audiences of the various countries and with the differing censorship regulations.

"Foreign casts are then engaged and become letter perfect, the general group serving as an audience for each language group and all actively learning as much about each other's languages and art of acting as possible. It is, of course, great mistake to make an talkie unless the players are letter perfect, for it the actors are fishing for lines they will not give a performance.

Paramount Not to Make Talkers Abroad, Kent Says

Paris—Paramount is not considering European production of talkers, believing such procedure too costly, Sidney R. Kent, general manager, stated in a recent interview here. Likewise, he said, the making of foreign language talkers in Hollywood with imported talent, would be too expensive. His company, Kent said, finds the best solution in extracting the dialogue from such of its sound pictures as have considerable action and inserting French subtitles.

Kent was here with Robert Kane, who heads a Franco-American group to produce French talkers. Paramount, said Kent, has no financial interest in the enterprise, but will be glad to distribute talkers the group makes, if they are up to standard.

Equity Wins Suit

Washington Bureau, Motion Picture News

Washington.—Right of Actors' Equity Association to prohibit its members from accepting employment from agents not holding a permit from the organization was upheld when the Supreme Court refused to pass upon the validity of the Equity resolution. Equity insisted that the resolution was made necessary when the Supreme Court held that legislatures had no power to fix the fees of employment agencies.

William Edelstein, New York agent, brought suit to prevent enforcement of the resolution, winning in District Court, but reversed by the Court of Appeals.

Some Title

The world's record for a long title is claimed by M. J. Weisfeldt, distribution head of Talking Picture Epics, for Mr. and Mrs. Martin Johnson's first talker, "Across the World with Mr. and Mrs. Martin Johnson." The picture, the firm's second release this season, opens Jan. 20 at the George M. Cohan, New York.

Epics' initial release, "Hunting Tigers in India," is to have day and date premieres Sunday at the Chestnut St. Opera House, Philadelphia; Shubert, Detroit and Baltimore, Los Angeles.

Reely?

Nogales, Ariz.—Wild west stuff in true film fashion was resorted to by Art Accord, film cowboy, it is alleged, when an operative for a surety company tried to arrest him here. Accord, the operative said, drew a knife and forced the operative into a closet, crashed through a window and was about to drop to the ground when nabbed by a deputy sheriff. The company had posted bond to secure Accord's release on bail when arrested in Los Angeles on charge of possessing liquor.

Exchange of Ideas on Reproduction Problems Aiding M-G-M Technicians

Questions of Showmen Pave Way to Solution of Sound Problems

> ### *Speeding Progress*
>
> **Thorough discussion of new problems being experienced daily is one of the methods used by M-G-M sound technicians in improving their service to theaters and to facilitate the gathering of accurate data on difficulties common to various sound systems.**
>
> **In this article, the sixth of the series being published exclusively by MOTION PICTURE NEWS, the technicians offer answers to a wide variety of questions. File this article for ready reference.**

ANSWERING questions is one of the many important services which M-G-M's staff of sound technicians is hourly rendering. Nearly every trouble call or good-will visit which these men make is followed by an extended discussion of sound recording and sound reproduction problems.

As all of these inquiries, and the answers given, are contained in the technicians' reports, it has been a comparatively easy matter to collate them for the general information of all exhibitors. Incidentally, it may be interesting to know that copies of questions and replies are sent to the Sound Training School at the M-G-M studio, where they are reviewed and where standardized answers are worked out.

Some Common Problems

Among the most commonly made inquiries, with the replies thereto, are the following:

1. *How can you tell when a disc is unsafe to play?* By visual inspection. The things to look for are excessive warping, cutovers, scratches, bumps, gouges, etc.

2. *What causes disc records to warp and how can warping be overcome?* Excessive heat, when the record is stored otherwise than perfectly flat. Warping can be overcome by laying the record upon a flat surface with a rather heavy weight on the center and leaving it in a warm room for several hours.

3. *How many blank frames may be inserted without harm in one spot of a sound-on-disc print?* Five blank frames can be used temporarily until replacement film can be inserted.

4. *Why is it necessary to replace missing footage in sound-on-film prints?* It IS necessary to replace such footage to preserve continuity.

5. *How many frames can be cut from a sound-on-film print without seriously affecting the dialogue?* We take four as a medium. However, in some spots, where there is a pause in the dialogue, it is possible to cut out more frames without serious effect.

6. *How does sound come from film.* The film passes at constant speed between a constant exciting lamp and a photo-electric cell. The sound on the film is composed of various light and dark shadings, called striations. These permit a varying quantity of the constant light to fall upon the photo-electric cell. The photo-electric cell changes these varying beams of light into varying pulsations of electrical energy, which are amplified and converted into sound waves by the horns.

7. *What is the difference between disc warping which will and which will not cause trouble?* A warping that has a slight tendency to throw the reproducer head just a small distance toward the outside wall of the groove will not be harmful if the warping is gradual enough. Any other sort of warping is harmful.

8. *Why should cotton gloves always be worn when inspecting or handling sound film?* To keep the sound track free from finger prints.

9. *Why should finger prints be kept off the film, and especially off the sound track?* Because they affect the change of light falling upon the photo-electric cell, causing unpleasant noises.

10. *Why are medium tone needles generally better than full tone?* They reproduce a minimum of surface noise. They give better reproduction of high frequencies. They are more flexible than full tone needles and have a tendency to track better, too.

11. *Why are sound-on-film prints never mounted on 2,000 foot reels?* These reels are so large that there is great chance of their bending in shipping and thus damaging the film. The sound track, being near the edge, needs the best possible protection in shipping and winding.

12. *Why does a disc record start from the inside instead of the outside?* There are two reasons: (1) Because the oscillations are closer together at the inside of a record than at the outside, it is desirable to have needles sharpest where the oscillations are closest, and hence most difficult to follow. (2) Because use of the center of the disc as a place for stamping information data, makes it desirable to place the starting mark here also.

13. *What causes film to buckle?* Either low or high humidity—too little or too much moisture. When humidity is low, the buckling is with the emulsion side inward; when the humidity is high, the buckling is with the emulsion side outward. The lamp in the projector frequently will cause low humidity and inward buckling. Obviously, when film buckles with the emulsion side inside, it should be put in a spot where it can absorb moisture; when it buckles with the emulsion side outward, it should be put in a spot where it can dry.

Experts Outline Corrective Measures for Improving Reproduction

14. *What effect will a scratch have on a sound track?* It will occasion unpleasant noises and may cause a decrease in sound volume.

15. *What is the effect of oil or wax on a sound track?* It produces all sorts of unpleasant and foreign noises.

16. *In what way is M-G-M sound-on-film feature production different from Movietone?* M-G-M's sound-on-film recording is by means of a light valve, whereas Movietone is recorded by use of a flashing lamp, called an Aco tube.

17. *Why are two start marks necessary on sound-on-film prints?* One is for the picture aperture and one for the sound aperture. When the two are accurately placed in the projection marchine a proper loop of the film between the two apertures is assured.

18. *What can cause a picture to get out of synchronization, even though the film and disc record are both perfect?* Either the disc or the film, or both, might be started at some place other than the start mark. Or there might be a slipping of the disc on the turn table.

19. *What causes clicks, booms and annoying noises in reproduction?* Dirt on the film, bad needles, poor horns, untreated splices, faulty tubes, defective equipment and poor recording.

Volume Control Stressed

20. *Why are some sound pictures too loud and some too soft to be heard?* The fader setting may not be properly operated. Lack of volume in some cases is due to acoustical conditions in the theatre. Perhaps the exciting lamp filament may be sagging or the lamp may be black. Perhaps the batteries are low and need recharging.

21. *Why does M-G-M ask exhibitors always to dincontinue the equalizer when playing its sound discs?* The equalizer, primarily intended to decrease surface noise, tends to narrow the range of reproduction and cut out the extremely high frequencies which Metro alone attempts to obtain in its recording.

22. *Why will sound, reproduced from film, sometimes fade out to a mere whisper and come back in full force to perfect synchronization?* Dirty fader contact, dirty rheostat contacts, defective amplifier tubes.

23. *What happens if the needle is not changed after running each record?* Both the record and the reproduction suffer. The possibility of cut-overs also is increased.

(Continued on page 29)

An Exclusive Motion Picture News Feature

W. E. Installs 132 More Reproducers

One hundred and thirty-two producers in 109 cities scattered over 34 states and the District of Columbia comprise Western Electric's new list of installations. There are 3,267 equipments operating throughout the United States today.

The latest to be equipped follows:

City	Theatre	Seats
ARIZONA		
Bisbee	Fox Lyric	1060
Casa Grande	Paramount	540
Douglas	Fox Grand	1454
Nogales	Nogales	942
ARKANSAS		
Bentonville	Meteor	660
N. Little Rock	Princess	563
CALIFORNIA		
Berkeley.	Oakes	1322
Ft. McDowell, Angel Isl.	Recreation Hall	849
Hanford	Fox	1229
Los Angeles	National	661
Los Angeles	Riviera	795
Los Angeles	Rosebud	779
Oakland	Lincoln	999
Pasadena	Tower	745
Redding	Redding	791
Roseville	New Roseville	790
San Francisco	Riviera	1387
Susanville	Liberty	678
Watts	Largo	1027
CONNECTICUT		
Allington	Park	605
Stamford	Springdale	856
West Haven	Rivoli	932
Willimantic	Capitol	1188
DISTRICT OF COLUMBIA		
Washington	Walter Reade Hospital	350
GEORGIA		
Atlanta	Yaarab Temple	4509
Moultrie	Moultrie	937
IDAHO		
Idaho Falls	Gaiety	586
ILLINOIS		
Aurora	Tivoli	1017
Charleston	Lincoln	705
Chicago	Diversey	3087
Chicago	Drexel	627
Chicago	Jackson Park	1420
Chicago	Plaza	1181
Danville	Lincoln	633
De Kalb	Fargo	1002
Robinson	Lincoln	740
Shelbyville	Playhouse	420
Taylorville	Capitol	1204
INDIANA		
Ellwood	Mack	590
IOWA		
Council Bluffs	Strand	948
Muscatine	Amuseu	506
Waverly	Palace	484
KANSAS		
Atchison	Royal	692
Dodge City	Crown	584
Goodland	Sherman	726
Kansas City	Cauntier	576
KENTUCKY		
Ft. Thomas	Hiland	742
MAINE		
Ellsworth	Dirigo	545
MARYLAND		
Bethesda	Bethesda	500
MASSACHUSETTS		
Arlington	Regent	1009
Athol	Lyric	800
Danvers	Orpheum	771
Orleans	Orleans	399
Reading	Reading	775
Springfield	Jefferson	1034
Webster	Liberty	990
MICHIGAN		
Detroit	Detroit Opera House	1754
Detroit	Dexter	1360
Jackson	Capitol	1074
MINNESOTA		
Canby	Broadway	356
Hibbing	Garden	446
Minnesota	Community	310
MISSOURI		
Kansas City	Bijou	805
Kansas City	Tivoli	886
Monett	Rialto	749
Sedalia	Sedalia	856
NEVADA		
Reno	Granada	1248
Reno	Wigwam	726
NEW JERSEY		
Gloucester	Leader	645
NEW YORK		
Brooklyn	Avoca Villa	1513
Brooklyn	Eden	499
Brooklyn	Garfield	584
Brooklyn	Graham	1200
Bronx	Wakefield	1339
Cobeskill	Park	628
Jamaica	Savoy	1888
Jamestown	Roosevelt	840
New York	Beacon	3009
New York	Bohemia Annex	680
New York	Little Picture House	384
New York	Loew's Canal Street	2326
New York	Loew's State	3246
New York	Majestic	1260
So. Buffalo	Seneca	2200
Utica	Highland	720
Utica	Lyric	677
Yonkers	Cameo	657
NORTH CAROLINA		
Burlington	Carolina	562
NORTH DAKOTA		
Wahpeton	Gilles	350
OHIO		
Akron	Arcade	402
Cincinnati	Americus	634
Cincinnati	Park	614
Cleveland	Lexington	1332
Cleveland	Norwood	845
Kenton	New Kenton	1128
Norwood	Norwood	1055
Springfield	Fairbanks	1473
Troy	Jewell	300
Wellsville	Liberty	457
OKLAHOMA		
Marlow	Whiteway	411
Oklahoma City	Ritz	768
OREGON		
Eugene	Rex	817
Portland	Bob White	750
PENNSYLVANIA		
Ambridge	Prince	1199
Bellefonte	Richelieu	1067
Blairsville	Richelieu	821
Irwin	Maute's	682
Philadelphia	Chestnut St. Opera House	1823
Pittsburgh	Para. Fam. Lasky Ex.	27
Susquehanna	Opera House	516
Vandergriit	Casino	757
RHODE ISLAND		
Newport	Opera House	1242
Pawtucket	Capitol	1380
W. Warwick	Thornton O. H.	950
SOUTH DAKOTA		
Belle Fourche	Iris	625
TENNESSEE		
Greenville	Princess	451
TEXAS		
Corpus Christi	Ritz	2326
Dallas	Peak	515
San Antonio	Empire	1626
UTAH		
Park City	Egyptian	594
Salt Lake City	Rialto	653
VIRGINIA		
Fredericksburg	Pitta Colonial	1284
Norfolk	Regal	1010
Portsmouth	Capitol	1004
VERMONT		
Bellows Falls	Opera House	930
Burlington	Strong	1368
WASHINGTON		
Bellingham	American	1172
Seattle	Liberty	1655
Walla Walla	Strand	404
WISCONSIN		
Elkhorn	Sprague	591
Madison	Eastwood	1000
Milwaukee	Radio Sta. W. T. M. J.	

A Wow!

"The Musicians' Union is spending $500,000 to stop 'debasing of musical taste by the talkies' . . . As soon as it begins to show results, the buggy painters' union is going to do something about the automobile craze, and the makers of satin petticoats are going to stop the debauchery of American Womanhood brought about by silk step-ins."—Walter Winchell in "The New York Daily Mirror."

Idea Exchange Aids M-G-M Sound Staff

(Continued from page 28)

24. *As the sound is ahead of the picture on a sound-on-film print, how can the sound and picture get back in synchronization if several frames are cut from the film?* The distance between the sound and picture on the film is nineteen frames. While this distance is being traveled, or for about three-fourths of a second, there is no synchronization. But there is synchronization after the nineteen frames have passed the sound aperture at the point where the splice was made. The sound is not ahead of the picture from a point of reproduction; it is only ahead on the print.

25. *Why are exhibitors and exchanges advised not to wax sound-on-film prints?* Because the laboratory has done sufficient waxing. Additional wax would be likely to spread onto the sound track, having a disastrous effect on reproduction.

26. *How many frames of film pass through the projector with every revolution of a disc?* Forty-three.

27. *If there are a fixed number of frames to every revolution of a disc, how do words come just as fast from the outside of a record as from the inside?* The inside of the record is traveling at exactly the same angular rate of speed as the outside.

28. *What is the most common cause of defect in sound-on-disc prints?* The most common cause is failure to replace the proper number of frames when a splice has been made.

29. *If the light on the sound track is out of focus, what is the effect?* Distortion, loss of high frequencies and loss of volume.

30. *Will dirt in disc records cause the same trouble as dirt in the film sound track?* Dirt on either disc record or sound track will cause surface noises as well as loss of volume.

31. *What causes a sissing sound when words end in "s"?* Poor reproduction of high frequencies.

32. *What is tubbiness and what causes it?* The effect of tubbiness is that of sound coming through a barrel. This may be due to recording, to the acoustical conditions of the theatre, to a bad exciting lamp, to faulty adjustment of apparatus and to various other causes.

33. *What is an overload and what is its effect?* It results from exceeding the range in any part of the recording or reproducing system. It is manifested by a degree of harshness and a breaking up of the sound.

Phonofilm Now Available on Narrow Gauge Film

Dr. Lee DeForest, research engineer for General Talking Pictures Corp., has developed a miniature Phonofilm for reproducing sound on 16 mm., film.

This is said to be the first time that this system has been made available for the narrow or amateur film. The total weight of the sound reproducer and projector will be less than 20 pounds. This compares with approximately 800 pounds for other portable machines using sound-on-film. DeForest has filed his patent applications and is preparing to turn out the machines in quantity for use by amateurs and commercial photographers.

Trailers as Aid to Salesmen Tried by Paramount and "U"

Hollywood—In an attempt to stimulate advance enthusiasm among sales staffs, producers now are cutting special sound trailers while big productions are being made and shipping these trailers to their branches to acquaint salesmen with highlights of the pictures concerned.

The innovation was introduced by Paramount when about a dozen special sound trailers were prepared for "The Vagabond King" and sent out on a tour of exchanges. One trailer was assigned to a certain group of exchanges and rotated on a regular schedule. Cut to about 800 feet, the trailer was shown only to exchange employees and members of the sales staff, with outsiders and exhibitors barred under strict orders.

Universal is duplicating the stunt for two productions now under way: "Paul Whiteman King of Jazz Revue" and "All Quiet On The Western Front." Six copies of an 800-foot trailer on each have been shot out to branch offices to give salesmen an advance peek of what they may expect in each production.

This method of advance showings for company sales forces could not have been established successfully during production of silent pictures, mainly because of the great chance that scenes in the advance trailer would be cut out of the finished pictures. But with sound pictures, the chances are comparatively small that certain sequences or musical numbers will not appear in the finished picture because of the compactness of the sound film script prepared previous to production and the reduced amount of cutting necessary in sound pictures as compared with silents.

Green Blames Sound For Unemployment

St. Petersburg, Fla.—Displacement of workmen by machinery, and particularly theatre musicians who have been replaced by installation of sound, were given as the reasons for existing general unemployment conditions by President Green of the American Federation of Labor at the mid-winter conference of the organization here.

"Talkie music, particularly," said Green, "has presented a situation of very grave concern. Installation of machine-made music in theatres, with the subsequent displacement of theatre musicians, has been a big blow to these artists, and perhaps it will tend to curb the development of such artists."

200 Seater Claims to Be Smallest Wired in Neb.

Clearwater, Neb.—In this town of 400 the Palace theatre with a capacity of 200 claims to be the smallest in the state showing talking pictures.

Murrel P. Simpson and William J. Asmussen, who took over the house a year ago, began the exhibition of talkies with devices of their own construction. Last month, with the aid of local capital, the operators installed Bestone equipment and remodeled the tiny auditorium. Business is fine, they report.

Swing to Sound Shows No Let-up

Jackson, Miss—"The Mighty" inaugurated sound policy of the Istrione, managed by L. C. Kramer.

Jerome, Ida.—L. M. Zug has opened his sound policy at the Rialto here.

Cambridge, Ida.—Sound pictures will make their debut in April at the Community.

Poplar, Mont.—C. Jensen is preparing installation of sound picture equipment at the Glacier.

Austin, Tex.—Two houses in this territory have reopened after a dark period for wiring. The Texas, Austin, and Jack Kaufman's O. H. Braunafel have new sound policies.

Gooding, Ida.—Sound reproducing equipment has been installed at the Schubert here.

Soledad, Cal.—Talking picture equipment is being installed at the local house which is being remodeled for the purpose.

Oakland, Cal.—Golden State circuit has remodeled its Lincoln and installed a Western Electric reproducer. R. Hendrickson is manager.

Omaha—Recent sound installations in this territory include the Queen here, Western Electric; Park, Clear Lake, Ia.; Grand Oelwein, Ia.; Western Electric; Strand, Leon, Ia.; Cee-Bee, Manson, Ia.; Howell, Howell Neb., Quality Tone; Corby, Omaha, Bestone; Lyric, Atkinson, Neb., Western Electric; Iowa (formerly the Plaza), Waterloo, Ia.

Lakewood, O.—The Lakewood is being wired for Tone-O-Graph device.

Milaca, Minn.—The Casino here has installed North American Sound and Talking Picture Equipment.

Ridgely, Md.—Community has gone sound with a Tone-O-Graph installation.

Denton, Md.—Sound equipment has been installed in the Palace, via Tone-O-Graph.

Stapleton, S. I.—The Richmond is showing talking pictures, a Tone-O-Graph having been installed.

Sutton, W. Va.—Contracts have been signed for immediate installation of Tone-O-Graph sound and talking system.

Waterbury, Conn.—The Lyric is being remodeled for sound equipment. Tone-O-Graph will be installed there shortly.

Six Mile Run, Pa.—Old Home Theatre has gone talker with Tone-O-Graph installed.

Rochester, N. Y.—The Victoria, downtown house recently taken over by Samuel Tandler, has gone sound. The theatre had been closed temporarily to permit installation of Western Electric equipment.

Salt Lake City.—Earl D. Smith has installed a reproducer in the Tower.

Salt Lake City.—Sound equipment is being installed at the West High School.

Baltimore.—Princess at Eager & Bond St. is being wired for sound. North American Sound and Talking Picture Equipment Corp. will install its "Baby Grand."

Steusville, Pa.—The Grand has signed contracts for North American and Talking Picture Equipment Corp. apparatus.

Jerome, Ida.—M. Zug is installing a sound screen at the Rialto, as well as draperies and a curtain travel.

Commerce, Tex.—A. W. Lilly has installed sound equipment in his New theatre here.

Gooding, Ia.—Mrs. Gooding is installing a sound screen at the Schubert.

Big Business

Western Electric's sales for the year ended Dec. 31, 1929, exceeded $400,000,000, comparing with actual sales of $287,931,936 in 1928, declares President Edgar S. Bloom, who anticipates a big increase in 1930, based on orders already on hand.

Non-Flam Screen for W. E. Houses Ready

Immediate deliveries of Raytone Flameproof sound screens are promised by Schoonmaker Equipment Co., New York, following approval of the non-inflammable screen by Electrical Research Products. Hereafter, the screen will be specified for Western Electric equipment installations. Previously another screen had been specified by company engineers. The new screen is snow-white, with a diffusive finish, said to be devoid of any reflection or shine, enabling projection of a picture without shadows or streaks and showing contrast between high and low lights. The screen is installed at the Rialto and New Beacon in New York, and has been approved by the Washington exhibitor units and fire department of the capital city.

Tone-O-Graph Agencies Named

Donald M. Eaves, Charlotte, N. C., has been appointed distributor for North Carolina, by North American Sound and Talking Picture Equipment Corp. of New York. The Lone Star Film Co., Dallas, will be distributor of Tone-O-Graph products in Texas. With the appointment of Love B. Herrell, Atlanta, for the states of Tennessee, Florida, Georgia, Alabama and Mississippi, North American Sound and Talking Picture Equipment Corp. has a 100 per cent. representation in the Southeast.

4,466 Houses Throughout World Wired by W. E.

Total number of Western Electric installations throughout the world is now 4,466, and of the number, 3,322 are in the United States. Forty-four countries are represented in the foreign installations.

Theatre Building

Fredericksburg, Tex.—Sound is the policy of the new Palace, erected at a cost of $50,000.

Bertram, Tex.—Wilson Parks, builder, is operating the new house here.

Saskatoon, Sask.—With a seating capacity of 620, the new Majestic, has been opened at Main St. and Fourth Ave.

Yoakum, Tex.—"Lucky in Love" opened the Grand, operating with sound and managed by M. Garbade.

Corona, Cal.—Offices and stores will be included in the $75,000 theatre building in construction here.

Everett, Wash.—Jan. 23 is the date set for reopening of the Warner Capitol, closed for remodeling, which cost $75,000. The house was rebuilt.

Harrisonburg, Va.—Shenandoah Valley Theatres will erect a house to cost $150,000.

Santa Monica, Cal.—Wilshire Playhouse Corp. has completed plans for a 1,200-seat theatre at Wilshire Blvd. and Tenth St. The proposed house is to cost $250,000.

Susanville, Cal. — Construction starts in spring on a 1,200-seat theatre to be built here at a cost of $100,000 for T. & D. Junior Enterprises.

Pasadena, Cal.—New theatre to be erected here by Fox will seat 2,500 and cost an estimated $1,000,000.

Beverly Hills, Cal.—Fox will operate under lease the theatre being built at Wilshire Blvd. and Hamilton Drive by Albert Chotiner. The house is scheduled to be completed by June 1.

Oak Harbor, Wyo.—The Oak Harbor has been opened by M. Maylor.

Los Angeles—William Simpson Construction Co. has been awarded contract for the 1,500-seat theatre to be built at Pico Blvd. and Livonia Ave., for West Coast Hollywood Theatres. The proposed house is to cost an estimated $250,000.

San Diego, Cal.—Warners will spend $1,000,000 on a 3,000-seater to be built here.

Jackson, O.—Henry Thomas and Richard Davis have opened the Oak Hill theatre built to replace the house destroyed by fire last summer.

Los Angeles—Wheatland Construction Co. is completing the Bellflower. The house will seat 1,000.

Beaver Falls, Pa.—Alfred Karp is sponsoring a theatre on the site of the Colonial, which now is being razed.

Kansas City — Westbrook Investment Co. plans a theatre on Seventy-fifth St., just west of Troost Ave.

Los Angeles—Bartlett Syndicate Building Corp. is sponsoring the theatre under construction at Argyle St. and Hollywood Blvd.

Tucson, Ariz.—Feb. 15 has been set as opening date for the 2,500-seat theatre being constructed for Fox on Congress St.

Merced, Cal.—Golden State Theatres' house here under construction will seat 1,700 and cost a reported $200,000.

Midnight Matinee Vogue Hits Coast and Catches On Rapidly

Los Angeles—Saturday midnight matinees, which have been operating for the past year at Grauman's Chinese to profitable business and are used in many cities all over the land, look to become regular features of several Hollywood and Los Angeles theatres in 1930.

Warners opened "Sally" at the Hollywood Theatre Saturday night on an extended run and intend to continue Saturday midnight performances indefinitely. Loew's State institutes a regular policy of Saturday midnight shows this week, using the regulation program including the Fanchon and Marco unit, plus special entertainers.

In providing the week-end owl programs, various theatres obtain stage and picture names to provide additional "draw" possibilities. Tie-ups are arranged with the producer of the picture whereby extra talent is secured gratis via contract players and others working in current pictures.

Loew's State is the Fox West Coast downtown weekly run house which books important program pictures of M-G-M and Fox. It is also the local first run for Fanchon and Marco units. It is reported that circuit officials will extend the Saturday midnight matinees to similar houses in large cities of the chain if the experiment proves a success at the State.

Hawaiian Business Groups Entering Production Field

Hollywood.—Business interests in Hawaii are getting together for the formation of a small producing company to make a series of one and two-reel sound films with various locations in the islands as backgrounds.

The purpose is to attract prospective tourists. It is reported that the tourist trade to Honolulu during the past year has not been up to expectations, and business organizations interested in the progress of the islands feel a stimulant is needed.

Wyler Peeved at "U" Over Who's to Make "The Storm"

Hollywood—When Universal started searching for a director to direct the talker remake of "The Storm," William Wyler, contract director with the organization, got decidedly peeved. Wyler, who had just finished "Hell's Heroes," figured he was entitled to a shot at "The Storm," but studio executives felt otherwise.

Although reports are broadcast that Wyler would direct "The Storm," it is known that Universal is still looking for another director to handle the assignment.

Install Ultraphone

Minneapolis—Ultraphone is continuing installations throughout this territory, reports Ted Karatz, general manager of the Company.

Installations completed include those at the Olympic, Melrose, Minn., the Lincoln at Monticello, Minn.; Jack's Theatre at Painsville, Minn.; Triangle at Howard Lake, Minn.; and Gem at Flandreau, S. D., with others at the Lake, Excelsior, Minn., and the Lyric, Webster, S. D.

Carillo Film Postponed

Hollywood—Leo Carillo will remain in Australasia for an added six months, which necessitates postponement of his scheduled Tiffany production, "Senor Manana," second of his series for that company.

Resume Production

Hollywood.—Warners are resuming production of "Isle of Escape," which was stopped several months ago when Monte Blue was seriously injured. The entire cast of the picture has been assembled to complete the production.

Columbia Assigns Seitz

Hollywood.—George B. Seitz is to make another picture for Columbia, having been assigned direction of "Private Property." He recently completed "Murder on the Roof."

16 Toronto Independents Now in Buying Combine

Toronto — Sixteen local independent theatres have enlisted in the Exhibitors Co-operative of Canada, buying combine, transferring their allegiance from the Canadian branch of the M.P.T.O.A. The buying circuit is under direction of Earl Lawson, parliament member, with F. R. Lennon as buyer.

Hanley Heads Denver Board

Denver—Samuel Hanley (Paramount) is new president of the Film Board, elected to serve for a six months' period. A. P. Archer is vice-president and Jack Drum, secretary. Arbitration board members are: J. T. Sheffield, R. J. Morrison and Henley.

Denny in the Mille Film

Hollywood—After many conflicting reports, Reginald Denny has been signed for the lead in Cecil B. De Mille's first filmusical for M-G-M, "Madame Satan," which goes into production in February. Jeanie McPherson is credited with the original story, with adaptation by Gladys Unger.

Crool

It was at the premiere of a new musical talkie and the star billed as "the voice with the soul," had just sung.

"I hear they had a double for her," said one first-nighter in the lobby.

"Nonsense," said another. "No producer would pay anyone to sing that way."—*Motion Picture Magazine.*

Stop Us If We're Wrong

SAMUEL GOLDWYN has returned to New York from London. While in the British capital he arranged for premiere of "Condemned" at the Tivoli. The producer now is mapping plans for Ronald Colman's next picture, "Raffles," as well as conferring with Florenz Ziegfeld on "Whoopee," which will be the initial Ziegfeld-Goldwyn picture.

* * *

THE Universal Club now is retaining Dr. Joseph Goldstone as consulting physician, in order to safeguard the health of its 300 members.

* * *

ADD similes: As widely read as Frank Wilstach's book of similes.

* * *

S. M. LIVINGSTON, special representative of Pathe International Corp., is en route to London on a tour of Europe and the Far East.

* * *

MORGAN MORLEY, featured in a trio of talking comedies made by Harry Delmar for Pathe release, recalls the old Lubin days at Philadelphia when Rosemary Theby and the late Arthur Johnson were stars.

* * *

DMITRI TOMKIN, Russian composer and concert pianist, is to write 16 numbers for M-G-M. He left Saturday for the Coast to enter this new line of activity—for him.

* * *

VERSATILITY is the middle name of Roy J. Pomeroy, veteran sound picture director, who has written an original which he will produce for RKO.

* * *

HERE'S birthday congratulations to Eugene A. Lauste, pioneer of the sound picture field, who is credited with a number of the basic inventions which made sound pictures possible. Lauste was born Jan. 17, 1857, in the Montmartre district of Paris.

* * *

NOW they're recognizing Beverly Hills as one of the financial centers of Southern California. And the way bank deposit figures back up the recognition is nobody's business.

* * *

ARTHUR McHUGH, w. k. Broadway praise agent, has been added to the press department staff of Windsor Pictures, the organization which is presenting "Her Unborn Child," as a road show attraction.

* * *

MAURICE CHEVALIER'S new picture, "The Love Parade," made a big hit in its showing at Salt Lake City, where it now is in its third week.

* * *

OUT Chicago way they will tell you enthusiastically that Cecil E. Maberry is hitting the ball for Columbia and how. Cecil's been chalking up a record there.

* * *

BECAUSE the theatre at Mount Pleasant, Utah, offered the biggest gathering place, a sensational murder case was heard there.

Bad Taste

"Girls to hire for the out-of-town buyer" is the risque line being used in copy for "Party Girl," Tiffany picture current at the Gaiety, New York. "See the road to din, sin and gin" is one of the catchlines being used to sell the picture.

Hart's New Role

William S. Hart, old-time strong and silent western hero, has undergone a complete transformation, according to "Motion Picture Magazine." If ever any one person was the embodiment of everything silent on the screen, Hart was that, reads the screen monthly. He was the most noiseless hero in the completely noiseless era of the films. Compared to William S., a clam is a side-show barker. And now, in contrast, William S. has reversed himself in his work by entering into radio broadcasting. He has undertaken to win a new public and revive an old one by his voice alone. Today his fans may not see him saying good-bye to his old hoss, but they can hear him, and perhaps the hoss whinnying tearfully in return. This, through the aid of an animal impersonator.

JOHN BARRYMORE'S "General Crack" was given its premiere Saturday at the Paramount, Salt Lake City.

* * *

JOHN W. CONSIDINE, JR., general manager of production for Art Cinema Corp.; William Cameron Menzies, associate producer for United Artists; and Joan Bennett, one of that company's future stars, are back in Hollywood.

* * *

DAVE BADER, who as personal representative to Carl Laemmle, is busily engaged collecting data for a biography on Laemmle's career, spoke over radio Station WMCA several days ago. The title of his talk was "Romance in Biography," which subject Bader has given considerable study and attention during the last few years. Recently Bader discussed Erich Remarque, author of "All Quiet On the Western Front," over Station WGBS.

* * *

WILL ROGERS now goes back to his job of reporting, covering the London disarmament conference for a newspaper syndicate.

* * *

JOSEPH SANTLEY, Broadway star and producer, has arrived at Pathe's Coast studio to supervise production of comedies and revues.

* * *

EDDIE QUILLAN says his favorite film is his last one and also admits he's the bridge player who trumped his partner's ace.

* * *

SKITS and blackouts are being rehearsed for the Warner Club Gaities. A house now is being sought for the show which opens in February.

* * *

S. L. (ROXY) ROTHAFEL has been named a director of the Broadway Ass'n, businessmen's organization.

* * *

A FEW years ago, Angelo Soriero was a page boy at the New York Capitol, where he has been playing this week in the Six White Lillies Act.

* * *

ZELMA O'NEAL, stage and screen player, was rushed to a Los Angeles hospital early this week, after she had been stricken with appendicitis while aboard a plane bound here from San Francisco. She's doing nicely.

THE wave economy which hit one big circuit operator is being carried out to great lengths. For instance, one executive has given strict orders to cut down on extra records, pencils and the et cet., but doesn't hesitate to lay out dough for new signs on which the cirsuit head's name is emblazoned.

* * *

JENSEN & VON HERBERG put over a real special section splash in connection with reopening of the Liberty, which marked their return to the Seattle first-run field.

* * *

SOMEONE told Ruth Roland the other day that she was called the third richest woman in the United States. "That's perfectly absurd," flamed Ruth indignantly, and more indignantly, "Who were the other two supposed to be richer than I am?"—*Motion Picture Magazine.*

* * *

THERE was great satisfaction expressed by that other doughty Turk, Al O'Keefe, Salt Lake manager, when he heard of the appointment of Herb MacIntyre, as western division head for Pathe. Mac formerly was at the Minneapolis exchange.

* * *

DAY and date run of "The Show of Shows" at the Strand theatres, New York and Brooklyn, and at the Beacon, start Friday. All three houses are operated by Warners.

* * *

AND now another use for films. A five-reel picture designed to show the married life of Karolyi, dress designer, is being used by him as evidence in his suit for divorce.

* * *

THE Frank Hughes' have an increase in the family. Married about a dozen years and this is the first arrival. You should be able to understand the reason for the glee.

* * *

LONG distance traveling. Sid Olcott arrived in New York on Thursday and on Friday night was on his way back to Lunnon.

* * *

MRS. JOHN C. FLINN, wife of the Pathe vice president, now is associated with Jay-Thorpe, New York, to give shopping aid to stage and screen players in meeting costume requirements.

* * *

DR. A. H. GIANNINI is back in New York from his annual jaunt to the Coast. No place like California for the holidays, opines "Doc." Ergo, he goes.

* * *

EASTMAN KODAK is declared to be the largest user of silver in the world, using 60,000,000 ounces annually in film making.

* * *

WHEN the Maharajah was introduced to Rosetta Duncan, he bowed low. "So you are the famous Duncan sisters?" he inquired. "I have read of you in that so wonderful book, 'The Life of Isadora Duncan.'"—Motion Picture Magazine.

Hot Garbo!

To offset predicted cold weather in February, publishers of at least three fan magazines will adorn their covers with pictures of Greta Garbo. "Screen Romance" is out with one. "Cinema" will follow as will the Woolworth fan sheet.

Briefly Told

Adopts Friday Change

Houston, Tex.—Friday openings have been inaugurated at the Majestic. This makes Friday opening day for the Majestic, Metropolitan (Publix de luxe), and Loew's State. The Kirby, on the contrary, has returned to Saturday openings after two months of hesitating between Thursdays and Fridays. All four theatres have weekly changes of programs. Lou Remy, recently made general manager of the Fox-Hoblitzelle chain, was in Houston for the opening of "Hot for Paris," which marked Friday opening policy of the Majestic.

Benton Insures Employes

Saratoga Springs, N. Y.—Employees of the houses operated by the William E. Benton Theatrical Enterprises are participating in benefits of approximately $78,000 of group life insurance, established for their benefit through contract with the Metropolitan Life. The plan features the cooperative method of paying premiums, whereby employer and employes share the cost.

Bramson to St. Louis

Des Moines.—W. E. Bramson, for the past three years manager of the Pathe exchange, has been tranferred to St. Louis where he will act as manager. The successor to Bramson is Lew Ellman who has been salesman for the Pathe exchange for the past two years and before that was with First National in Iowa territory. Bramson came to Des Moines from Omaha.

Confer with McConnell

Des Moines.—All salesmen of the Universal office were called into a conference with Fred McConnell, assistant sales manager, who came from New York for the confab.

Czech Film Postponed

Prague.—Production has been suspended on a proposed Czech-American film which was to have starred Lupe Velez. Uncertainty over the present situation is declared cause for the postponement.

Saturday Midnight Shows

Special midnight shows every Saturday night at popular prices have been made a part of the policy of the Beacon, New York.

Dayton Manager Robbed

Dayton.—Two armed bandits entered the private office of Millard Blaettner, manager of the Colonial, forced him into the vault at the point of a revolver and escaped with receipts totalling $1,800.

Wuxtry! Talkers Flop

Cedar Grove, N. J.—Believe it or not, talking pictures are a detriment to passenger buses, Harvey Diblle, son of a bus line operator found out, when he tried them as an experiment. He tried it with detective stories between here and Thumb Point. One woman was so interested she missed a train connection, while another insisted upon remaining until she found out how the story ended, when, by miscalculation, it was not finished by the time it reached Thumb Point.

The talking apparatus has been removed.

Revising Jersey Laws

Trenton, N. J.—Revision of New Jersey statutes to repeal a number of obsolete laws is expected to include an attempt to remove the old "blue" law from the statute books, during the present session.

Kallman with Sono-Art

George Kallman has been named special representative for Sono-Art in South America. He will have headquarters at Buenos Aires.

Seek Sunday Shows

Sigourney, Ia.—Agitation for Sunday shows recently was started here. A petition calling for a referendum on the subject is being circulated.

Deny Plan to Sell House

Long Branch, N. J.—Denial that they will sell the Hunting, East Front St., Red Bank, has been made by Warren Smock and Tony Hunting.

Holidays Aid Business

Ottawa.—Grosses here have benefited greatly by the succession of holidays.

Markets New Radiator Cabinet

For auxiliary heating of the home, club, church, office or theatre, a new combination electric radiator cabinet has been patented by J. L. Gordon and is marketed by the Luna Metal Craft Corporation of Brooklyn.

Lamp Executives with New Firm

T. W. French, former head of the incandescent lamp department of General Electric, is president, and George C. Osborn, former general sales manager of the Edison Lamp Works, vice-president in charge of sales for the recently-formed RCA-Radiotron Co.

Loew Dividend Feb. 15

Briefly told, Loew's will pay dividend of $1.62½ cents on the outstanding $6.50 cumulative preferred stock of record as of Feb. 15.

Holidays Boom Business

Ottawa—The succession of holidays has proven a boon to local exhibitors.

Cashier Hurt in Crash

Toronto—Cashier of the Parliament, suburban house operated by the B. & F. Circuit, Ltd., a subsidiary of Famous Players Canadian Corp., suffered shock when an automobile crashed through the ticket window.

Operator Extinguishes Blaze

Toronto — Single-handedly Sam Goodman, operator at the Lyon, extinguished a film fire, while other employees quieted patrons. The blaze occurred during showing of the flood scenes in "Noah's Ark."

Clarinda Fire Damage Slight

Clarinda, Ia.—Slight damage was caused by fire in the booth of the Armory.

Denver Managers Changed

Denver.—S. N. Feinstein, former RKO salesman in Denver and recent RKO branch manager in Salt Lake City, is now in charge of the RKO branch office, succeeding S. D. Weisbaum.

In the Tiffany office Jerry Marks, former district manager, has taken over the management.

A $10,000 Lesson

Hollywood.—After deciding to feature Marie Dressler and Polly Moran in a comedy of the stock market crash, M-G-M assigned Willard Mack to write the story. Decision was made to title it "Caugh Short," but this happened to be the title of a copyrighted pamphlet written by Eddie Cantor.

Officials liked the title so well, however, that picture rights were purchased from Cantor—at a reported price of $10,000.

Opens Milwaukee Office

Milwaukee—With F. A. Mindlars as manager, an exchange has been opened here by Talking Picture Epics.

Outlines "U" Product

Montreal—New product of Universal was outlined at a luncheon here at which Fred Leduc, Montreal manager, was host.

Fire at Portland House

Portland, Ore.—Fire in the projection room of the Nob Hill damaged the machines and destroyed film.

Turner Resumes Post

Stockton, Cal.—Nick O. Turner has assumed management of the Fox State and the Fox California, the latter under construction here. C. Altom Tomkins, whom he replaces, has been transferred to San Francisco.

Old Publix House Reopens

San Antonio, Tex.—Edgar Uhl is the new Empire operator, playing all-sound at 50 cents top. The Empire was a Publix house until recent expiration of the lease.

"ERPI" Expanding in New York

Two additional floors have been added to the Electrical Research home office in the Fisk Bldg., New York.

Vacation for Gloria in Florida

New Port Richey, Fla.—Gloria Swanson will vacation here immediately upon completion of "Queen Kelly."

All Set for Premiere

Tampa, Fla.—Screen celebrities vacationing here are expected to attend the initial showing of "Hell Harbor" on Jan. 26. King made the feature in Florida for Inspiration Pictures.

Exhibitor Named Speaker

Quebec City—T. D. Bouchard, St. Hyacinthe exhibitor, has been named speaker of the Quebec legislature.

Wiring French "White House"

Paris.—Because his presence at theaters is supposed to be attended with ceremony, President Doumergue rarely goes, and so is having the Elysee Palace wired for sound. This, it is said, will obviate any embarrassment, which attendance at theatres showing American talkers might occasion, in view of his lack of patronage at the opera and Comedie Francaise.

Academy Running Technical Bureau of Producers' Ass'n

Hollywood—Technical bureau of the Ass'n of M. P. Producers has been transferred to the Academy of M. P. Arts and Sciences, with its extended activities to be administered by the board of directors with the present joint committee from the producers' and technicians' branches of the Academy as nucleus.

This committee is now sponsoring acoustic classification of set materials, the development of devices to silence the camera, and the study of improved lighting for sound pictures. Irving G. Thalberg, is chairman of the committee, which includes Sol Wurtzel, M. C. Levee, Fred W. Beetson, Walter Stern, Nugent H. Slaughter, H. Keith Weeks, William Sistrom, H. G. Knox, Frederick M. Sammis, J. T. Reed, J. A. Ball, Gerald F Rackett, F. E. Pelton, Frank Woods, and Lester Cowan

Formal transfer of the technical bureau followed the last meeting of the board of the Ass'n of M. P. Producers, Inc., at which an initial appropriation of $15,000 a year was assigned towards the support of the Academy's augmented technical program.

A research laboratory is not contemplated in the Academy's plans, which will emphasize correlation of the work of the various present laboratories for maximum efficiency on problems facing the industry generally or common to a number of studios. Standardization of materials and non-competitive processes will be furthered and the studios will be kept in direct touch with technical improvements affecting the industry.

Camera and projector apertures were recently standardized through the Academy. Specifications will be announced in the near future for the standardization of the positive prints used by theatres. The school in Fundamentals of Sound Recording and Reproduction for Motion Pictures recently conducted for employees of 17 studios will be continued and similar educational projects undertaken for other branches of the industry. Composed of 400 of the principal actors, directors, producers, technicians, and writers, the Academy is a non-profit service organization.

49 New Members

Hollywood — Forty-nine new members, most of them in the technical branch, joined the Academy of M. P. Arts and Sciences during 1929, according to Frank Woods, secretary.

Schneer, German Censor

Berlin—Councillor Schneer will serve for three years on the Film Censorship Commission.

Megley on RKO Lot

Hollywood.—Maclyn M. Megley, producer of 33 flash acts and 156 vaudeville numbers for Keith-Orpheum circuit in the past five years, has been placed under contract by RKO to assist in stage direction on various features. Megley came to the coast for the RKO circuit six months ago to stage the weekly change vaudeville revues for the local RKO theatre.

Film Not Up to Snuff, "U" Orders a Complete Remake

Hollywood—After finishing "The College Racketeer," Universal decided the picture was not up to snuff and called for a remake.

A new story was written by Matt Taylor and Charles Webb, and Lew Collins assigned to direct the second version. James Murray, Kathryn Crawford and Edward Hearn were the only members of the first cast retained with the new players, including Carl Stockdale, Lee Moran and Richard Carlyle. Only a few hundred feet of film from the first version were retained for the second.

Good Programmer, Say N. Y. Reviewers of New Dix Film

Richard Dix's first talker, "Seven Keys to Baldpate," gets a good break from New York critics. There is general agreement that the picture is a diverting programmer, but does not rate a Broadway showing at the Carroll, where it is now playing, at $2 top. Say the reviewers, in boiled down comment:

American—An excellent film version of George Cohan's play. . . .

Daily Mirror—Good program movie, but never a "special."

Daily News— . . . a grand little picture. . . .

Evening Journal— . . . grand entertainment. While it's not strong enough for a two-a-day, the picture is better-than-average program fare.

Evening World— . . . Dix seems to have hit upon a screen vehicle more nearly suited to his distinctive talents than anything in which he has been seen in recent years.

Graphic— . . . judged as a program picture is excellent entertainment, carrying a few thrills and many laughs.

Herald-Tribune— . . . direction is smooth . . . and the production . . . shrewd and sprightly. . . .

Morning Telegraph— . . . Dix . . . gets away to a slow start in his first talking picture . . . play simply does not adapt itself to sound screen interpretation.

Sun— . . . Dix . . . has now become an excellent farceur . . . this talkie is an excellent transcription. . . .

Times— . . . Dix . . . gives an agile and pleasing performance . . . quite exciting, with a fair fund of merriment.

World— . . . makes second-rate movie material . . . the film may, and probably will, offer its moments of dramatic excitement.

"Good, but not at $2," is MOTION PICTURE NEWS' *analysis of the new Dix picture, reviewed in the issue of January* 4.

Benny Rubin Negotiating Deal to Star for Tiffany

Hollywood.—Benny Rubin is finishing his one-year contract with M-G-M and may sign with Tiffany to star in a series of feature talker comedies. Rubin is discussing terms and conditions for a new term contract with M-G-M, but in the event that the comedian and company cannot get together, he will accept the Tiffany proposition. Tiffany would star Rubin in "Sunny Days," an original filmusical by A. P. Younger as his first if he makes the switch.

Smart Peepuls

Paris—The city council passed an ordinance taxing producers and newsreel trucks 50 francs for every subject filmed in the city streets or other public places. Apparently they failed to realize that every shot included in films, newsreels, especially, has a pronounced publicity value with tourists.

"Nanette" Hailed As Real Entertainment in New York

There is a load of entertainment in "No, No Nanette," according to the preponderance of critical opinion among New York reviewers. Several, including Richard Watts of the *Herald-Tribune*, think some of the charm of the stage play has been lost. Watts calls the picture "pretty depressing" and, on the other hand, Regina Crewe, in the *American*, describes the picture as "one of the few naturals of the season."

A cross-section of their opinions, condensed but embracing the highlights, follows:

American— . . . one of the few naturals of the season for those who want to laugh loud and long. Of all transposed stage plays this is the best.

Daily Mirror—A tuneful, entertaining picture, distinguished by the good comedy work of Lucien Littlefield, Zasu Pitts and Louise Fazenda.

Daily News— . . . enough to bring a giggle and a gasp of appreciation from even the severest cinema follower . . . bright, cheery and, of course, tuneful and danceful. . . .

Evening World—You'll have an enjoyable time—but for complete enjoyment you'll have to fight against becoming too discriminating as to plot, . . . a deeply diverting comedy. . . .

Herald-Tribune— . . . the affair was pretty depressing.

Post— . . . sequences wherein the full regalia of a fabulous musical show is reproduced on a wide screen and in Technicolor are as effective in their way as anything so far turned out of Hollywood. The pity is that one has to be led up to them through so much idiocy.

Sun—Thanks greatly to the farce sense of the comedy quartet . . . the picture is not dulled by the richness of its backgrounds . . . provides a diverting evening.

Telegram— . . . has lost much of its original charm. . . .

Times— . . . proves to be quite a merry affair. . . .

World— . . . hits the top rank of current musical films. . . .

"A fine all-around show," was MOTION PICTURE NEWS' *verdict of "No, No Nanette." Review appeared January* 11.

Three of M-G-M's Big Guns Spotted in for L. A. Runs

Hollywood—Three M-G-M productions will be spotted in the trio of Fox West Coast long run houses this month. "The Rogue's Song" plays Grauman's Chinese; Greta Garbo in "Anna Christie" opened Jan. 17th at the Fox Criterion, while Ramon Novarro in "Devil May Care" goes into the Fox Carthay Circle on Jan. 29.

"The Rogue's Song" and "Devil May Care" runs will be on the regular house policies of twice daily at $1.50 top. "Anna Christie" will run on a continuous policy. All three will open with special $5 premieres.

Questioned In Taylor Probe

Los Angeles—Otis Hefner, ex-convict, who claims knowledge of the Taylor murder mystery, was brought here this week for questioning.

Publix Wins

Middletown, O.—Publix was victor in the four-cornered battle for the lease on the new $600,000 house to be built as part of an apartment building on Broad St. It will seat 1,800. When a Cincinnati building firm announced bids for construction, scouts for RKO, Schine, Fox and Publix rushed in with proposals for a leasehold.

Harding Praised; Film Called So-So

Ann Harding and the cast of "Her Private Affair" (Pathe) come in for praise, but New York critics express contradictory opinions of the entertainment quality of the offering presented at the Colony. Summaries of the viewpoint of 11 reviewers follow:

Daily Mirror—Fairly entertaining.

Daily News—A dandy, finely directed program picture.

Evening Journal— . . . good entertainment due more to its cast and treatment than to the plot itself. . . .

Evening World— . . . a positive gem.

Graphic— . . . a contradictory piece of celluloid entertainment.

Herald-Tribune— . . . appears to be another antique product taken off the shelf and made into a talkie. . . Ann Harding gives an exceptionally good performance.

Post—Except for the last 15 minutes or so . . . absorbing, well written and effectively worked-out melodrama. . . .

Sun— . . . a trifle above the average.

Telegram— . . . a really first-rate talking picture. . . .

Times—While the photoplay is irrational at times, it is nevertheless a penetrating drama and displays intelligence in most instances.

World—Ann Harding gives one of the finest performances this week . . . which I have seen in any audible motion picture. . . . As drama, the play is labored and obvious. . . .

MOTION PICTURE NEWS *said this of "Her Private Affair," which was reviewed on August* 31:

". . . Will delight the sophisticated type of audience. . . . Good, sound melodrama."

Critics Differ on New Haines Film

Opinions of ten New York newspaper critics vary on William Haines' new talker, "Navy Blues" (M-G-M), some feeling it good entertainment, others branding it commonplace and silly. Viewpoints generally agreed, however, that the film is funny. Their opinions, tersely told, follow:

Daily Mirror—Rowdy and gentle, touching and laughful, this is a dandy little movie.

Daily News— . . . just a little picture, a wholly unimportant one, which, nevertheless, offers a good share of laughs. . . .

Evening World— . . . a highly amusing comedy.

Herald-Tribune— . . . a thoroughly commonplace effort.

Post— . . . one of the most successful as a terrifying, two-fisted amusement in which the star has appeared.

Morning Telegraph— . . . Haines . . . is little better or worse than in his former and silent pictures. . . .

Sun— . . . An unpretentious little slapstick comedy romance. . . .

Telegram—If you enjoy the type of portrayals Mr. Haines insists on giving, you will find enough laughs . . . to keep you fairly well amused.

Times— . . . silly, cumbersome affair.

World— . . . not funny.

"'Navy Blues' will rate as a good comedy," said MOTION PICTURE NEWS *in reviewing the Haines picture on November 2, "and will do fine business."*

Board's Challenge on Boner By Chase Remains Unanswered

Canon William Sheafe Chase, reformer and advocate of Federal censorship, has refused, to date, to accept a challenge of statements charging the National Board of Review with creating the impression that it is pretending to have censorship powers by Federal authority. The challenge followed an address by Chase, made at a film session held by the Institute of Statesmanship at Rollins College, Florida, where the canon, by direct statement, tried to discredit the board as "a socially minded group." He is charged with an attempt to make it appear as if the board was directly identified with the industry, this in view of the generally-understood fact that the National Board has been on unfriendly terms with important factors in the business for some time. The denial of Chase's allegations was addressed to Hamilton Holt, chairman of the Florida institute.

Canon Wm. Chase, the board pointed out, made certain statements which "tend to create a false impression of the National Board and its work and questions the integrity of its members." He is quoted as saying that "through use of the words 'passed by the National Board of Censors' they 'pretend to have a censorship of all films by a national authority' and that the obvious 'dishonesty' of this label they were later persuaded to change to 'passed by the National Board of Review' without ever changing the 'nation-wide impression that Federal authority was doing the reviewing.' We are aware that Canon Chase has long sought, by innuendo and direct statement to discredit the National Board of Review as a socially minded group, opposed to his efforts and to all efforts to establish Federal censorship of pictures.

Board Challenged Chase in 1926

"Representatives of the National Board took occasion to challenge these statements of Canon Chase before the committee on education of the House of Representatives in April, 1926, when the Swoope and Upshaw bills to create Federal censorship of pictures, both of which bills Canon Chase sponsored, were under hearing by that committee. Canon Chase at that time publicly withdrew certain statements he had made before the committee regarding the board and its work. At that time, a full statement regarding the organization history, nature and work of the board was read into the record of the hearing by the National Board's representative and is available through that record for examination. * * *"

"* * * It is independent of the motion picture industry, has never been the servant of the industry and is and has been entirely unconnected with any agency created by the industry. No one is qualified for membership on the National Board who is connected with the motion picture industry. * * *

"* * * To charge that this group of reviewers and that the National Board as a whole should at any time have been engaged in seeking to create the 'nation-wide impression that Federal authority was doing the reviewing' or that the label placed on films reviewed by the board and representing the impartial judgment of its members, read 'the National Board of Censorship' as in the beginning or 'the National Board of Review,' as it does now and has for many years, should be used 'dishonestly' * * * is to libel the motives and integrity of the many prominent and socially-minded people actively engaged in performing the work of the board. We are taking this opportunity to again challenge Canon Chase's remarks regarding this organization. * * *"

DeWees Buys Lease On Pantages In Vancouver

Vancouver.—The leasehold interest of the Pantages has been sold for $125,000 to D. P. De Wees, well-known exhibitor in British Columbia and operator of the Strand.

H. V. Sharples, of the Joe Toplitzsky Co., Los Angeles, handled the deal. The Toplitzsky Co. recently sold the Pantages chain in the United States and some in Canada to R-K-O with the exception of those in Los Angeles and Fresno which were sold to Warners.

Previous to the house going dark last summer it was managed by Lloyd Pantages.

U. A. Switches Sales Force

D. J. McNerney has been appointed manager of United Artists' San Francisco office. He was transferred from Seattle. H. Harden, office manager for McNerney, is now filling the same post and also as exchange head at Seattle.

Fred Lind is now handling sales in northern and central Washington and Idaho, and Fred Talbot is handling sales for southern Washington and Oregon.

New Ottawa Policy

Ottawa.—A policy of special runs has been adopted by Ray Tubman of the Imperial starting with "Glorifying the American Girl." The Imperial is said to have been in the "red" with an assortment of split-week first and second runs.

Toomey Opposite Brent

Hollywood—Evelyn Brent and Regis Toomey will be featured by Columbia in "Framed," a crook melodramatic talker. Maurice Black and William Holden are in the support.

Changes "Firewalker" Title

Hollywood—"Girl of the Port" has been selected as new title of RKO's "The Firewalker," recently completed, with Bert Glennon directing.

Kimberley Here

Paul Kimberley, managing director of National Screen Service, Inc., of England, is in New York from London.

Impatient Bandit Foiled

St. Louis.—His impatience prevented an unknown bandit from obtaining receipts of Shaw here, for he departed with just $4 after binding the negro porter and a chauffeur, determining he could not wait for the tardy manager.

Women's Clubs Out To Cut Down Danville Billboards

Danville, Va.—An appeal asking that placing of billboards on the fringes of the city be stopped has been made to the city council by the Women's Club.

Vaudeville Dropped

Rochester, N. Y.—After several weeks of vaudeville and film, Fay's downtown house, seating 1,200, has dropped stage shows for straight sound films. The house also shaved matinee prices to 15 cents for children and 25 and 35 cents for adults.

High and Low Along Music Row

TAKE off your hats, caps, derbies, or whatever you may use to keep your head warm, to Joe Burke, who draws his stipend from Warner Bros. "Why?" sez you. "Because," sez we, "this lad's songs have led in popularity and sales for thirty-one weeks during the past year. Yeh, there's fifty-two of 'em in a year. Joe's "Carolina Moon," which Joe Morris took a chance on, was the top seller for nineteen weeks. His "Tip-Toe Thru The Tulips" from "Gold Diggers of Broadway," headed the best-seller list for the last twelve weeks in 1929 and to date is still firmly entrenched there. He is being closely pressed by a fellow named Joe Burke (the same guy), whose "Painting The Clouds With Sunshine" has held second place for the past twelve weeks." Good boy, Joe.

* * *

JOE DAVIS, head of the Triangle Music Co., had nothing to do the other day so he hied himself to Station WOR and faced the "mike" for a half hour. It might have been because of the songs, but anyhow he'll be heard every Monday morning over the same station. "Blue Turning Grey Over You" is one of his latest publications and looks good.

* * *

HANDMAN, KENT & GOODMAN have added three new numbers to their catalogue. They are "Without My Girl," "What A Perfect Night for Love" and "Collegiate Love." "Melancholy," which Lou Handman wrote, still heads the catalogue and has left the firm far from being that way.

* * *

GEORGE K. ARTHUR, screen comedian, is in town doing a wee bit of recording for Brunswick. One of the songs, "Why Leave Me?" is his own composition.

* * *

HAROLD SPINA, staff writer for Green & Stept, Inc., was presented with a pair of future songwriters by the missus. The firm didn't have to send him a card or such. They merely presented him with a copy of their latest song-hit, "Congratulations."

* * *

BELIEVE this or not, Mr. Ripley, but Elmer McDonald, manager of Witmark's St. Louis office, knows 2,000 popular songs that have appeared during the past twenty years and can sing any of them on a second's notice. He has sung over no less than 276 radio stations throughout the country and states that ballads are most frequently requested such as "That Wonderful Mother of Mine," "My Wild Irish Rose" and "Ah, Sweet Mystery Of Life."

* * *

GENE AUSTIN, INC., is bearing down on two new songs which Marty Bloom likes a whole lot. "I Knew We Two Were One," by Will Osborne and Paul Denniker, and "Will You Dance With An Old Sweetheart," by Peter DeRose and Marty Bloom. (Marty likes 'em, especially the latter.)

* * *

F. D. LONG, of Wichita, Kansas, claims to have discovered a "singing mouse." His friends stand ready to support his statements. If the aforementioned mouse should decide to come to New York and do a little song-plugging for some of the music firms here, his future is assured.

PINCUS

Sound for Battleship

Sound equipment is being installed aboard the U. S. battleship Texas, the first of America's fighting ships to be wired.

Imagine!

Take it from Fannie Brice, who vows that she heard it while in a Hollywood studio. They were making a picture about the Civil War when the head of the firm, a dialectician, ankled on the set. Spying the actor impersonating General Grant, he growled: "I dunt vant dat man mit de beard in dis picture!"

"But," butted the director, "we've searched all over for someone who resembled General Grant and he's the best likeness we could get!"

"I dun't vant no beards in mine pictures!" cried the magnate, "and not unly cant HE wear one, but even Napoleon couldnt."—"The New York Mirror."

18 Song Writers Under Contract to 1st Nat'l

Eighteen composers and lyric writers are now under contract to work on First National musical productions. Jerome Kern and Otto A. Harbach are one team and Oscar Hammerstein, 2nd, is teamed with Sigmund Romberg. This quartette leaves soon for the Coast. Already at work in the First National studios are Eddie Ward, Al Bryan, Harry Akst, Grant Clarke, Con Conrad, Archie Gottler, Sidney Mitchell, Al Dubin, Joe Burke, M. Jerome, Harold Berg, and the trio of Michael, Clery, Ned Washington and Herb Magidson.

Original Operettas to be Written by Straus

Oscar Straus, Viennese composer now en route to the United States, will compose original operettas for Vitaphone, states Harry M. Warner. The composer is slated to arrive in New York Jan. 24 and then proceed to Hollywood.

Arthur Going Abroad

George K. Arthur is in New York appearing in vaudeville and making records for Brunswick. One of the songs being recorded is titled "Why Leave Me?" which was written by Arthur and will be one of the numbers sung when he broadcasts over NBC next week. He is scheduled to go to Europe to make a picture with Adolphe Menjou and return to the Coast about Feb. 25.

Witmark Slashes Prices

M. Witmark & Sons, music publishers controlled by Warners, have reduced prices on its "Black and White Series," which include the Victor Herbert songs. The cut is approximately ten percent. Last month, Witmark reduced prices on all other music classifications.

Pollack on Sales Tour

Bernard Pollack, general sales manager for M. Witmark & Sons, is on an extended tour which will take him as far west as the coast. He will visit every branch office in the organization.

Marlo Promoted

George Marlo, for the past three years assistant professional manager for DeSylva, Brown & Henderson, has been promoted and is now in charge of the mechanical department.

Davis, Coots & Engel Deny Reports They Are to Close

Harry Engel, president of Davis, Coots & Engel, Inc., denies reports his firm is to close, and brands persistent rumors to that effect as "absolutely groundless." "It's ridiculous to say the least," Engel continues, "especially when we are publishers of the music of 'Sons O' Guns', the Broadway musical comedy which is showing weekly gross of over $50,000. Warners have an interest in the firm, but the controlling interest is held by J. Fred Coots, Benny Davis and myself. We are now negotiating deals with two other Broadway producers and are to supply songs for picture interests."

Three new songs which have been added to the catalogue are "Blue Eyes Get Red Red Ready for Love," written by Al Hoffman and Charles O'Flynn; "You Can't Stop Me from Falling In Love With You," and "He's Made to Order for Me," both written by Coots and Benny Davis. Arthur Behim is professional manager for the firm.

Effort Again to Be Made to Levy Canada Music "Tax"

Ottawa—Another effort to revise the Copyright Act to enable theatres to be licensed to show copyrighted musical selections will be made at the legislative session which opens here Feb. 20. The subject has been introduced twice previously, but never has reached a vote. Some time ago, the Canadian Performing Right Society lost its case before the Privy Council in London in an attempt to collect royalties from Canadian theatres.

Witmark in New Offices

M. Witmark & Sons will move into new offices in the Cunningham building at Broadway between 51st and 52nd Sts, New York, on Tuesday. The new offices have 10,000 square feet of space in which will be fifteen piano rooms, a radio and concert bureau and a special band and orchestra salon. The opening marks the company's forty-fifth year of active connection in the music industry.

Pinkard Writing Score

Maceo Pinkard, writer of "Sweet Georgia Brown," "Mammy," "Lila" and others, is doing the musical scores for "Here 'Tis Honey," first all-colored musical comedy since "Shuffle Along" and "Liza," the latter containing his scores. The book is by Clifford McGuinnes and will be staged by Leonard Harper, who staged "Hot Chocolates."

What Could They Say?

Hollywood.—Someone told Snitz Edwards there was a part open in a picture at Paramount that was right up his alley. Edwards lost no time in getting over to the studio, but was informed that he was not the type. They needed a big financier and business leader and audiences would not believe a man of his stature could possibly be a financial giant.

After listening to this line of conversation, Edwards broke in with the remark, "I'm the same size as Adolph Zukor—and he's no flop."

Then Edwards walked out.

Opinions On Pictures

Happy Days

(Fox—All Dialogue)

A Load of Entertainment

(Reviewed by Red Kann)

THEY corralled the entire Fox lot, tied it into a revue with a cleverly concocted yarn revolving around a benefit performance for a Southern colonel old-fashioned enough to stick to his show boat and turned out a picture that carries a carload of entertainment.

"Happy Days" is a glorified minstrel show with some numbers that are just plain average, some that are very good, but a sum total of pleasing divertissement that will send the picture over with audiences anywhere and some to spare. One of the highlights is a charming number by Janet Gaynor and Charles Farrell, but in the picture you get glimpses of such figures as Will Rogers, Willie Collier, Walter Catlett, Ann Pennington, Victor McLaglen, Edmund Lowe, Dixie Lee, Sharon Lynn, Frank Richardson, Marjorie White, Dick Keene, Farrell MacDonald, Paul Page and some more which space prevents listing. A gilt-edged line-up of entertainers against a rich production background aided by a number of swell song hits. It's in the bag. Recorded by Western Electric.

If you must use shorts, make 'em dramatic.

Produced and distributed by Fox. Story by Sidney Landfield. Directed by Benjamin Stoloff. Dialogue by Edwin Burke. Staged by Walter Catlett. Lyrics and music by Gilbert and Baer; Conrad, Mitchell and Gottler; James E. Hanley, James Brockman, Harry Stoddard and Marcy Klauber. Dances staged by Earl Lindsay. Photographed by Lucien Andriot and John Schmitz. Length, 7,526 feet. Running time, 1 hour and 30 mins. Release date not set.

The Ship From Shanghai

(M-G-M—All Dialogue)

Potent Sea Melodrama

(Reviewed by Edwin Schallert)

A STORM-DRIVEN oceanic thriller — the kind that makes you feel the lash of the wind and wave—that is "The Ship from Shanghai." It is a melodrama with a final psychological twist.

A lot of typical de Mille society folk set out on a cruise with a crew that is badly selected. A short distance and the steward exhibits a Bolshevik streak. He stirs the men to revolt. A storm intervenes before the plan is carried forward, and when it is over the boat is a drifting hulk. The society folk forget their fine manners, but not their dignity, and when the steward starts his rampaging they attempt to put him in his place.

Because he has a complex for being the upper dog instead of the underdog, he doesn't stay put for long. He becomes master and starts to demand a toll of love and romance. It is not long before things are popping wild, but it is the girl herself who by playing on his mad complexes sends him to his doom. Louis Wolheim as the steward and Kay Johnson as the heroine are the virtual stars.

Comedy relief is necessary in this case as story is heavy.

Produced and distributed by M-G-M. Dramatized by Dale Collins from the novel, "Ordeal," by John Howard Lawson. Directed by Charles Brabin. Photographed by Ira Morgan. Length, 6,225 feet. Running time, 1 hr. 10 min. Release date, Jan. 31, 1930.

THE CAST

Howard Vazey	Conrad Nagel
Dorothy Daley	Kay Johnson
Viola Thorpe	Carmel Myers
Paul Thorpe	Holmes Herbert
Lady Daley	Zeffie Tilbury
Ted	Louis Wolheim
Pete	Ivan Linow
Reid	Jack McDonald

Call of the Circus

(Burr Enterprises—All Talking)

Not So Hot, Mostly Not

(Reviewed by Charles F. Hynes)

THERE is a lot of mawkish sentiment, laid on thick and plenty of dull moments in this drama of the circus, central characters of which are trying to shake off the call of the sawdust ring and the big top. The characters alienate the spectators' sympathy and then strive to get it back through a series of incidents which by the time the final clinch is reached, develops into near burlesque. It's pretty tedious stuff, although the picture has moments when it gets over some comedy and heart interest.

Bushman is cast as a retired clown, who has become a wanderer, and the main story is told by means of a flashback on what had taken place in his life. He had married a circus woman, who engineered the match to get a home for herself and son. The husband falls in love with a girl he has saved, and she in turn falls in love with the son, called back from the circus by his mother. The old circus wagon has a habit of turning up just when it is needed to save the situation, but that final appearance is a laugh. The acting is good, although the action gets cumbersome at times.

Get strong supporting shorts if you use this.

Produced by Pickwick Pictures. Distributed by C. C. Burr Enterprises. Story by Maxine Alton. Directed by Frank O'Connor. Length 5,466 ft. Running time, 58 minutes. Release date, Jan. 15, 1930.

THE CAST

Man	Francis X. Bushman
Woman	Ethel Clayton
Girl	Joan Wyndham
Boy	William Cotton Kirby
Girl at Well	Dorothy Gay
Shadow	Sunburnt Wilson

After the Fog

(Beacon Pictures)

Just a Fair Talker

ALTHOUGH given some good production values, this is just a fair talker. Mary Philbin hasn't much to do, except appear unhappy which she does very well, the whole story revolving around a mistaken marriage to a fast-stepping young scion of wealth. There are some weepy and far-fetched bits, but otherwise the story follows a fairly well-beaten track.

This has a good cast, which gets over the flimsy story with good interest. There are some good sets and some fine atmosphere. It's about the old-fashioned daughter of a lighthouse keeper, who marries a ne'er do well. Her father is an unrelenting old hardshell, who can't get over the fact that she married against his will.

There is good dialogue in this, plus some fairly good direction, so it should get over as a fair program picture. It compares favorably with the general run of Philbin pictures, but is not in any way outstanding.

Use musicals and a strong comedy with this.

Produced and distributed by Beacon Pictures. Story by Geo. Terwilliger and Arthur Statter. Scenario by George Terwilliger. Directed by Leander de Cordova. Dialogue by Geo. Terwilliger and Arthur M. Statter. Length, 5,200 feet. Photography by Charles Boyle. Release date, Dec. 15, 1929. Recorded by RCA-Photophone.

THE CAST

Faith Barker	Mary Philbin
Joshua Barker	Russell Simpson
John Temple	Edmund Burns
Winifred Blake	Carmelita Gerakhty
Letitia Barker	Margaret Seddon
Phil Langhorne	Allan Simpson
Bill Reynolds	Joseph Bennett

Her Unborn Child

(Windsor—All Dialogue)

Censorable; Be Careful

(Reviewed by Red Kann)

THE title of itself is sufficient to convey an idea of what it is all about. The daughter of a highly respectable family gets into trouble Of course, she blames it all on love and maybe she was right. At any rate, the baby is on the way. The boy apparently completely under the thumb of his aunt who proves to be his mother as the story unfolds, balks at marriage because he believes himself nameless. Efforts to inveigle a girl into an operation are thwarted by the family doctor. When the boy discovers who he really is, he offers to marry the girl. The girl finally accepts him.

Carries all the earmarks of censorable material. Certainly it is dubious entertainment, particularly for theatres that cater to family trade. Box-office, yes—but of the sensation-seeking variety. Think it over before you jump.

Produced and distributed by Windsor. Story based on stage play by Howard McKent Barnes. Directed by Albert Ray. Scenario by Frederic and Fanny Hatton. Photographed by Tom Molloy, Irving Browning, Buddy Harris. Length, 7609 feet. Running time, 1 hour, 24 mins. Release date, Jan. 10, 1930.

THE CAST

Dorothy Kennedy	Adele Ronson
Stewart Kennedy	Elisha Cook, Jr.
Mrs. Kennedy	Frances Underwood
"Beth" Gilbert	Pauline Drake
Jack Conover	Paul Clare
His Aunt	Doris Rankin
Dr. Remington	Harry Davenport
"Pegs" Kennedy	Elizabeth Wrangle
"Mandy"	Frances Grant

Let's Go Places

(Fox—All Dialogue)

Pleasant Enough

(Reviewed by Red Kann)

NARRATING how young aspirants with voices surmount the Hollywood wall and become figures of importance in the talkers. It makes nice entertainment. No excitement creator, but pleasant stuff.

Joseph Wagstaff is the boy who assumes the title of Paul DuBonnet, meets Lola Lane on the train coast-bound, finds himself mistaken for the real DuBonnet, an operatic tenor and makes good. The story is pretty slim and usually skiddy, but the diverting antics of Walter Catlett, as the great Hollywood director, and the rather infectious foolery of Frank Richardson, as the young hopeful's manager, do much for the proceedings. The musical numbers are catchy, if not memorable.

Miss Lane hasn't much to do and the same goes for the rest of the cast, but the zip is there and puts the picture over.

Dramatic shorts as contrast suggested.

Produced and distributed by Fox. Directed by Frank Strayer. Scenario and dialogue by William K. Wells. Music and lyrics by Conrad, Mitchell and Gottler; Hanley and Brockman, Little and Burke and McCarthy and Monaco. Dances staged by Danny Dare. Photographed by Conrad Wells. Length, 6442, feet. Running time, 1 hour, 15 mins. Release date Feb. 2.

THE CAST

Paul Adams	Joseph Wagstaff
Marjorie Lorraine	Lola Lane
Virginia Gordon	Sharon Lynn
J. Speed Quinn	Frank Richardson
Rex Wardell	Walter Catlett
Dixie	Dixie Lee
Du Bonnet	Charles Judels
Mrs. DuBonnet	Ilka Chase
Ben King	Larry Steers

Rampant Age

(*Continental—All Dialogue*)

Fair Program

(*Reviewed by Charles F. Hynes*)

MODERN youth, this picture would have you believe, devotes its time to one party after another, most of them developing into out and out drinking bouts. The picture is of the flaming youth type, of which there has been a steady supply of late. It gets over some fine comedy bits, thanks to the work of Eddie Borden, who walks away with the picture. This is good light material, and hasn't anything objectionable from the censor angle. It's good entertainment and has sufficient comedy to carry it. The plot is rather thin, but doesn't lag, after it gets under way. The picture is recorded by RCA-Photophone.

The story concerns a jazz mad youth, who insists upon having his fling and then gets peeved when the girl friend adopts a similar course.

This has selling points from the jazz mad youth angle which can be made the basis for a drive to obtain viewpoints on modern youth. If you don't make too many promises it will get over as a satisfactory program offering. Play up Eddie Borden, who may be expected to be heard from.

This can best be used to advantage with one or two dramatic shorts.

Produced by Trem Carr. Distributed by Continental Pictures. Story by Robert S. Carr. Directed by Trem Carr. Scenario by Harry O. Hoyt. Dialogue by John Elliott. Photographed by H. J. Kirkpatrick. Length, 5,743 feet. Running time, one hour. Release ate, Jan. 15, 1930.

THE CAST

Sandy Benton	James Murray
Doris Lawrence	Merna Kennedy
Eddie Mason	Eddie Borden
Estelle	Margaret Quimby
Mrs. Lawrence	Florence Turner
Mr. Benton	John Elliott
Julie	Gertie Messinger
De Witt	Pat Cunning

Man from the Restaurant

(*Amkino—Silent*)

Forget It

(*Reviewed by Red Kann*)

THE Russian Front is still at it. This time it is propaganda besprinkled with paprika and food, but no matter how you disguise it, propaganda it is.

The hero, in this opus, is a waiter in a capitalistic restaurant—even eating places were that way before the revolution. He's stepped on, browbeaten by generals and war profiteers. Even his daughter who later gets a job as one of the violinists in the restaurant is submitted to indignities only to be saved in the end by her stalwart lover who knocks the stuffings—complete—out of the profiteer who tries to ruin her. In this, you get an idea of how Soviet producers handle a love story. It's not much. Vindication for the working masses, we suppose, is to be written into the beating inflicted on the profiteer who symbolizes the plutocrats—one can't be too sure.

American audiences aren't very strong for propaganda with their entertainment, in any form, even though it is sugar-coated, but may regard it as study of Russia before the Revolution. If they would, it would have a chance to get by as theatre fare.

At any rate, don't worry about this. Remember to forget it and you've done exactly the proper thing.

The best shorts in the world won't help.

Produced by Mejrabpomfilm. Distributed by Amkino. Story by I. S. Shmelev. Directed and scenario by J. A. Protazanov. Titles by ShelleyHamilton. Photographed by A. D. Golovnoa. Length, 7,000 feet. Running time, 1 hour, 18 mins. Release date, Jan. 4, 1930.

THE CAST

The man	M. Tchekhov
One of the best clients	M. Klimov
Owner of a big factory	M. Narokov
A general	A. Petrovsky
A government official	Stefan Kuznetzov
The wife	K. Alexieva
The daughter	Vera Malinovskaya
A roomer	I. Koval-Samborski

Nice Assortment of Shorts This Week; No Highlights

The Duke of Dublin

(*Paramount-Christie—2 Reels*)

It's There

THIS is Charley Murray's show. Here you have him playing the part of an Irish pick-and-shovel artist who falls heir to a million dollars. He goes in for real estate, buys a big apartment building and finds himself messed up in a party which ends when the girl involved shunts him into a siding in order to escape her husband. The household pet dog forces Charley out of the window. Between him and the ground six floors below is a lowly telephone wire. He phones the operator and finally gets his wife . . . all awhile in suspended animation. A very clever gag. It makes the picture the funny comedy it is. Time, 18 mins.

Fine short for any bill particularly if feature is heavy.

"The Iron Man"

(*Pathe-Sound-Cartoon—1 Reel*)

Good Sound Cartoon

FEW in the 1929-30 "Aesop Fable" sound cartoon series equal "The Iron Man," which has nearly everything needed in a short of the pen-and-ink variety. Again music is the chief comedy attraction, creating many laughs when tied up with the antics of the cartoon characters.

A good slapstick, or a short dramatic number will go well with this.

The Farmer's Wife

(*Allied—Silent*)

Lightweight Entertainment

THERE isn't much plot to this English comedy which concerns the marital aspirations of a wealthy and conceited farmer. The old boy sets out to give the eligibles of the neighborhood a great break, only to find that they do not share his views on what a great catch he is. Finally, he comes back home to find that a servant girl offers all of the attributes in a mate that he is seeking. This, necessarily, moves slowly due to the nature of its theme. There is plenty of excess footage, which generous trimming could eliminate.

The picture has some beautiful outdoor settings and whimsical characterizations, but otherwise doesn't offer much. The title hardly contributes anything so far as box-office draw is concerned. A few comedy touches aid in pepping up the picture.

The acting is acceptable, even though cumbersome, but the story material is so thin that the patron is away ahead of the footage in doping out how it will all end. There are no names which have any box office significance so far as America is concerned.

Silent houses catering to an arty clientele can get by with this, but it doesn't call for anything in the way of promises. It lacks action, so should be played with a stronger-than-usual comedy or a line-up of dramatic shorts.

Needs strong supporting bill.

Produced by British International. Released by Alfred Feature Film Distributors. Directed by Alfred Hitchcock. From play by Eden Phillpotts. Editor, Arthur Kutner. Photographer, not listed. Footage, 6,845 feet. Release date, Jan. 4, 1930. Length, seven reels.

THE CAST

Farmer Sweetland	Jameson Thomas
Araminta Dench	Lilian Hall-Davis
Churdles Ash	Gordon Harker
Thirza Tapper	Maud Gill
Widow Windeatt	Louise Pounds
Mary Hearn	Olga Slade
Mary Bassett	Antonia Brough

Scrappily Married

(*Paramount-Christie—2 Reels*)

Bright—In Spots Only

RONEY is the mollycoddle husband and Gertrude his dissatisfied young wife. Wife is all upset because hubby failed to remember her birthday with a gift. Across the hall, the philandering husband of a shrewish wife palms off on Roney a gift intended for a sweetie. Gertrude finds it and accepts the present as an expression of her husband's good intentions. Not so much. Carries a few laughs, but they are far apart. Directed by A. Leslie Pearce. Running time, 20 mins.

Give it plenty of support. It needs it.

"In the Park"

(*Pathe-Sound-Topics—1 Reel*)

Better Than Predecessors

VAN BEUREN again uses the ventriloquist-dummy gag to unravel comedy in newspaper columns, turning out a "Topics of the Day" talking number which is, by far, an improvement over others in the current series. The sound is good and the material will get many laughs.

A good number to include on a bill requiring light comedy relief.

"Post of Honor"

(*Universal—Silent—2 Reels*)

Typical Western

HARD riding highlights the latest in the Bobbie Nelson series, directed by Jack Nelson, who puts his cast effectively through the paces of a Western story, which is meat for those who feed on blood-and-sand material. Garth, a renegade, forces his attentions on Margery Elsom and that gives Eagle Harden, a broad-chested trader hero the chance to prove his worth, aided by Margery's little brother, Sammy.

This short on a bill with a good comedy two-reeler will make feature support.

"At the End of the Road"

(*Advance Trailer—Sound, 1 Reel*)

Good Singing Short

ETHEL WATERS signs the popular number, "The End of the Road," a series of animated scenes supplying the backgrounds with the words flashed on the screen. It's a well-done and a light subject that will help any kind of bill. Particularly, if you're going to play M-G-M's "Hallelujah," this will serve as a good plug for that feature, although it stands on its own merit. Running time, 5 minutes.

Balances nicely with feature and comedy.

"Make It Sappy"

(*Universal—Silent—2 Reels*)

Lots of Laughter

SID SAYLOR "makes it sappy" all right, creating a basketful of laughs in a story burlesquing a modern-day hero—the newsreel cameraman. Sid has a tough time catching the wedding of the big fight champion, but finally fills his box with enough stuff to worry the fighter, who has signed a contract with a film company for exclusive shots of the party. In his excitement to bring the material to headquarters, Sid drops the camera in a lake, ruining the film. Several shots with Sid on top of a tall steel structure provide thrills.

Enough comedy in this for your bill. Get a heavy short for contrast.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Aviator, The (W.B.)

PORTLAND, ORE.—Blue Mouse (671), 25-50c, 7 days. *Other attractions,* Fox Movietone News, Vitaphone Acts. *Weather,* snow, cold. *Opposition,* "Sacred Flame, "Vagabond Lover," "Sally," "Lone Star Ranger," "Sunny Side Up." *Rating,* 100%.

TROY, N. Y.—Troy (2,000), 35c-50c, 3 days. *Other attractions,* Vitaphone act, Fox Movietone News. *Weather,* warm. *Opposition,* "Evangeline," "Sunny Side Up." *Rating,* 94%.

Ad Tips—Another Horton comedy, and much better than previous, and brought continuous good business. All-talking roaring laugh riot.—E. T. Stewart, Mgr., Blue Mouse, Portland, Ore.

Bishop Murder Case (M-G-M)

CLEVELAND—State (3,400), 7 days, 30c, 60c. *Other attractions,* "Felix Fills the Shortage" (cartoon), "High Jack and the Game" (Paramount), Paramount News, "Sky Harbor" (Publix revue with Ted Claire, m.c.). *Weather,* rain. *Opposition* (screen): "Sunny Side Up," "Condemned" (3d week), "It's A Great Life," "Love Comes Along." Stage: Ethel Barrymore in "The Love Duel." *Rating,* 170%.

Broadway (Univ.)

ALBANY, N. Y.—Proctor's Grand (1,800), 25c-75c, 6 days. *Other attractions,* vaudeville acts. *Weather,* warm. *Opposition,* "Song of Kentuck," "Their Own Desire," "No, No, Nanette," "The Virginian." *Rating,* 90%.

OKLAHOMA CITY—Liberty (1,800), 25c, 50c, 4 days. *Other attractions,* Krazy Kat Cartoon, "Port Whines," Fox Movietone News. *Weather,* excellent. *Opposition,* "Show of Shows, "Devil May Care," "Flight," "Seven Faces," "Dance Hall," "High Voltage." *Rating,* 100%.

Ad Tips—Played this as a picture based on the world's greatest melodrama, an all-talking, singing and dancing picture based on a notable New York stage success. Featured that the picture had several of the original stage cast in the leads and that there were a number of catchy songs. Audience appeal, general.—Joseph Wallace, Mgr. Proctor's Grand, Albany, N. Y.

Condemned (U.A.)

CLEVELAND—Stillman (1,900), 7 days, 40c, 75c. *Weather,* rain, turning to ice and sleet. *Other attractions,* "Marching to Georgia" (Paramount), Hearst Metrotone News. *Opposition* (screen), "Sunny Side Up," "It's A Great Life," "Bishop's Murder Case," "Love Comes Along." Stage, Ethel Barrymore, in "The Love Duel." *Rating,* 72% (3rd week).

HOLLYWOOD—Graumans Chinese (2,023), sixth week, twice daily, 75 cents to $1.50. *Other attractions,* Fox Movietone and Metrotone News, Laurel and Hardy Comedy, "Night Owls," and symphony orchestra. *Weather,* rain. *Rating,* 57%.

HOUSTON—Kirby (1,654), 7 days, 25c-50c. *Other attractions,* "Big Time Charlie," with Lew Hearne; and "Dixie," Paramount sound novelty; Paramount Sound News. *Weather,* warm. *Rating,* 115%.

PROVIDENCE—Loew's State (3,800), 15c-50c, 7 days. *Other attractions,* Laurel and Hardy in "Perfect Days," "Farm Relief," Joe Stoves organlogue. *Weather,* warm, fair. *Opposition,* "Show of Shows," "Young Nowheres," "Her Unborn Child," "Vagabond Lover." *Rating,* 105%.

Dance Hall (R-K-O)

OKLAHOMA CITY—Empress (1,500) 25c-50c, 4 days. *Other attractions,* Pathe News, Mickey Maguire in "Mickey's Big Moment." *Weather,* splendid. *Opposition,* "Show of Shows," "Devil May Care," "High Voltage," "Seven Faces," "Flight," "Broadway." *Rating,* 100%.

Delightful Rogue (R-K-O)

OKLAHOMA CITY—Empress (1,500), 25c-50c, 3 days. *Other attractions,* Mickey in "Mickey's Big Moment," Pathe News. *Weather,* excellent. *Opposition,* "Show of Shows, "Devil May Care," "High Voltage," "Flight," "Broadway," "Seven Faces." *Rating,* 100%.

OTTAWA—B. F. Keith's (2,596), 6 days, 15c-60c. *Other attractions,* Five R-K-O vaudeville acts, orchestra overture, "Fighting Parson," Pathe silent news, scenic. *Weather,* fair and mild. *Opposition,* "Three Live Ghosts," "Four Feathers," "It's A Great Life," "Mississippi Gambler. *Rating,* 92%.

Devil May Care (M-G-M)

OKLAHOMA CITY—Criterion (2,000), 10c, 35c, 50c, 7 days. *Other attractions,* "In the Shade Of the Old Apple Tree," Cary Emmy and His Pets—a novelty act, Paramount News. *Weather,* splendid. *Opposition,* "Show of Shows," "High Voltage," "Flight," "Broadway," "Seven Faces," "Dance Hall," "Delightful Rogue." *Rating,* 125%.

Disraeli (W.B.)

BALTIMORE.—Metropolitan (1,500), 6 days, 25c-50c. *Other attractions,* "Pat Rooney and the Rooney Family,' in "Marking Time," Kinograms. *Weather,* moderate to clear and cold. *Opposition* (screen) "Lost Zeppelin," "Laughing Lady," "Mexicali Rose," "Gold Diggers of Broadway,," "Two Days," "Sunny Side Up," "Tiger Rose," "Dynamite," "Navy Blues." Stage Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating,* 95%.

Dynamite (M-G-M)

BALTIMORE.—Loew's Stanley (3,654), 6 days, 25c-60c. *Other attractions,* Metrotone News, organlogue, "Merry Dwarfs," (Cartoon). *Weather* moderate to clear cold. *Opposition* (screen) "Lost Zeppelin," "Laughing Lady," "Mexicali Rose," "Gold Diggers of Broadway," "Two Days," "Disraeli," "Sunny Side Up," "Tiger Rose," "Navy Blues"; (stage) Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating,* 100%.

TROY, N. Y.—Lincoln (1,000) 25c-35c. 4 days. *Other attractionss* Vitaphone act, Fox Movietone News. *Weather,* warm. *Opposition*: "The Virginian"; "Sunny Side Up." *Rating,* 125%.

Ad. Tips—Played this as one of the most dramatic productions of the year, a picture for which New York City is paying $2, and one that will hold the interest from start to finish. Audience appeal, general.—Harold Janecke, Mgr., Lincoln, Troy, N. Y.

Evangeline (U.A.)

TROY, N. Y.—Lincoln (1,000) 25c-35c. 3 days. *Other attractions*: Vitaphone acts, Fox Movietone News. *Weather,* warm. *Opposition*: "The Aviator," "Sunny Side Up." *Rating,* 91%.

Evidence (W.B.)

DENVER—America (1,586), 20c-50c, 7 days. *Other attractions,* Fox Movietone News and Vitaphone act, "Revival Days." *Weather,* cold. *Opposition,* "Show of Shows," "The Kibitzer," "Forward Pass," "Mysterious Island," "His First Command." *Rating,* 80%.

Fast Company (Para.)

DES MOINES.—Strand (1,100), 3 days, 20c-30c. Other attractions: Ed. Kinograms; U. comedy, "The Love Tree." *Opposition,* "Show of Shows," "Sunny Side Up," "Girl from Woolworth's," "Pointed Heels." *Weather,* cold. *Rating,* 90%.

First Command (Pathe)

DENVER—Orpheum (1,650), 15c-50c, 7 days. *Other attractions,* RKO vaudeville, Pathe Sound News, and Grantland Rice Sportlight. *Weather,* cold. *Opposition,* "The Kibitzer," "Show of Shows," "Evidence," "Forward Pass," "Mysterious Island." *Rating,* 75%.

SALT LAKE CITY—RKO Orpheum (2,500), 15c-75c, 7 days. *Other attractions,* vaudeville headed by Lew Pollack and Henry Dunn. *Weather,* stormy. *Opposition,* "Love Parade" (2nd week), "Romance of Rio Grand," and "Second Choice." *Rating,* 150%.

Flight (Col.)

OKLAHOMA CITY.—Liberty (1,800) 25c-50c. 4 days. *Other attractions,* Crazy Kat Cartoon, "Port Whines," Fox Movietone News. *Weather,* excellent. *Opposition.* "Show of Shows," "Devil May Care," "Broadway," "Seven Faces," "Dance Hall." Rating, 100%.

Forward Pass (F.N.)

DENVER—Tabor (2,269), 35c-75c, 7 days. *Other attractions,* Universal and Pathe Sound News and Fanchon-Marco stage show. *Weather,* cold. *Opposition,* "Evidence," "The Kibitzer," "Mysterious Island," "First Command," "Show of Shows." *Rating,* 65%.

Four Feathers (Par.)

OTTAWA—Imperial (1,200), 6 days, 15c-50c. *Other attractions,* Hearst Metrotone News, Paramount song cartoon. *Weather,* fair and mild. *Opposition,* "Delightful Rogue," "It's A Great Life," "Mississippi Gambler," "Three Live Ghosts." *Rating,* 85%.

Ad Tips—Advertised this as "The romance of Beau Geste; the thrills of 'Chang' combined," and that it was based on the story known as "British Bible of Courage," by A. E. W. Mason. There is a noteworthy cast and

Box Office Check-Up And Ad. Tips

the principal players were outlined in reading notices, as well as the stampede of hippopotami and baboons, which is very impressive. Called it a thrill spectacle and a tale of wild adventure. It is a great picture for boys and girls but it is also highly attractive for grown-ups for its romance and action.—Ray Tubman, Mgr., Imperial, Ottawa.

Girl from Woolworth's (F. N.)

DES MOINES.—Strand (1,100), 4 days, 20c-30c. Other attractions: Pathe News; U. cartoon, "Oswald the Rabbit"; Paramount talking comedy, "Oil's Well." *Opposition,* "Sunny Side Up," "Pointed Heels," "Show of Shows," "Fast Company." *Weather,* cold. *Rating,* 100%.

Gold Diggers of Broadway (W.B.)

BALTIMORE.—Keith's (3,016), 6 days, 25c50c. *Other attractions,* Fox Movietone News. *Weather,* moderate to clear cold. *Opposition* (screen) "Lost Zeppelin," "Laughing Lady," 'Mexicali Rose," "Two Days," "Disraeli," "Sunny Side Up," "Tiger Rose," "Dynamite," "Navy Blues.' *Stage*: Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating,* 65%. (Second week after eight weeks at Metropolitan uptown.)

High Voltage (Pathe)

OKLAHOMA CITY.—Rialto, (700) 15c.-25c. 4 days. *Other attractions*: Pathe News. *Weather,* excellent. *Opposition.* "Show of Shows," "Devil May Care," "Flight," "Broadway," "Seven Faces," "Dance Hall," "Delightful Rogue." *Rating,* 100%.

Hit the Deck (R-K-O)

LOS ANGELES.—Orpheum (2,750), 3rd week, 7 days, 35c to 75c. *Other attractions*: Pathe Sound News and co4medy, "Good Medicine." *Opposition*: "Taming of Shrew," "Show of Shows," "Hot For Paris," "Navy Blues," "Tanned Legs." *Weather,* rain.

Hot For Paris (Fox)

LOS ANGELES.—Fox Criterion (1,652), 3rd week, 35c to 65c. *Other attractions*: Roscoe Karns in "Copy" and Movietone News. *Opposition*: "Laughing Lady," "Navy Blues," "Tanned Legs," "Show of Shows," "Taming of Shrew," "Hit the Deck." *Weather,* rain. *Rating,* 85%.

"It's a Great Life" (M-G-M)

CLEVELAND.—Allen (3,300) 7 days, 30c-60c. *Weather,* rain and turning to ice and sleet. *Other attractions*: "Weak But Willing" (Paramount)—"Oh, You Beautiful Doll" (Paramount song)—Hearst Metrotone News. *Opposition* (screen); "Sunny Side Up," "Condemned," (rd week), "Bishop Murder Case," "Love Comes Along." *Stage*: Ethel Barrymore in "The Love Duel." *Rating,* 65%.

HOUSTON—Loew's State (2,700), 7 days, 25c-60c. *Other attractions,* Senor Friscoe, Joe Darcy, and three other vaudeville acts; Metrotone News, and local newsreel. *Weather,* warm and fair. *Opposition,* "Romance of Rio Grande," "Condemned," and "Marriage Playground." *Rating,* 80%.

OTTAWA—Centre (1,200), 6 days, 15c-50c. *Other attractions,* Fox News and Irene Franklin in songs. *Weather,* fair and mild. *Opposition,* "Three Live Ghosts," "Delightful Rogue," "Four Feathers," "Mississippi Gambler." *Rating,* 87%.

Ad Tips—Served to introduce Duncan Sisters to Ottawa theatre-goers. The point was emphasized in newspaper and program advertising as well as in lobby display. Technicolor revue scenes were emphasized in newspaper readers and made a bid for the patronage of store clerks by telling how the Duncan sisters started out in their story life as sales girls. Announced song hits galore and boosted the clowning of Rosetta Duncan. All ages and all classes will like it.—Don Stapleton, Mgr., Centre, Ottawa.

Jazz Heaven (R-K-O)

BUFFALO—Lafayette (2,900), 7 days, 60c. *Other attractions,* Fox Movietone News, comedy, vaudeville, Vitaphone acts. *Weather,* mild. *Opposition,* "Sunny Side Up," "Show of Shows," "New York Nights." *Rating,* 165%.

Kibitzer, The (Par.)

DENVER—Denver (2,512), 25c-65c, 7 days. *Other attractions,* Publix stage show and Paramount Sound News. *Weather,* cold. *Opposition,* "Show of Shows," "Evidence," "Forward Pass," "Mysterious Island," "First Command." *Rating,* 90%.

Laughing Lady (Par.)

BALTIMORE.—Loew's Century (3,221), 6 days, 25c-60c. *Other attractions,* Metrotone and M-G-M News, Loew-Publix Unit, "Miami Nights," headed by Ken Whitmer for his farewell week, organlogue by Maurice, "He Did His Best," (Paramount all-talking comedy). *Weather,* clear moderate to clear cold. *Opposition* (screen) "Lost Zeppelin," "Mexicali Rose," "Gold Diggers of Broadway," "Two Days," "Disraeli," "Sunny Side Up," "Tiger Rose," "Dynamite," "Navy Blues." *Stage,* Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating,* 120%.

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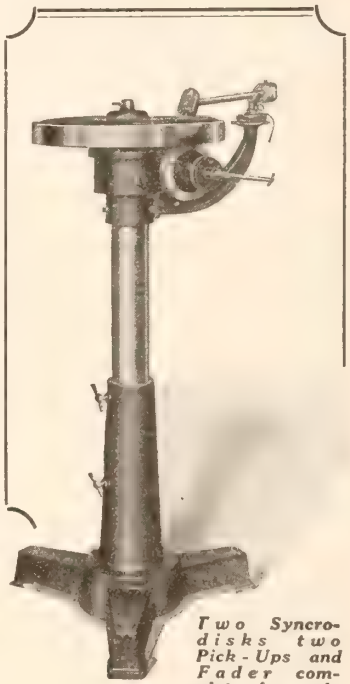

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Laughing Lady (Par.)

LOS ANGELES.—Paramount (3,596) 7 days, 35c to 65c. *Other attractions*: Paramount Sound News; Lloyd Hamilton in "Peaceful Alley," "Bouncing Ball," "song comedy and Milton Charles organ concert. *Opposition*: "Hot For Paris," "Tanned Legs," "Navy Blues," "Show of Shows," "Taming of Shrew," "Hit the Deck." *Weather*, rainy. *Rating*, 96%.

Ad Tips—Names of Chatterton and Brook should be played up. Use head cuts in advertisements and billing and use the line: "A smart sophisticated romance of a society widow vs. three men." Some tie-ups that can be arranged are letters spelling names of stars placed in classified ads of your local newspapers with pass given the winners; a question contest of "Why Did The Laughing Lady Laugh" When Did You Laugh Your Heartiest?" contest. Audience appeal is fine for all who like a society comedy drama that is superbly acted and directed. Did fine here.—Charles Raymond, Gen'l M'g'r, Loew's Century, Baltimore.

Lone Star Ranger (Fox)

PORTLAND, ORE.—Fox Broadway 1,912 25c-60c. 7 days. *Other attractions*: Fox Movietone News, Roy Devaney at Wurlitzer, Fanchon & Marco's "Black & Gold Idea," including the Kemmys, Arnold Grazer plus Sam Jack Kaufman and novelty numbers by band. *Weather*, Snow-cold. *Opposition*: "Sally," "Vagabond Lover," "Sunny Side Up," "Sacred Flame," "The Aviator," *Rating* 120%.

Lost Zeppelin (Tiffany)

BALTIMORE.—Auditorium (1,600), 6 days, 35c-75c. *Other attractions*: "Meet the Quince," (All-talking comedy), "Voice of Hollywood," (short talking comedy). Pathe Sound News. *Weather*, moderate to clear cold. *Opposition* (screen) "Laughing Lady," "Mexicali Rose," "Gold Diggers of Broadway," "Two days," "Disraeli," "Sunny Side Up," "Tiger Rose," "Dynamite," "Navy Blues." *Stage*: Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating*, 30%.

Love Comes Along (R-K-O)

CLEVELAND.—RKO Palace, (3,600) 7 days, 35c-75c. *Weather*: Rain, turning to ice and sleet. *Other attractions*: "Clancy at Bat," (Educ'l)—"Hodge Podge," (Educ'l)—"Old Melodies" (Paramount)—Pathe News (sound and silent)—Vaudeville, *Opposition* (screen)—"Sunny Side Up," "Condemned," (3rd week)—"It's A Great Life," "Bishop's Murder Case." *Stage*: *Ethel* Barrymore in "Love Duel." *Rating*: 100%.

Love Parade (Par.)

OMAHA.—Paramount (2,900), 25c-60c. 7 days. *Other attractions*: Senator Murphy with Publix "Farmyard Florics" unit, Paramount News, orchestra and organ. *Weather*: cold. *Opposition*: "New York Nights," "Paris," "They Had to See Paris," "Sacred Flame." *Rating*, 150%.

SALT LAKE CITY—Paramount (1,400), 15c-50c, 14 days. *Other attractions*, sound news. *Weather*, unsettled. *Opposition*, "Romance of the Rio Grande," "Second Choice," "First Command." *Rating*, 125% (2nd week).

Ad Tips—Omaha Bee-News shoe fund sold picture with a two week's radio campaign. Star's name is now a real draw here and picture has all the color and romance necessary to do big business. Packed the house at a midnight preview. Audience appeal, general.—Charles Pincus, M'g'r, Paramount, Omaha.

Marriage Playground (Par.)

HOUSTON—Metropolitan (2,512), 25c-60c, 7 days. *Other attractions*, Publix stage show, "Let's Go," led by Lou Forbes, master of ceremonies; Pathe Sound News, and Taylor Holmes comedy, organ specialty and orchestra overture. *Weather*, fair and warm. *Opposition*, "Condemned," "It's A Great Life," and "Romance of Rio Grande." *Rating*, 100%.

Ad Tips—Play up spicy theme of jazz-mad parents, changing mates in midstream, and in lesser vein the romance of 17-year-old Judy. Mary Brian and Frederic March, Kay Francis and Lilyan Tashman should all be billed in caps. The kids also, will draw patronage, especially in small towns. Appeal is to all classes and ages.—E. E. Collins, Mgr., Metropolitan, Houston.

Mexicali Rose (Col.)

BALTIMORE.—Hippodrome (2,500), 6 days, 20c-60c. *Other attractions*: "Fifty Miles From Broadway," (Pathe all-talking comedy), Pathe Sound News, Bert Smith Players in "Nighty Night," with chorus and acts, orchestra, organ. *Weather*: moderate to clear cold. *Opposition* (screen) "Lost Zeppelin," "Laughing Lady," "Gold Diggers of Broadway," "Two Days," "Disraeli," "Sunny Side Up," "Tiger Rose," "Dynamite," "Navy Blues." *Stage* Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating*, 90%.

Ad Tips—Exploit title with names of Sam Hardy and Barbara Stanwyck with half tone cut in newspaper ads of Sam Hardy embracing Barbara Stanwyck, but cut off lower parts of body so that picture will not be offensive. Use catchline: "The story of a heartless coquette who knew no law but her own turbulent passions!" Plenty of tie-ups for you on this. Theme song "Mexicali Rose," for radio, phonograph, radio and music shops. Admit girls names Rose, free but escorts must pay. Audience appeal is strong for all classes and ages. Appealed strongly to our clientele.Nat Keene, M'g'r., Hippodrome, Baltimore, Maryland.

Mississippi Gambler (Univ.)

OTTAWA—Avalon (990), 3 days, 25c-35c. *Other attractions*, Fox Movietone News, "Collegians." *Weather*, fair and mild. *Opposition*, "Three Live Ghosts," "Delightful Rogue," "Four Feathers," "It's A Great Life." *Rating*, 90%.

Ad Tips—Called this a successor to "Show Boat" and pointed to the presence of Joseph Schildkraut in both of these attractions. Joan Bennett was also worth special mention. The Southern atmosphere is refreshing in midwinter. Various scenes were screened with the Magnoscope and announcement was made of the heightened effect on the full-stage screen for the story's climaxes. Held appeal for both old and young and all except the intellectuals. —P. J. Nolan, Mgr., Avalon, Ottawa.

Mysterious Island (M-G-M)

DENVER—Rialto (1,100), 25c-50c, 7 days. *Other attractions*, Pathe Sound News. *Weather*, cold. *Opposition*, "Kibitzer," "Show of Shows," "Forward Pass," "Evidence," "First Command." *Rating*, 70%.

Navy Blues (M-G-M)

BALTIMORE.—Loew's Valencia (1,500), 6 days, 25c-35c. *Other attractions*: Metrotone News, "The Doll Shop," (All-talking M-G-M Christmas novelty). *Weather*: moderate to clear cold. *Opposition* screen) "Lost Zeppelin," "Laughing Lady," "Mexicali Rose," "Gold Diggers of Broadway," "Two Days," "Disraeli," "Sunny Side Up," "Tiger Rose," "Dynamite," *Stage*: Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating*, 85%. (Shown simultaneously at Valencia and Parkway after one week at Century.)

BALTIMORE.—Loew's Parkway (1,092), 6 days, 15c-35c. *Other attractions*: Metrotone News, "The Doll Shop," (All-talking M-G-M-Christmas novelty). *Weather*: moderate to clear cold. *Opposition* (screen) "Lost Zeppelin," "Laughing Lady," "Mexicali Rose," "Gold Diggers of Broadway," "Two Days," "Disraeli," "Sunny Side Up," "Tiger Rose," "Dynamite," "Navy Blues." *Stage*: Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating*, 110%. (Shown simultaneonsly at Valencia and Parkway after one week at Century.)

LOS ANGELES.—Fox Loew's State (2,418), 7 days, 35c-65c. *Other attractions*: Fanchon-Marco "Manila Bound" Idea, Georgie Stoll and Band, Charley Chase comedy "Snappy Sneezer" and Fox Movietone News. *Oppositions*: "Hot For Paris," "Tanned Legs," "Laughing Lady," "Show of Shows," "Taming of Shrew," "Hit the Deck." *Weather*, rainy. *Ratin*, 139%.

SAN FRANCISCO.—Fox, 50c-65c-90c. 7 days. *Other attractions*: Fox Movietone News, Fox orchestra, Fanchon & Marco Idea, "Uniforms," with a company of 100. *Weather*, wet. *Opposition*: "Sunny Side Up," "Locked Door," "Love Parade," (5th week) "Disraeli," (4th week) "Vagabond Lover," "Is Everybody Happy?" *Rating*, 125%.

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BUFFALO—Buffalo (3,100), 7 days, 60c. *Other attractions,* Fox Movietone News, comedy, vaudeville, Fox (silent) News, Paramount Sound News. *Weather,* mild. *Opposition,* "Show of Shows," "Jazz Heaven," "Sunny Side Up." *Rating,* 155%.

OMAHA.—World (2,500), 25c-50c, 8 days. *Other attractions*: "Night Owls," (M-G-M), Pathe News. *Weather,* cold. *Opposition*: "Paris," "They Had to See Paris," "Sacred Flame," "Love Parade." *Rating,* 60%.

Ad Tips—Norma Talmadge is strictly a silent picture star and her voice didn't go here. Picture is weak in story and acting value. Audience appeal, generally unfavorable.—Lionel Wasson, M'g'r., World, Omaha.

SAN FRANCISCO.—Granada, 50c-65c-90c. 7 days. *Other attractions*: Octavus Roy Cohen's comedy, "Brown Gravy," with colored cast; Frank Siegrist Syncopators. *Weather,* wet. *Opposition*: "Sunny Side Up," "Navy Blues," "Locked Door," "Disraeli," (4th week) "Vagabond Lover," "Is Everybody Happy?" "The Love Parade" (5th week) *Rating,* 130%.

No, No, Nanette (F.N.)

ALBANY, N. Y.—Mark Ritz (1,146), 25c-35c. 6 days. *Other attractions*: "Beach Babies," (talking comedy) a Vitaphone act of Paul Tremain and his band; Pathe Sound News. *Weather,* warm. *Opposition*: "Their Own Desire"; "The Virginian," "Song of Kentucky," "Broadway. *Rating,* 100%. (second showing at a first run house.)

Ad Tips—I found it of advantage to feature this as being ahead of its New York $2 showing, that it had broken all records at another first run Albany house, that it was an all singing, talking and dancing musical show with color. Audience appeal, general—Byron Farley, M'g'r., Mark Ritz, Albany, N. Y.

Paris (F.N.)

OMAHA.—Orpheum (3,000), 25c-60c. 7 days. *Other attractions*: Irene Rich and RKO bill, Pathe News. *Weather,* cold. *Opposition*: "New York Nights," "Sacred Flame," "Love Parade," "They Had to See Paris." *Rating,* 100%.

Ad Tips—Billed as a gay French musical comedy romance, with stress laid on music and beautiful gowns to draw women. Irene Bordini's name, as noted stage star, new here but helped business. Audience appeal, general.—Ralph W. Thayer, M'g'r., Orpheum, Omaha.

Pointed Heels (Para.)

DES MOINES.—Paramount (1,700), 7 days, 25c-35c-50c-65c. Other attractions: Paramount News; Herbie Koch, organist in "Marathon Contest"; Charlie Agnew "Red Hot Band" number, "Satisfied"; Publix stage unit, "Garden of Love," featuring Bayes and Speck. *Opposition,* "Show of Shows," "Sunny Side Up," "The Girl from Woolworth's," "Fast Company." *Weather,* cold. *Rating,* 90%.

Rio Rita (R-K-O)

LOS ANGELES.—Fox Carthay Circle (1,650), twice daily, 75c to $1.50. *Other attractions*: Fox Movietone News and Elinor's orchestra. *Weather,* rain. *Rating,* 80%. (7th week.)

Romance of Rio Grande (Fox)

HOUSTON—Majestic (2,250), 25c-60c, 6 days. *Other attractions,* Val Harris and Gertrude Shari, headlining a four-act vaudeville show, Fox Movietone News, Aesop's Fables, and orchestra overture "Turn On the Heat." *Weather,* fair and warm. *Opposition,* "Condemned," "It's A Great Life," and "Marriage Playground." *Rating,* 110%.

SALT LAKE CITY—Capitol (2,000), 15c-50c, 7 days. *Other attractions,* short subjects and sound news. *Weather,* unsettled. *Opposition,* "First Command," "The Love Parade" (2nd week), and "Second Choice." *Rating,* 110%.

Ad Tips—Advertise tense love story of intrigue and fiery romance and revenge. Play up Warner Baxter in another "'Cisco Kid" characterization, and Antonio Moreno, Mona Maris, and Mary Duncan. Give special emphasis to the romantic angle, and the lilting guitar music and love songs. Appeal is to old and young.—Eddie Bremer, Mgr., Majestic, Houston.

Sacred Flame (W.B.)

OMAHA.—State (1,200), 25c-40c, 3 days. *Other attractions*: "Dancing Gob," (Par.), "Pining Pioneers," (Par.), Universal News. *Weather,* cold. *Opposition*: "Paris," "New York Nights," "Love Parade." *Rating,* 100%.

PORTLAND, ORE.—Music Box (1,835), 50c. 7 days. *Other attractions*: Fox Movietone News, Burns and Ash at Wurlitzer, spot novelty organ numbers. *Weather*: Snow-Cold. *Opposition*: "Sally," "Lone Star Ranger," "The Aviator," "Sunny Side Up," "Vagabond Lover. *Rating,* 100%.

Sally (F.N.)

HOLLYWOOD.—Warner Bros. Hollywood (3,000). 7 days, 35c to 65c. *Other attractions*: Paramount Sound News, Vitaphone Varieties. *Weather,* rain. *Rating,* 200%.

PORTLAND, ORE.—Portland, (3,068), 25c-60c. 7 days. *Other attractions*: Paramount News, Eddie Magill, in person, "Plasterer," novelties in song, Malotte in special organ overture. *Weather,* Snow-Cold. *Opposition*: "Lone Star Ranger," "Sunny Side Up," "Sacred Flame," "Vagabond Lover," "The Aviator." *Rating,* 95%.

Ad Tips—New talented darling of screen in Marilyn Miller. Wonderful Technicolor effects; good tie-ups music stores increased attendance and proved have universal appeal. Matinees fell off account cold weather.—John Smith, M'g'r., Portland, Portland, Ore.

Second Choice (W.B.)

SALT LAKE CITY—Victory (1,287), 15c-50c, held over for 7 days after original 4 day booking. *Other attractions,* short subjects and sound news. *Weather,* unsettled. *Opposition,* "Love Parade" (2nd week), "First Command," "Romance of Rio Grande." *Rating,* 120%.

Seven Faces (Fox)

OKLAHOMA CITY.—Orpheum (1,500), 25c-50c. 7 days. *Other attractions*: Fox News. Aesop's Fables. RKO vaudeville presenting Carr Lynn in "Something Original," Wheeler and Wells in "Take It Or Leave It," The Texas Four in "Easing Along Oozin"? "Stop, Look and Listen," a dancing revue. *Weather,* splendid. *Opposition*: "Show of Shows," "Devil May Care," "Flight," "Broadway," "Dance Hall." *Rating,* 100%.

Show of Shows (W.B.)

BUFFALO—Century (3,000), 7 days, 60c. *Other attractions,* Paramount Sound News, comedy, organ solo, Fox Movietone News. *Weather,* mild. *Opposition,* "Sunny Side Up," "Jazz Heaven," "New York Nights." *Rating,* 185% (2nd week).

DENVER—Aladdin (1,400), 35c-75c, 7 days. *Other attractions,* Fox Movietone News. *Weather,* cold. *Opposition,* "Evidence," "The Kibitzer," "Forward Pass," "Mysterious Island," "First Command." *Rating,* 75%.

DES MOINES.—Des Moines (1,600), 10 days, 25c-35c-50c-65c. Other attractions: Paramount News; Pathe novelty, "Sport Ala Carte." *Opposition,* "Sunny Side Up," "Girl from Woolworth's," "Pointed Heels," "Fast Company." *Weather,* cold. *Rating,* 110%.

LOS ANGELES.—Warner Bros. Downtown (2,400), 7 days, 35c to 65c. *Other attractions*: Pathe Sound News, Vitaphone Variety "Always Faithful." *Opposition*: "Hot For Paris," "Navy Blues," "Laughing Lady," "Tanned Legs," "Taming of Shrew," "Hit The Deck." *Weather,* rain. *Rating,* 241%.

OKLAHOMA CITY.—Capitol (1,200). 7 days. 25c-50c-75c. *Other attractions*: Paramount News. *Weather,* splendid. *Opposition*: "Devil May Care," "High Voltage," "Flight," "Broadway," "Seven Faces," "Dance Hall," "Delightful Rogue." *Rating,* 150%.

FOR SALE

Very Cheap By a Church

1. **Regulation Simplex Motion Picture motor driven — Projector complete—in first class condition.**
2. **Large Size Asbestos Booth, on rollers, capable of holding two machines.**
3. **Bell & Howell Standard Automatic Eyem.**
   Standard Automatic Portable Cinematograph,
   Regulation 33 mm newsreel camera, complete with case, sunshades, sky filter, tripod, and cleaner.
   Completely overhauled.

Make an offer on any one or all three.

ADDRESS

Christian F. Reisner

Pastor, Broadway Temple

639 West 173rd St., New York

Paul Ash

said to—

Andy Wright

S. JOHN PARK

is a clever writer and his satire "PHILADELPHIA" will make a great "TALKIE"!

WHAT IS YOUR BID GENTLEMEN?

WE OFFER—

for theme songs—

GEORGE POWELL
BILLY HUESTON
BEE HARTLEY
MAE PARK

a clever little girl

HELEN MARTELLE

Ingenue Comedienne

Authors—Composers—Artists

Under Management of

ANDY WRIGHT, Inc.

1560 B'way New York, N. Y.
BRYant 2361 Cable: Wrightbook

Box Office Check-Up And Ad. Tips

PROVIDENCE—Majestic (2,400), 15c-50c, 7 days. *Other attractions,* Fox Movietone News. *Weather,* warm, fair. *Opposition,* "Vagabond Lover," "Her Unborn Child," "Condemned," "Young Nowheres." *Rating,* 110%.

Ad Tips—The fact that 77 stars appear in this picture gives plenty of latitude for strident ballyhoo. Play up spectacular array of talent and use all kinds of art in layouts. Should appeal to every man, woman and child who likes a long, lavish entertainment.—Sol Braunig, Mgr., Majestic, Providence.

A Song of Kentucky (Fox)

ALBANY, N. Y.—Harmanus-Bleecker Hall, (2,000). 35c-50c. 6 days. *Other attractions*: Charley Chase comedy "Leaping Love," "Fox Movietone News; Jan Garber's Band. *Weather,* warm. *Opposition*: "Broadway," "Their Own Desire," "No, No, Nanette," "The Virginian." *Rating,* 118%.

Ad Tips—Play this up as a story showing the soul of the Southland in song and story, and play up Lois Moran. Make a play for those who love a good horse race. Audience appeal, general.—Alec Sayles, Mgr., Harmanus-Bleecker Hall, Albany, N. Y.

Sunny Side Up (Fox)

BALTIMORE.—New (1,600), 25c-50c. *Other attractions*: Fox Movietone News and "Snapshots of Hollywood," at end of some performances. *Weather,* moderate to clear cold.

BUFFALO—Great Lakes (3,000), 7 days, 50c-85c. *Other attractions,* Fox Movietone News, Paramount Sound News, comedy, Vitaphone acts. *Weather,* mild. *Opposition,* "Jazz Heaven," "Show of Shows," "New York Nights." *Rating,* 170% (2nd week).

CLEVELAND.—Hippodrome, (4,500), 7 days. 25c-50c *Weather*: rain, turning to ice and sleet. *Other attractions*: Fox Movietone News. *Opposition*: "Condemned," (3rd week) "It's A Great Life," "Bishop Murder Case," "Love Comes Along." *Stage;* Ethel Barrymore in "The Love Duel." *Rating,* 340%.

DES MOINES.—Orpheum Theatre (2,000), 7 days, 25c-50c. Other attractions: RKO vaudeville. *Opposition,* "Pointed Heels," "Show of Shows," "Fast Company," "Girl from Woolworth's." *Weather,* cold. *Rating,* 150%.

PORTLAND, ORE.—Fox United Artists (945), 50c-60c. 7 days. *Other attractions*: Fox Movietone News, *Weather,* Snow-Cold. *Opposition*: "Sally," "Vagabond Lover," "Sacred Flame," "The Aviator," "Lone Star Ranger." *Rating,* 110% (3rd week.)

SAN FRANCISCO.—Loew's Warfield, 50c, 65c, 90c. 7 days. *Other attractions*: Fox Movietone News, Hearst Metrotone News; *Weather,* wet. *Opposition*: "Navy Blues," "Disraeli," (4th week) "Love Parade," (5th week) "Locked Door," "Vagabond Lover," "New York Nights," "Is Everybody Happy?" *Rating,* 100%.

TROY, N. Y.—Proctor's (2,000), 25c-60c. 7 days. *Other attractions*: vaudeville acts. *Weather,* warm. *Opposition*: "The Virginian," "The Aviator," "Dynamite," "Evangeline." *Rating,* 200%.

Ad Tips—Took extra newspaper space for this picture and featured stars as well as song hits. Played this up for all it was worth and the results justified the expense. Audience appeal, everyone.—Jacob Golden, Mgr. Proctor's, Troy, N. Y.

Ad Tips—Janet Gaynor, Charles Farrell, the title, the music, the story. This picture has something to please every one. Lots of entertainment appeal. In a week's capacity business there was not a single knock for this feature and many came to see it again. Bound to win anywhere. C. D. Garraty, Mgr. Orpheum Theatre, Des Moines, Iowa.

Taming of Shrew (U.A.)

LOS ANGELES.—United Artists, (2,100), 7 days, 35 to 75 cents. *Other attractions*: Christie comedy, "Duke of Dublin," "Hitting High C's," Paramount Sound News and Oliver Wallace, organ concert. *Opposition*: "Hot For Paris," "Hit The Deck," "Show of Shows." *Weather,* rainy. *Rating,* 93% (3rd week).

Tanned Legs (R-K-O)

LOS ANGELES.—RKO (2,700), 7 days, 35 to 65 cents. *Other attractions*: RKO vaudeville revue and Pathe Sound News. *Opposition*: "Hot For Paris," "Laughing Lady," "Navy Blues," "Show of Shows," "Taming of Shrew," "Hit the Deck." *Weather,* rainy. *Rating,* 97%.

Their Own Desire (M-G-M)

ALBANY, N. Y.—Leland, (1,400), 25c-35c. 6 days. *Other attractions*: Fox Movietone News; an all-talking comedy "Hurdy Gurdy," Miller and Lyles in "Jimtown Speakeasy." *Weather,* warm. *Opposition*: "The Virginian," "No, No, Nanette," "Song of Kentucky." "Broadway." *Rating,* 155%.

FILMDOM'S HEADQUARTERS

Where all of the "big shots" of stage and screen from the East stop when they come to Hollywood. . . . .

. . . *and where many resident stars and executives make their permanent homes.*

Rooms, Single, En Suite, and Kitchenette Apartments. Every modern convenience.

Wire reservations direct to
EUGENE STARK, *Managing Director*

ROOSEVELT HOTEL
HOLLYWOOD'S FINEST HOSTELRY
JOSEPH M. SCHENCK, PRES.

Box Office Check-Up And Ad. Tips

Their Own Desire (M-G-M)

DALLAS.—Greater Palace, (2,350), 7 days, 25c-35c-60c. Publix presentation, "Pirates of Melody" with Jimmie Eallard and stage band, headlined by Herman Timberg; Organ novelty by Johnny Winters, Paramount News. *Weather,* unsettled. *Opposition,* "South Sea Rose," "Applause," "Show of Shows," "Phantom of Opera." *Rating,* 90%.

Ad Tips—Here's a picture that is worth extra advertising and played up Norma Shearer heavy but also mentioned Lewis Stone and Belle Bennett. Featured this as a poignant drama of hearts adrift, a clash between the younger generation and age-old ideas. Audience appeal, mature.—John Garry, Mgr., Leland, Albany, N. Y.

They Had to See Paris (Fox)

OMAHA.—State (1,200), 25c-40c. 4 days. *Other attractions:* "Bedelia," (Par.), Universal News. *Weather,* cold. *Opposition:* "Paris," "New York Nights," "Love Parade." *Rating,* 150%.

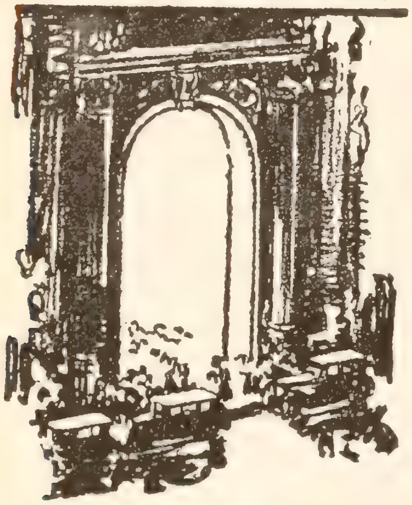
Ad Tips—Plugged nothing but Rogers on this picture and it did the business. Irene Rich, in picture, was playing co-incidental engagement at local Orpheum in person. Audience appeal, general.—Irving Cohen, Mgr., State, Omaha.

Three Live Ghosts (U.A.)

OTTAWA—Regent (1,225), 6 days, 25c-60c. *Other attractions,* orchestra overture, Fox Movietone News, "Clancy at the Bat." *Weather,* fair and mild. *Opposition,* "Delightful Rogue," "Four Feathers," "It's A Great Life," "Mississippi Gambler." *Rating,* 95%.

THE

Doorway of Hospitality



In HOLLYWOOD, film capital of the world, the Hollywood Plaza is hotel headquarters.

Here is everything to do and see. Downtown Los Angeles is but 20 minutes away. The beaches, also, are easily accessible. Golf, recreation, night life and other entertainment surrounds the hotel.

Plan to stop here on your trip to Southern California. Reasonable rates . . . every possible comfort. Write for descriptive booklet.

THE HOLLYWOOD

PLAZA

HOTEL

HOLLYWOOD, CALIFORNIA

Tiger Rose (W.B.)

BALTIMORE.—Rivoli (1,981), 6 days. 25c-50c. *Other attractions:* "Mad House," (all-talking comedy), Mickey Mouse cartoon, "The Opry House," "Tiffany all-talking, Technicolor, "Enchanted Forest," Vitaphone Varieties "Revival Days," "For Sale," Pathe sound news. *Weather,* moderate to clear and cold. *Opposition:* (screen) "Lost Zeppelin," "Laughing Lady," "Mexicali Rose," "Gold Diggers of Broadway," "Two Days," "Disraeli," "Sunny Side Up," "Dynamite," "Navy Blues." Stage: Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating,* 85%.

Trespasser, The (U.A.)

HOLLYWOOD.—Graumans Egyptian (1,800), 7 days, 35 to 65 cents. *Other attractions:* Fox Movietone News, Fashion News and Fanchon-Marco "Desert" Idea. *Opposition:* "Sally." *Weather,* rainy. *Gross,* $13,500.

Two Days (Wufku)

BALTIMORE.—Little (267), 6 days, 35c-50c. *Other attractions,* "Japan," "Reporting the World," "Liberty," (Laurel and Hardy comedy), piano. Orchestraphone accompaniment to feature. *Weather,* moderate to clear and cold. *Opposition,* (screen) "Lost Zeppelin," "Laughing Lady," "Mexicali Rose," "Gold Diggers of Broadway," "Disraeli," "Sunny Side Up," "Tiger Rose," "Dynamite," "Navy Blues." Stage: Play-Arts Guild in "H. M. S. Pinafore," German Grand Opera Company and Philharmonic Symphony, Al Golden and his "Dimpled Darlings." *Rating,* 90%.

Unborn Child, Her (Windsor)

PROVIDENCE—Carlton (1,600), 15c-50c, 7 days. *Other attractions,* sound news. *Weather,* warm, fair. *Opposition,* "Show of Shows," "Vagabond Lover," "Condemned," "Young Nowheres."

Ad Tips—Sensational nature of film makes for corking ballyhoo. Contest was run here with local daily offering prizes for best essay on theme of modern youth. Picture held up well for nearly three weeks.—Charles Spink, Mgr., Carlton, Providence.

Vagabond Lover (R-K-O)

PORTLAND, ORE.—R K O Orpheum, (1,723), 25c-75c, 7 days. *Other attractions:* Pathe Sound News, Ruby Norton, Ray and Harrison, Frederick Sylvester, Catherine Custer. *Weather,* Snow-Cold. *Opposition,* "Sally," "Lone Star Ranger," "The Aviator," "Sacred Flame," "Sunny Side Up." *Rating,* 175%.

Ad Tips—New exploitation manager Sam H. Cohen, made strong tie-ups leading music and department stores, plugged into big window space; Rudy Vallee made many admirers among fair sex. Special ladies matinee on mezzanine-souvenir photos of Rudy. Heavy appeal, especially to fair sex.—Jack Hayes, Mgr., RKO Orpheum, Portland, Ore.

Vagabond Lover (RKO)

PROVIDENCE—Victory (1,600), 15c-50c, 7 days. *Other attractions,* "Buck and Bubbles," "Sound Sportlight," January Horoscope. *Weather,* warm, fair. *Opposition,* "Show of Shows," "Condemned," "Her Unborn Child," "Young Nowheres." *Rating,* 110%.

Ad Tip—Rudy Vallee will draw them in on the strength of his name. The crooning music maker has the "It" that packs houses and in the film he is likeable. Vallee's name, of course, should be played to the skies. Has appeal to adolescents and feminine fans, particularly.—Matt Reilly, Mgr., Victory, Providence.

Virginian, The (Par.)

ALBANY, N. Y.—Mark Strand (2,000); 35c-50c. 6 days. *Other attractions,* two Vitaphone acts, Paramount Sound News. *Weather,* warm. *Opposition,* "No, No, Nanette," "Their Own Desire," "Song of Kentucky," "Broadway." *Rating,* 135%.

Ad Tips—Play up the title because everyone has read this book in times past, but in your newspaper advertising also mention Garry Cooper and Mary Brian, for they have their following. Also play the picture up as having been taken in the great open spaces in the west. Audience appeal, general.—Robert Rosenthal, Mgr., Mark Strand, Albany, N. Y.

TROY, N. Y.—Troy (2,000), 35c-50c. 4 days. *Other attractions,* one Vitaphone; Fox Movietone News. *Weather,* warm. *Opposition,* "Dynamite," "Sunny Side Up." *Rating,* 125%.

Young Nowheres (F. N.)

PROVIDENCE—Strand (2,200), 15c-50c, 7 days. *Other attractions,* sound news. *Weather,* warm, fair. *Opposition,* "Vagabond Lover," "Condemned," "Show of Shows," "Her Unborn Child." *Rating,* 100%.

Ad Tips—One of the best Barthelmess films in some time. Star should be played up big and name of Marion Nixon has pull here. This picture should have universal appeal. Barthelmess fans will love it.—Ed Reed, Mgr., Strand, Providence.

Premier Plans 36 Talker Comedies; Preparing Now

Hollywood—At least 36 talker comedies will be produced by Premier Pictures during 1930, according to present plans. Joe Rock, president, short comedy field, will be in entire charge.

Two series of shorts and a group of 12 two-reel situation comedies have already been scheduled, with other series to be added later to complete the total.

Hersholt In Road Show

Hollywood — Another former featured player of the silents has been assigned an important singing part in a filmusical. Jean Hersholt will both act and vocalize one of the featured roles in "Viennese Nights" for Warners. Alan Crosland is slated to direct the Sigmund Romberg and Oscar Hammerstein II operetta, which is planned for a road show on next season's schedule.

EMPIRE FILM VAULTS, INC.

MODERATE PRICE FILM STORAGE

1 to 10 Containers	$ .75
11 to 50 "	.50
51 to 100 "	.40
Over 100 Containers	$ .35
Cases per month, 20 to 25 reels	1.00

723 Seventh Avenue, N. Y. Bryant 2180-2181-2182

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

The House Manager

SOONER or later we knew that we would be called to task. Not that this is the first time it has happened. It's about the twentieth, and always on the same question: "Why not talk about other things besides theatre managers on that page of yours?"

Well, occasionally we do talk about other things, but after all, our first and last concern is for the theatre manager and all others engaged in earning a living by running or advertising the theatre.

We find two classes of executives supervising the majority of chain theatres today. One who believes in the manager as a most important cog in the machinery of the circuit. The other feels that the house manager is just there to see that the house is clean and the cup machine supplied with cups. As some one else so neatly expressed it—"Custodian of the keys to the cup machine."

A careful analysis of both types of men reveals the most encouraging fact that the former executive is far more in evidence than the latter. The wider the man's experience the more convinced is he that through the house manager, and through no one else, will the theatre be properly run and the receipts increased if it is at all possible to increase them.

Therefore, we have every right to feel that we know just a little bit about the subject and can back up our knowledge with the many years of experience we have had, not only as a house manager, but equally as a supervising manager.

Only recently we happened across a theatre that was in the red for several hundred dollars a week. The manager was in the "dumps" and if not for the necessity of earning a living would have quit long ago. A little talk brought out the information that he was not allowed to exploit his pictures, create tie-ups, or in fact, do anything at all without first submitting every little detail of his intentions in a report to his circuit's main office. Invariably, he was turned down.

He finally sold his boss an idea. They agreed, after much pleading and argument, to give the man a free rein for four weeks and not to hinder him in any way for that space of time.

Last week was the third week of the trial and a phone call from this house manager revealed the glad tidings that he had been authorized to draw an additional "ten spot" starting that week.

Which once more proves that if you've got the right kind of managers, give them a chance to put the house over and use their own brains, and then you are giving the theatre a pretty good chance to become a consistent profit-maker.

"Chick."

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¶ Lashway's Clever Telegrams
¶ White's Interesting Background
¶ Here's a Good Bakery Tie-Up
¶ Moss Continues to Make Progress
¶ Grombacher a Real "Space Grabber"
¶ Art Kershaw's Houses Are Busy
¶ More New Club Members!

MANAGERS' ROUND TABLE CLUB

Ed. Hiehle Never Forgets His Duty to the M.R.T.C.

These pages seem almost dull when we fail to find any mention of Edward J. Hiehle of the Midland and other theatres in Newark, Ohio. Ed used to be a sort of fixture on these pages for so long that now we don't read about him regularly we have gotten so that we miss him quite a bit.

However, we can say in all justice to his fine CLUB spirit that Ed has been keeping in touch with us in some manner, shape or form all the time, and it certainly is a pleasure to hear from him and know that he is still an active and interested member of the CLUB.

Listen, Hiehle, I hope you will overlook my apparent neglect, but things have reached the point at CLUB headquarters where I am fairly swamped in trying to keep the tremendous amount of articles on their way into the CLUB pages each week, as well as answering the mass of correspondence that accumulates day in and day out.

If I don't get another opportunity, I want you to know that we wish you all the Season's best greetings and hope that next year is a mighty happy and prosperous one for you and your family. So long for the present, and remember me to Riney, who, by the way, has not been in communication with us for several months. What's wrong, has he got the writer's cramp?

NOTICE

PLEASE notify the Chairman of any change in address.

M. R. T. C.

Something Good Is On the Way From Roberts

We are very grateful to Mr. William Roberts, president and general manager of the Shawnee Amusement Company, operating the Shawnee and Rialto Theatres in Plymouth, Pa., for a most interesting package containing a wonderful line up of exploitation and advertising stunts.

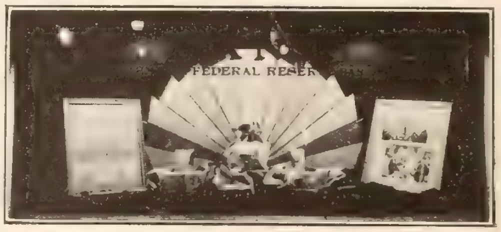
With the rearrangement of the CLUB pages, we are compelled to withhold this for publication for a week or two, but it will shortly make its appearance, and we suggest that you watch for it because it will be worth your while to read through every detail of the marvelous campaign that Mr. Roberts has successfully executed in Plymouth.

Thank you again, and let's hear from you as often as you possibly can get around to write us.

Bank Window Affords T. R. Earl Another Tie-up

T. R. Earl has an unusually effective display in the window of a prominent bank on "Gold Diggers of Broadway," playing at the Paramount Theatre, Idaho Falls, Ida.

The center of the display, as you can see on the photo, showed a bag with a label on it indicating the bag contained $1,000. A bank book appeared on either side of the money bag and a fan-like piece of art work served as the background.



On the right of the window appeared two stills from the picture, framed. And on the left was a card, framed, on which appeared, "We Pay You to Safeguard Your Savings—You can sit back and laugh at GOLD DIGGERS at the Paramount today."

Inasmuch as the bank is located on the busiest corner in the city, the window display attracted plenty of interest.

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

THE LOCAL NEWSPAPER REFUSES TO MEET YOU HALF WAY!

THE CHAMBER OF COMMERCE GIVES YOU THE "ICY STARE"!

LOCAL MERCHANTS JUST WON'T CO-OPERATE!

CHURCHES AND OTHER INSTITUTIONS CAN'T BE WON OVER TO THE THEATRE!

These represent but some of the many troubles we all encounter in the course of our daily grind.

Tell us your problems and let your brother members and managers help you to the proper solution.

Your name, theatre and city will be kept in strict confidence when the problem is published and all answers or suggestions will be received at Club headquarters and forwarded direct to YOU.

"ALL FOR ONE AND ONE FOR ALL"
MANAGERS' ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB

Larry Lasky's Activities Are Certainly Assorted

Mr. Lawrence Lasky is responsible for helping to stimulate the Monday business at the Publix-Broadway Theatre, Springfield, Mass., due to an excellent tie-up with the street railway company.

The Springfield Street Railway agreed to pay the theatre $35 every week during the period for the trailer which was run at every performance during the length of the tie-up—from Dec. 7th to Jan. 6th. The trailer is approximately 150 feet of actual traffic scenes in Springfield—tending to encourage the use of street cars in preference to automobiles as well as bringing out the advantages of making Monday night "Broadway Night."

The Street Railway also agreed to distribute 10,000 cards carrying copy, "Free Ride Home—This ticket stamped by cashier at Broadway Theatre when purchasing theatre ticket is good for one fare on Springfield Street Railway on date issued. See Dolores Costello in 'MADONNA OF AVE. A'—also 'THREE LIVE GHOSTS'—Avoid Traffic jams, ride in safety—Use Street Cars—Monday, Dec. 16." These cards were distributed every Monday by the conductors upon the payment of fare.

The Street Railway also agreed to furnish a special street car for five hours every Monday with canvas signs on both sides—40′ x 5′ with copy reading, "Your Parking Problem Solved, Avoid Traffic Jams—Ride in Safety—Use the Street Cars and Leave the Auto Home." And then followed copy about the theatres, pictures and play dates. It was also understood that the special car would be run on the main streets at the peak hours during the day and in order to stimulate interest and create enthusiasm they ran the street car for 6½ hours Saturday through the main streets at the peak hours.

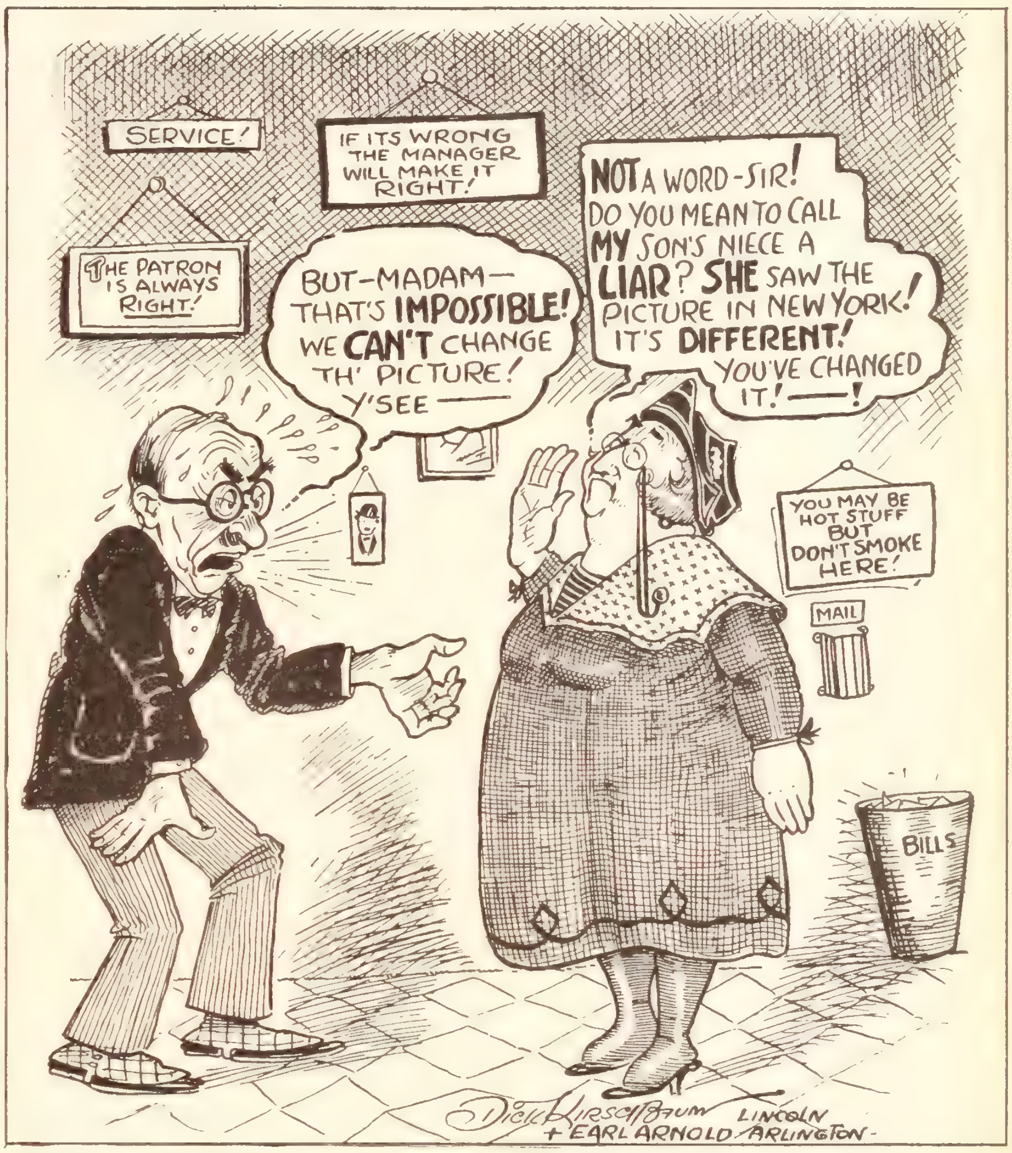
The theatre agreed to flash a trailer at every performance during the period; print the cards which the conductors distributed; pay the street car company 8 1-3 cents for every ticket properly stamped at the box office while purchasing a ticket at the theatre, and used that night for a return fare home. The theatre also agreed to furnish the signs for the street car display. After the first week, it was merely necessary to have new insertions printed showing the attractions.

Some idea of the bigness of this tie-up may be gleaned when it is known that the established price for the use of a ballyhoo on a street car is $10 per hour. At this price, the theatre receives $255 worth of advertising for the period. The 40,000 tickets over the period distributed by the conductors cost the theatre $48.

Mr. Lasky sincerely believes that this particular tie-up will prove most beneficial to the theatre in stimulating Monday's business. The value of the street car ballyhoo to people on their way in town certainly cannot be overlooked.

"LOBBY LAFFS"

By DICK KIRSCHBAUM


SERVICE!
IF ITS WRONG THE MANAGER WILL MAKE IT RIGHT!
THE PATRON IS ALWAYS RIGHT!
BUT-MADAM— THAT'S IMPOSSIBLE! WE CAN'T CHANGE TH' PICTURE! Y'SEE——
NOT A WORD-SIR! DO YOU MEAN TO CALL MY SON'S NIECE A LIAR? SHE SAW THE PICTURE IN NEW YORK! IT'S DIFFERENT! YOU'VE CHANGED IT!——!
YOU MAY BE HOT STUFF BUT DON'T SMOKE HERE!
MAIL
BILLS
Dick Kirschbaum
LINCOLN + EARL ARNOLD ARLINGTON-

Will Daylight Never Come—or—Why Is Murder a Crime? ? ?

Creamer's Newspaper Advertising Is Clicking

J. W. Creamer, managing the Palace Theatre in Muscatine, Iowa, for the Fox West Coast Outfit, has certainly been putting over some marvelous newspaper advertising in the past month or so, and we want to compliment him, especially on the small one-column ads that he has been running.

Creamer uses mighty good judgment in the make up of his advertising, even right down to the small ones, whereby the ad stands out because of the neatness of the display and the abundance of white space surrounding the type He also uses very good judgment in the selection of the mats to be used with these ads with the result that the Palace Theatre advertising is distinctly a credit to the theatre.

Fine work, Creamer, and we also want you to know that we considered your "potato matinees" a knockout. Unquestionably the publicity you received from the newspaper was deserving and the Salvation Army must have been delighted with the food that you furnished for their Christmas baskets to be distributed to the poor.

We also want to compliment you on the idea of putting a free pass into each basket,because if there is anything in the line of good fortune or good cheer that the poor folks are deserving of, it is the opportunity of visiting and enjoying a performance in as fine a theatre as you are running out there for the Fox West Coast Outfit.

Keep it up, Creamer, and you are bound to get favorable reaction before very long.

MANAGERS' ROUND TABLE CLUB

Ernie Smithies' Local Tie-ups Bring Fine Results

One of the Canadian contributions which failed to arrive in time to get into the special Canadian edition, was that of Ernie Smithies, manager of the Capitol Theatre in Kingston, Ontario.

Ernie has sent us a clipping which is sufficient evidence, so far as we are concerned, that he is on the alert to take advantage of every good-will angle that presents itself for the Capitol Theatre up there in Kingston.

In this respect he arranged through the Kiwanis Club for a children's special show whereby 1,400 of the city's youngsters were the guests of both the Kiwanis and the Capitol Theatre at a special morning's performance on December 14th at 10 o'clock. The children met at the armory at about 9.30 A. M. and received a ticket there; they then marched to the Capitol Theatre, headed by Santa Claus and a band of Sea Cadets. Ernie arranged for bags of candy to be away as the children left the theatre, and with the very careful arrangement laid out by both the Kiwanis Club and Mr. Smithies, the children were under proper adult supervision every moment of the time they were at the theatre.

This was a fine angle, and we are certainly grateful to Mr. Smithies for passing it along for the rest of the crowd. Thanks, Ernie, for your good wishes, and let us in turn wish you a happy and prosperous New Year.

Jim Newman Engineers A "Whoopee" Celebration

Jim Newman, who manages the Strand Theatre in Tampa, Fla., is doing a lot of shouting about a Whoopee celebration in conjunction with a 13th Anniversary celebration for the Strand Theatre there.

Part of Jimmy's activities consisted of decorating the front in real carnival style, and he certainly didn't stint when it came to colored lights, flags and banners. Besides, he had other pennants and floral decorations for a corking, attractive display which is still the talk of Tampa.

He then proceeded to install a phonograph in the lobby with a man who kept changing the records, and gave the public plenty of popular tunes to keep them "stepping."

In passing, we would mention that Friday happened to be the 13th, and it being the 13th anniversary of the theatre, both worked out a lucky combination, so the monster birthday cake that was cut on that day and handed out to all those who attended the theatre, gave him another angle to get some more free publicity for the theatre. We might also add that beauty souvenirs were given to the ladies and cigars to the gentlemen.

It seems like a real old home week celebration for Newman and the Strand Theatre, but this is typical of Jimmy's activities, and that's why we like to hear from him so often.

Candy Tie-up A Corking B. O. Gag for Roy Slentz

Roy Slentz tied up with a candy distributor in a stunt that reacted to the advantage of publicizing "Sweetie" playing at the Colorado Theatre, Pueblo, Colo.

The candy distributor has a chocolate covered marshmallow bar that is called "Sweetie." 1,000 of these chocolate bars, properly tagged, were distributed at a football game Thanksgiving Day morning (opening day of SWEETIE).

The tags attached to the bars of candy carried copy:

> "Meet SWEETIE—a new delicious candy and NANCY CARROLL in Paramount's all-talking collegiate musical comedy SWEETIE—Colorado Theatre Now."

The candy bars were of a generous size and were much sought for. The candy tie-up proved to be mutually beneficial to both the candy distributor and the theatre and especially to the theatre in helping to popularize the picture as was evidenced by the excellent box-office receipts.

Eight excellent window displays were also obtained with drug and candy stores.

Here is one that all of you boys can use without waiting for the next football season or another "Sweetie" to come around. Plenty of opportunities if you're on the look out for 'em.

S. G. Fleet Robinson Says:

"Your ROUND TABLE CLUB must sure be a great help to the boys in the field as it holds my interest and I can hardly wait for the new issue to come out each week."

Manager, Capitol Theatre,
Reading, Penna.

Jack Albertson Makes Sure They Know About It

Jack Albertson, house manager for the Indiana Theatre, in East Chicago, Ind., is another of the aggressive showmen who are rapidly forging to the front by reason of their up to the minute tactics in the operation of their theatre.

Like all other wide-awake showmen, Jack and his theatre take advantage of every opportunity to capitalize on some phase of the theatre's operation. In this particular instance, the wide film discussion attracted their attention and they opened recently with an 18 x 24-foot screen, and a big ad pertaining to "Magnafilm." It went over very good and they even secured editorial mention in reference to this fine piece of work.

Again

THE INDIANA

Leads the Way!

starting

TOMORROW

THE INDIANA THEATRE

INDIANA HARBOR

proudly takes its place as the first theater in the middle west to present the startling improvement in motion picture projection known as—

MAGNAFILM

MAGNAFILM makes possible the projection of a greatly enlarged picture enhancing the realism of the scenes depicted and the dialogue spoken

Magnafilm Is The Newest Scientific Achievement of Motion Picture Engineers—and, as usual, The INDIANA Presents It First!

We are showing with this story the top portion of the big and impressive ad which is self-explanatory, so far as the "Magnafilm" angle is concerned.

We also want you to take a look at the program of the Indiana Theatre, which is printed on very neat stock with a red border and design on the front cover, and black for the type. It made a particularly fine-looking house organ, and we thought that there were some points about it that might appeal to our other members and readers, and we are therefore reproducing it here.

The above represents but a small portion of Mr. Albertson's activities at the Indiana Theatre, as among his recent stunts was the use of a teaser which went to about 1,000 of the pupils in the high school, plugging "The Sophomore," and likewise a state-wide game of football that was the talk of the entire community.

We are always glad to hear from this grogressive member and showman, and we hope that he keeps us posted as much in the future as he has in the past. So long, Jack, and best wishes for a very happy New Year.

MANAGERS' ROUND TABLE CLUB

Are Organists Really Good?–Just Ask Fred

We don't often find either the time or the space to devote to organists, but when one comes as well recommended as Jerry Gaddis, featured organist in the RKO Drake Theatre in Oil City, Pa., then we must pay a little attention to it, because if he did not possess unusual merit, Freddie Johnson would never have boosted him to the skies.

Jerry is proving himself a most popular organist at the console in the RKO Drake, where he has been but a short time but has already recruited so many followers and ardent admirers of his solo and broadcasting work that he is rapidly forging to the front as one of the well-known organists of the East.

Prior to his taking up organ work, Jerry was quite an accomplished pianist and very well known in his own home town, St. Joseph, Mo., for the red hot jazz that he pounded out of the keys. Later on, in 1907 to be exact, Jerry became an orchestra leader and traveled over the country with quite a few well known musical comedy productions. A little later on he accepted a nice position as conductor and pianist at Parkersburg, West Va.

KEPT ON ADVANCING

However, when the Missouri Theatre, a new Publix house opened at St. Joseph, he was offered the position of organist and later was promoted to the position of solo organist for the same house. This he held for about a year and a half. However, when a new organ was installed at the Ritz Theatre in Clarksburg, Jerry decided that he was going to hop back to the fields of his former conquests.

The most interesting feature about Jerry's style of playing and his novelty programs are the originality that he injects in the entire proceedings. He is extremely versatile and is equally at home with grand opera or jazz which is quite an accomplishment in these days of specialized musicians. He has been able to recruit a marvelous following of fans through his wonderful Sunday and Thursday broadcasting over station WLCW.

LET'S HEAR FROM JERRY

It was really a distinct pleasure to pass on the information about this fine musician and organist, and we are certain that Fred Johnson's opinion is substantiated by Jerry's ability to click at the Keith Colonial Theatre in Oil City.

Here's hoping we hear some more about this chap because we could use to good advantage a few little stories dealing with organ specialties in theatres, especially theatres equipped with sound, so that the other fellows will know that an organ is an important part of their program if they only know what to do with it.

How about it, Jerry, can you find time to write us a few little letters, telling us how you are putting it across? Thanks anyway in advance and best regards to Fred E. Johnson.

"THE SHOWMAN'S CALENDAR"

Dates Of Coming Events That Should Mean Money For You!

Jan. 29th—William McKinley's Birthday (Born 1843)
Feb. 4th—Col. Charles Lindbergh's Birthday (Born 1902)
Feb. 7th to 13th—National Boy Scout Week
Feb. 9th to 15th—National Drama Week
Feb. 11th—Daniel Boone's Birthday
Feb. 11th—Thomas Edison's Birthday
Feb. 12th—Lincoln's Birthday (Born 1809)
Feb. 12th—Georgia Day (Georgia)
Feb. 14th—St. Valentine's Day
Feb. 22nd—George Washington's Birthday (Born 1732)

* * * * *

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on the "Showman's Calendar" for an advance tip on future holidays and events.

M. R. T. C.

M. G. Kaplan's Stunts To Be Broadcast Here

Believe it or not, but we have an idea that M. G. Kaplan, manager of the Rivoli Theatre in Rochester, N. Y., is going to make a doggone good member for the MANAGERS' ROUND TABLE CLUB.

You may be wondering why we feel this way about Kaplan, but there was something about the brevity and directness of his first letter that rather appealed to us.

We will, however, withhold judgment at this time and just let you know that he has successfully launched a Matinee Club For Kiddies at the Rivoli Theatre, whereby he gives them free photos of the different movie stars when they attend the regular Saturday matinee performances in conjunction with the serial "King of the Congo."

Glad to welcome you "M. G." into the ROUND TABLE CLUB, but we'd like to see you do some stepping so that the rest of the boys can find out more about you. You might also enclose one of your own photographs with your next letter, so that they can see just how you look.

Novel Tie-Up Aided Robt. E. Hicks To Put This Over

Robert E. Hicks used three girls, dressed as artists to work a stunt that attracted lots of attention for the theatre's ninth birthday and "Pointed Heels" playing at the Paramount Theatre, Atlanta, Ga.

"Celebrating our 9th Birthday—Now playing POINTED HEELS with William Powell, Fay Wray, Helen Kane and Skeets Gallagher," were prepared and the girls were put to work hanging the cut-out letters in their proper order to properly spell out the billing. The stunt attracted lots of attenion, and inasmuch as the letters were taken down again as soon as the sign was completed, and the process started all over again with a new crowd waiting to see the result.

Some comedy was injected into the stunt by having the girls occasionally misspell a word and the crowd would let up an awful howl across the street.

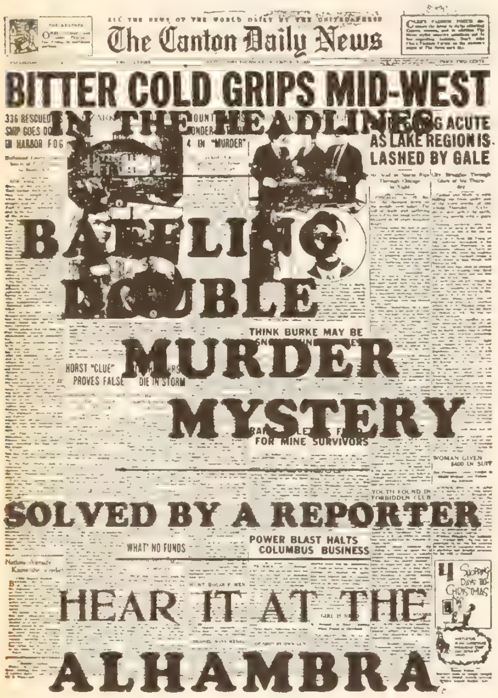
The stunt was used on Saturday prior to Monday opening and also on Monday and Tuesday, when inclement weather forced its discontinuance.

The Atlanta Baking Company presented the theatre with a 55-pound birthday cake which was on display in the lobby until Friday night, when it was presented to the Atlanta Georgian's Empty Stocking Fund and sold at auction for $19.50 at a benefit midnight show at the Publix-Georgia Theatre.

BOOST YOUR CLUB!

Newspaper Imprint Was A Smash for Murdock

J. E. Murdock, manager of the Alhambra Theatre in Canton, Ohio, for the "Ace" Berry Division of the Stanley-Warner Theatres, pulled a corker in conjunction with a recent attraction when he tied up with the local paper to furnish tear sheets of their first page imprinted with a blazing red ink headline reading "Baffling Double Murder Mystery."


The Canton Daily News

BITTER COLD GRIPS MID-WEST

IN THE HEADLINES

AS LAKE REGION IS LASHED BY GALE

BAFFLING DOUBLE MURDER MYSTERY SOLVED BY A REPORTER

HEAR IT AT THE ALHAMBRA

According to the reports that reached CLUB headquarters, the boys that were putting out these papers got so hot on the idea that they yelled "DOUBLE MURDER AT THE ALHAMBRA" with the unusual result that a crowd of Chrismas shoppers gathered around the front. The telephone rang all afternoon and all together it set up a great deal of excitement for an hour or so, so he rushed an announcement card out to the front of the theatre, "THE DOUBLE MURDER IS ON THE SCREEN."

While the imprinting gag is by no means new, it is nevertheless sure fire and ties in with most any kind of picture that lends itself to this form of exploitation.

We are certainly delighted to welcome Mr. Murdock into the ROUND TABLE CLUB through the medium of this first contribution of his, but we are certain from what we recall of him at the "Ace" Berry get-together in Pittsburgh last November, he will make a peach of an active member for these pages.

Let's hear some more from you, "J. E.," and you might shoot along your own photograph with your next letter. How about it?

Will Glaser's Many Stunts Are Providing B. O. Results

Will J. Glaser, who manages the Paramount Theatre in Faribault, Minn., used a novel form of a green sticker printed with red ink announcing December as the big show month at the Paramount Theatre and with the added advice to shop early, relax at the theatre and calling attention to the daily matinees and free checking services besides.

Will has also taken advantage of the "For Your Personal Information" card, which has appeared on these pages on numerous occasions, to be passed out signed by the ushers, in laying out the campaign for several weeks' attractions to play at the Paramount Theatre. In the case of his information card, he adds a postcript which is very timely, and the wording rather appealed to us, so we are repeating it here.

"Here's a friendly tip, buy and send your Xmas gifts before December 15th. We are going to show some mighty fine pictures in December that you will not want to miss, so be prepared for a real treat."

That's what we call real good showmanship. In addition, among Glaser's activities, was a midnight show through which he used a special souvenir admission ticket that certainly must have caused a lot of comment and gotten a lot of attention for the theatre and the attraction itself. We wish we could reproduce it on these pages, but it consisted of a black card printed with white ink, and was not quite clear enough for reproduction. However, if you are interested in this type of a ticket, take a tip and drop a line to Will Glaser, and you may rest assured that he will send you a sample, or tell you all you want to know about it.

So long for the present, Will, but keep up your fine CLUB activities and let us know what you are doing along the lines of exploitation and showmanship up there in Faribault. And we don't want to forget to wish you a very happy and prosperous New Year.

Wm. L. Greenbaum Adds Another One To M. R. T. C.

Clock up another one for the MANAGERS' ROUND TABLE CLUB of MOTION PICTURE NEWS.

This time it is William L. Greenbaum, who manages the Uptown Theatre in Cleveland, Ohio, for the Stanley-Warner Circuit.

Bill, according to the send off that George Riester gives him, is a live-wire formerly located out at the Circle Theatre in Indianapolis for "Ace." He is full of many tricks and we are looking forward at this writing for some information on the "Flight" campaign which he so successfully put across at the Uptown Theatre.

How about it, Bill; are you going to live up to all of the nice things that George said about you? You'd better put yourself on record one way or the other, before we start "riding" (?) you, as you know we're pretty tough cowboys when we start going. However, don't forget that "Flight" campaign and let's hear from you as often as you can sit down to a typewriter, and by all means, make sure your own photograph is included in your very next letter. O. K.? Regards to the gang.

Managers' Round Table Club Employment Bureau

* * *

A service without cost to all Subscribing Members.

* * *

All correspondence should be addressed to Charles E. Lewis, Chairman, personally, and will be treated in strict confidence.

* * *

Theatre owners, chain executives or others seeking managers of the highest calibre can make such contacts by advising the Chairman of the type of man, or men, they are looking for.

* * *

Managers wishing to register in this Bureau are requested to write, immediately, for the proper form to be filled out.

MANAGERS' ROUND TABLE CLUB
729 Seventh Avenue
New York City

MANAGERS' ROUND TABLE CLUB

Here is Where One Theatre Advertised Another

"The Virginian," playing a week's engagement at the Paramount Theatre, Atlanta, Ga., received an endorsement from another theatre, urging the patrons to see one of the best pictures of the year.

This is the first time one theatre in Atlanta has ever run a trailer endorsing an attraction at a competing house.

With the assistance of the Western Union people, just prior to Thanksgiving, the names of 100 Atlantans who formerly lived in Virginia were obtained. To each of these people was sent a Thanksgiving greeting-telegram calling attention to the forthcoming showing of "THE VIRGINIAN" and inviting them to see it as guests of the theatre.

Seventy-five out of the 100 wires sent out were used and Robert E. Hicks feels that this was a particularly good stunt inasmuch as the receivers had to keep the wires from Thanksgiving until last week—and they certainly were discussing it with their friends in the meantime.

Many of the telegrams also brought in paid admissions and were effective from a goodwill standpoint as well.

ALWAYS
WEAR
YOUR
CLUB PIN!

Thomas H. James Used an Excellent Stunt Here

Thomas H. James used an excellent stunt in ballyhooing Joan Crawford in her first starring vehicle, "Untamed," playing at the Empire Theatre, Montgomery, Ala.

A one-horse wagon was hired for opening day of picture and the next day—the wagon to be on the streets from 8 A. M. to 6 P. M.

On the wagon was placed a cage effect with a cut-out head of Joan Crawford. This head could be seen on either side of the wagon. And on top of the cage was a 2' x 6' banner giving the title of the play, play dates and name of theatre.

To attract more than passing interest, the driver carried a cow bell which he rang at different intervals.

Breaking a House Record Gives D. E. Knorr a Rep.

D. E. Knorr, Resident Manager for A. R. Boyd's Embassy Theatre in Allentown, Pa., has the distinction of having broken every known house record for the Embassy Theatre through the showing of "Sunny Side Up."

Not only has he the satisfaction of recording this on his daily and weekly statement, but the newspaper made much publicity out of it and he succeeded in getting several interesting and valuable readers in connection with the attraction and the theatre.

It is really worth mentioning when a manager succeeds in putting over a picture even as outstanding as "Sunny Side Up" in a town the size of Allentown and playing to over 70,000 during the course of the run. In this respect Mr. Knorr is entitled to all the credit that is no doubt being heaped upon his shoulders, and it would certainly be our extreme pleasure to tell the Industry at large a whole lot more about this man and the theatre and what they are accomplishing along the lines of publicity and exploitation.

Adjectives—and more Adjectives—!!

We started your supply off last week. Now we continue with some more choice (or maybe not so choice) babies that might help you make a smash advt. for your next sensational picture.

If your patrons don't happen to know what the words mean, perhaps they are no worse off than the rest of us.

Anyway; here they are:

ABSOLUTE
COMPELLING
CONCLUSIVE
CONQUERING
CONVINCING
DOMINANT
FATALISTIC
FATEFUL
INCONTESTABLE
INDEFEASIBLE
INDOMITABLE
INVINCIBLE
IRRESISTIBLE
OVERPOWERING
PREDOMINANT
RELENTLESS
RESISTLESS
SUPERIOR
SURPASSING
TRANSCENDING
REVOLTING
SCANDALOUS
SHOCKING
VAGRANT
GRIPPING
LOATHSOME
MISCHIEVOUS
MORTIFYING
PITILESS
PLAGUY
UNCONQUERABLE
ABOMINABLE
ACCURSED
GRUESOME
IGNOMINIOUS
MONSTROUS
OBNOXIOUS
PLEBEIAN
PROLETARIAN
PUSILLANIMOUS
POIGNANT
PROVOKING
RIGOROUS
RUTHLESS
SISYPHEAN
STRINGENT
TANTALIZING
TOUCHING
TYRANNICAL
TYRANNOUS

GOT ENOUGH?

If we get around to it we'll slip you a few more next week. Try saving them up for future use.

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

BORESOME!

It might be well to keep in mind the importance of watching the various portions of your regular program so that no one feature of it becomes tiring or boring to your patrons.

Right here on Times Square there is a representative movie palace where, whether you like it or not, they serve a "pot of noise" under the title of music.

Happening into said movie palace the other evening I found that the Overture had been dropped due to the unusually long feature and stage show. I heard no less that a half of dozen comments when the stage went dark for the news reel—making it plain that the overture was out—about the relief of not having to get a headache from a symphony (?) orchestra that would be a decided hit in a first class boiler factory.

Even Broadway can be all wet at times and from indications they were plenty wet about what the public wanted in the way of music and overtures. So even you and I can also make mistakes and develop a fondness for something that may be tiresome and boring to your patrons.

Try to get audience reaction from some source or other about the various portions of your programs and keep a weather eye peeled for the opinions of the customers who pay their hard earned dough to be entertained—and we mean entertained.

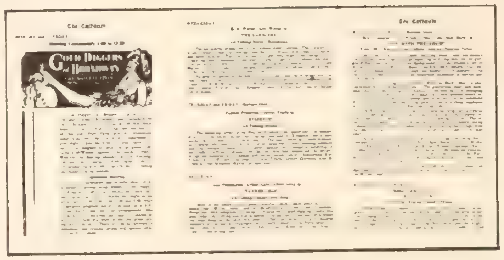
"Chick"

Novel Program an Aid to Sullivan's Two Theatres

George W. Sullivan, manager of the Cathaum and Nittany Theatres in State College, Pa., drops us a line to apologize for his long silence, but gives a most legitimate excuse for his inactivities.

We learn from his latest letter, that they have been busy installing sound in their Nittany Theatre which now makes the theatres in the town 100% talkie.

It is our purpose in the course of corresponding with hundreds of showmen to pass on ideas regardless of whether we think they are revolutionary or merely of a little or a lot of value to the other followers of our pages. In this respect, we know we are going to start quite a discussion by showing one of the recent programs of the Cathaum theatre turned out by Mr. Sullivan, you will note that in place of the usual program layout he discusses the picture in the form of a personal chat as well as the theatre policy, and gets away from the routine announcement of the stars and the attraction, plus the surrounding program.



We suggest that you give this idea a little consideration, because it contains much of interest that might be combined in your program, and we are sure that you are as anxious to improve them as we are to pass on new ideas in this direction.

Mr. Sullivan, under the direction of Maurice Baum who is the owner of the two theatres in State College, Pa., has been turning out some mighty fine mailing material for their patrons in the form of an announcement recommending certain attractions, as well as dealing with a matinee boosting campaign.

On this latter angle, they are making a direct appeal for matinee theatre parties as an addition to the social program of the women of that city.

Here is an angle that if your theatre contains the proper atmosphere and surroundings, with proper plugging should be able to go over with a tremendous amount of success both from the standpoint of goodwill as well as box office receipts, and we are certainly grateful to Mr. Baum and Mr. Sullivan for passing this along to us.

There were many other interesting features to the work being done by these two showmen, but we will reserve it for future discussion about these houses for a later issue of the NEWS.

Thank you, George, for your very fine letter, and let's hope that you make it a practice to keep us posted at all times on what is going on up your way.

Hal Winston Accomplishing Fine Work in B'klyn

In his own small way, and with the limited facilities that he has to work with Hal Winston, who is looking after the destiny of the Manor Theatre for the Century Circuit, Brooklyn, put out this attractive street ballyhoo for "The Mysterious Dr. Fu Manchu."

This photograph serves a dual purpose, besides showing us the ballyhoo dressed as a Chink with the sign on his back, it showed an exceptionally fine piece of poster design work on this same attraction.

Inasmuch as the Manor Theatre is a typical neighborhood house, they are to be congratulated on this fine type of sign work, which certainly is on a par with some of the better houses in the big transient centers.

Here's hoping we hear some more from Hal Winston, because we have a lot of faith in his ability to make the grade as a real honest to God showman.

Jimmy McKoy Finds Another New Picture Plug

The appearance of a man on the street carrying a red flag was enough to attract all sorts of attention but this particular stunt was used by Manager James H. McKoy to advertise "Dynamite," playing at the Olympia Theatre, Miami, Fla.

The red flag had white letters sewed on it reading, "CAUTION DYNAMITE." And the man helped to ballyhoo the stunt by saying "Dynamite" was the name of the picture playing at the Olympia.

Two hundred automobile hangers carrying copy, "A CARELESS DRIVER PLAYS WITH DYNAMITE" were hung on parked cars. This stunt further helped to popularize the title of the picture.

Two hundred arrow indicators were placed in conspicuous locations throughout the city; the arrows pointing in the general direction of the theatre.

MANAGERS' ROUND TABLE CLUB

Roy S. Nowitzky Has Plenty to Do in Reading

Among the many other new and active members of the ROUND TABLE CLUB, we want you to know Ray S. Nowitzky, manager of the Wilmer & Vincent's State Theatre in Reading, Pa.

Ray is kept on the jump to keep abreast of the theatrical parade in that peppy city of Reading, and with the 1500 seat house to put over and keep out of the red he has a man's size job on his hands.

We would certainly like to know just how he is going about his advertising and exploitation so that we can possibly arrive at a comparison between the different managers of Reading, all of whom are members of the CLUB.

How about it, Ray, will we hear from you regularly?

Walter Morris Changes His Address in Florida

Walter Morris, whose activities at the Stanley Theatre in West Palm Beach, Fla., have found their way to these pages on many, many occasions, has not been changed to the Paramount Theatre in Palm Beach, Florida, effective immediately.

We are certain that Walter will continue his wonderful March Of Progress that he started at the Stanley, and the activities he engineers for the Paramount Theatre will likewise find their way to the CLUB pages as regularly as his past contributions.

Here's wishing you a lot of luck, Walter, and maybe if we get down Florida way this winter we will have the opportunity of meeting you personally. Regards to Wally Allan and the rest of the boys down there.

GREETINGS—AND HOW?

"Ace" Berry's holiday card cops the prize in being one of those "tiny" things measuring 30"x40" in size and if it was but a little larger would have filled a nice 24 sheet stand.

Thanks, "Ace," same to you and the gang "in spades."

Hyde Injects Many New Angles Into Exploitation

This is the way Bolivar Hyde, Jr., manager of the Polk Theatre in Lakeland, Fla., exploitated "Forward Pass" with the aid of a big parade that composed the high school football team through a clever tieup with that institution.

As you will note from the photograph, these fellows carried a mighty good banner all around the town, which gave the attraction and the theatre a pretty good break for an outdoor ballyhoo.

They certainly look like a pretty husky crowd and we believe they entered into the full spirit of the tie-up and every body was satisfied all around.

Here is the "flag pole sitter" that Hyde used on top of the Polk Theatre to exploit "Half Way to Heaven." We only hope that you can visualize what a great gag this must have been to the passers by of the Polk Theatre, because then you will fully appreciate the tremendous value of this angle for exploitation purposes.

When Bolivar tells us that this was one of the best stunts they have had in a long time and no doubt helped put the picture over in a big way, we agree with him 100%.

Nice stuff, Bolivar, keep on sending them along, they are all typical of your fine showmanship.

Bill Levey Deserts Port Washington for New Post

Bill Levey for the last year or so connected with the Century Circuit Beacon Theatre in Pt. Washington, L. I., where he earned a marvelous reputation for himself as a showman and theatre manager, is now taking care of the Empress Theatre in Brooklyn, for the same Circuit.

We don't know whether to console or congratulate Bill, but we know if any one can make good, he can. Lots of luck, Bill.

Crashing Newspaper Space Is A Habit With Gettier

Chalk up another for Vogel Gettier, manager of the Capitol Theatre at Grand Island, Neb.

This time Vogel, succeeding in crashing his local paper not only in connection with his potato and fruit matinees, run prior to the holidays, but also in connection with the famous Capitol Theatre's Birthday Club, a button of which is worn by the different members of this peppy little business-getting organization.

So much attention has been attracted to this Birthday Club idea of Vogel's that the Grand Island Daily Independent commented on it editorially in their issue of December 23rd because of the marvelous way in which it was being handled.

Of course, you probably all know the idea of the Birthday Club, the kiddies are all registered with their date of birth, name and home address, which provides the theatre with a corking good, live mailing list, and on the day of their birthday they are presented with a complimentary ticket for not only the youngster, but one adult as well, for either the Majestic or Capitol Theatre in that city.

We hardly felt it necessary to go into a more detailed explanation about this one, because it is already so well known, but if by any chance you want a little more dope on it, write us direct, and if you can put it over half as well as Vogel has then you can pat yourself on the back for being a darned good showman.

George J. Riester says:

"Keep up the good work . . . for you've started something that looks like the biggest thing to happen in years in the show business."

Manager, Variety Theatre,
Cleveland, Ohio.
Stanley-Warner Circuit.

MANAGERS' ROUND TABLE CLUB

NEW GEN. MGR. FOR OHIO CHAIN

Edward J. Mooney, when last heard from was somewhere in the "wilds" outside of Philadelphia, but has now become General Manager for the C. & M. Amusement Co. operating a group of theatres in Cambridge and Marietta, Ohio.

We are certainly pleased to hear from Mr. Mooney, and of course we can't forget the theatres he is now connected with, because our good friend Fred E. Johnson originally joined the ROUND TABLE CLUB from that circuit and in the same position that Mr. Mooney now occupies.

Mr. Mooney should accomplish great things down there in Ohio but of course we shall expect him to show his CLUB spirit by keeping us posted with details and photographs of everything that is being engineered. What do you say Ed, will we hear from you or will we be disappointed? The answer rests entirely with you, but in the meantime give our best regards to our many friends in the theatre business down in your part of the country. You will find that we met most of them at the last Gus Sun shindig that was held up in Sandusky, Ohio.

Irwin's Lobby Display Gave 'Em a Real Thrill

A bit risque but within the law might easily describe Irwin R. Waite's lobby display for Clara Bow in "The Saturday Night Kid" playing at the Queen Theatre in Galveston, Tex.

This attention-getting lobby display consisted of a borrowed shower bath ring and curtain from a local plumber. Then a life-size cut-out of Clara Bow was surrounded by the curtain with her head protruding outside. A light back of the cut-out made a silhouette show through the curtain to obtain the most compelling results the Queen Theatre has ever had.

A circular card at the top of the shower bath carried copy, "Don't be Scared! I'm not coming out Saturday." Other card displays on either side of the bath display and standing on the floor carried copy about the picture, star, theatre and play dates.

He also secured twelve excellent window tie-ups with Chesterfield Cigarettes in connection with the exploiting of "The Virginian."

The Chesterfield people fixed up the windows themselves—using such catch lines as, "In a cigarette it's taste, In a Kick it's distance and in THE VIRGINIAN now playing at the Publix-Queen, it's Romance."

Two stills in frames also occupied a part of these window displays which helped to publicize the "Virginian" to better than average receipts.

The Chesterfield tie-up was effected without involving one cent of expense to the theatre which is something worthwhile to be considered in checking up the value of a tie-up.

BOOST YOUR CLUB!

Jack Murphy of Australia Glad to Join Club Ranks

In introducing foreign members, we do not want to lose sight of Jack Moore Murphy, Manager of the Palais Royale Theatre in Geelong, Victoria, Australia.

Demonstrating how far reaching the news of the ROUND TABLE CLUB is in its scope to call attention to the different members of the CLUB to friends that they have all over the world, Mr. Murphy mentions in his letter his former association with Bill Smeltzer of the Riviera Theatre in San Francisco.

Let's hear some more from you, Murphy, and tell us what you are doing out there in Australia. And if Bill Smeltzer happens to let this story catch his eye, he should immediately sit himself down and write Murphy a letter to renew former acquaintance.

Mel Todd Put Harmonica Contest Over Big in Colo.

Harmonica contests have been successfully worked by many showmen throughout the country, and with the fine aid lent by Educational Pictures and the proper local cooperation there is no question of it going over and bringing plenty of money to the theatre.

The latest one to try this same gag and put it over successfully was Mel Todd, manager of the Fox Grand Theatre at Rocky Ford, Colo., for the Fox West Coast Co.

We have before us his newspaper ads as well as the readers and they all show a wonderfully planned and executed contest.

In addition to the newspaper tieups, he had tied up several local stores, bringing additional publicity for both the theatre and the stunt itself, and we do not hesitate in recommending this type of a contest to any theatre wishing to stimulate kiddie trade in connection with some attraction. If you want the details, write us direct and we will see that they are furnished as promptly as the mail will deliver them.

Great work, Mel! Now, how about sending us the details of some more of your activities?

Russell W. Volz says:

"I want you to take me into your ROUND TABLE CLUB and help me put over this theatre . . . as an exhibitor."

Manager,
New Clifton Theatre,
Cincinnati, Ohio.

MANAGERS' ROUND TABLE CLUB

Shewell's Activities Continue to Attract Attention

The four photographs shown on the accompanying cuts will give you a rough idea of how George Shewell, exploitation manager for the York Theatres in York, Pa., has been keeping that theatre's name before the public.

The upper left hand photographs show a marvelous tieup on "Gold Diggers of Broadway," the top right photo on "Sweetie," bottom left on "Married in Hollywood" and the bottom right on "The Two Black Crows."

There is a certain twist of fine showmanship to the way George is handling these various campaigns and we are more than pleased to note the progress he is making because of the faith we have in his ability to put over any house when it comes to exploitation and advertising. This faith was built up by his past experiences in the old days when he was located at the Auditorium Theatre in Coatesville, Pa., and at which time his activities attracted our attention to such an extent, that we ran a special story about him, and received much favorable comment about it from our members and readers about the things he was doing.

We also want you to take a look at the wording he used in connection with a "Gold Diggers of Broadway" newspaper ad, and we are sure you will find much of value in it to incorporate in some of your own advertising.

HOW WOULD
YOU
WRITE THIS AD?

IF like us—you had the greatest picture in years—acclaimed from coast to coast—holding many records for attendance and receipts—hailed by critics and public as the fastest, funniest, laughingest most tuneful musical comedy hit that has yet come to the screen—

AND because of these facts—you wished to convey your enthusiasm to the public—to urge everybody not to miss it, etc.—

WHAT would you say?

Thank you, George, and be sure to keep your promise to keep us posted on your activities.

STILL ANOTHER CLUB BOOSTER

We have pictured many of our enthusiastic members in their respective offices with their membership certificates proudly displayed on the wall, and from all over the country. Some in big cities. Some in small cities. Some in small theatres, and some in large, because location or type of house means nothing in the life of a ROUND TABLE CLUB member, he's enthusiastic just the same.

In the latest contribution to our gallery we show you Joseph W. Kligler, manager of the Daly Theatre in uptown New York and a manager who has been kept mighty busy for the past few months preparing and getting his house open with new sound equipment.

We certainly appreciate Joe's fine CLUB spirit in sending us this photograph but we already know that he is a great booster for the CLUB and a great believer in the many benefits to be derived by following our activities in the NEWS every week.

So long, Joe, drop in and say hello next time you are down around the Exchanges.

'Rain' Organ Plug Created Interest for McCullough

James McCullough, of the Madison Theatre, Peoria, Ill., working with Milton Herth, his solo organist, used a novel "song-plug" for "Singin' In the Rain," one of the popular song hits from "Hollywood Revue."

Starting a week in advance, Herth featured the number, and then announced with slides that in cooperation with a local newspaper, the theatre would offer prizes for the best original chorus to the same song.

The newspaper gave the contest much space and the response was heavy.

Herth used the prize winning best chorus during the run of the "Hollywood Revue" at the Madison.

Branch P. O. in Lobby Helped Frederick's Biz.

C. Frederick has opened a branch post office in the main foyer of the Publix-Capitol Theatre, Pittsfield, Mass.

Equipment for the branch post office including scales and large street box for letters and parcels were secured from the main post office.

Stamp sales of all denominations including stamp books and postcards are increasing daily much to the surprise of the Post Office officials here, who at first were reluctant to co-operate.

Many fine compliments from the patrons have been received on this post office service.

In addition to the branch post office, the theatre also tied up with the Red Cross on their Christmas seals which went over big. For selling stamps and insuring parcels, the young lady in charge of the desk also operated the telephone on her desk. The telephone company rigged up this dummy instrument so the girl can ring it by pressure of the knee and when she talks gives a sales spiel loud enough for everybody in the lobby to hear it; the sales talk being confined to the current or forthcoming picture.

REAL CLUB SPIRIT
"ALL FOR ONE
AND
ONE FOR ALL"

MANAGERS' ROUND TABLE CLUB

"Organs and Organists"

It has always been a source of argument ever since sound was considered "in" as to whether a theatre should continue the use of their organ or any other musical angle outside of their horns.

About the best answer we can give to this particular question is to suggest a visit to Warner Brothers new Beacon Theatre in uptown New York, which has been opened with a strictly all sound policy, but they feature an organist who is going to make a "rep" for himself and the theatre in that swell neighborhood section of the city.

It was our pleasure to witness their inaugural program, and listen to this featured organist sell his stuff to the audience, and how it went over is nobody's business because he had the gang singing right along with him and he handed out plenty of laughs without treading on anyone's toes.

If you've got an organ in the house, buy yourself a decent organist and feature it. It will get you dough every day in the week, and we don't mean maybe.

"Chick."

Sardino Tried "Human Billboard" With Success

Frank Sardino is deserving of credit for the showmanlike way in which he staged a human billboard above the marquee of the Syracuse Theatre in Syracuse, N. Y., just recently.

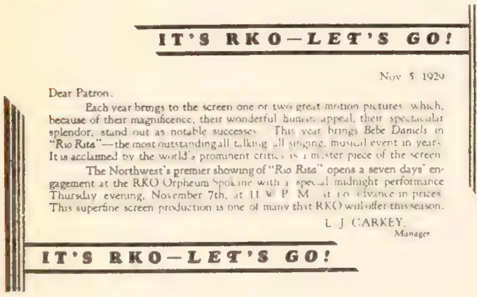
He used ten girls to form this display and gave the "Hollywood Revue" a marvelous sendoff in his city, where this type of ballyboo has not been seen as yet.

From reliable sources we learn that Frank has been engineering some wonderful stuff in the management of the theatres under his direction and we would appreciate the opportunity of telling all about them on these pages, providing they furnish us with the information. How about it, Mr. Sardino; can we look forward to a detailed report now and then of what you are doing in your houses?

Larry Carkey Still Has 'Em Clicking In Spokane

L. J. Carkey's activities at the RKO Orpheum Theatre in Spokane, Wash., continue with the same brand of high-class and high-powered showmanship that marked all of his past activities while he was in the East.

We don't care what city or theatre has inaugurated a big picture with a preview performance, but we doubt whether it was handled in a more dignified or in a more thoroughly showmanship manner than Larry handled the special preview of "Rio Rita" at the Orpheum in Spokane.



IT'S RKO—LET'S GO!

Nov 5 1929

Dear Patron.

Each year brings to the screen one or two great motion pictures which, because of their magnificence, their wonderful human appeal, their spectacular splendor, stand out as notable successes. This year brings *Bebe Daniels* in "*Rio Rita*"—the most outstanding all talking all singing, musical event in years. It is acclaimed by the world's prominent critics as a master piece of the screen.

The Northwest's premier showing of "*Rio Rita*" opens a seven days' engagement at the RKO Orpheum Spokane with a special midnight performance Thursday evening, November 7th, at 11 P. M. at no advance in prices. This superfine screen production is one of many that RKO will offer this season.

L. J. CARKEY,
Manager

IT'S RKO—LET'S GO!

The invitation was as nicely turned out as an invitation of its kind should be, and in addition to this angle brought much favorable comment from the public and the press by reason of their leaving cards with their opinion of the picture. He likewise sent out a marvelous postcard dealing with the same attraction, and which we are picturing here, because we want you to see how he worked it out and how attractive the postcard looked.

This was but part of his fine exploitation on this particular attraction, but it also included an unusually fine restaurant napkin imprinted far superior to any we have seen in a long time as an advertising plug of this kind. In addition he tried a stunt which appealed to us very much, whereby he turned out a card which was signed by the patrons upon solicitation of children, asking whether they expected to attend one of the performances of "Rio Rita," and a second portion of the questionnaire asking why or why they had not been attending the Orpheum Theatre.

It also had a line for suggestions, which is a good idea, because you can pick up many an angle from your patrons that might otherwise go unnoticed or unheard of.

The bottom of the questionnaire was addressed to children and told that if they got ten of these cards filled out by adults in their neighborhoods, they would receive a free theatre ticket.

Every one of the items recounted in this particular story, about Larry Carkey, is worthy of more than your passing attention, and we are certainly grateful to him for his fine CLUB spirit, and we also appreciate his remarkable showmanship which is reacting favorably at the Box Office.

Telegrams Aided Lashway To Sell This One Big

Three hundred co-operative telegrams got Manager A. L. Lashway a lot of publicity for Harold Lloyd in "Welcome Danger," playing at the Olympia Theatre, Lynn, Mass.

The telegrams were sent to the homes of people not in the habit of attending the theatre regularly, such as doctors, lawyers and business men. The idea was a co-operative one with Lynn's leading restaurant and a taxi company near the theatre. While there is no definite way of judging the results, both the taxi company and the restaurant said it resulted in increased business for them, so it is evident that the theatre got their pro-rata share of the business.

The telegram read, "Christmas is near. Everyone has one night set aside for amusement. Make it this Monday night. Call Breakers ten thousand for a town taxi. Go to the Olympia Theatre. Hear Harold Lloyd in 'Welcome Danger.' After the show visit the Hawthorne Cafe Oxford Street for lunch and dinner. You may make reservations for Christmas."

John P. Ward says:

"I certainly enjoy reading what the other boys are doing, and will do my part in the future toward keeping you supplied with a little news from time to time."

Manager, Capitol Theatre,
Niagara Falls, Ontario, Canada.

MANAGERS' ROUND TABLE CLUB

We Thank You, Leslie!

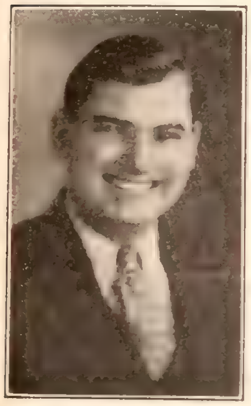
HERE is what Leslie Whelan of the Harold Lloyd Corporation has to say about the ROUND TABLE CLUB.

"While I am not an exhibitor, I am indeed, very much interested in your section in the MOTION PICTURE NEWS. I can safely say, the contents each week has increased my showmanship knowledge many times and has given me an inside on practical theatre operation and exploitation, which I doubt could be gotten elsewhere."

J. F. White Has Very Interesting Theatre Background

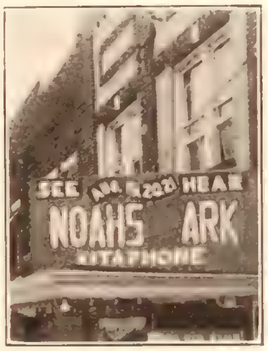
This, brother members, is J. F. White, Jr., better known as Francis, who manages the Capitol Theatre in Asheboro, N. C.

Although he is but 28 years of age, he has been in the theatre business ever since 1918 and has acquired a marvelous knowledge of practically all angles of the business itself.



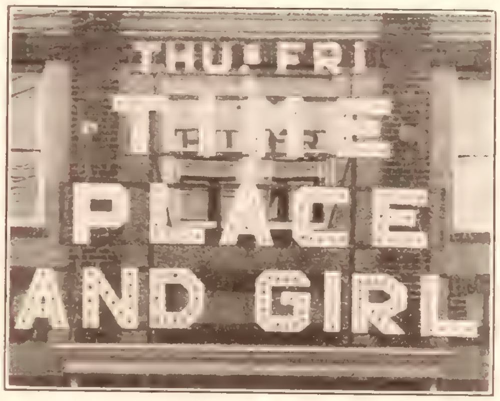
Around February 1st in addition to the Capitol Theatre management, he will also take over the management of a new theatre now under construction in the same city. However, to us he appears very well equipped to handle any number of houses, and we shall expect many interesting things about this new member in the immediate future.

We wont attempt to have too much to say about White in the first article that we write about him, as we shall probably have many interesting things to say in later issues, however, there is one phase of his activities that appeals to us and that is the use of beaver board electric signs which are becoming increasingly popular all over the country. One of the reasons for their popularity is because they are so inexpensive to make and yet so effective. We show here Francis' first effort at this type of sign in connection with "Noah's Ark," and we also want you to see how the sign looked when illuminated at night. It was a good start, too.



Now after a little experience the sign takes an entirely appearance, this time on the attraction "Time, Place and Girl" we find something that would even look good on Times Square or the Loop and the attention of the passers-by is an important factor for the theatre.

If any of you other fellows are not taking advantage of this inexpensive type of marquee sign, then you are losing out on a good bet. We advise you to stock up on a bunch of sockets, some spare wire, the frame work doesn't amount to enough to talk about and the sign itself is a matter of effort rather than expense.



We are certainly glad to welcome Mr. White into the ROUND TABLE CLUB and urge that he continue his fine start as an active member by seeing that we get all the details of his activities, not only in theatre management and exploitation, but also in goodwill creating ideas that he works out from time to time in his own town.

Bakery Tie-up Was a Good Gag For This House

Thomas H. James got lots of publicity for "The Four Feathers," playing at the Empire Theatre, Montgomery, Ala., when he arranged a splendid tie-up with a bakery.

The tie-up was with the city's largest bakery and they wrapped with each loaf of bread for three days in advance—a circular. The circulars announced the awarding of 100 free tickets to see and hear "THE FOUR FEATHERS" if the holder of the lucky numbered coupon corresponded with one of the 100 numbers posted in the Empire Theatre lobby.

The circular, of which there were 8,000 printed and distributed, were of such a size to permit plenty of forceful sales copy about the picture, star, cast, theatre and play dates, as well as details of the contest and a paragraph about the bakery.

Since the bread gets a wide distribution not only throughout the entire city, but the neighboring towns as well, the stunt served an excellent purpose in exploiting the picture.

Moss Continues March Of Progress On Coast

It was not so very long ago that we told you something about the fine showmanship activities of Richard L. Moss, manager of the Fox Raymond Theatre in Pasadena, Cal.

You may also know that we have been following the experiences of this aggressive young showman since the time he left N. Y., to join the Fox West Coast outfit, and we predicted great things for him. Not that we want to pull the "I told you so," but we are certainly proud to watch his mighty fine progress.

His latest exploit is keeping that theatre before the public and taking advantage of every bit of free publicity that he can grab off with the organization of a junior booster club which is going over with a bang and we hope that Dick sends us all of the information as to how he handled the thing very soon, so that we can pass on the complete details of it for the benefit of so many of our other members and readers who are constantly on the alert to improve business from this angle.

He also engineered recently a distribution of pamphlets by a mystery girl for the showing of "Masquerade" which brought him several fine boxes in the local paper and which got attention.

He likewise gave away a miniature automobile in conjunction with the showing of "Speedway" and handed out 2,000 handbills for their junior matinee.

There are so many interesting angles to this young chap's exploitation activities, that we are at a loss to try to incorporate them all in one brief story. However, we are certain that his Junior Boster Club gag is worthy of your attention and we shall await with interest the arrival of complete details dealing with this entire campaign at the first opportunity that Mr. Moss has to send it.

Thank you kindly, Dick, and remember us to the rest of the crowd out on the Coast.

Wear Your Club Pin!

MANAGERS' ROUND TABLE CLUB

Space Grabbing Is An Art!

If we were to start to compile a record of the different showmen in the U. S. who have succeeded in grabbing off the greatest amount of free space, Ray A. Grombacher of Spokane, Wash., would unquestionably cop first, second and third prize and still lead the field for whatever other prizes were offered in the contest.

We have had many of Mr. Grombacher's newspaper publicity items before us, but due to the crowded condition of the ROUND TABLE CLUB space and the tremendous number of contributions and letters received from our large host of members, we have been compelled to put non-member items in the background. This has unfortunately been the case with Mr. Grombacher, but at this time we cannot refrain from making some particular mention about his activities, and we must certainly hand it to him when it comes to ballyhooing his theatre through local papers. We would be almost inclined to suspect that he has a controlling interest in these papers, judging from the fine breaks he gets, but we would rather lay it to his keen showmanship and live publicity mind.

Here's hoping that all of the managers on Ray Grombacher's Circuit find the ROUND TABLE CLUB sufficiently interesting to enroll as members, so that we can follow their activities more regularly by reason of the fact that they will be members.

Here's Hoping We Meet Art Kershaw Real Soon

Art Kershaw, managing director of the Osborn Theatre in Winnipeg, Manitoba, Canada, and also the Tivoli Theatre in the same city, almost threatened to run in and make our acquaintance on a contemplated trip to N. Y. However, at this late date we are beginning to give up hope that he will reach N. Y., so we won't wait for his visit any longer, unless it will come in the form of a surprise, which will be equally welcome.

At any rate, we want you to know that Mr. Kershaw, in spite of his busy moments looking after two theatres, has always found it interesting and profitable to follow the activities of the ROUND TABLE CLUB through MOTION PICTURE NEWS each and every week.

We regret that he did not send us a picture of his new Osborne Theatre, but if business happens to be slow at your own theatre while you're reading this little story, we are picturing the front of the Tivoli Theatre with some of the customers WAITING to get in and it ought to cheer you up enough to make you look forward to better and prosperous days to come.

Thanks for the letter and photograph, Mr. Kershaw, but we are nevertheless going to hope that we meet you personally before very long. Best regards to every one of the boys in Canada.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,........Club pins, for which I enclose payment at $1.00 per pin.

Name of Member......................................

Theatre ....

Address ....

City................. State ....

MANAGERS' ROUND TABLE CLUB

THE SMARTEST MOVE YOU WILL EVER MAKE—

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston
Honorary Chairman

C. E. Lewis
Chairman

WHAT ARE YOU WAITING FOR?

MORE NEW MEMBERS!

H. C. RIEGEL, JR., manager of the Shaw Theatre in St. Louis, Mo., knowing of our previous expression to line up some of the livewire managers in this peppy theatrical town, Riegel can do a whole lot to keep the ROUND TABLE CLUB pages posted on theatrical and theatre managers' activities in St. Louis. How about it, H. C., are we going to hear from you regularly?

Wear Your Club Pin! ! !

MARTIN K. KAPLAN manages the Rivoli Theatre in Rochester, N. Y., and it shall be our pleasure to keep a weather eye peeled on the mailman for signs of activities from this new member. Listen, Martin, supposing you get a hold of Belcher at the Riviera and find out why he don't communicate with us more often. We in turn will write him to get after you, and perhaps when we are all finished we will have a couple of good active members once more from Rochester.

Wear Your Club Pin! ! !

CHARLES B. "CHUCK" COPPERMAN manages the Ohio Theatre in Warren, Ohio, and we already have ample evidence of the fact that he will make a most enthusiastic member for the ROUND TABLE CLUB. We have shown you his photograph and we have told you about his activities. It will be our extreme pleasure to continue passing along his various exploits via these pages, as rapidly as he passes them on to us. Thank you, Chuck, and let's hear from you again soon.

Wear Your Club Pin! ! !

WILLIAM HAMBORSKY is the assistant manager at the Harlem Grand Theatre on 125th Street, in N. Y. C., and we do not know at this particular writing just what his activities in that house consist of, but we have hopes of his keeping us posted and we in turn will pass along the information.

SONNY SHEPHERD manages the Grand Theatre in West Palm, Fla., for the Wolfson-Meyer Theatre Outfit the same that Harold Kopplin is bringing in the sheckels for. We're hoping that Sonny follows the example of Mr. Kopplin and tells us what he is doing to keep the box office busy and his bosses happy. You might include your own photo, Sonny, with your next letter.

Wear Your Club Pin! ! !

JERRY SAMUELS is the assistant manager of the Arena Theatre in New York for the Consolidated Chain and if he has anything to do with the exploitation or advertising of that theatre we would certainly welcome the opportunity of hearing from him as to what he is doing and how he is doing it. Let's hear from you, Jerry, and tell us what it's all about.

Wear Your Club Pin! ! !

L. O. GILL manages the Marshall Theatre in Manhattan, Kansas, and since we have already told you something about this new member via a regular article in the CLUB pages, this paragraph will have to take the form of a cold introduction. We can make it a little warmer if L. O. will send us one of his own photographs and a little of his past history in the show business. How about it, Gill? Why not get a little more chummy with the crowd?

Wear Your Club Pin! ! !

SIGMUND S. SCHEFFEL manages the Lyric, Liberty and Harding Theatres, in Chicago, Ill., and must certainly have his hands full with three theatres to look after. However, we will look forward to hearing what this gentleman has to say for himself, and just what he is doing to handle this man-size job. How about a little letter by return mail, Sig?

NEW MEMBERS!

Please be patient if your application was sent in and your name has not been published as a new member.

The increase in membership during the past few months has been so great that we are behind in the announcing of these new members.

More names will be published hereafter in an attempt to catch up with the newcomers.

Thank you.

M. R. T. C.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Arsenal	S. Svashenko	Nov.	7250 feet	
Caucasian Love		Nov. 30	7000 feet	Dec. 7
Man from the Restaurant	Tchekhov-Malmoukaya	Jan. 4	7,000 feet	Jan. 18,'30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Sobolevsky	Dec. 1	7200 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7000 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	
When Moscow Laughs	Anna Stenn	Sept. 14	6000 feet	Oct. 26

Coming Attractions

Title	Star		
Afghanistan		Sept. 28	6000 feet
Forest People		Oct.	5800 feet
General Line, The	Special Cast		

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd		5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Black Sheep, The				
*†§Borrowed Love				
*†§For the Love of Lil	Arthur-Starr			
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The	Collier, Jr.-Day-St. Polis			
*†§Murder on the Roof	Revier-Livingston			
*†§Paris Nights				
*†§Personality				
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				
*†§Vengeance	Holt-Revier-Strange			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
*†§Falling Stars (A. T.)	Bergman-Manning			
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith			
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Pledsoe		1 reel	June 8
*†§On the Levee	Jules Bledsoe		2 reels	Jan. 11,'30
*†§Parlor Pest (A. T.)	Boyce-Combe			
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	May 26	1 reel	Aug. 10
Hot Times	Al St. John	Aug. 11	2 reels	May 11
Household Blues	Collins-Dent	June 2	1 reel	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Joy Tonic	"Big Boy"	May 5	2 reels	April 13
Jungle Kings and Queens of Screen	Our World Today	Mar. 24	1 reel	April 13
Kitty Kitty	Billy Dale	May 5	1 reel	Mar. 16
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Clancy at the Bat	Clyde-Gribbon	Nov. 3	2 reels	Nov. 2
*†§Cold Shivers	McKee-Hutton	May 19	2 reels	May 11
*†§Constabule The	Clyde-Hill Gribbon		2 reels	Aug. 24
*†§Crazy Nut, The	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Don't Be Nervous	Lloyd Hamilton	July 7	2 reels	July 6
*†§Drumming It In	McKee-Smalley		2 reels	Jan. 26
*†§Don't Get Excited	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
*†§Fire Proof	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Golfers, The	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine	E. E. Horton	Dec. 8	2 reels	Nov. 23
§†*Grass Skirts	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§His Baby Daze	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§His Big Minute	Lloyd Hamilton	May 5	2 reels	June 1
*†§Hollywood Star, A	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
*†§Hunting the Hunter	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How	Goodwin-Crane		2 reels	Jan. 11,'30
*†§Jazz Mammas (D only)	Virginia Lee Corbin (All Col)	June 30	2 reels	July 20
*†§Look Out Below	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight	Arthur Garon	June 31	2 reels	Nov. 9
*†§Lunkhead, The	Clyde Gribbon	Sept. 1	2 reels	Sept. 14
§†*Madhouse The	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley	Lloyd Hamilton	Jan. 19	2 reels	Oct. 5
*†§Prince Gabby	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (F & D)	Lupino Lane	Nov. 17	2 reels	Nov. 30
*†§Ride on a Runaway Train	Special	May 26	1 reel	June 15
*†§Romance De Luxe	Collins-Dover	Dec. 29	2 reels	Jan. 11,'30
*†§Scotch	Clyde-Bevan-McPhail	Jan. 19	2 reels	Jan. 4, '30
*†§Social Sinners	McKee-Byron-Fitzgerald	Sept. 1	2 reels	Sept. 14
*†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Talkies, The	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trusting Wives	E. E. Horton	June 23	2 reels	July 20
§†*Uppercut O'Brien	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 11
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7642 feet	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
*†§Footlight and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30		
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171 feet	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	Oct. 19
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324 feet	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26		
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5		Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. [illegible]
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30		
*†§Love Racket The (A.T.)	Mackaill-Blackmer		6118 feet	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
!†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 26
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100 feet	Jan. 11, '30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30		Jan. 4, '30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30		
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30		Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30		
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30		
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29		
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			
*†§Jail Break (A.T.)	Bernice Claire			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Murder on Second Floor (A.T.)	Young-Blackmer			
*†§Other Men's Wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweet Mama (A.T.)	Alice White			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15		
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5866 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall	Feb. 23, '30		
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 11
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†Joy Street (F & D)	Moran-Stuart	May 12	5748 feet	June
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30		
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.)(F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*Protection (F & D)	Burgess-Elliott-Page	May 5	5536 feet	June 1
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17		Nov. 16
*†§Salute (A. T.)	O Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3		Oct. 8
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 11
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12,000 feet	Oct. 19
*†§They Had to See Paris(A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Valiant The (A.T.)	Paul Muni	May 19	5537 feet	May 18
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. [illegible]

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee			
*†§Cisco Kid, The (A.T.)	Baxter-Lowe			
*†§Common Clay (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1929 (A.T.)				
*†§Girl Downstairs (F & D)	O Brien-Moran			
*†§Girl Who Wasn t Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)				
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Solid Gold Article, The (A. T.)				
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen			
*†§Temple Tower (A.T.)				
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			
*†§Yonder Grow the Daisies (A.T.)	Ames-Lee-Love			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Friendship (A.T.)(F)	Gallagher-Edeson		2 reels	Mar. 2
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matleson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
†§Old Tunes for New (F)	Dr. Sigmund Spaeth			Mar. 2
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa		7 reels	
*†§Beggar's Opera, The (P.T.)	Special Cast		9 reels	
*†§Dark Red Roses (A.T.)	Rome-Doble		8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec 28
*†§Dynamite (A. T.) (D)	Pickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Nov. 30
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	7351 feet	June 22
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	11669 feet	Nov. 9
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
*†Kiss, The	Greta Garbo	Nov. 16	7200 feet	Nov. 25
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30		
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†Man's Man, A	Haines-Dunn	May 25	6683 feet	June 8
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Hughes-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Where East Is East	Chaney-Velez-Taylor	May 4	6683 feet	Mar. 23
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Cat, Dog & Co.	"Our Gang"	Sept. 14	2 reels	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Double Whoopee	Laurel-Hardy	May 18	2 reels	
Fast Freight	"Our Gang"	May 4	2 reels	
Foundations of Gold	Ufa Oddities	May 11	1 reel	June 15
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lacquer and Pearls	All Star Cast	May 25	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Movie Night	Charley Chase	May 11	2 reels	June 8
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Princess of Destiny A		May 4	2 reels	
Saturday's Lesson	"Our Gang"	Nov. 9	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Thundering Toupees	All Star Cast	May 25	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 8
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth			
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent.			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Fresh From College (A.T.)	William Haines			
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)				
*†§Montana (A. T.)	Joan Crawford			
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§On the Set (A. T.)	Buster Keaton			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
Sunkissed				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad Whirl (A. T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey.			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
Al Wohlman	Song Program		1 reel	Oct. 26
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
Bernardo De Pace (D)	Mandolin Artists	May 4	690 feet	
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Squawk, The (A.T.)(D)	Charley Chase	May 25	1710 feet	
*§†Bits of Broadway	Special Cast		2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
Copy	Roscoe Karns		2 reels	April 13
Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll's Shop			2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
*†§Fighting Parson	Langdon		2 reels	Dec. 14
Frontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 23	646 feet	Nov 9
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos	May 11	888 feet	
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"		2 reels	Nov. 9
*†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.**

*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metrotone Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy		2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase		2 reels	Dec. 14
Robert Chisholm (D)	3 Songs	May 25	766 feet	
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffo (D)	"Barber of Seville" aria	May 18	465 feet	Oct. 12
Tita Ruffo	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Ukelele Ike (F)	2 Songs	May 4	465 feet	
*†§Unaccustomed As We Are (A. T.) (D)	Laurel-Hardy	May 4	1940 feet	July 13
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30		
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30		
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Lite The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Dangerous Woman A (A.T.) (DF)	Baclanova-Brook	May 18	6643 feet	Mar. 23
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 6	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Eagles-Brook	Dec. 28	7200 feet	Nov. 16
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Mighty, The	George Bancroft	Nov. 16	6802 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
3†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A.T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Virginian, The (A. T.)	Cooper-Huston-Brian	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Gold Socks	Krazy Kat Cartoon	May 11	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	
Ko-Ko's Focus	Inkwell Cartoon	May 18	1 reel	
Ko-Ko's Signals	Inkwell Cartoon	May 4	1 reel	
Petty Larceny	Inkwell Cartoon	May 25	1 reel	
Stage Struck Susie	Frances Lee	May 4	2 reels	June 29

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Teacher (A. T.) (F)	Special Cast	May 4	2 reels	June 1
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	
Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.) (F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy			
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgia (A. T.)	Buster & Chas. West	Dec. 21	2 reels	
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon		1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
So This Is Paris Green	Fazenda	Jan. 18		
*†§That Redheaded Hussy	Grapewin	Dec. 28		
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Weak But Willing (A. T.)		Dec. 14	2 reels	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
*†§Ziegfeld Midnite Frolic (A.T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Dan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Honey (A. T.)	Nancy Carroll			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Men Are Like That	Hal Skelly		5500 feet	Nov. 23
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Seven Days' Leave	Gary Cooper		6100 feet	Nov. 23
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 16, '30	Not set	Jan. 11, '30
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-So Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.) (F)		June 7,'30		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440 feet	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743 feet	
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	June 28,'30		
*†§Lucky in Love (A.T.) (D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	Nov. 30
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19		
*†§Paris Bound (A. T.) (D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Constance Bennett	Jan. 15, '30	7074 feet	
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526 feet	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§This Thing Called Love (A.T.) (F)	Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.) (F)		May 31, '30		
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong	April 12,'30		
*†§Woman Afraid, A (A.T.) (F)		May 17		

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§Barbers College, The (A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie (A.T.) (D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Crystal Champion	Sportlight	May 5	1 reel	April 27
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	
*†§Duffers & Champs (A. T.) (DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Faithful Pup (D & F)	"Aesop Fables"	May 12	1 reel	
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.) (D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening (A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Go Easy, Doctor (A.T.) (D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§Her New Chauffeur (A.T.) (D&F)	Simon-Teasdale	May 19	2 reels	
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 16
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9, '30	2 reels	Nov. 2
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.)(D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Ball Park, The	'Aesop Fable"	May 19	1 reel	May 11
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Fish Day	"Aesop Fables"	May 26	1 reel	May 18
Fish and Feathers	Sportlight	May 26	1 reel	May 18
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Little Game Hunter, The	"Aesop Fables"	May 5	1 reel	May 4
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Snow Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tomato Omelette	Haines-Coombs	May 5	2 reels	May 11
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July

RKO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		Jan. 4,'30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481 feet	Oct.
*†§Hit the Deck (A.T.)	Special Cast	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 16
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742 feet	Jan. 4,'30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Follies of Fashion	Curiosities	May 21	2 reels	
Here and There	Curiosities	May 7	1 reel	
His Wife's Secret	Hill-Duncan	May 26	2 reels	
Just a Stall	Hellum-Davis	May 19	2 reels	
Mickey's Brown Derby	Mickey Yule	May 12	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Mickey's Rivals	Mickey Yule	Sept. 30	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Make It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Oct. 13	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent		2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	
*†§Clown Topics (A.T.) (F)				
Dear Slayer			2 reels	
*†§General Ginsberg (A.T.) (F)	Nat Carr		1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsberg (A.T.)(F)	Nat Carr		1 reel	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Land of the Sky Blue Daughters				
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule		2 reels	Dec. 14
*†§Mickey's Midnite Frolic (A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule		2 reels	
*†§Old Bill's Christmas			2 reels	Dec. 14
*†§Palooka Flying School (A.T.)				
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May 11,'30	2 reels	

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*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordeci	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles			
*†§Suitor, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	2 reels	
*†§Two Gun Ginsberg, (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Dec. 8	2 reels	Oct. 15
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan.12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 23
*†§Framed (A.T.)				
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Radio Revels (A.T.)	Special Cast			
*†§Second Wife (A.T.)	Lee-Carr-Nagle			
*†§Sensation (A.T.)				
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	
Two Sisters	Dana-Lease	April 1		

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 9
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	8 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

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FEATURES

Title	Star	Dist'r		Length	Reviewed
*†§After the Fog (A.T.)	Philbin	Beacon Prod.	Dec. 15	5200 feet	Jan. 18'30
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics	Nov. 2		Nov. 9
Battle of Mons, The	English Cast	British New Era		5500 feet	Mar. 23
Beautiful Blue Danube	Junkermann-Mara	Aywon			
Behind the Altar	Wilhelm Dietarle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Broken Barriers	H. Costello-Glass	Excellent		6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	
*†§Call of Circus (A.)T.) (D. F.)	Bushman Clayton	Burr	Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent		5660 feet	
Campus Knights	McKee-Palmer	Chesterfield	June 15	5400 feet	Oct. 26
Code of the Air	Harlan-Marlowe	Bischoff Prod.		5700 feet	
Constant Nymph	Ivor Novello	Big 3	Aug. 1	7800 feet	July 8
Crimson Circle	Rome-Myra	Int'l Photo			Jan. 11, '30
Dancer of Barcelona	Damita		Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod.	Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.		9000 feet	
Devil Dogs	Holmes-Alt	Crescent		5608 feet	
Dream Melody, The	Roche-Shelby	Excellent		5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European		8 reels	
Fanny Hawthorn	English Cast	Excellent	Nov. 9		Nov. 16
Farmer's Wife		Allied		7000 feet	Jan. 18,'30
Figaro		Franco-American	Not Set.	6360 feet	Dec. 7
Fight for Matterhorn	German Cast	Allied		6840 feet	
For the Term of His Natural Life	Special Cast	Australasian		11000 feet	
Golden Dawn	Warwick-Ward	Conquest		6200 feet	
Headin' Westward	Bob Custer	Syndicate		4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor		5400 feet	
Her Unborn Child	Special Cast				
Holy Sinner, The	Special Cast	Worldart Pict.			
*†§House of Secrets, The	Striker-Manning	Chesterfield	July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E.	Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.		5400 feet	Sept. 14
Into the Night	Agnes Ayres	Raleigh		5712 feet	
Jade Casket, The	French Cast	Cosmos		5800 feet	
Just Off Broadway	Christy-Keith	Chesterfield	Mar. 15	6200 feet	Oct. 26
It's Easy to Become a Father	German Cast	Allied		6000 feet	
Jazzland	Reynolds-Nye	Carlos		5700 feet	
Law of the Mounted, The	Bob Custer	Syndicate		4580 feet	
Life of Beethoven	German Cast	Film Art Guild		7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules		5300 feet	
Linda	Baxter-Foster-Beery	First Division		6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo		5799 feet	
Lost Patrol		Pro Patria	Not Set	5100 feet	Dec. 21
Madonna of the Sleeping Cars	French Cast	Natan	Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict			Sept. 28
Manxman		Allied	Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual		6000 feet	
Meistersinger		Moviegraphs	Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity		5400 feet	
Mystic Mirror, The	German Cast	Allied		7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.		8700 feet	Aug. 3
Nosferatu, The Vampire		Film Arts Guild	Dec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs	Dec. 1	6200 feet	Dec. 7
Passion Song, The	Olmsted-N. Beery	Excellent		5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400 feet	
*†§Phantom In House (A.T.)	Star Cast	Continental	Nov. 1	5695 feet	Nov. 16
Power of Evil, The	Armenian Cast			6300 feet	
President, The	Mosjoukine-Vernon	E. L. Klein		8100 feet	Jan. 28
Q Ships	Special Cast	New Era		6000 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15,'30	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill	Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent		6040 feet	
Reward of Faith, The	French Cast	Conquest		5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor	Sept. 12	4600 feet	Oct. 19
Sajenko the Soviet		Allied		5921 feet	
Sea Fever	French Cast	Moviegraphs		5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White	Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo		8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division		6605 feet	
Somme, The	Special Cast	New Era		7000 feet	
South of Panama	Carmelita Geraghty	Chesterfield		6300 feet	
*Straus, the Waltz King	Special Cast		Nov. 23	5800 feet	Nov. 30
That Murder in Berlin	German Cast	Big 3		5700 feet	Mar. 23
Thou Shalt Not Steal	Lillian Harvey	Allied		6941 feet	
Three Loves	Kortner-Dietrich	Moviegraph			Sept. 14
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917 feet	
Treasure, The	Foreign Cast		Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick			6000 feet	Nov. 9
*§†Unborn Child (A.T.)		Windsor	Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore		5770 feet	May 26
U-Boat 9	Foreign Cast	Jofa Prod.		6500 feet	
Waterloo	Special Cast	Ameranglo		8300 feet	Nov. 2
Weavers, The	Paul Wegener	Jos. Fliesler	Oct. 5	5870 feet	Oct. 19
†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate	Nov. 15	4421 feet	
Widecombe Fair	Wyndham Standing	British Int'l	Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell		Dec. 14	6000 feet	Dec. 21

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules		June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Rampant Age, The (F)		Continental		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star		Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick	Oct. 15	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee		2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial		2 reels	
*†Boney's Boner	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Bring On the Bride (A.T.)		Ellbee		2 reels	Nov. 9
*†§Christmas & New Year(D)	Holiday Reel	Fitz Patrick	Nov. 9	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick	Sept. 21	1 reel	
*†§CouldIBeMorePolite(A.T.)	The Carsons	Imperial		2 reels	
*†§Down Hawaii Way	Color Novelty	Castle		1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone		1 reel	Oct. 5
*†Egyptian Gyp. An	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Friend Husband (A.T.)		Burr		2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Disney Cartoon	Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Jingle Bells	Song Cartoon	Biophone		1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick	Nov. 15	1 reel	
*†§In Sonoland	Norah Blaney	Int'l Photo Play Dist.		1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Disney Cartoon		1 reel	Jan. 11,'30
*†Kids and Pets	Color Novelty	Castle		1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot	Sept. 1	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick	Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts		1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee		2 reels	
*†Mickey's Chee-Choo	Mickey Mouse Cartoon			1 reel	Oct. 12
*†Mickey's Follies	Mickey Mouse Cartoon			1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr			
*†§Mr.ConnandMr.Sapp(A.T.)	Donnelly-Singer	Imperial		2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone		1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial		2 reels	
*†Opry House	Mickey Mouse Cartoon	Disney Cartoon	May	1 reel	
*†§Party, The (D)		Safrus		1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick	Oct. 3	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick	Sept. 14	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick	Oct. 28	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Disney Cartoon	Jan.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr			
*†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Disney Cartoon	Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 5
*†§Teddy Brown and Band	Musical	Int'l Photo Dist.		1 reel	Nov. 18
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick	Oct. 21	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)			
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.		1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Oct. 12
*†§Varieties (D)		Safrus		1 reel	
*†§Vaudeville (D)		Safrus		1 reel	
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†Wild Waves	Mickey Mouse Cartoon	Disney Cartoon		1 reel	Jan. 11,'30
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.		1 reel	

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli-Cortez	Dec. 20	6682 feet	
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 28
*†§Mr. Antonio (A.T.)	Carillo-Valli	Oct. 1	6985 feet	Oct. 19
*†§New Orleans	Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
	Reviewed as "Dangerous Business" issue	Dec. 21, 1929		
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewe
*†§Cossack's Bride, The	Color Symphony		1 reel	
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Mareea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrilo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrilo			
*†§Sunny Days				
*†§Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver			

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
§Be Yourself (A.T.) (F)	Fannie Brice			
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§City Lights (F)	Charlie Chaplin			
*†§Condemned (A.T.) (F)	Colman-Harding	Nov. 16	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†Hell's Angels (F)	Lyon-Nisson			
*†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28		
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6616 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp				
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Sorcerers' Apprentice, The				
§Tannhauser	Novelty Reel			
*§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§Du Barry (A. T.)	Norma Talmadge			
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Lummox (A. T.)	Westover-Collier Jr.-Lyon			
*†§Puttin' on the Ritz (A.T.)	Harry Richman			
*†§Queen Kelly (A. T.)	Gloria Swanson			
*†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
§†*Climax The (A. T.)	Special Cast	Jan. 26,'30		
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 10
*†§College Racketer	All Star	Feb. 9,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Mar. 2,'30		
*†§Fighting Legion, The	Ken Maynard	Not set	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
Talkie Version Reviewed as Port of Dreams in Mar. 2. 1929 Issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 Issue				
*†§Hand 'Em Over	Hoot Gibson	Jan. 12		
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 12	3852 feet	
*†§Hidden Valley	Ken Maynard	Jan. 5,'30	6300 feet	Dec. 21
*†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	June 22,'30		
*†§King of Jazz Revue, The (A.T)	Whiteman's Band & Special Cast	April 27,'30		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.)(D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†§Lucky Larkin	Ken Maynard	Feb. 23,'30		
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Mar. 2,'30		
*§†Moonlight Madness (A. T)	John Boles	April 13,'30		
***†§Mounted Stranger, The**	Hoot Gibson	Feb. 2,'30		
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
Parade of West	Maynard	Jan. 19,'30		
†Phantom of Opera		Dec. 1		
Phantom of Opera	Chaney	Dec. 15		
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	Aug. 24,'30		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James Gleason	Dec. 1	6155 feet	Nov. 9
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	April 6,'30		
*†§Songs of the Saddle	Ken Maynard	May 4		
*†§Storm, The (A. T.)	Special Cast	Mar. 30		
Straight Through	William Desmond	Dec. 8		
Smilin' Terror, The	Ted Wells	June 30	4525 feet	
*†§Tall Timber	Ken Maynard	April 6		
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
*†§Undertow	Nolan-Eller-Brown	Feb. 16,'30		Jan. 4,'30
*†§Wagon Master (P. T.) (D F)	Ken Maynard	Sept. 8	6335 feet	
What Men Want	All Star	May 4,'30		
*†§Week-End Girl	Laura La Plante	Feb. 9,'30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Night	Oswald Cartoon	Nov. 11	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept. 11	2 reels	
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 2	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cold Turkey	Oswald Cartoon	Oct. 15	1 reel	Sept. 14
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Cross Country Run	Lewis-Culliver-Phillips	May 27	2 reels	
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 2[illegible]
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Delivering the Goods	Trimble-Hardwick and Dog	May 29	2 reels	April 27
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
Flying High	Lewis-Gulliver-Phillipps	July 22		
Getting Buster's Goat	Trimble and Dog	July 21	2 reels	July 6
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Graduation Daze	Lewis-Gulliver-Phillips	Sept. 16	2 reels	
*Hurdy Gurdy	Oswald Cartoon	Nov. 24	1 reel	Nov. 30
Ice Man's Luck	Oswald Cartoon	July 8	1 reel	
*†§Jerry of the Times (Serial)	Howes-Thompson			
Jungle Jingles	Oswald Cartoon	July 22	1 reel	
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand			2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Live Ghosts	Ann Christy		2 reels	
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Dougherty	Sept. 14	2 reels	
Magic	Trimble-Hardwick and Dog	May 1	2 reels	Mar. 30
Make It Snappy	Sid Saylor	Feb. 12,'30	1 reel	
Matter of Policy	Edwards	Jan. 13	1 reel	
Men of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
No Boy Wanted	"Sunny Jim"	Nov. 6	2 reels	
Nuts and Jolts	Oswald Cartoon	June 24	1 reel	
Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
Oil's Well	Oswald Cartoon	Sept. 16	1 reel	
On the Side Lines	Lewis-Gulliver-Phillips	Aug. 5	2 reels	
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 28
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Permanent Wave, A	Oswald Cartoon	Sept. 29	1 reel	
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
Race Riot	Oswald Cartoon	Sept. 2	1 reel	
Red Coats Code, The	Ted Carson		2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Red Romance	George Chandler	May 4	2 reels	Mar. 30
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	1 reel	
Sitting Pretty	Arthur Lake	Jan. 15	1 reel	Dec. 21
*†§Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
Society Circus	Arthur Lake	June 17	1 reel	May 25
Splash Mates	Lewis-Culliver-Phillips	Sept. 2	2 reels	
Sporting Courage	Lewis-Culliver-Phillips	June 24	2 reels	
Stage Stunts	Oswald Cartoon	May 13	1 reel	
Stepping High	Arthur Lake	Aug. 12	1 reel	July 20
*Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Stripes and Stars	Oswald Cartoon	May 27	1 reel	
*†§Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Use Your Feet	Lewis-Culliver-Phillips	Aug. 19	2 reels	
Varsity Drag, The	Lewis-Culliver-Phillips	July 8	2 reels	
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Watch Your Friends	Archer-Dent	Oct. 10	2 reels	
Weary Willes	Oswald-Cartoon	July 22	1 reel	
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
Wicked West, The	Oswald-Cartoon	June 10	1 reel	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Crauford Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Broken Statues (A. T.) (D F).	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Cohen on Telephone (A.T.) (DF).	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 13	1 reel	Sept. 14
*†§Cross Country (A. T.) (F & D).	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Delicatessen Kid (A. T.) (D F).	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T).	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (O F).	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 21
*†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.) (D F)	Charley Grapewin	June 3	1929 feet	May 25
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Denny Rubin	Sept. 30	1 reel	Aug. 31
*†§Junior Luck (F & D) (A.T.).	Lewis-Gulliver-Phillips	May 27	2 reels	June 1
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
Lady of Lions			2 reels	Nov. 23
*†§Live Ghosts (F & D)	Ann Christy		2 reels	Jan. 11,'30
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†Race Riot (D F)	The Rooney Family	Sept. 16	2 reels	Aug. 17
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
†§No Boy Wanted (A. T.) (D F).	"Sunny Jim"	Nov. 10	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
*†§Pilgrim Papas (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.).	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F&D) (A.T.).	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†Steamboat Willie	Oswald Cartoon		1 reel	
*†§Steeplechase (A. T.)	Sporting Youth		2 reels	Dec. 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
*§†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A. T.) (D F).	The Rooney Family	Nov. 11	2 reels	
*†§Use Your Feet (D & F) (A. T.).	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Watch Your Friends (A.T.) (DF).	Archer-Dent	Oct. 10	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Ctroon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Ctroon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray
*†§Barbary Coast (A.T.)	Mary Nolan
Czar of Broadway (A.T.)	
Dames-Ahoy	
Flirt, The	Glenn Tryon
Kettle Creek	Ken Maynard
*†§La Marseillaise (A.T.)	La Plante-Boles
*†§Little Accident (A.T.)	Glenn Tryon
Scrub Oak	Hoot Gibson
*†§Serenade (A.T)	John Boles
*†§Signal Tower (A.T.)	
*†§Singing Caballero (A.T.)	John Boles
*†§Virgin of Stamboul (A.T.)	

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Sept. 28		
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.).	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On With the Show (A. T.)	Gompson-Brown-Fazneda	July 13	9592 feet	May 25
*†§Royal Box (A. T.)	Norssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4 '30	6150 feet	
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5910 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mor. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.).	Olmsted-Withers-Kirkwood	June 8	6 reels	May 1

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Agony Column, The (A. T.)	Withers-Young			
*†§Dumbells in Ermine (A. T.).	Mercer-Merriam			
*†§Fame (A. T.)	Dolores Costello			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
Ivory Trail (A.T.)	Rin-Tin-Tin			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.).	John Barrymore			
On the Border (A.T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§She Couldn't Say No (A. T.).	Winnie Lightner			
*†§Song of the West (A. T.)	Boles-Segal			
Sweet Kitty Bellairs (A.T.)	Marion Nixon			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Under a Texas Moon (A. T.).	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton.			
*†§Woman's Game, A (A. T.)	Pauline Frederick			

VITAPHONE SHORTS (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
Ann Grey and Her Boy Friend	Songs and Jazz Band		Aug. 20
Banjomaniac	Eddie Peabody		Oct. 13
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Bobby Folsom	Songs	1 reel	Mar. 2
Bit of Scotch, A	Kitty Doner		Sept. 22
Book Worm, The	Harry J. Conley		July 7
Bright Moments	Benny-Marlo		Aug. 20
California Songbirds, The	Bell-Coates		Sept. 1
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Chips of the Old Block	The Foy Family		Sept. 22
Cougat & Company	Violin, Songs & Dances		June 16
Creole Fashion Plate, The	Karyl Norman		Sept. 29
Crooning Along	The Croonaders		Sept. 22
Cycle of Songs, A	Florence Brady		Sept. 1
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Death Ship, The	Mitchell Lewis		Aug. 25
Dixie Days	Plantation Songs		Aug. 25
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
Florence Moore	Song Program		June 23
Frances Alda		1 reel	Dec. 28
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug 3
Friend of Father's	Lydell-Higins-Leah		Aug. 25
Gossip, The	John Millian	1 reel	June 15
Gus Arnheim & His Ambassadors	Jazz Band		June 23
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Interview, The		1 reel	Oct. 12
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Indian Baritone, The	Chief Caupolican		Aug. 25
Ingenues, The	Jazz Band		June 23
In a Casting Office	W. & E. Howard		
In Dutch	Ulls & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Tropics	The Paragons (Quartet)		Feb. 23
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Larry Ceballos Revue, The	Songs and Dances		June 1
Larry Ceballos Undersea Review	Songs and Dances		Sept. 1
Lash, The	Crane-Davidson-Tucker		June 18
Little Miss Everybody	Impersonations	1 reel	Nov. 30
Maid's Night Out, The	O'Malley-Cornwall-Brooke		
Mal Hallett & Orchestra	Dance Numbers		Feb. 23
Man of Peace, A	Hobart Bosworth		June 23
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. [illegible]
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Miss Information	Wilson-Horton		June 30
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
More Sinned Against Than Usual	Merriam-Janney		
Morrissey & Miller	Night Club Revue		June 18
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 19
Music Shop	Dick Henderson	1 reel	Dec. 28
Myers & Hanford	Songs & Dances		June 23
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		
Night Court, The	William Demarest		June 18
Non-Support	Burr McIntosh		June 18
One Man Glee Club, The	Frank Crumit	1 reel	
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Pagilacci	John Charles Thomas		
Pair of Aces, The	Timblin & Raymond	1 reel	Feb. 18
Papa's Vacation	Bennett-Caron		Oct. 20
Phil Baker	Accordion Solos	1 reel	Mar. 18
Poet and Peasant	Orchestra	1 reel	Nov. 30
Question of Today, The	Audrey Ferris		Aug. 25
Realization	Herbert-Pam		June 19
Red Nichols and Five Pennies		1 reel	Dec. 28
Regular Business Man, A	Robert Ober		Sept. 15
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Rigoletto—Quartet	Gigli-Talley-de Luca-Gordon		Sept. 29
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct 23
Sending A Wire	Eddie Green	1 reel	Nov 23
Sharp Tools	Ethel Grey Terry		Oct. 13
Songs of Love	Sanderson-Crumit	½ reel	Mar. 18
Soup	Harry Delf		Nov 17
Stimulation	Johnny Arthur	1 reel	Oct. 26
Suspicion	Lyons-Earle-Morne		
Terry and Jerry	Songs and Gags		Aug. 25
They Know Their Groceries	Flournoy & Miller		
Those Were the Days	Irene Franklin		
Three Brox Sisters	Song Program		June 23
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Typical Types	Bobby Folsom		
Va Prononcer Ma Mort (La Juive)	Giovanni Martinelli		June 2
When the Wife's Away	William Demarest		Nov. 17
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Winnie Lightner	Songs		Nov. 17

Read it first in the NEWS

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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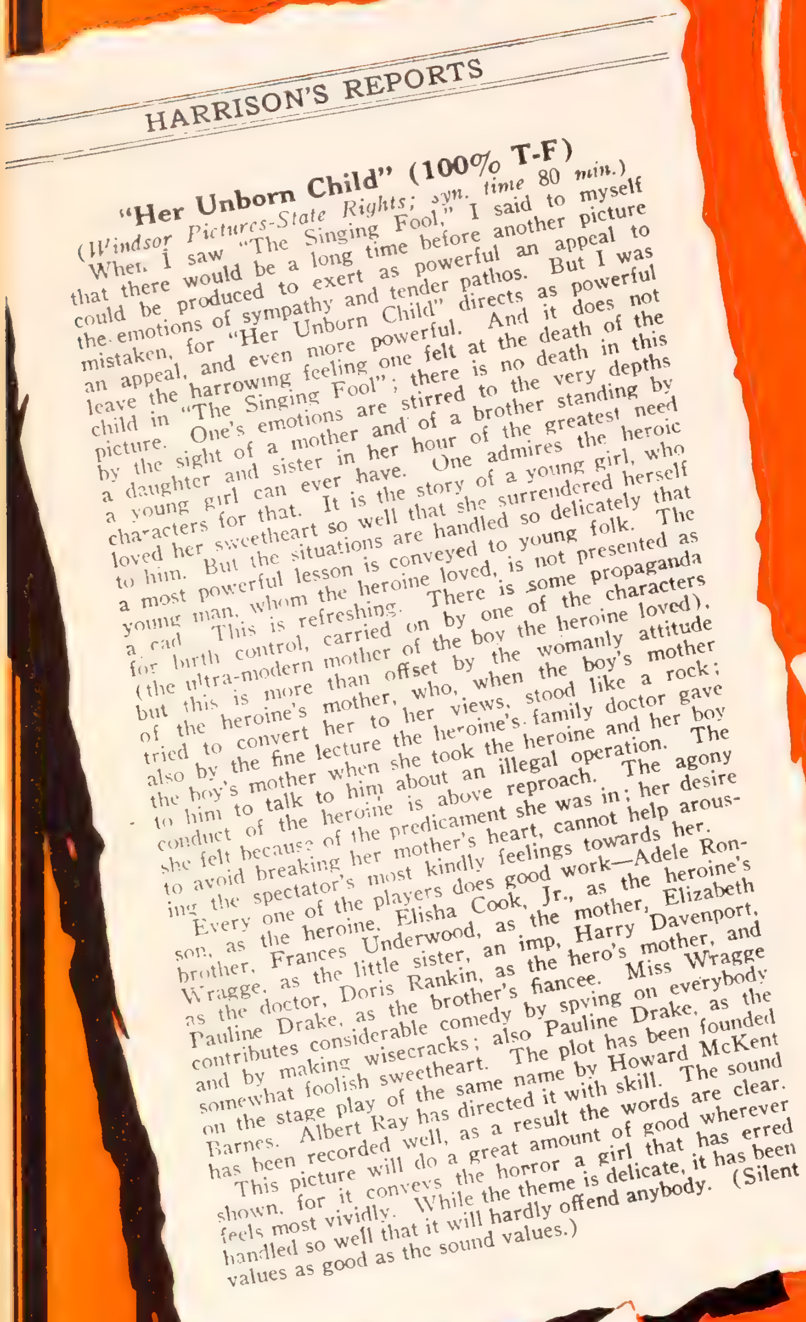
THE widest range of tints ever offered the industry is embraced by *Eastman Sonochrome Tinted Positive Films.* They can be used to match every mood in the story, or to reproduce the one lighting or tone that predominates throughout the picture.... In either case *Sonochrome* gives beautiful color. It gives faithfully reproduced sound. And it costs no more than regular black-and-white positive.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

More Powerful in Appeal than "The Singing Fool"

– Pete Harrison



HARRISON'S REPORTS

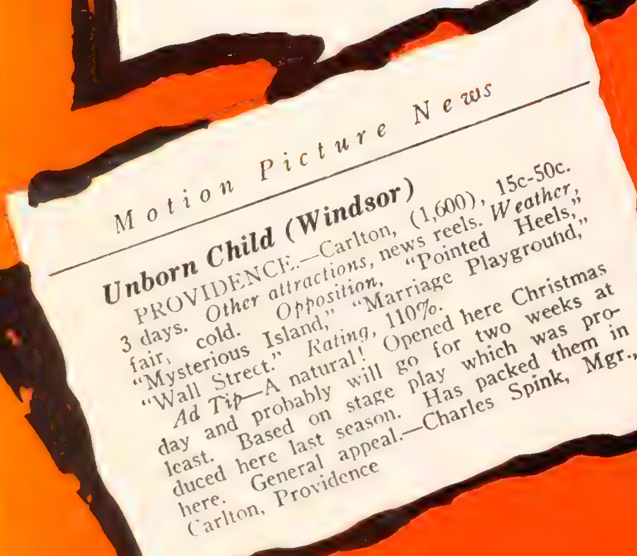
"Her Unborn Child" (100% T-F)

(*Windsor Pictures-State Rights; syn. time 80 min.*)

When I saw "The Singing Fool," I said to myself that there would be a long time before another picture could be produced to exert as powerful an appeal to the emotions of sympathy and tender pathos. But I was mistaken, for "Her Unborn Child" directs as powerful an appeal, and even more powerful. And it does not leave the harrowing feeling one felt at the death of the child in "The Singing Fool"; there is no death in this picture. One's emotions are stirred to the very depths by the sight of a mother and of a brother standing by a daughter and sister in her hour of the greatest need a young girl can ever have. One admires the heroic characters for that. It is the story of a young girl, who loved her sweetheart so well that she surrendered herself to him. But the situations are handled so delicately that a most powerful lesson is conveyed to young folk. The young man, whom the heroine loved, is not presented as a cad. This is refreshing. There is some propaganda for birth control, carried on by one of the characters (the ultra-modern mother of the boy the heroine loved), but this is more than offset by the womanly attitude of the heroine's mother, who, when the boy's mother tried to convert her to her views, stood like a rock; also by the fine lecture the heroine's family doctor gave the boy's mother when she took the heroine and her boy to him to talk to him about an illegal operation. The conduct of the heroine is above reproach. The agony she felt because of the predicament she was in; her desire to avoid breaking her mother's heart, cannot help arousing the spectator's most kindly feelings towards her.

Every one of the players does good work—Adele Ronson, as the heroine, Elisha Cook, Jr., as the heroine's brother, Frances Underwood, as the mother, Elizabeth Wragge, as the little sister, an imp, Harry Davenport, as the doctor, Doris Rankin, as the hero's mother, and Pauline Drake, as the brother's fiancee. Miss Wragge contributes considerable comedy by spying on everybody and by making wisecracks; also Pauline Drake, as the somewhat foolish sweetheart. The plot has been founded on the stage play of the same name by Howard McKent Barnes. Albert Ray has directed it with skill. The sound has been recorded well, as a result the words are clear.

This picture will do a great amount of good wherever shown, for it conveys the horror a girl that has erred feels most vividly. While the theme is delicate, it has been handled so well that it will hardly offend anybody. (Silent values as good as the sound values.)



Motion Picture News

Unborn Child (Windsor)

PROVIDENCE.—Carlton, (1,600), 15c-50c. 3 days. *Other attractions*, news reels. *Weather*, fair, cold. *Opposition*, "Pointed Heels," "Mysterious Island," "Marriage Playground," "Wall Street." *Rating*, 110%.

Ad Tip—A natural! Opened here Christmas day and probably will go for two weeks at least. Based on stage play which was produced here last season. Has packed them in here. General appeal.—Charles Spink, Mgr., Carlton, Providence

"HER UNBORN CHILD"

The Sell-out Road Show Talkie of 1930

Just Closed 3 Week Smashing Run at Fay's Carlton Theatre, Providence.

Opened Midnight Performance Rialto Theatre, Atlanta, January 13th, for Run.

Booked for Entire Publix Theatre Circuit, New England, Opening at Fenway Theatre, Boston, February 15th.

Booked for 38 Theatres of Great States-Publix Circuit in Illinois and Indiana.

Opening at the Strand, Des Moines, a Publix Theatre, February 1st, and the State, Omaha, a Publix Theatre, February 8th.

Opening at the Majestic, Milwaukee, January 31st.

And a Hundred More to Follow.

FOR ROAD SHOW PERCENTAGE
TERMS AND COMPLETE INFORMATION
WRITE — WIRE
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Windsor Picture Plays, Inc.
SUITE 1010—729 SEVENTH AVE., NEW YORK
BRYANT 6782-6783

January 25, 1930

Motion Picture News

Reg. U. S. Patent Office

Twelve Hits in a Row!

IT is with pardonable pride that we point to a remarkable line-up of forthcoming Metro-Goldwyn-Mayer attractions. Each one is of a quality to assure theatres outstanding business—

RAMON NOVARRO in *Devil May Care;* CHARLES KING, BESSIE LOVE in *Chasing Rainbows;* NORMA SHEARER in *Their Own Desire;* MARION DAVIES in *Not So Dumb;* GRETA GARBO in *Anna Christie;* WILLIAM HAINES in *Navy Blues;* DUNCAN SISTERS in *Its a Great Life;* THE SHIP FROM SHANGHAI; THE WOMAN RACKET; THE BISHOP MURDER CASE. *And wait for* VILMA BANKY *(by arrangement with Samuel Goldwyn) in her Greatest Talkie;* LAWRENCE TIBBETT *in The Rogue Song.*

METRO - G YN - MAYER

The Hit Maker

Vol. XLI. No. 4

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Published Weekly—$3.00 a Year

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Los Angeles
Hotel Roosevelt, Hollywood

New York
729 Seventh Avenue

Chicago
910 S. Michigan Avenue

DAMES AHOY!

THE BIG LAUGH IS HERE!

Imagine three wild sailors who knew all about girls in the hands of girls who knew all about sailors! See them sunk in the sea of matrimony! Gobs of joy to shiver your box-office timbers!

with

GLENN TRYON

OTIS HARLAN
EDDIE GRIBBON
HELEN WRIGHT
GERTRUDE ASTOR

Directed by W. J. Craft from the story by Sherman Lowe.
Presented by **CARL LAEMMLE**

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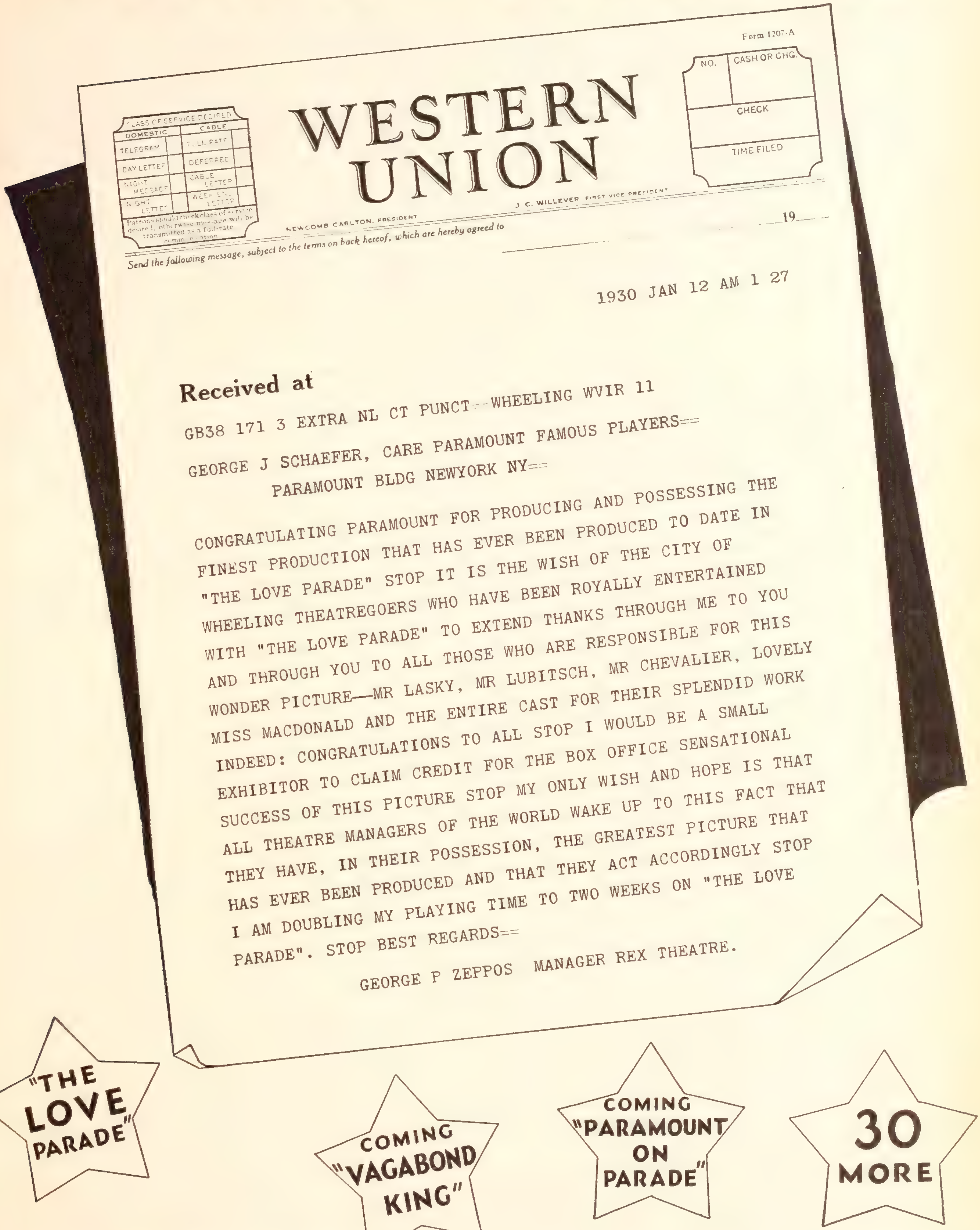
GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

TYPICAL—AND TRUE!



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19

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1930 JAN 12 AM 1 27

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GEORGE J SCHAEFER, CARE PARAMOUNT FAMOUS PLAYERS==
PARAMOUNT BLDG NEWYORK NY==

CONGRATULATING PARAMOUNT FOR PRODUCING AND POSSESSING THE
FINEST PRODUCTION THAT HAS EVER BEEN PRODUCED TO DATE IN
"THE LOVE PARADE" STOP IT IS THE WISH OF THE CITY OF
WHEELING THEATREGOERS WHO HAVE BEEN ROYALLY ENTERTAINED
WITH "THE LOVE PARADE" TO EXTEND THANKS THROUGH ME TO YOU
AND THROUGH YOU TO ALL THOSE WHO ARE RESPONSIBLE FOR THIS
WONDER PICTURE—MR LASKY, MR LUBITSCH, MR CHEVALIER, LOVELY
MISS MACDONALD AND THE ENTIRE CAST FOR THEIR SPLENDID WORK
INDEED: CONGRATULATIONS TO ALL STOP I WOULD BE A SMALL
EXHIBITOR TO CLAIM CREDIT FOR THE BOX OFFICE SENSATIONAL
SUCCESS OF THIS PICTURE STOP MY ONLY WISH AND HOPE IS THAT
ALL THEATRE MANAGERS OF THE WORLD WAKE UP TO THIS FACT THAT
THEY HAVE, IN THEIR POSSESSION, THE GREATEST PICTURE THAT
HAS EVER BEEN PRODUCED AND THAT THEY ACT ACCORDINGLY STOP
I AM DOUBLING MY PLAYING TIME TO TWO WEEKS ON "THE LOVE
PARADE". STOP BEST REGARDS==

GEORGE P ZEPPOS MANAGER REX THEATRE.

"THE LOVE PARADE"

COMING "VAGABOND KING"

COMING "PARAMOUNT ON PARADE"

30 MORE

PARAMOUNT N.S:W:, 1930

This ad is not intended to sell you but to HELP YOU SELL!

ARE YOU SHOWMAN ENOUGH TO CASH IN ON THIS?

●

Theatre owners, theatre operators and your advertising and publicity men: We at PARAMOUNT have just seen two remarkable pictures, "THE STREET OF CHANCE" and "ROADHOUSE NIGHTS." Release dates, Feb. 8th and Feb. 15th, respectively. Both are of outstanding box-office quality. Messrs. Adolph Zukor and Sam Katz were so impressed with the possibilities of record theatre revenue from these pictures that they have ordered all Publix theatre managers to conduct special, enlarged campaigns on them. A written guide to selling "THE STREET OF CHANCE" and "ROADHOUSE NIGHTS" to the public is going to all Publix managers. WE OFFER IT TO YOU BELOW!

●

"THE STREET OF CHANCE"

You always knew William Powell would give a truly great performance in a swell picture built around him. This is it! (Not a bad piece of copy for advertising it.)

You get the same thrill out of looking at "The Street of Chance" as you got when you first saw "Underworld." A sense of strong, red-meat, gripping entertainment, with everything VITALLY REAL. This show, Powell's first starring film, will do for him what "Underworld" did for Bancroft.

Powell's a big-time gambler in it. He'll bet a hundred grand on a cut of the cards. It's in his blood, like a disease. It wrecked his marriage to a beautiful girl. He's ruthless but square. He has another gambler bumped off for welching and doesn't flicker an eyelash. But he also stakes a newsboy's wife to three years in Saranac. Powell's kid brother has got gambling in his blood, too. The kid marries a fine girl and brings her to New York because he wants to play the great "Natural" Davis. "Natural" is Powell, though the kid doesn't know it. Powell sees the kid and his marriage start to go the same heart-breaking route that his has gone. Powell determines to head him off at all costs. To do it, he has to welch in the biggest gambling game of his career. And Powell's bumped off for it.

Sell Powell as per the first paragraph above. Remind them of his fine performances in "Interference," "Canary," "Greene," "Four Feathers," "Pointed Heels" and the others. They demanded him as a star—now they've got him! The Lovable Bad Man of the Screen. The Finest Voice in the Talkies. The 1930-Type Star. Screendom's Most Polished Actor.

Sell the women: What does it mean to be a big-time gambler's wife? Never knowing when he leaves you whether he's coming back a millionaire or a pauper—or at all. In the picture Powell's wife tells how he went out to the corner for five minutes to 'phone his mother and got back three days later with $200,000 won at stud poker. His Wife vs. the Game. Playing the game of love with loaded dice. Hearts—are they something to love with or something to fill a flush with?

Sell the title: "The Street of Chance" is Broadway. Not the Broadway of the lights and theatres. Not the Broadway of the gunmen and the racketeers. But the Broadway where shadows in green eye shades risk a fortune on a roll of the dice; where grim-faced men gather in guarded rooms; where Nerve is King and the Goddess of Chance is Queen and Death rewards the weakling. Map the Street of Chance and mark on it the hotel where "Natural" Davis got his, the apartment where his wife waited, the hotel where the Big Game took place; Larry's.

Sell the story: He risked his brother, his wife and his life on a card. Did he win? The King of the Street of Chance. Fate loaded the dice. Etc.

Sell the supporting cast: Regis Toomey, Jean Arthur (Rogers' new girl friend in "Halfway to Heaven"), Kay Francis (never so beautiful as here). They're all good.

Get a newsboy, like the kid in the picture, to hand passersby cards reading: The Big Game's on at the Rialto Theatre. Stud Poker. "Natural" Davis is playing. Maybe they'll let you tag the street the theatre's on as THE STREET OF CHANCE, putting signs on telephone poles, etc.

Merchant tie-up: Get all the stores on the shopping street of the town to come into a co-op. page under the heading NOT "THE STREET OF CHANCE" BUT "THE STREET OF SURE VALUES."

Window tie-up: Show the various hands in the Big Poker Game in the picture; Powell's, Toomey's, Dorgan's and the rest. A store selling playing cards might give this a window.

The stills are swell. Many of them fine for cut-outs. Show big heads and shoulders of Powell silhouetted against Times Square, Broadway, etc.

◆

"ROAD-HOUSE NIGHTS"

Audiences eat it up. We tried it out at previews in Yonkers, N.Y., and at the Paramount Theatre, N. Y. C., and they went for it like cats to catnip. It's built on a surefire formula—authentic thrills mixed with belly laughs. And some music and a song or two to lend it sparkle. The advance campaign should be especially heavy and smartly planned. The people in "Roadhouse Nights" are:

Helen Morgan—star of "Applause," but not the Helen Morgan of "Applause." She's the glamorous, beautiful brunette Morgan who gets the customers in exclusive N. Y. night clubs all goosefleshed when she swings her legs over a piano and gets all hot and bothered over her man who done her wrong. They get so excited cheering that they pay the $56.75 check in a trance. Doing this kind of stuff she played a bit in Ziegfeld's stage show of "Show Boat" and became the talk of the town. She's this kind of a Morgan in much of "Roadhouse Nights."

Charles Ruggles — funny and lovable drunk of "Gentlemen of the Press" and "The Lady Lies." Charlie is stewed again in "Roadhouse Nights" and has a part that gives him a chance to show why he wowed 'em as the hero of such musical comedy hits as "Queen High," "Rainbow" and the others.

Fred Kohler—heavy of "Thunderbolt" and "Underworld." Doing a Bancroft and doing it swell.

Fuller Mellish, Jr.—the tough hit of the stage "What Price Glory?" and Morgan's "sweet man" of "Applause." And — mark this well because it's HISTORY — AND —

Jimmy Durante—of the famous Broadway stage and night club devastating comedy trio of Clayton, Jackson and Durante. Motion Picture News says, "Jimmy Durante is the Charlie Chaplin of the talking screen." That's not the half of it! After his first scene in the preview at Yonkers the audience burst into roars of laughter if they even caught a glimpse of him in the distance! He's the funniest guy that's hit the screen since the talkies started. He sings. He plays the piano. He roughhouses. He acts. His technique is absolutely unique and unexplainable.

Durante is IMPORTANT. Go after him. Promise them plenty. They'd never heard of the Marx Brothers either—most of 'em—when "Cocoanuts" came to town.

Story by Ben Hecht, who wrote "Underworld." Direction by Hobart Henley, who made "The Lady Lies."

Copy angles: Rum Runners vs. Coast Guards is on the front pages of the newspapers right now. Get out imitation tab newspaper with headline: ROADHOUSE NIGHTS UNMASKED! Coast Guards Battle Bootleg Ring in Gaudy Resort! Beautiful Showgirl, Rum King's Sweetheart, Saves Newspaper Man from Death! Illustrated with scenes from the pictures.

Ten Nights in a Roadhouse—a Lifetime of Thrills, Romance and Laughs for All!

The first night's a love song; The second is grins; The third is a thriller; THEN THE RIOT BEGINS!

See the trick ad and contest in the press sheet based on telegraphic message tapped by Charles Ruggles with ring on telephone transmitter.

Tell the newspaper folks in town that the picture's about two reporters sent on a dangerous story. One get's killed; one marries Helen Morgan. They'll be interested.

◆

BOOM! BOOM!

Like Grant took Richmond

THE GRAND PARADE

with

HELEN TWELVETREES AND FRED SCOTT

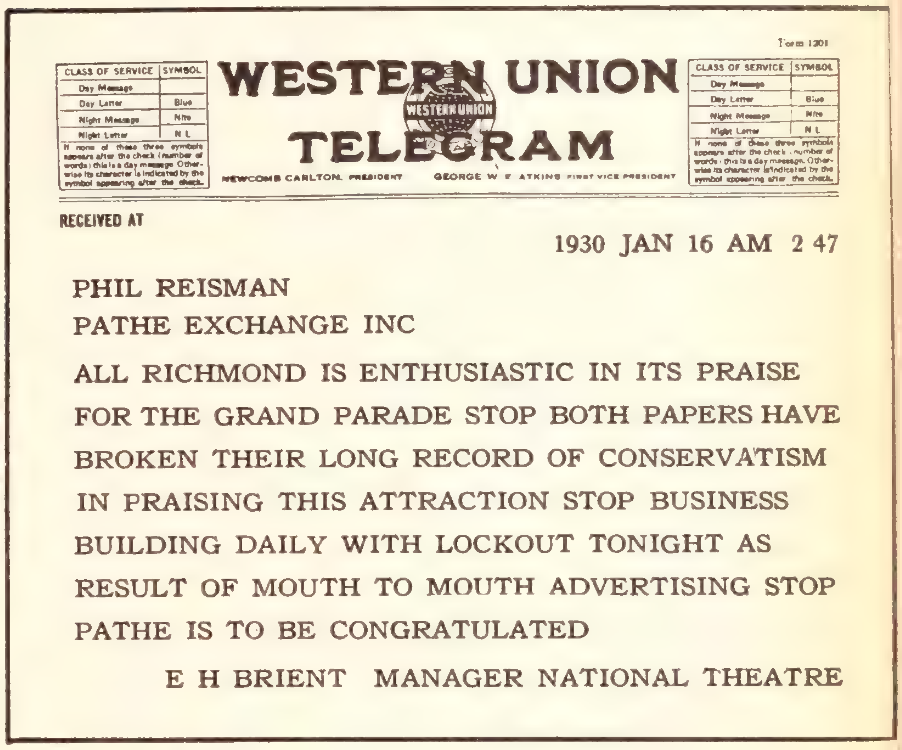
Written and Produced by

EDMUND GOULDING

Directed by Fred Newmeyer

A lockout at world premiere!

BREAKING ALL RECORDS AT THE NATIONAL THEATRE RICHMOND, VA.


Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS FIRST VICE PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

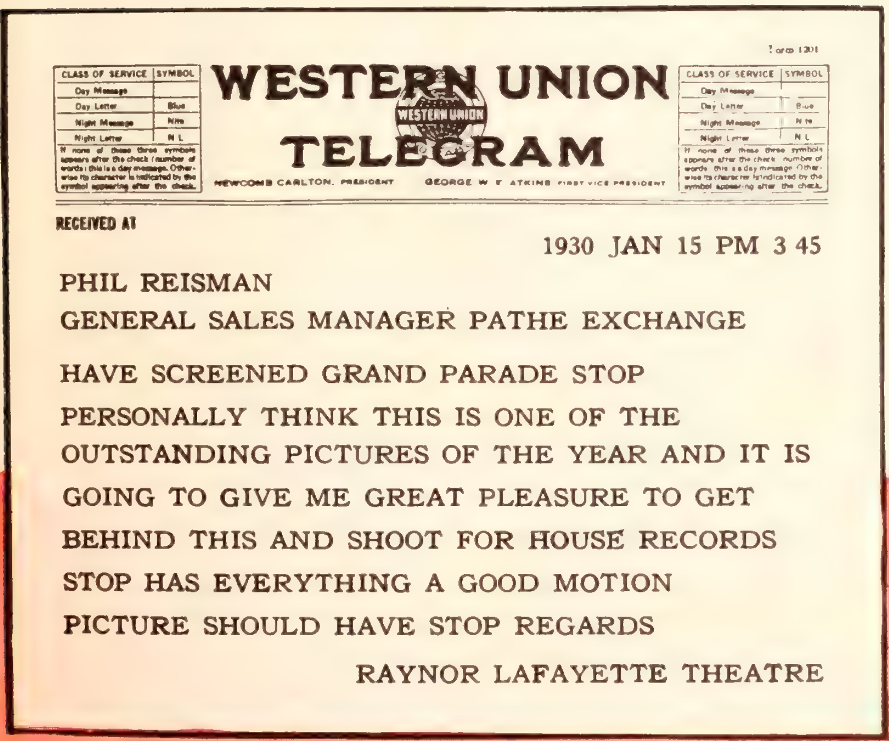
RECEIVED AT

1930 JAN 16 AM 2 47

PHIL REISMAN
PATHE EXCHANGE INC

ALL RICHMOND IS ENTHUSIASTIC IN ITS PRAISE FOR THE GRAND PARADE STOP BOTH PAPERS HAVE BROKEN THEIR LONG RECORD OF CONSERVATISM IN PRAISING THIS ATTRACTION STOP BUSINESS BUILDING DAILY WITH LOCKOUT TONIGHT AS RESULT OF MOUTH TO MOUTH ADVERTISING STOP PATHE IS TO BE CONGRATULATED

E H BRIENT MANAGER NATIONAL THEATRE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RECEIVED AT

1930 JAN 15 PM 3 45

PHIL REISMAN
GENERAL SALES MANAGER PATHE EXCHANGE

HAVE SCREENED GRAND PARADE STOP PERSONALLY THINK THIS IS ONE OF THE OUTSTANDING PICTURES OF THE YEAR AND IT IS GOING TO GIVE ME GREAT PLEASURE TO GET BEHIND THIS AND SHOOT FOR HOUSE RECORDS STOP HAS EVERYTHING A GOOD MOTION PICTURE SHOULD HAVE STOP REGARDS

RAYNOR LAFAYETTE THEATRE

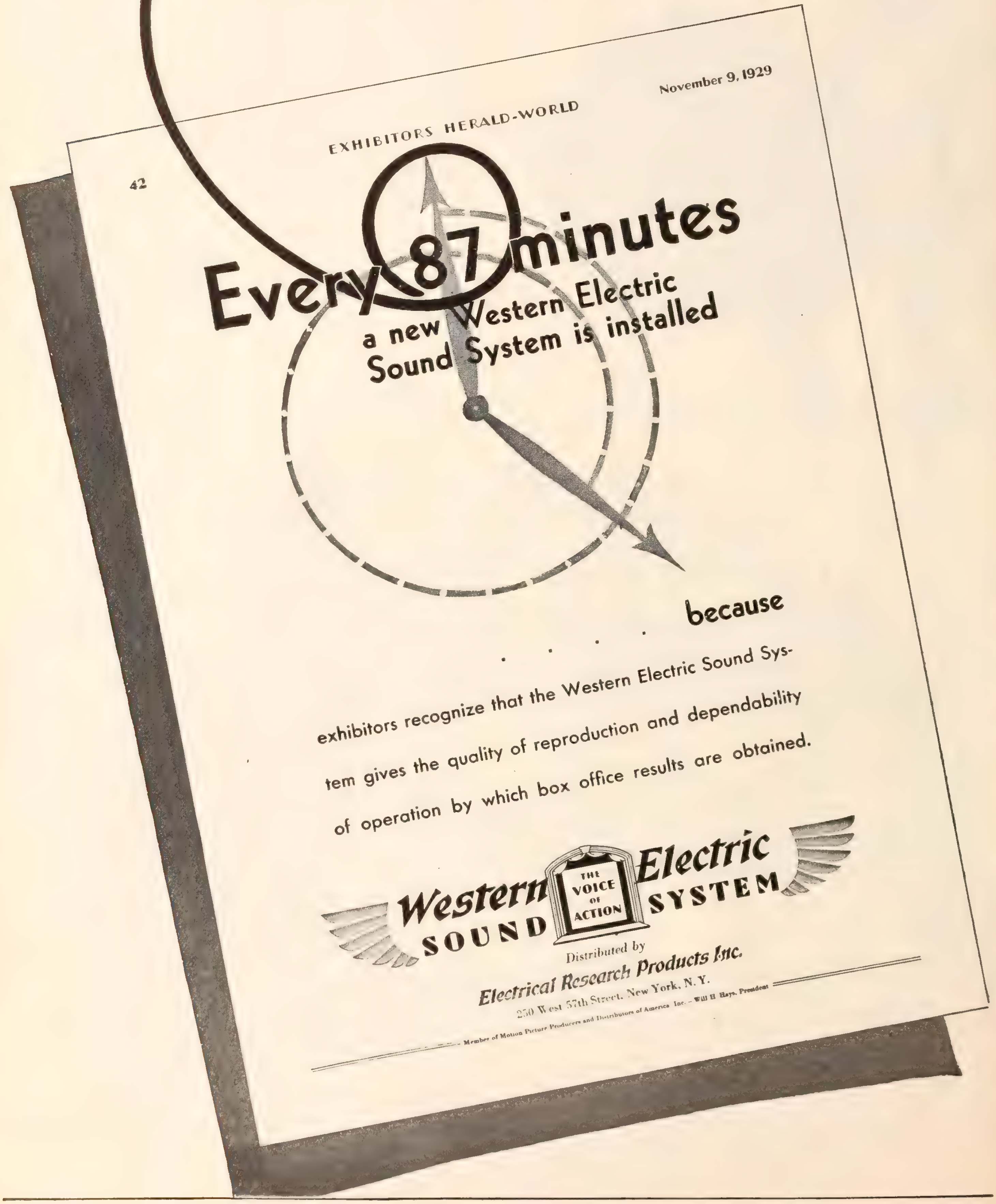
and at Buffalo, N. Y.
PICTURE HAS EVERY THING— WILL SHOOT FOR RECORDS
Raynor Lafayette Theatre

PATHE

ALL MUSIC ALL SOUND ALL DIALOGUE

and now

every 69 minutes!



EXHIBITORS HERALD-WORLD

November 9, 1929

42

Every 87 minutes

a new Western Electric Sound System is installed

. . . . . because

exhibitors recognize that the Western Electric Sound System gives the quality of reproduction and dependability of operation by which box office results are obtained.

Western Electric SOUND SYSTEM

THE VOICE OF ACTION

Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York, N.Y.

Member of Motion Picture Producers and Distributors of America Inc. — Will H. Hays, President

THE POTTERS

by J. P. McEvoy

LUCIEN LITTLEFIELD
as
Pa Potter

VITAPHONE VARIETIES brings new diversity to its program of deluxe short features with this brilliant and humorous series. Adapted from J. P. McEVOY'S world famous newspaper sketches by BEATRICE VAN. Directed by BRYAN FOY. As human as your next door neighbor. Sure-fire in any theatre in any locality.

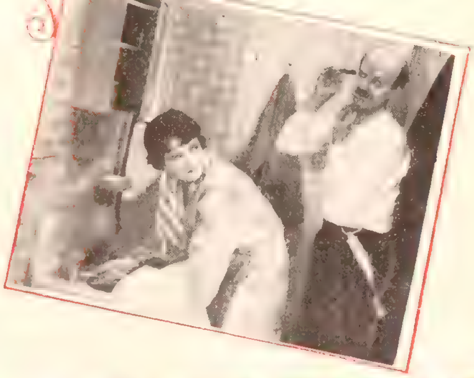
LUCILLE WARD
as
Ma Potter

MARY HUTCHINSON
as
Mamie Potter

BILLY TAFT
as
Bill Potter

"GETTING A RAISE"
"AT HOME"
"DONE IN OIL"

and 9 more



WARNER BROS. & VITAPHONE VARIETIES

VITAPHONE VARIETIES

SUPPLY THAT DEMAND FOR VARIETY

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

TITAN BATTERIES R

HIT

JACK OAKIE Showdom's greatest draw comic leads an army of fighting tars in a globe-girdling spree of song and dance.

OAR OUT RECORDS

Mighty Radio Armada of Gorgeous Spectacle Hurls Shells of Song Against the Broadway Ramparts and Blasts Carroll Theatre Records!

Every alert theatre manager in the world is watching the engagements of "Hit the Deck" in New York and Los Angeles with a keen, clear eye. It presents to them the grandest opportunity of the day to step out and prove their own showmanship, by smashing all local records with this stupendous new Titan attraction...greater even than "Rio-Rita" in those solid and substantial box-office values that panic the public!

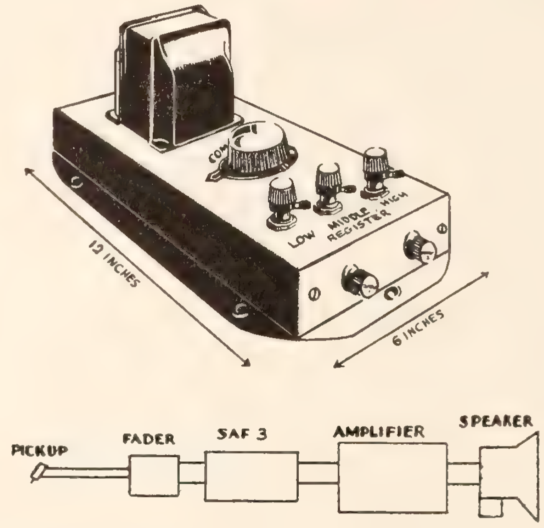
THE DECK

Sweeping on to a glorious destiny . . . the Man O' War of All Musical Shows!

Now! An Instrument that Controls SOUND QUALITY on any Talking Installation

SAF 3 MIXER

THE SAF 3 MIXER
Selector of
Audible
Frequencies
Marvel Instrument of
the Talkie Era



Tunes out frequencies causing BARRELLY MUSIC — MUFFLED SPEECH — SHRILLY NOTES as simply as tuning a radio receiver. Attaches to all types and makes of talking equipments.

SOUND is controlled at the Studio by a MIXER.

You can have the same control necessary for correct reproduction in your theatre with the SAF 3 MIXER.

This instrument was made possible by the achievement of a scientific ideal based on the desirability of controlling sound frequencies. All reproduced sound is caused by electrical frequencies of different periods, ranging from about 30 cycles to 5000 cycles and more. The speech frequencies are in the high range, most melody instruments produce sounds of the lower frequencies. The presence in speech reproduction of over-accented LOWS, causes muffling, drumming sounds which deafen the auditor to the HIGH frequencies, particularly the sibilants "s" "th" and results in a mushy, indistinct rendition of the voice. The SAF 3 MIXER enables the operator to suppress these disturbing LOWS and clear the SOUND. Equally simply is he able to control the HIGHS when music is reproduced, as well as the Middle Register frequencies. SAF 3 will operate on DISC or FILM equipment.

You can put a SAF 3 MIXER in your theatre at a small cost. The installation is simple to make. The operation is simple. The results are amazing.

SAF 3 is a scientifically constructed unit that is absolutely guaranteed. In many cases it will eliminate necessity of expensive acoustical treatment of theatre.

Write Simplimus for descriptive literature containing full information.

Made to SIMPLIMUS specifications by

SAMSON ELECTRIC CO., Canton, Mass.

Sold with the Samson one year guarantee

SOLD EXCLUSIVELY by

SIMPLIMUS, INC.

37 Winchester St., Boston, Mass.

DISTRIBUTORS: TERRITORIES NOW OPEN. WIRE FOR PROPOSITION.

SAF 3 is available to dealers of all makes of talking equipment.

Motion Picture News

Vol. XLIV NEW YORK CITY, JANUARY 25, 1930 No. 4

A FILM BILL OF RIGHTS

IMMEDIATELY following the Thacher opinion some months ago, arbitration turned muddled. In a number of key cities throughout the nation, the machinery first slowed down, then completely halted pending a decree outlining what the industry could and could not do.

The period of speculation on that score is over. The decree is now public. In several of its aspects, some preliminary analyses consider it adverse. What is probably meant by "adverse" is that Judge Thacher has legally frowned upon practices that have grown up with the system and which, through usage, are considered equitable and sane. But, from the broad viewpoint of an industry endeavoring to improve the relationship between its component elements without regard to custom and precedent, the story might easily be somewhat different.

A Bill of Rights Defined

However, it is a fact, definitely established, that a bill of rights in matters, arbitration has been handed down for this business to abide by. We recall several responsible men declaring that a clearing of the decks, a definition of what is proper and improper, was much to be desired to the end that necessary adjustments might be made and the way of the future cleared of obstacles. That, too, is now here. What is going to be done about it?

It seems to us that the brain power of this industry, collectively if you like, is more than sufficient to cope with the situation. The observation, old and oft-repeated, that the principle of arbitration is sound stands repetition. No sensible argument against it has ever been advanced to this writer's knowledge. But considerable has been said regarding its set up and its workings.

The Doubts Are Now Removed

But those workings have been defined and held within a sphere which the United States Government considers equitable. And the basis for a clearer understanding and a more smoothly functioning structure turned over to this business. It now becomes mandatory to make the proper adjustments.

This column, therefore, views the Thacher decree as an important document, a Magna Charta if you will, that outlines the limitations as well as the extent of an important industry's legal rights in commercial procedure without which that business suffers.

The Talkers Acquire Tone

Wide speculation has been rampant over the next big development in types of talking pictures. All of the well known and accepted forms of entertainment have been pretty well milked dry. And so it becomes apparent that something new has to be annexed, if anything new there is.

The indications may be wrong, but that something looks like grand, or near grand opera. Lawrence Tibbett, right off the Metropolitan's own stage, is creating furore in Hollywood with "The Rogue's Song." M-G-M has signed Grace Moore and has been flirting with Mary Garden.

From time to time, Jeritza, the Viennese song bird, has been reported about to succumb to the appeal of Hollywood and its gold-paved highways. John McCormack's keen business manager managed to place his Irish tenor with Fox for ten weeks at a weekly figure that is breath-taking. So it goes.

A New Vogue; Watch It Spread

The flood bids fair to rise rapidly from now on. Coupled with this new step forward. . . and certainly it is that . . . is the probability that the screen will attempt to develop an operatic formula of its own, a mixture of what opera gives and the screen requires. The initial attempts, like all new efforts, will probably be laughable. However, this industry has demonstrated its capabilities for resource to the full. Why not then with the operatic urge?

KANN

An Insider's Outlook

IT IS whispered—just that and no more—that John J. Raskob has invested $9,000,000 in the Warner Brothers. A lot of money and a lot of potential significance in that. For instance:

Raskob, formerly the factotum that counted in affairs financial for General Motors structure, is very closely identified with the Du Ponts. He was also chairman of the Democratic committee during the Smith campaign. Raskob is very much big business and is generally described as financier extraordinary. The type of man whose name looms large in forecasting the country's prosperity and all that sort of thing.

It Means What?

And so, Raskob—if the whisperings are correct and there is sufficient reason to believe they are—is now a heavy stockholder in the amazingly prosperous Warner group. What it all means makes for several guesses. The more extravagant you make 'em, the closer you'll probably be.

Harry Warner, at one end of the telephone and this observer at the other, had this to say:

> "Warner stock, you know, is on the market and anybody can buy it. So far as direct investment in this company is concerned, I don't know anything about it."

And that, as the phrase goes, is that.

Dizzy Pastime

The Fox melee. Everybody seems to be right and wrong at one time. You head this and you hear that and your conclusions are exactly what you read into them. However, this much is certain:

Every effort is being made to straighten out what is perhaps the most complex tangle the corporate history of this industry has ever experienced. Yesterday, a ray of promising light sifted through the murk of confusing statements in the expressed intention of conflicting interests to ward off a receivership if such a course is at all possible.

The chances? How can we tell, if such eminent legal talent as Samuel Untermyer and Charles Evans Hughes seem to have their doubts?

While verbal barrages are being hurled in all directions at one time, Fox Film continues on its serene and highly lucrative way. Profits, we happen to know rather definitely about this, are sky high and several leagues ahead of anything in the company's career. Gross business is three millions and some old thousands ahead of the corresponding period last year. Cash is flowing into the coffers weekly in six impressive figures. An anomaly and a very curious one at that.

Young Man Named Menzies

It didn't run more than ten minutes, but before "Glorious Vamps" was ended it seemed to us that in William Cameron Menzies who had considerable to do with its production, here was a director of considerable potential importance.

Menzies long has been art director for Joe Schenck. Now he is an associate producer. He should be a director. The one reeler of which we speak offers sufficient proof. Menzies, for instance, has given this one subject production investiture . . . clever, commercial and artistic . . . that many features are denied. He knows the camera. He knows his backgrounds. He knows values. In short he simply knows his stuff and should get a real chance to demonstrate it.

Inside Looking Out

In a certain New York hotel, a well-known film man has set up an office. By his own words, he is acting on behalf of a second and better known executive, but the exact purport of the set-up has not yet come to light. The funny slant on this little incident is that the associates of said second mogul are understood not to know what is going on right under their noses. Interesting situation. Considerable mystery. Also speculation.

Then there is the revived story of the chap . . . big film man . . . who is about to move to new stamping grounds. He's one of the fellows whose salary snuggles in the six figure division every year. The surprise angle of this inside yarn involves a former executive, now inactive in pictures, who may join hands with the man we talk about . . . you'll have to wait for this one.

Who was it anyway who spent a week in Washington pulling wires left and right to keep a very well known star out of trouble because the star had failed to fill out his income tax blank correctly?

KANN

Town Topics

By

Harry L. Reichenbach

"The Industry's Roastmaster"

SOME bankers went fox hunting and fell off the horses at the first hurdle.

* * *

HOWARD DIETZ is giving a benefit for castinet players who can't click any more.

* * *

GET into the coffee house pinochle game at the M. P. Club some afternoon, if you are fond of coffee.

* * *

CHARLEY SCHWARTZ just opened a news weekly theatre—but he does not say when it will close. Oh, well, one can't expect everything.

* * *

IT'S impossible to do business without bankers—and less possible to do it with them.

* * *

CERTAIN exhibitor who recently underwent an operation, said: "I did it for the wife and kidneys."

* * *

BUGS BAER says his voice is too manly to permit him to make good in the talkies.

* * *

BY the way, let me know when John Gilbert's next talkie is coming. I want to be sure to avoid it.

* * *

WHEN the roll is called up yonder, what will we dunk in our coffee?

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R-K-O Reported Seeking to Buy Fox As Battle for Control Continues

Lehman Brothers, The Intermediary, Declared Ready to Aid Refinancing If Fox Agrees to New Trusteeship

"I'll take my chances on a receivership."

That was the dramatic decision made Thursday by William Fox in rejecting the plan for appointment of three new trustees, a proposal which is declared to have been advanced by his own counsel, and agreed to by all parties in the two receivership actions.

Following this decision, Judge Coleman issued an order to Fox to show cause on Monday why a receivership should not be granted for the Fox enterprises.

Radio-Keith-Orpheum, acting through Lehman Brothers, is seeking to acquire control of the Fox enterprises, MOTION PICTURE NEWS is exclusively and reliably informed. A bid for the holdings has been made by the banking firm, it is understood, while the battle for control of the company continues to rage.

Strength to this report was lent Thursday by proposal of Samuel Untermyer, counsel for Fox, that a new trusteeship committee be named to manage company affairs, composed of Charles Evans Hughes, former secretary of state; John W. Davis, Democratic nominee for president in 1924, and a third to be named by Lehman Brothers. Reports were current Thursday night that Lehman Brothers were prepared to extricate Fox from the present difficulties, if he agrees to the new trusteeship, giving additional credence to the R-K-O angle.

The Untermyer proposal was made at Thursday's meeting of counsel for Fox, for Ira A. Gast, suing for a receivership as a Class A stockholder and for Mrs. Susie Dryden Kuser, owner of about one-fifth of Class B shares, who seeks a permanent receiver. The meetings were called by Federal Judge Coleman before whom the receiver actions are to be heard. Confidence was expressed at the meetings that a solution would be reached and a receivership avoided. Meanwhile, there is report of a proposed new receivership action for another group of Class A stockholders.

Fox Securities Corp. is continuing campaign to sell $35,000,000 in 7 per cent gold notes, as a means to relieve the situation.

Deal Reported On for British Chain

Reports that a British syndicate is closing a deal for purchase of the Fox holdings in the British Gaumont chain, for $15,000,000 lack official confirmation. Denial has been made in behalf of Lord Rothermere, visiting in New York, that he is connected with the proposed deal. One report is that the Midland Bank of England is behind it.

Several weeks ago, MOTION PICTURE NEWS exclusively stated that a British syndicate was in New York seeking to purchase Fox's holdings in Loew's.

Fox-Gaumont Status Puzzles Britishers

London.—There is a diversity of opinion in the local trade over the status of Gaumont British. It has been consistently denied that Fox had acquired any interest in the chain, despite the opinion prevailing when Bromhead Brothers retired from control. Meanwhile, it is believed that Fox has a controlling interest, or a tentative one, but it is also felt this may be resold, with Paramount again named as a possible purchaser.

Fox Managers Promise to Buy 1, Sell 10 Gold Notes

Purchase of one gold note each and sale of ten others has been pledged by managers of the Fox Metropolitan Playhouses. Similar pledges are expected from managers of all other Fox theatres.

Situation Causing Studio Concern

Hollywood—Effort may be made to induce high-salaried players, directors, writers and others on the Fox lot to accept salary reductions as a temporary relief measure to assist William Fox.

Hollywood.—Although there is considerable concern among the Fox studio personnel over the existing situation, all are sympathetic, especially the old-timers who are standing by to assist in any possible manner.

The concern is over whether existing contracts will hold if a receivership is granted. Studio employes generally are carrying a heavy load of both Fox Film and Fox Theatres stock, many having purchased their blocks at high levels.

Bankers Suing on Short Term Notes?

Neither denial or confirmation is obtainable of the report current in the financial district that Halsey Stuart and Co., have served papers on the Fox Film Corporation on behalf of holders of approximately $260,000 of the $12,000,000 short-term notes due April 1. The suit, reported to have been instituted before date of maturity, is understood to be based on a covenant in the financing agreement between the two firms.

The text of the financing covenant under which it is understood Halsey, Stuart & Co. have based their suit, is as follows: "These notes are a direct obligation of corporation which covenants in the notes that so long as they shall remain outstanding it will not increase or assume, or issue any indebtedness, except unsecured obligations arising out of current operations and unsecured bank loans for current operating accounts made in the usual course of business, maturing not more than 120 days from the date on which such obligations were incurred or such loans were made, as the case may be."

Fox Raps Charge of Mismanagement

Charge was made this week by Mrs. Susie Dryden Kuser, claiming to be owner of approximately one-fifth of the Class B which is the voting stock of Fox Film Corporation and promptly denied by William Fox he had speculated with corporate funds.

The charge was contained in a petition filed in the Federal Court in New York to place the Fox Film Corporation in a permanent receivership in equity. Mrs. Kuser also alleged Fox Theatres Corporation through "dummy and rubber stamp directors voted Fox salary of $150,000 a year." An injunction restraining any payment of salary to Fox, the payments of any monies to him, to any of his relatives or to any firm in which they or he had any interest is sought. Mrs. Kuser attacked the declared purchase of Loew's, Inc. stock at $125 a share, when the stock, she averred, was selling in the open market at $70 a share, the over-payment amounting to $25,000,000. She claims Fox contracted to buy a chain of British theatres for $19,000,000, twenty-five times their yearly earnings without personally examining the properties and relying solely on the seller's representations. Fox declares he relinquished his salary three and a half years ago and has not received a dollar since.

Fox's "Cabinet" Balked at Delay On Trustee Agreement, Suit Charges

Round Robin Signed by Sheehans, Rogers, Grainger, Zanft and Smith Alleged to Have Called on Fox to Fulfill Pledges

William Fox's own "cabinet," the men who have been closest to him in carrying out administration of Fox enterprises, opposed his moves in forestalling carrying out of the trusteeship agreement, insisting that the discharge of this agreement was essential to the future welfare of the companies involved in the present financial situation.

This is the contention made in an exhibit filed in the receivership action brought against Fox Film by Mrs. Susie Dryden Kuser, claiming to hold approximately 20 per cent of the Class B (voting shares). This exhibit purports to be copy of a letter sent to Fox by Winfield R. Sheehan, Saul E. Rogers, James R. Grainger, Howard Sheehan, John Zanft and Courtland Smith.

"Any effort to recede from its (the trusteeship) plan would meet with public condemnation and would be contrary to the best interests of the companies and the entire personnel thereof," it is stated in the letter, allegedly addressed to Fox under date of Dec. 17.

Courtland Smith, one of the reputed signatories, at the time was general manager of Fox Movietone News, a post which he relinquished this week, severing his connection with Fox enterprises.

Text of the reputed letter, as contained in the exhibit filed with the Kuser papers, follows:

Dec. 17, 1929.

Mr. William Fox, President,
Fox Film Corporation,
Fox Theatres Corporation,
850 Tenth Avenue,
New York, N. Y.

Dear Mr. Fox:

The undersigned, executives of the above companies, having in mind and in heart the preservation and rehabilitation of the properties of the two above companies and the maintenance of the high morale of the executives and administrative forces of the companies, as well as the general employee body of the companies, and the interests of the shareholders and creditors, have deemed it necessary, after careful deliberation, to direct this message to you in the hope that you will give it the prompt consideration and action thereon that it requires.

We wish to impress upon you that the views expressed herein by us are not merely our own views, but are the views of the personnel of our various staffs at home and abroad.

We feel convinced that in order to place the company in a position to properly function and to have a constant source of supply and proper distribution and exhibition of high-class product and to maintain our public relations and the confidence of our public in the companies that the trustees under the trust agreement as executed be permitted to function in accordance with the terms thereof and under the principles involved in the trusteeship.

The creation of this trusteeship was released to the public press by you personally, and in that manner you publicly proclaimed that as your plan and have committed yourself to it thereby and have placed your co-trustees and the eminent firm who represent the trustees as counsel, in a position of receiving your sanction to act in their various capacities. Any endeavor on your part at this time to recede from that position would meet with public condemnation and would be contrary to the best interests of the companies and the entire personnel thereof.

We feel firmly convinced that any other steps or any other contemplated action would be destructive to the companies and to the various interests above enumerated and that nothing short of disaster would follow in its wake.

We feel that you would not ask us to commit ourselves to a course of conduct that we unanimously feel would be highly immoral and which we feel we could not ethically or morally defend. Our conduct in the past should indicate to you that this would never be consented to by us because we have endeavored to maintain a standard of honorable dealings in the course of the execution of our functions as officials of your companies—that we know you would not desire us to depart from.

With the thought in mind only of the preservation of our reputations and that of the companies which we have had an active part in upbuilding and in order to have carried out a policy of reconstruction that will place these companies again in a firm financial and economic condition and to maintain the good-will and confidence of the public, we join in this petition to you to immediately take steps to cause the trusteeship agreement to be carried into full force and effect and to have the trustees carry out their program of reorganization of both companies, feeling confident that in the light of the above you will not refuse this request.

We wish you to know that there is not the slightest desire on our part to have you feel that we are reflecting on you nor receding in our personal loyalty to you, but we in turn feel that after the disinterested efforts we have put into the companies, we are entitled, in turn, from you a loyalty to us, to our reputations and our positions that we feel confident you will reciprocate.

If you acquiesce in this request and carry on under the trusteeship agreement, we firmly pledge the same loyalty, tireless energy and honest application to the exercise of our duties in the future that we have given in the past.

Very truly yours,

WINFIELD R. SHEEHAN,
Vice President & General Manager,
Fox Film Corporation.

SAUL E. ROGERS,
Vice President & General Counsel,
Fox Film Corporation & Fox Theatres Corporation.

JAMES R. GRAINGER,
General Sales Manager, Fox Film Corporation.

H. SHEEHAN,
Foreign Manager, Fox Film Corporation.

JOHN ZANFT,
Vice President & General Manager,
Fox Theatres Corporation.

COURTLAND SMITH,
General Manager, Fox Movietone News.

Protective Committee for Class A Holders Active

Class A stockholders of Fox Film have been requested by the Class A Stockholders Protective Committee to deposit their stock by Feb. 15 with the Commercial National Bank and Trust Co. of New York. Arthur G. Mayor, former director of the Manhattan Co., is chairman of the committee, and other members are Allen I. Cole, former president of the Pennsylvania Exchange Bank; Dr. Julius Toff and T. S. DaBonti, secretary.

N. Y. Trip of Franklin Off, Following Stuart Confab

New York trip of Harold B. Franklin was postponed following his arrival in Chicago where he met H. L. Stuart, one of the trustees. From Chicago, Franklin talked by telephone to Winfield Sheehan in New York making his visit to the home office unnecessary. Prior to going to Chicago, Franklin was in Kansas City on theatre business.

Loew Preferred Holders Receive Dividend Feb. 15

Loew's, Inc., will pay a dividend of $1.62½ to stockholders of the cumulative preferred on Feb. 15, payable to holders on the books as of Feb. 1.

They Wonder Why

Considerable speculation prevails over the sudden resignation of Courtland Smith as general manager of Fox Movietone News. Smith is understood to have been instrumental in interesting J. E. Otterson, a close friend, and Harry Stuart in formation of the trusteeship committee of which William Fox was third member. As a result, it was believed generally that Smith, together with Winfield Sheehan and James R. Grainger, would figure more importantly than ever before in the management of the Fox enterprises.

General Shake-Up at Fox-Case Corp.

The shake-up on the Fox-Hearst Movietone staff, which started when Courtland Smith was succeeded as general manager by Truman Talley, resulted in a wholesale change in the news and technical units.

E. I. Sponable, who resigned as chief engineer and technical director, was responsible for the development of Grandeur film, and many other important developments in the Fox-Case laboratory. E. C. Harvey succeeds E. P. Howard as managing editor of Fox Movietone News.

Exhibitor Aid Is Asked by Showmen

Theatre owners of the nation are called upon to aid in extricating Fox from financial difficulties through purchase of the seven per cent. gold notes being offered by Fox Securities Corp., in a round robin signed by exhibitors representing 233 theatres, who held a meeting in New York.

Exhibitors who attended the sessions, expressed their faith in the company and its soundness, as well as the forthcoming product, and declared their intention of helping organize regional meetings to sell gold notes, sale of which is declared progressing. They also subscribed for a substantial portion of the note issue, it is stated.

Signers of the appeal are: William Benton, Saratoga Springs, N. Y., five theatres: Samuel Bendheim and Morton Thalimer, Richmond, three; Chris H. Buckley, Albany, three; Sydney S. Cohen, New York, two; Fred J. Dolle, Louisville, 25; William C. Hunt, Trenton, 16; H. B. Koppin, Detroit, 30; Howard Payne, Pawtucket, two; Mort Shea, Youngstown, O., 20; H. W. Sherer, Johnston, Pa., two; Frank C. Walker (Comerford chain), 115; Frank Zeitz, New Bedford, Mass., two.

Fox Resisted Trusteeship 48 Hours After Arrangement, Charging "Plot"

Plan Was Part of Well-Concocted Scheme to Gain Control of His Companies, He Tells Stockholders Urging of Buying Notes

Fox resisted carrying out of the first trusteeship agreement, because he believed 48 hours after entering into it that the trusteeship was a cleverly-concocted scheme to gain control of his companies by so-called friends, he indicates in a letter to stockholders, in which he charges a Wall Street plot to ruin him. His letter calls upon stockholders "as a measure of protection to yourself" to buy the 7 per cent notes being sold to raise $35.000.000 to pay off outstanding indebtedness.

Fox's attack on the trusteeship committee members of which beside himself are J. E. Otterson, head of Electrical Research Products, and Harry Stuart of Halsey-Stuart, climaxes lengthy explanation of events which he said led up to his present predicament, and expresses an abiding faith in "square shooting people of this country" who, "when they know the facts they will stand by me and fight with me."

"In the early part of 1928 I conceived a development program for the interests which I represent as president that would involve the expenditure of over $100,000,000. This plan was discussed in its minutest detail with my associates, with my bankers, and those other large forces vitally interested in the success of our enterprises. Without exception the seal of approval was placed on this development program, so that I had every reason to believe that when the plan was carried out there would be no difficulty in securing the necessary financing.

"The plan, briefly, was to purchase successfully operated theatres with satisfactory earning capacity throughout the country, to secure as nearly as possible a controlling interest in one of the most successful moving picture organizations in the world and to get a strong foothold in England by the purchase of a substantial interest in the largest of English moving picture organizations.

"The strategy of my operations were carefully worked out with my business associates and with those who were to carry out the financing end of the program. And may I say in all modesty that every step of this more than one hundred million dollar project was carried out as planned, so that on its completion I was receiving the plaudits and congratulations not only of those in the industry, but of the world at large. I was being heralded by the press of this and other countries as a man of great vision in an industry of great men, representing an investment of approximately two billions of dollars with earnings running into the hundreds of millions.

"Upon completion of this program immense sums of money were required which were made available to me as head of the organization which I represent by my bankers, by great organizations affiliated with us, and by Wall Street bankers—all of these forces were thoroughly familiar with my operations, and as bankers, knew that these short-term obligations would have to be consolidated into long-term financing. There was no limit to the credit of my organizations, and I was encouraged in every way to go through with the program.

"1. On July 17 some friends and myself were motoring to spend a pleasant day on the golf course. Shortly after leaving the city my automobile was run into by a car driven by a nervous woman. My chauffeur paid with his life for this accident.

"2. I was taken to the hospital seriously injured and remained on my back for nearly three months; upon advice of my physician refraining from attending to the business of my corporations.

"3. I returned to my office on Oct. 25, and on Oct. 29, five days after my return, came the financial panic that rocked the whole of this country from one end to the other.

"The securities of the Fox enterprises were no exception to the rule. The crash had affected them as it had the securities of the greatest and oldest organizations in this country. Securities of the organizations which had been purchased in connection with the development program and upon which banks and others had made loans were also greatly affected, so that the need for immediate financing to protect these short-term obligations became very apparent. I immediately presented the situation to the bankers and those others who were associated with me in the creation of these short-term obligations and was very calmly and coldly informed that this was no time to do permanent financing, that the country was in a panic and it was 'each man for himself.'

"It was not long before troublesome days were upon us. 'Each man for himself' semed to permeate the entire structure of the banking interests, with the result that demands were made upon me and my companies which were impossible to meet. At this juncture there was presented to me (what I believe to have been a cleverly concocted scheme) in the form of a friendly gesture in which all that was necessary was for me to place in the hands of 'friends' the control of the companies that I headed and in turn these so-called 'friends' would see to it that the problems of the companies would be solved. Willingly and gladly I agreed to this arrangement, feeling that I would do the companies a great service and at the same time protect the interests of the stockholders who had invested their many millions in the organizations that I represent.

"Within forty-eight hours after this arrangement had been entered into it became evident to me that instead of an attempt to help and protect, I had placed myself in the hands of those who were determined to make capital of the difficulties of my organizations, for which they themselves were in part responsible. Naturally, I resisted this attempt at destruction with all my strength of mind and body, with the result that I found myself arayed against the most powerful forces in the financial world. No matter where I turned every door was closed to me. Banking friends who were lifelong acquaintances came to me secretly and told me that they wanted to help but they dared not; that to come to my assistance at this time would bring down upon their heads the resentment and enmity of the most powerful forces on 'the Street.' They told me that the gods of Wall Street had practically proclaimed my doom and that nothing on earth could prevent this great money machine from mowing me down.

"A whispering campaign of the most vicious nature was started and Wall Street was filled with rumors. The press and the stock ticker carried these rumors daily. A stockholders' committee was supposed to be organized, which I believed and still believe was intended to damage our enterprises. Taking advantage of these rumors, the bears began to raid the Fox securities, so that more of these securities have been traded in on the New York Stock Exchange during the past month than almost any other of the approximately fifteen hundred securities on the exchange. The selling of the Fox Film and Fox Theatres short if presented to the lawmakers of this land would result in legislation which would forever prevent short selling as now engaged in on the New York Stock Exchange.

"During the period of one month the entire issue of the Fox Film Corp. had been sold over three times, when it is a well known fact that out of the 820,000 shares of Fox Film approximately 450,000 shares are locked in vaults in all parts of this country. Many of our stockholders were compelled to throw their stock on the market at a price that had no relationship to its value.

Ford Cold

Unsuccessful bid for support of Henry Ford is reported to have been made by William Fox, who despatched David Brown to Detroit for conferences with the automobile magnate. Brown carried assurance that former President Coolidge and Al Smith had been lined up to serve on a committee, and emphasized comparison of the present Fox situation to Ford's jam of several years ago with Wall St. interests, according to report.

Ford, so the story goes, sent his agent to New York to check the Fox situation, but decided against projecting himself into the picture.

"The present price on the New York Stock Exchange of the Fox Film and Fox Theatres Corp. is approximately one year's earnings of these joint corporations. If there ever was evidence of the danger to the public by 'bear' activities on the Stock Exchange, the history of the past month with the dealings of the Fox securities is the best testimony that could be presented.

"All of my life, since the age of six, I have had to fight the battle of life. This great industry which I now head was started with my life's savings of $1,600. Since then there has been built up a financial structure which represents approximately $250,000,000. I have never been a quitter. I have tried to fight the game clean. And so when I found myself and my organizations sentenced to financial death, I determined to fight this battle as I have fought every battle of my life—in the open, and clean.

"Every sort of proposition has been made to me by every type and kind of financial organization—first, they must make millions; second, I must put my head on the block. I am determined that I shall present my case to the square-shooting people of this country, having an abiding faith that when they know the facts they will stand by me and fight with me.

"I gathered around me loyal friends, men whose devotion and affection for me are unquestioned. I presented my case, and a plan for financing these great organizations developed."

The statement concludes with a description of the $35,000,000 short term note issue which Fox plans to float, and suggests stockholders "purchase some of these securities as a measure of protection to yourself."

Text of Trusteeship Agreement

(As Claimed In Kuser Receivership Action)

Agreement made this 3rd day of December, 1929, between WILLIAM FOX, of the Borough of Manhattan, City and State of New York (hereinafter called "Fox"), party of the first part, and H. L. STUART, JOHN E. OTTERSON and WILLIAM FOX (hereinafter called the "Trustees"), parties of the second part.

WITNESSETH:

Fox owns fifty thousand one hundred and one (50,101) shares, or over fifty per cent (50%) of the Class B voting stock of the Fox Film Corporation, a New York corporation, and one hundred thousand (100,000) shares, or one hundred percent (100%) of the Class B voting stock of Fox Theatres Corporation, also a New York corporation.

Fox has requested the trustees to assist said corporations in connection with their financial affairs and the trustees have consented to do so upon the terms and conditions hereinafter set forth.

NOW, THEREFORE, the parties hereto in consideration of the premises have agreed as follows:

FIRST: Fox agrees, contemporaneously with the execution of this instrument, to deposit certificates, duly endorsed for transfer and in form to constitute a good delivery under the rules of the New York Stock Exchange for all of said Class B stock of said corporations owned by him pursuant to and in accordance with the terms of an escrow letter addressed to the Bankers Trust Company, a copy of which is hereto annexed and made a part of this agreement.

Fox further agrees that if under any plan of reorganization and refinancing of said two corporations, or either of them, it should become necessary or proper to deposit under such plan the Class B voting stock of said two corporations that are deposited in escrow with the Bankers Trust Company prior to the termination of the said escrow agreement, Fox will upon the request of the trustees arrange with the Bankers Trust Company for the release of said stock from the escrow and the deposit by the Bankers Trust Company of the certificates representing the same under said plan of reorganization and refinancing.

If the plan necessitates a loss of voting control now vested in such Class B voting stock the value assigned to such Class B stock in relation to the value assigned to the Class A stock of said corporations shall be subject to the approval of counsel for the trustees hereinafter appointed.

SECOND: Fox agrees to deliver to the trustees forthwith the resignations of all of the directors and such of the officers of the said two companies as the trustees may request with the exception of the Presi-

(Continued on page [illegible])

Claim Fox Liabilities Outweigh Quick Assets in Kuser Complaint

Despite a consolidated balance sheet as of September 28, 1929, showing assets of Fox Film Corporation to be $139,267,000, total quick assets of the company are only $6,806,000 as against current liabilities of $12,699,000, Mrs. Susie Dryden Kuser claims in her action for a receivership against the corporation.

She asserts the remaining assets consist principally of inventories, investments in and advances to subsidiary companies and associated enterprises "scarcely any part of which would be or could be made available within any reasonable time to meet the current, pressing and rapidly maturing obligations of the defendant. This stand is advanced as another argument in her effort to secure from the Federal Court the receivership which forms the basis of her suit.

The balance sheet so described was drawn up by Touche, Niven and Co., accountants, at the request of William Fox and submitted to the latter in a communication dated December 27, 1929, the complaint alleges. It covers Fox Film Corporation and wholly owned subsidiaries and defines the financial statement of these companies as of September 28,1929, supplemented by "a scrutiny of the general books of the corporation for the period from September 29, 1929, to December 26, 1929," the bill further outlines, adding that the statement gives effect to the following:

(1) The acquisition of certain theatre properties consummated by December 26, 1929, or the consummation of which was contemplated definitely by that date;
(2) The issuance of unsecured notes payable to banks in the amount of $1,200,000 and of secured notes payable to banks in the amount of $1,000,000;
(3) The sale of the investment of the corporation and its subsidiary companies in the capital stock of First National Pictures, Inc., and
(4) The increase of notes receivable arising from advances made by the corporation out of the proceeds derived from the latter transaction.

Described as Exhibit A, this balance sheet is included in the Kuser complaint and reads as follows:

FOX FILM CORPORATION AND WHOLLY OWNED SUBSIDIARY COMPANIES
Consolidated Balance Sheet, September 28, 1929.

(Being balance sheet, prepared from the books without audit, giving effect to (1) the acquisition of certain theatre properties consummated by December 26, 1929, or the consummation of which was contemplated definitely by that date, (2) the issuance of unsecured notes payable to banks in the amount of $1,200,000.00 and of secured notes payable to banks in the amount of $1,000,000.00, (3) the sale of the investment of the Corporation and its subsidiary companies in the capital stock of First National Pictures, Inc., and (4) the increase of notes receivable from associated corporations arising from advances made by the Corporation out of the proceeds derived from the last two transactions.)

ASSETS

CURRENT ASSETS—Cash			$3,446,000.00
Notes receivable, pledged to secure notes payable per contra			1,000,000.00
Accounts receivable, less reserves:			
Film customers		$1,346,000.00	
Officers and employees		353,000.00	
Miscellaneous		1,661,000.00	3,360,000.00
Inventories:			
Released negatives and positives at residual values		7,943,000.00	
Unreleased negatives and positives		10,481,000.00	
Productions in progress		2,624,000.00	
Advertising matter		418,000.00	
Scenarios unproduced		472,000.00	
		$21,938,000.00	
Less profit on sale of investments, reserved for loss due to probable obsolescence of silent pictures		5,209,000.00	16,729,000.00
			$24,535,000.00
Investments in and advances to "associated corporation":			
Investments		4,000,000.00	
Notes receivable		17,902,000.00	21,902,000.00
Investments in and advances to associated corporations and enterprises, including proportionate share of profits:			
Domestic		19,903,000.00	
Foreign		19,700,000.00	39,603,000.00
SUNDRY Investments			400,000.00
Fixed Assets:			
Land, buildings, leaseholds, machinery, equipment, furniture and fixtures		56,435,000.00	
Less reserve for depreciation		5,807,000.00	50,628,000.00
Leasehold and rental deposits			435,000.00
Cash surrender value of life insurance policies			490,000.00
Deferred charges: Bond discount and expenses		573,000.00	
Prepaid expenses		701,000.00	1,274,000.00
			$139,267,000.00

LIABILITIES

CURRENT LIABILITIES:			
Notes payable to banks:			
Unsecured			$6,850,000.00
Secured by notes receivable of $1,000,000 per contra			1,000,000.00
Accounts payable and accrued expenses			3,553,000.00
Dividends payable			921,000.00
Reserve for 1929 federal income taxes			1,375,000.00
			$13,699,000.00
Liabilities in respect to acquisition of theatre properties:			
Domestic		$ 5,336,000.00	
Foreign		14,625,000.00	
			19,961,000.00
6% gold notes, due April 1, 1930			12,000,000.00
Notes payable of Wesco Corporation, due serially from Jan. 15, 1930, to Dec. 15, 1930 (secured)			2,300,000.00
Advance payments for film services, etc.			232,000.00
Bonds, mortgages and purchase money obligations:			
Bonds, mortgages and purchase money obligations of Wesco Corporation and its subsidiaries	$9,393,000.00	9,147,000.00	

(*Continued on page 20*)

Fox Enters Denial of Kuser Charges

In answer to the bill of complaint filed by Mrs. Susie Dryden Kuser seeking a permanent receivership for Fox Film Corporation, William Fox makes a general denial of the charges levelled against him. This was in the form of a statement made generally to the press. It reads:

"I deeply resent the published statement taken from the bill of complaint filed today by Mrs. Anthony R. Kuser in the Federal Court. Whatever else may happen to me, I propose to maintain my honor. There is not a word of truth to the assertion that I have speculated with the money of Fox Film or Fox Theatres Corporation or with the funds of any company with which I have ever been concerned.

Says Dividends Were $2,203,000

"Not only have Mrs. Kuser's large present stock holdings not cost her a dollar, but, on the contrary, she and her husband were long since repaid their total investment, and have had millions of dollars besides in cash and stock dividends. All I know about the contents of the Kuser complaint is what appears in the newspapers, my counsel, Mr. Samuel Untermyer, having thus far been unable to secure a copy of the pleading.

"It is also stated that I have received hundreds of thousands of dollars in salary. In point of fact, I relinquished my salary three and a half years ago and never since received a dollar. In all that time I never had a check to my order from any Fox company. I ask the public to suspend judgment until the facts can be presented to it, which I hope will not be long.

"The companies are overwhelmingly solvent. The only question is one of a little patience on the part of the creditors until new financing now under consideration can be completed.

"The newspaper accounts state that the Fox Company paid $125 per share for the Loew's stock. In point of fact, it cost the company an average of $105 per share. While this was a good price, although the stock is now earning at the rate of $10 per share, it is worth far more to the Fox Company than the sum paid, the saving from consolidation of the companies in eliminating duplication and overhead charges is estimated to be worth about $17,000,000 per year to the consolidated company.

"In 1915, when the Fox Corporation was incorporated, its capital structure was $500,000 of 8 per cent preferred stock and 100,000 shares of common stock. The $500,000 worth of preferred stock was subscribed as follows: $100,000 by William Fox, $200.-

Asserts Companies Are Fully Solvent

000 by Anthony R. Kuser and his family, and the balance of $200,000 by others in New Jersey.

"I received as a bonus 50,000 shares of the common stock, Anthony R. Kuser and his family received 25,000 shares, and the remaining 25,000 shares of common stock were given to those who bought the remaining $200,000 of the preferred stock.

"Some time during the latter part of 1917, the $500,000 of preferred stock was retired. During the time it was outstanding, 8% per annum was paid on it. After the preferred shares were paid at par and retired, the common shares were the only outstanding stock.

"From 1918 to 1925, these common shares paid $5 per annum. The Kuser family having 25,000 shares of this common stock, received $125,000 per annum in dividends from 1918 to 1925. In 1925 the company was recapitalized in the following manner: The common shares given originally as bonus were called "B" shares and had the voting power, and there were authorized an additional 900,000 shares of common stock: and at this time there was declared a 235% stock dividend or in other words the 100,000 shares outstanding received 235,000 additional shares without payment.

"In terms of shares, the Kuser family shares were increased from 25,000 to between 83,000 and 84,000 shares. The Kuser family received $4 per annum per share on these 83,000 and a fraction shares from 1925 up to the date of the payment of the last dividend in October, or on a per share basis they received $332,000 per year which in four years amounted to $1,328.000 in cash dividends.

Says Stock Cost Nothing

"Originally from 1918 to 1925, they had received $125,000 per year on the stock they held. Therefore, the Kuser family received in all, in dividends $2,203,000. For the number of shares the Kuser family claim they now have left and subtracting that from the 83,000 shares they received for nothing, it is evident they must have sold more than 50,000 shares. It is fair to assume that they sold them somewhere between $70 and $100 per share. And therefore they received for them somewhere between $3,500,000 and $5,000,000. Taking the lesser amount, $3,500,000 and adding to it the dividends they received up to date, which is $2,203,000, makes a total of $5.703,000, without a single dollar invested. The balance of the stock they now hold is additional profit."

"Wasteful Strife" Impends Unless Court Names Receiver, Is Charge

Fox Film Corporation has about $50,000,000 in liabilities due and payable on or before April 30, 1930, and "has made no provision for the payment of any substantial part thereof," it is charged in the action for receivership filed by Mrs. Susie Dryden Kuser against the Fox Film Corporation.

Mrs. Kuser alleges that many of the creditors are threatening to bring suit if their obligations are not paid as they become due and that "action already taken by some of the defendant's creditors to enforce their claims threatens to precipitate general action by the other creditors and thus threatens to cause a multiplicity of suits and wasteful strife and controversy." The plaintiff further contends that such strife can be avoided if the court will appoint a receiver to manage the business.

Touche, Niven and Co., accountants, on or about December 10, 1929, furnished to Halsey Stuart and Co. a partial statement of the obligations payable and maturing prior to April 30, 1930, which totalled $46,027,565.50, the Kuser papers claim. "In addition," continues the brief, "said statement also set forth liabilities in respect to the acquisition of theatre properties, as to which closing dates had not then been set, and which amounted to $2,534,000 more."

Marked as Exhibit B and attached to the papers appears a list claiming to represent the obligations of the defendant company. The text, now in file in the Federal Court for the Southern District of New York, follows:

Sundry due dates:		
Accounts payable and accrued expenses (estimated)		$3,500.000.00
Past due:		
Liabilities in respect to acquisition of theatre properties, less cash received from refinancing reserved for liquidation thereof		437,000.00
Amount payable to M. & B. Trust *		1,271,905.50
Demand:		
Notes payable to banks:		
Public National Bank	$450,000.00	
Chase National Bank	400,000.00	
Harriman National Bank	150,000.00	
The Bankers' Trust Company	400,000.00	
The Bankers' Trust Company	1,000,000.00	
Corn Exchange Bank	450,000.00	2,850,000.00
December 28, 1929:		
Notes payable—Midland Bank		3,880,000.00
January 1, 1930:		
Amount payable to M. & B. Trust	$672,000.00	
6% mortgage bonds—B. F. Keith (Fox Ohio Theatres)	30,000.00	702,000.00
January 4, 1930:		
Amount payable to M. & B. Trust		218,000.00
January 9, 1930:		
Note payable—The Bank of United States	$500,000.00	
Note payable—The Bankers' Trust Co.	500,000.00	1.000,000.00
January 10, 1930:		
Note payable—Fidelity Trust Company		125,000.00
January 12, 1930:		
Amount payable to M. B. Trust	$1,866,000.00	
Fox Ohio Theatres Corporation (closing)	4,365,000.00	6,231,000.00
January 14, 1930:		
Note payable—Trust Company of New Jersey	$150,000.00	
Note payable—National City Bank	125,000.00	
Note payable—Chemical National Bank	125,000.00	400,000.00
January 15, 1930:		
Notes payable of Wesco Corporation		200,000.00
Dividend payable		920,660.00
January 21, 1930:		
Note payable—National City Bank	$125,000.00	
Note payable—Chemical National Bank	$125,000.00	
Note payable—Manufacturers' Trust Co.	125,000.00	375,000.00
January 22, 1930:		
Note payable—National City Bank		250,000.00
January 24, 1930:		
Note payable—Fidelity Trust Company		125,000.00
January 28, 1930:		
Note payable—Fidelity Trust Company	$250,000.00	
Note poyable—Chemical National Bank	125,000.00	
* *This stands for Metropolis & Bradford Trust Co., Ltd.*		
Note payable—Manufacturers' Trust Co.	125,000.00	500,000.00
January 31, 1930:		
Note payable—Fidelity Trust Company	125,000.00	
Note payable—Bank of United States	400,000.00	525,000.00
February 2, 1930:		
Amount payable to M. & B. Trust		2,499,000.00
February 5, 1930:		
Note payable Manufacturers' Trust Company		250,000.00
February 9, 1930:		
Note payable—Public National Bank		550,000.00
February 15, 1930:		
Notes payable of Wesco Corporation		200,000.00
February 28, 1930:		
Note payable—The Bank of United States	$250,000.00	
Note payable—The Bank of United States	500,000.00	750,000.00
March 10, 1930:		
Note payable—Chelsea Exchange Bank		150,000.00
March 15, 1930:		
Notes payable of Wesco Corporation	$200,000.00	
Reserve for 1929 federal income taxes	400,000.00	600,000.00
March 23, 1930:		
Guarantee of price of Class A stock issued in respect of Hippodrome Theatre, Jopkin, Mo.		25,000.00
March 24, 1930:		
Guarantee of price of Class A stock issued in respect of Midland Circuit		750,000.00

(Continued on page 20)

Text of Trustee Compact With Fox

(*Continued from page* 17)

dent, also the resignations of the directors of fully controlled subsidiaries and of the directors representing the interests of Fox Film Corporation or Fox Theatres Corporation in partially controlled subsidiaries.

THIRD: The trustees will endeavor to prepare a plan of reorganization and refinancing of the companies and in the meantime will undertake negotiations with a view to preventing the sacrifice of the assets of the companies, including particularly securities pledged. The trustees will also undertake to negotiate with creditors and other persons interested in the situation with the view of obtaining their forebearance and cooperation during the period of the preparation and submission and adoption of any such plan.

FOURTH: The trustees have retained as their counsel Messrs. Hughes, Schurman & Dwight. No plan of reorganization and refinancing of the companies shall be finally submitted to the creditors and stockholders for approval and adoption until all the legal questions involved therein have been approved by such counsel, and if said plan should be disapproved by such counsel for any reason other than legal reasons, then the trustees may submit the plan to both classes of stockholders of the said two corporations, whose decision with respect thereto shall be final and conclusive. It is understood that by "plan of reorganization and refinancing" is meant also the sale of any substantial portion of the assets of said companies or either of them.

FIFTH: The action of any two of the trustees with respect to any of the matters embraced in this agreement shall be deemed to be the action of the trustees.

SIXTH: In the event of the death, resignation or inability to act of John E. Otterson, his successor shall be appointed by Electrical Research Products, Inc., a Delaware corporation, and in the event of the death, resignation or inability to act of H. L. Stuart, his successor shall be appointed by Halsey, Stuart & Co., Inc., an Illinois corporation. In the event of the resignation or inability to act of William Fox, his successor shall be appointed by Fox, and in the event of his death by his personal representatives. Any trustee may designate a proxy to act for him in his absence from New York City.

SEVENTH: In the event that the trustees shall, within the period specified in the escrow agreement, or any extension thereof that may be agreed to by said Fox submit a plan for the reorganization and refinancing of said corporation, said Fox agrees that if one of the terms of said plan of reorganization or refinancing is that he will agree that the voting stock of said two companies shall be deposited under a voting trust agreement providing for at least three trustees, to continue for a period of five years, in which voting trustees shall be selected by the trustees, the said Fox will deposit his said Class B voting stock under said voting trust agreement. It is understood, however, that the said Fox or his nominee is to be one of the trustees so selected if at that time he owns a substantial amount of Class B stock in said corporations.

In the event that litigation should delay the submission of a plan of reorganization and refinancing and in the judgment of the trustees an extension of the escrow agreement is desirable Fox agrees to extend such escrow agreement, upon request of the trustees, from time to time, such extension not to exceed in the aggregate six months.

EIGHTH: In the event that the trustees shall elect to relinquish their efforts to bring about a plan of reorganization and refinancing of the companies prior to the time fixed in the escrow letter attached thereto, said trustees shall be at liberty to do so and agree to notify the Bankers Trust Company and the said Fox of such intention at least thirty (30) days prior to the date fixed in said notice of intention, and in the meantime agree to continue to act as trustees hereunder.

NINTH: It is understood and agreed that the trustees by signing this agreement assume no personal financial responsibility and shall not be liable in any event for any acts or omissions on the part of the trustees, their agents, attorneys or employees, or for any cause whatever except for their own wilful misconduct.

TENTH: The trustees are authorized to employ agents, attorneys and accountants or to engage any other assistance which they deem necessary or proper for the carrying out of the intent and purposes of this ageement, and Fox covenants and agrees that he will pay or cause to be paid all disbursements, expenses or charges incurred by the trustees hereunder. The trustees shall serve without compensation.

ELEVENTH: It is understood and agreed that the resignations of a majority of the directors of Fox Film Corporation and Fox Theatres Corporation are to be accepted forthwith and Fox covenants and agrees that he will forthwith cause the remaining directors to elect in the place and stead of the directors whose resignations the trustees request persons nominated by the trustees.

TWELFTH: The trustees agree to maintain and preserve the organization of the said two corporations and their subsidiaries and agree that they will make only such changes in the officers and personnel of said two corporations as in their judgment may be necessary pending the adoption of a plan of reorganization and refinancing of said two corporations.

Pending the adoption of any plan of reorganization and refinancing Fox shall be continued as president of both of the companies, but the trustees may in their discretion cause the board of directors of both companies to change the duties of the president by transferring the responsibility for the financial affairs of the companies to some other officer or officers, person or persons. It is contemplated that there shall be included in the term "financial affairs" all negotiations for the sale, purchase or lease of properties.

According to the Kuser brief, this agreement was signed by William Fox, J. E. Otterson and for H. L. Stuart "by G. E. Stuart."

The Legal Battery

What their total fees are is a statistician's job, but the line up of attorneys in the various Fox situations is mighty formidable. For instance:

Samuel Untermyer is representing William Fox.

Likewise, Joseph M. Hartfield of White and Case.

Hughes, Schurman and Dwight—the trusteeship committee composed of J. E. Otterson, Harry Stuart and William Fox.

Isidor J. Krisel, lawyer in the suit for permanent receivership filed by Mrs. Susie Dryden Kuser, who claims to own 11,150 shares of the Class B, or voting stock, of Fox Film Corporation on her own and 8,000 shares as executrix of her husband's estate.

Farrar Lazarus with whom are associated Wellman, Smyth and Scofield who filed a petition in bankruptcy on behalf of Ira M. Gast of Rutherford, N. J., a holder of Class A, or non-voting stock.

In all, there were about 23 lawyers represented at the meeting in Federal Judge Coleman's chambers Thursday at which plans were discussed to end the Fox financial difficulties.

Fox Rentals Reach High Record Peak

With receiverships threatening, charges and counter-charges flying back and forth, the Fox Film Corporation is enjoying by far the greatest prosperity in its history.

At the end of the twenty-first week of the company's fiscal year, gross billings were $3,000,000 ahead of the same period of the previous fiscal year. Net billings were correspondingly larger. Cash return to the company per week at that time was over $150,000 above the weekly income at the close of the identical week last year.

Says Fox Liabilities Are Much Exaggerated

Statements that liabilities of Fox Film and Fox Theatres Corporations total over $90,000,000 are "grossly misleading," according to Alexander S. Kempner, treasurer of the Fox Securities Corporation.

Kempner declares the reported total of liabilities is misleading "for the reason that such an amount includes a large amount of loans secured by adequate collateral, also liabilities which existed some months ago but which have since been eliminated, as well as the usual current indebtedness for accounts payable which must exist in the operation of any going concern.

Claim Fox Film Corp. Liabilities Outweigh Quick Assets, in Receivership Petition

(*Continued from page* 18)

Less sinking fund assets	246,000.00		
Bonds and mortgages of underlying realty companies maturing serially to March 1, 1942:			
Authorized and issued	5,700,000.00		
Less retired and cancelled	2,447,000.00	3,253,000.00	
Purchase money obligations of Fox Ohio Theatres Corp., maturing serially to Jan. 1, 1942		5,332,000.00	
Other mortgages		72,000.00	17,804,000.00
Reserve for contingencies			208,000.00
Net Worth:			
Capital stock of no par value:			
Authorized for 4,900,000 shares of Class A and 100,000 shares of Class B.			
Issued and outstanding, 820,660 shares, plus shares* to be issued for acquisition of theatre properties, of Class A and 100,000 shares of Class B (less 100 shares held in treasury)		50,663,000.00	
Earned surplus		22,400,000.00	73,063,000.00
			$139,267,000.00

NOTE: The corporation is contingently liable on note obligations of 18,000,000; *has also loaned fixed assets, carried on the books at $2,293,000 to an "associated corporation" to be used by it as security for its notes payable and has agreements guaranteeing the market price of Class A capital stock in the amount of $6,500,000 issued in connection with theatre acquisitions.*

**Number of shares not determinable but effect has been given to dollar value.*

"Wasteful Strife" Impends Unless Court Names Receiver, Is Charge of Kuser

(*Continued from page* 19)

March 31, 1930:		
Note payable—National Provincial Bank	$1,455,000.00	
Note payable—National Provincial Bank	2,425,000.00	3,880,000.00
April 1, 1930:		
6% gold notes	$12,000,000.00	
Guarantee of price of Class A stock issued in respect of:		
Arkush circuit	275,000.00	
T. & D. Junior circuit	388,000.00	12,663,000.00
April 15, 1930:		
Notes payable of Wesco Corporation		200,000.00
Liabilities in respect to acquisition of theatre properties, closing dates not set		2,534,000.00
Total		$48,561,565.50

U. S. Ban on Compulsory Arbitration Paves Way for Drafting New System

Voluntary Contract and Arbitration Operating Under State Laws Forecast; 5-5-5 Conferences May Solve the Problem.

Drafting of a new form of contract and arbitration system, which shall be voluntary in all respects, with no element of coercion in adoption or enforcement is forecast as a result of the decree handed down Wednesday by Federal Judge Thacher, in District Court, New York. Meanwhile, counsel for distributors are studying the decree, before determining if appeal is to be taken.

The decree, which rules that the compulsory contract and compulsory arbitration are illegal, makes operative the previous opinion handed down by the court, granting the Department of Justice a perpetual injunction restraining distributors from using exclusively one form of contract collectively agreed upon, as well as demanding security from exhibitors for failure to observe such contract's provisions and from suspending or refusing to resume service to any exhibitor, without legal reason.

5-5-5 Meeting to Discuss It

Next step in the contract matter is expected to be taken when distributors meet some time in February to draft proposals for the conferences being held between the Hays organization, M.P.T.O.A. and Allied States Ass'n. It already has been strongly indicated that a new contract and new arbitration system would be sought at these conferences.

May Turn to State Law

The decree, therefore, is seen as clearing the way for speedy tackling of the problem. A voluntary contract and arbitration system probably through individual agreement on each contract is expected to result. This system would operate under state arbitration laws, it is expected.

A curious phase of the situation is that the standard form of contract collective agreement on which is now declared illegal, was drafted in accordance with mandate of the Trade Practice Conference, sponsored by the Federal Trade Commission.

Hays Mum

No comment on the arbitration decree has been forthcoming from Will H. Hays, advised by telegraph by *Motion Picture News* of the Thacher decree. He now is on the Coast on a periodic visit.

Neither Charles C. Pettijohn nor Gabriel Hess had any comment to make Friday on the decree, both being engaged in a study of the court's decision; Pettijohn over the telephone from Chicago, advising that no comment would be forthcoming.

Arbitrating Halted by Boards in Nov.

Arbitration in the industry has been at a standstill since last November, except in a few instances, when boards suspended activities as a result of the opinion handed down by Judge Thacher, which said in effect that the compulsory features of the standard contract and arbitration system are illegal.

The suspension climaxed a fight waged against the system spasmodically for a few years, and which gained impetus when members of Allied States Ass'n withdrew from arbitration. This withdrawal last summer came some time after trial of the government action against the arbitration system. It had been expected that the government application for an injunction would be denied.

Arbitration rules, now held illegal by the Federal Court, were adopted in April, 1923, after years of negotiation for a standard contract, sought by exhibitors. Succeeding contracts were drafted to meet new conditions, with the present form of agreement written by a committee of exhibitors and distributors named at the Trade Practice Conference, sponsored by the Federal Trade Commission.

All Parties Sold on Idea of Arbitration

While there has been waged a long fight by a number of exhibitors, notably those of the Allied States Ass'n group, against compulsory arbitration, now banned by Judge Thacher's decision, arbitration in the industry will be continued.

The arbitration system, which has saved hundreds of thousands of dollars in costly litigation, is not to go by the board, for all parties in the industry are agreed that the principle is sound. The objection heretofore has been to the set-up

Both the M. P. T. O. A. and Allied proposals have contained provision for resumption of arbitration, and distributors always have emphasized their belief in arbitration. With the three groups sold on the idea that arbitration is desirable and essential, indications are that a speedy working out of a legal system will be accomplished.

No Date Set for Meeting on Distributor Proposals

No date has as yet been set for the meeting of distributors to draft proposals for submission to the 5-5-5 conferences. After these are submitted chairman of the three groups will agree on date of the next general committee meeting.

Compulsory Contract and Arbitration Ruled Illegal

Agreement of distributors to adopt and use exclusively the standard exhibition contract dated May 1, 1928, and adoption of rules of arbitration, and all activities and agreements by which they collectively coerced adoption of and compliance with the contract and rules of arbitration constitute a conspiracy in restraint of trade, Federal Judge Thacher ruled in District Court, New York, in a decree perpetually enjoining such practices, handed down on Wednesday.

The decree, which makes effective Judge Thacher's ruling of Oct. 15, 1929, perpetually enjoins distributors from demanding security from exhibitors for failure to observe provisions of the contract or comply with arbitration awards and from suspending or refusing to resume service to any exhibitor, without legal reason.

Defendants in the action, tried early last year, are: Paramount, M-G-M, First National, Universal, Fox, Pathe, United Artists, FBO (RKO), Vitagraph (Warners), and Educational, the Hays organization 32 Film Boards of Trade.

Judge Thacher's decree also affirms his previous opinion upholding the legality of the credit system.

Full text of Judge Thacher's arbitration decree appears on page 22.

Myers Expresses Peace Era Hope

Washington—"I earnestly hope the decree will afford a basis for satisfactory adjustment of the contract and arbitration questions when the 5-5-5 conference resumes," Abram F. Myers, president of Allied States Ass'n, stated when advised by MOTION PICTURE NEWS of Judge Thacher's decree.

"Allied States Ass'n," he said, "will cooperate in every way to restore stability and harmony and I hope we are at the threshold of an era of peace and accomplishment."

"The decree," Myers continued, "appears to afford exhibitors the protection which we have been seeking," adding, however, that he prefers to make a study of it before offering any further comment.

Full Text of Arbitration Decree

This case having come on to be heard, and the Court having considered the evidence and the arguments of counsel, and having filed its opinion herein on the 15th day of October, 1929, and upon motion of the petitioner by Charles H. Tuttle, United States Attorney for the Southern District of New York, and John Lord O'Brian, the Assistant to the Attorney General, and C. Stanley Thompson, Special Assistant to the Attorney General, of Counsel, for relief in accordance with the prayer of the petition, and the defendants having appeared by their attorneys, Cadwalader, Wickersham & Taft, and Edwin P. Grosvenor, Arthur L. Fisk, Jr., and Gabriel L. Hess, of Counsel; now, therefore, it is

ORDERED, ADJUDGED AND DECREED as follows:

I.

That the agreement of the defendants to adopt and to use exclusively in contracting with exhibitors of motion pictures throughout the United States the "Standard Exhibition Contract" dated May 1, 1928, which is attached to the petition herein as Exhibit "C" thereto, the adoption by the defendants of the "Rules of Arbitration" dated May 1, 1928, which is attached to the petition herein as Exhibit "G" thereto, and all the activities and agreements of said defendants by means of which they have collectively coerced adoption of and compliance with said "Standard Exhibition Contract" and said "Rules of Arbitration," constitute a conspiracy in restraint of interstate trade and commerce in violation of the Act of Congress of July 2, 1890, entitled "An Act to protect trade and commerce against unlawful restraints and monopolies," known as the Sherman Anti-Trust Act.

II.

That the defendants, their officers, agents, servants and employees, and all persons acting under, through or on behalf of them, or any of them, hereby are perpetually enjoined, restrained and prohibited, individually and collectively:

1. From further engaging in or carrying out said conspiracy or any other conspiracy similar to or having the same purpose and/or effect as said conspiracy.

2. From doing any act or thing whatsoever for the purpose or with the effect of carrying out hereafter the purposes of said conspiracy, or any of them.

3. From entering into any agreement embodying the provisions of paragraph "Eighteenth" of said "Standard Exhibition Contract" dated May 1, 1928, and/or the provisions of said "Rules of Arbitration" dated May 1, 1928.

4. From enforcing, directly or indirectly, any of the provisions of paragraph "Eighteenth," entitled "Arbitration," of said "Standard Exhibition Contract" dated May 1, 1928, against any exhibitor of motion pictures in the United States having an existing contract licensing the exhibition of a motion picture or of motion pictures which contain said paragraph.

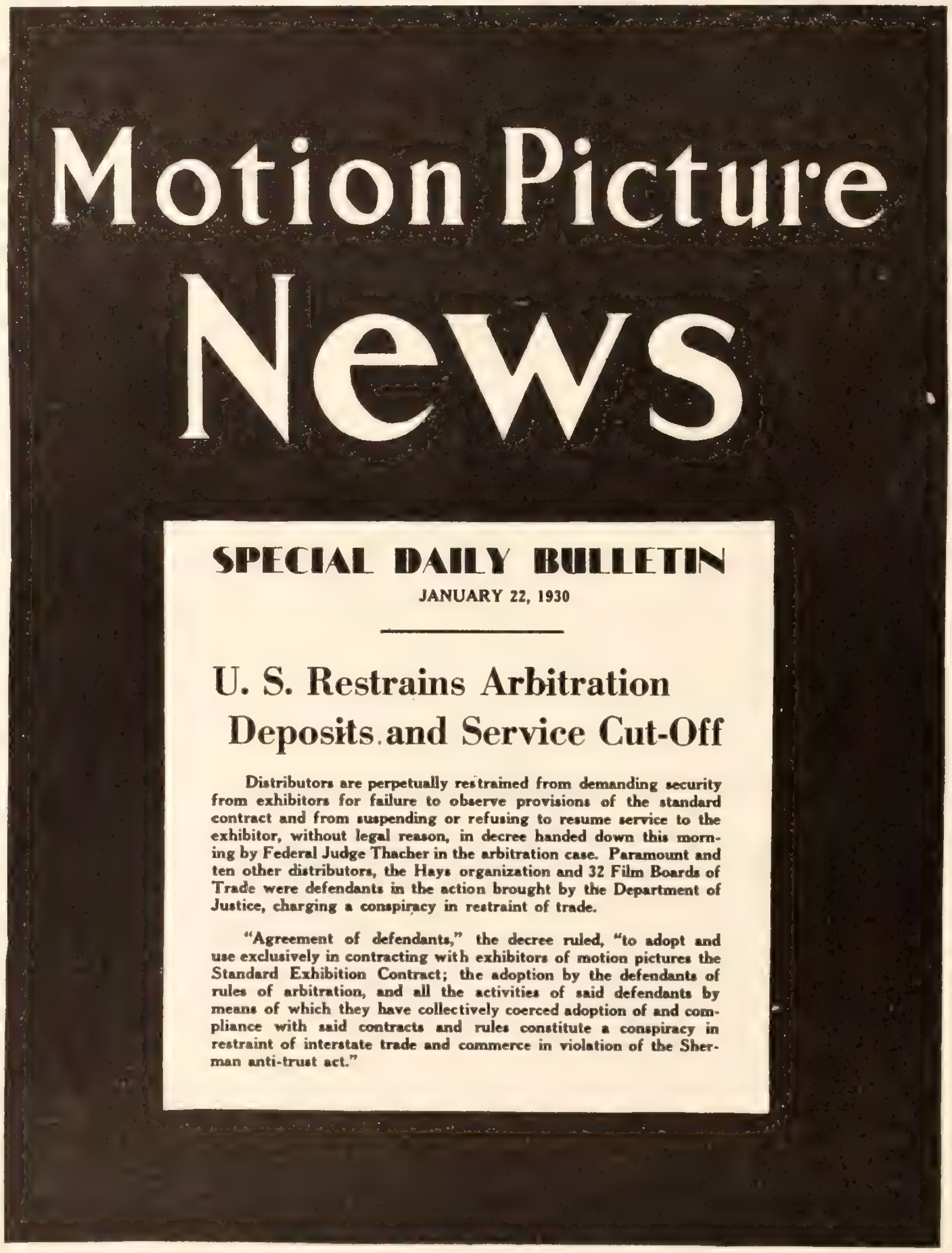
5. From enforcing, directly or indirectly, any of the provisions of Rule IV. entitled "Enforcement of Decisions of Board of Arbitration," of said "Rules of Arbitration" dated May 1, 1928, against any exhibitor of motion pictures in the United States, on account of any claim, controversy or dispute arising under or on account of any existing contract licensing the exhibition of a motion picture or of motion pictures.

6. From demanding security from any exhibitor of motion pictures in the United States because of any failure or refusal to comply with any provisions of said paragraph "Eighteenth," entitled "Arbitration," of said "Standard Exhibition Contract" of May 1, 1928, contained in any existing contract licensing the exhibition of a motion picture or of motion pictures.

7. From retaining any sum or sums heretofore received in accordance with the provisions of said paragraph "Eighteenth"

(*Continued on P. 23*)

FIRST WITH ARBITRATION STORY



Motion Picture News

SPECIAL DAILY BULLETIN

JANUARY 22, 1930

U. S. Restrains Arbitration Deposits and Service Cut-Off

Distributors are perpetually restrained from demanding security from exhibitors for failure to observe provisions of the standard contract and from suspending or refusing to resume service to the exhibitor, without legal reason, in decree handed down this morning by Federal Judge Thacher in the arbitration case. Paramount and ten other distributors, the Hays organization and 32 Film Boards of Trade were defendants in the action brought by the Department of Justice, charging a conspiracy in restraint of trade.

"Agreement of defendants," the decree ruled, "to adopt and use exclusively in contracting with exhibitors of motion pictures the Standard Exhibition Contract; the adoption by the defendants of rules of arbitration, and all the activities of said defendants by means of which they have collectively coerced adoption of and compliance with said contracts and rules constitute a conspiracy in restraint of interstate trade and commerce in violation of the Sherman anti-trust act."

MOTION PICTURE NEWS was first to advise the trade of the arbitration decree handed down by Federal Judge Thacher, issuing a special bulletin which was distributed to the trade in New York Wednesday afternoon.

Sees Solution of Contract Problem

Detroit—"To the exhibitors who did not take the course of least resistance, but had the courage to persist in their efforts to secure a fair contract and a fair method of arbitration even at the cost of being branded outlaws and destructionists, Judge Thacher's affirmation of their opinion must be gratifying."

That was the comment made by H. M. Richey, business manager of the Michigan exhibitor unit and a leader of Allied States Ass'n.

"However," he said, "if the decree accomplishes no more than to scrap a system and a contract that were wrong for years, it will be of little value. Out of the chaos of the past several months there rises the opportunity for those who participate in the next conference to do something of lasting benefit to the industry, and upon them is a mighty responsibility.

"The problem of writing a fair contract," continued Richey, "and the selection of a legal method of arbitration of not only the little questions, but also the big disputes of the industry, is far from an impossible task for fair-minded men."

At It Again

Because he is connected with the Hays organization, "The Churchman," national journal of the Protestant Episcopal Church, wants the Baptist Church to recall Carl E. Milliken of the administrative committee of the Federal Council of Churches. The church publication has been training its guns on the Hays association because of its activities in interesting religious bodies and women's organizations in film work.

Protection to Be N. J. Meet Topic

Extended protection is expected to be the chief subject under discussion at a general meeting in New York Monday of the New Jersey exhibitor association. The organization, which some time ago authorized its officers to institute court action to determine the legality of protection, dropped this move, it is reported, at the request of the Dept. of Justice, which preferred to carry out its own investigation into the clearance situation in the state.

Fox House for Chicago

Chicago—Nearly $2,000,000 will be spent for erection of a new 3,000-seat Fox theatre on the site of the Commercial, 92nd and Commercial Ave.

Full Text of Arbitration Decree

(Continued from page 22)

of said "Standard Exhibition Contract" dated May 1, 1928, and/or said Rule IV. entitled "Enforcement of Decisions of Board of Arbitration" of said "Rules of Arbitration" dated May 1, 1928, from any exhibitor of motion pictures in the United States, as security for the performance of any contract licensing the exhibition of a motion picture or of motion pictures.

8. From suspending and from refusing to promptly resume service to any exhibitor in the United States because of any failure or refusal to comply with any provision of said paragraph "Eighteenth" of said "Standard Exhibition Contract" of May 1, 1928, or of said "Rules of Arbitration" dated May 1, 1928, unless there be legal cause for suspending or refusing to promptly resume such service arising independently of any of the provisions of said paragraph "Eighteenth" of said "Standard Exhibition Contract" or of said Rule IV. of said "Rules of Arbitration."

9. From continuing to act upon and from entering into any understanding, arrangement, combination, conspiracy of agreement either to refrain from entering into any contract for licensing the exhibition of a motion picture or motion pictures, or to require the deposit of security as a condition for entering into or continuing to perform any such contract which has not been breached by the exhibitor, or to fix in advance any terms or conditions upon which any defendant or any member of any defendant Film Board of Trade shall enter into any such contract, if the purpose or effect of such understanding, arrangement, combination, conspiracy or agreement is either:

(a) To coerce or to require any exhibitor of motion pictures in the United States to submit to arbitration any claim, controversy or dispute with any defendant or with any member of any defendant Film Board of Trade, arising under any contract licensing the exhibition of a motion picture or of motion pictures; or

(b) To coerce or to require any exhibitor of motion pictures in the United States to surrender and to waive the right to have any claim, controversy or dispute with any defendant or with any defendant or with any member of any defendant Film Board of Trade, arising under any contract licensing the exhibition of a motion picture or of motion pictures, settled and determined by any Court having jurisdiction of such claim, controversy or dispute; or

(c) To coerce or to require any exhibitor of motion pictures in the United States to comply with any award rendered against him in any arbitration proceeding with any defendant or with any member of any defendant Film Board of Trade, arising under or on account of any contract licensing the exhibition of a motion picture or of motion pictures, without recourse or appeal to any Court having jurisdiction of the claim, controversy or dispute occasioning said award.

III.

Nothing contained in this decree shall be construed as prohibiting any defendant or any member of any defendant Film Board of Trade from performing and/or continuing to perform, or enforcing and/or continuing to enforce, by any lawful means any contractual obligation the performance or enforcement of which is consistent with the provisions of this decree. Nor shall anything contained in this decree be construed as prohibiting any defendant or any member of any defendant Film Board of Trade from selecting his or its own trade, from disposing of his or its own products, or from making any contracts with or without provisions relating to arbitration—all upon such terms as he or it may choose—provided such acts are done individually and without combining, conspiring or agreeing with any other defendant or any member of any Film Board of Trade.

Nothing contained in this decree shall be construed in derogation of the right of the defendants, or any of them, individually or jointly, to negotiate and to agree with any exhibitors of motion pictures on a standard form of contract to be used in licensing the exhibition of motion pictures or on any standard provision or provisions to be included in such license contracts, including reasonable provisions for the arbitration of disputes arising thereunder, if done voluntarily and without coercion, and if applied only to the parties to the negotiations and agreement.

Nothing contained in this decree shall be construed as limiting or modifying, or shall in any wise limit, restrict, modify or qualify, the opinion filed in the companion case hereto, "United States v. First National Pictures, Inc. et al. (In Equity No. 45-99), and the decree of the Court entered therein dismissing the petition of the Government on the merits as against the defendants herein; in which case it was held that the Rules and Regulations for the establishment and operations of a Credit Committee, annexed to said petition as "Exhibit A," as agreed to, adopted and enforced by these defendants, was not and is not in violation of the Sherman Anti-Trust Act, and that these defendants have not engaged in a combination or conspiracy to restrain trade or commerce in violation of said Act on account of their adoption and enforcement of and operation under said Credit Rules and Regulations.

IV.

Jurisdiction of this cause is hereby retained for the purpose of enforcing this decree and making such other and further orders and decrees as may become necessary, and for the purpose of enabling any party hereto to apply to the Court for such further orders and directions as may be necessary or proper in relation to the carrying out of the provisions of this decree, or to apply to the Court for modification hereof if it be hereafter shown to the satisfaction of the Court that by reason of changed conditions or changes in the statute law of the United States the provisions hereof have become inadequate or inappropriate, or have become unduly oppressive to the defendants, and are no longer necessary to secure conditions in harmony with the law.

Future Mergers in Industry Seen Hinging on U. S.-Warner-Fox Cases

Government Attitude Toward Combinations Will Be Determined by Outcome—Other Industries Marking Time

Future mergers and combinations in the film industry will depend upon outcome of the government's action against Fox and Warners, it is believed in financial circles, with all lines of industry eyeing the cases for a general idea of future procedure to be followed by the Department of Justice in enforcing anti-trust laws.

Consolidation movements, generally, have slowed down, for several months at least, in the opinion of bankers, and attorneys. The stock market situation is not regarded as much of a permanent contributing factor as is the government's new attitude.

This was emphasized in the sudden dropping of the Paramount-Warner deal, which is regarded as having served notice on this and other industries that the Department of Justice intended to keep close watch on consolidations.

It had been rather generally understood that the proposed merger had been submitted for approval in the regular way, but its sudden dropping, together with institution of the Clayton Act, suits against Warners and against Fox, are regarded as significant.

Not only has this attitude been stressed in the film industry, but others have felt the effect of the changed administration policy. Under the plan now in operation preliminary approval of combinations has been abandoned.

Fitzpatrick-McElroy Firm Solvent, Audit Emphasizes

Chicago.—Fitzpatrick & McElroy are solvent, it was shown in accountants' report submitted to stockholders, who voted confidence in President Kenneth Fitzpatrick. Following suicide of Blair McElroy, there had been some fear that company finances might have been a contributing factor, but this is declared dispelled by the report. The stock has a net value of $1,120,454; company assets are $1,602,218 and debts $133,764.62. Bonds and mortgages payable total $348,800.65. Fitzpatrick was retained as a director and the board increased to seven members. New members are: J. E. Richards, Alpena; J. J. Sterling, Benton Harbor; W. F. Benning, Benton Harbor; H. Wiegand, Traverse City.

U. S. Jurisdiction Is Denied by Fox

Fox Theatres is not engaged in interstate commerce and so is not within the jurisdiction of the Clayton Act, answer for the company filed in Federal Court, New York contends, in the action brought by the Department of Justice to force the company, Fox Films and William Fox to divest themselves of their holdings in Loew's. Two other answers requesting dismissal of the government complaint have been filed in behalf of the latter two defendants.

Fox Theatres is a theatre-owning company, not a producer, the answer states, pointing out the purpose of the purchase was to merge assets of Fox Film, Fox Theatres and Loew's. The Clayton Act is designed to prevent purchase by a company engaged in interstate commerce of stock of a competitor, and is not designed against mergers or purchase of assets, it is asserted.

Although both Fox firms are controlled by William Fox, there is no direct relationship between them, it is declared. There is no competition between Fox Theatres and Loew's, it is said, because theatres operated by subsidiaries of the two firms are in different sections.

Chicago Meeting to be Held Next Week

Chicago—Meeting of the new Illinois independent unit has been postponed one week to permit exhibitors from outside Chicago to attend. The new unit is expected to affiliate with Allied States Ass'n at the forthcoming meeting.

High Dives or Nose Dives?

Box-office reports from 20 cities in this issue of *Motion Picture News*. An unfailing and always dependable means of checking the first runs of the nation and the business they are doing. Normal business is computed at 100 per cent. Figures above or below that tell the story.

Albany, Baltimore, Boston, Buffalo, Cleveland, Denver, Des Moines, Houston, Kansas City, Los Angeles, New Orleans, Oklahoma City, Omaha, Ottawa, Portland, Providence, Salt Lake City, San Francisco, Tacoma and Troy are in the dope sheet. Turn to pages 45-52.

Stepping Down

San Francisco—A. P. Giannini, president of the Transamerica Corp. in which many picture folks hold stock, intends to resign that office Feb. 8 at the annual meeting, with his son, L. M. Giannini, now executive vice-president, slated to succeed him. Elisha Walker is to become chairman of the board and continue as chairman of the executive committee. Giannini will be chairman of the advisory committee, and says he will be as active as ever in company affairs.

Warners Proceed With Coast Chain

Los Angeles.—Warners are proceeding with plans for building up a chain of houses on the Coast in opposition to Fox West Coast Theatres. Sites already have been obtained at Oakland and San Pedro, in plan of the chain for a theatre in "every progressive community on the Coast." Sites are under consideration here and in Hollywood for two-a-day houses and at Santa Ana.

The Oakland house will be at Broadway and Franklin between 19th and 20th Sts., and will cost a reputed $5,000,000. The San Pedro site is on Sixth St. between Pacific Ave. and Mesa St., and the house is to cost $450,000.

Open Shop Plan of Twin City Houses

Minneapolis — Twin City independents are planning to adopt an open shop policy, with the exception of the five houses of the Lake Amusement chain, W. A. Steffes' Paradise, Fred Holzapfel's Broadway and Clyde Hitchcock's Princess.

Small Exhibitors Lose Fort Worth Tax Appeal

Fort Worth, Tex.—Operators of 15 small theatres have lost their appeal from decision refusing them injunction against collection of the $75 occupational tax levied by the city. Relief, the court held, must come from the legislature. The operators protested they should not be able to pay the same tax as levied on the large houses.

Rubin Signs with Tiffany

Hollywood.—Benny Rubin, featured comedian, had signed a two picture contract with Tiffany. He has been under contract to M-G-M for the past year.

Trade Commission Conducting Block Booking Probe of 4 More Companies

U. S. Body Investigating M-G-M, Fox, Warner and Universal Methods of Selling Features and Shorts in National Survey

Washington.—Investigation of block booking practices and sales methods of practically all companies, other than the four concerned in the present probe, has been completed by the Federal Trade Commission, *Motion Picture News* learns. So far, no indication has been given as to whether the investigation has disclosed need for any formal action.

Trade practices of M-G-M, Fox, Warners and Universal, particularly as they concern alleged coercive block booking and combination of sales of features and shorts, making the sale of the latter conditional to the sale of features, are the subject of a new investigation launched by the Federal Trade Commission. The probe is declared to be the result of complaints of exhibitors that they are compelled to buy in blocks or compelled to buy shorts and newsreels as a condition to getting features.

The investigation is part of a national probe to determine if the agreements on block booking and feature and short sales, agreed to at the Trade Practice Conference in 1927, and embodied in the Code of Ethics, are being violated.

Probe Actually On

Preliminary investigation now is being made through a questionnaire being sent to leaders of exhibitor organizations, calling upon them for a report on trade practices. Replies to this probe will determine whether additional field investigation will be required, it is stated.

In addition to the two major practices under scrutiny, the Trade Commission is asking exhibitor leaders to report on other methods being employed by all firms, which in their opinions, may "savor of threats or intimidations to coerce the theatre owner into contracting for more pictures than he desires."

The commission, it is pointed out in connection with its query on block booking, understands that all distributors offer their entire season's output to the exhibitor and often refuse to give him a contract unless he takes all the pictures.

Exhaustive Check Planned

However, what the commission wants to ascertain "is whether the compulsion to block book is the result of the distributor's 'take all or none' attitude, alone, or whether the coercion or compulsion is also due to the use of threats, external pressure or other methods which would be considered unfair under the circumstances."

The commission also wants to learn if in exhibitors' opinion there is evidence "to show that the practice of block booking is indulged in by all the distributing companies as the result of an agreement between them."

A number of exhibitor organization heads have sent to members requests for data wanted by the commission, so that in all possibility, it will be some time before the present nation-wide probe is completed

Censors Active in Six States

Five of six existing state-wide censorship boards operate in Eastern states. New York, Massachusetts, Pennsylvania, Maryland and Virginia, are augmented by a state board governing the showing of films in Kansas. Seven key cities have local boards, these including Chicago, Columbus, Indianapolis, Memphis, Milwaukee, New Haven and Portland, Ore., although, in many towns, the mayor or police chief occasionally exercise the right to censor material in objectionable films.

Alberta, Quebec, New Brunswick, British Columbia and Manitoba have provincial laws for censorship in Canada.

National Daylight Saving Law Sought

Brockville, Ont.—Business men of this town, who want daylight saving, intend to foist their view on all of Canada, it is shown in a movement started to have the Canadian Chamber of Commerce sponsor a Dominion-wide daylight law. Opposition has developed in labor and theatre circles.

Mintz Heads Affiliated Sound Recording Company

M. J. Mintz, formerly of the Cameo Music Company, now is in complete charge of Affiliated Sound Recordings Company. Coming within its scope of business are sound recording for pictures, radio broadcasts, tests and electrical transcriptions for commercial purposes and facilities for synchronizing sound with novelty short subjects. A bureau to supply talent also is maintained. A library of more than 30,000 musical numbers and scores is part of the business.

Looks Like Dough

In his first venture as an independent producer, Charles S. Goetz has turned out a picture which should be a money-maker. The production is "The Woman Who Was Forgotten" and has the backing and endorsement of the National Education Ass'n, which will share in the proceeds. The picture tells a touching story of an aged teacher and her struggle for existence when she is deprived of her position.

There are times when the action is too sentimentally overdone, but it registers as an audience picture, with a closing kick that will send them out talking. The film may not rate as outstanding from a production standpoint, but it is clean, looks like some real dough and offers a chance to build goodwill.

HYNES

Sono-Art Mapping Sales Zone Plans

Work of dividing the country into three zones, with a district manager in charge of each, is under way by Sono Art World-Wide Pictures, following appointment of Harry Thomas, head of First Division Pictures of New York as vice-president in charge of sales and distribution, and of Budd Rogers, formerly of Gotham, as director of sales. Thomas retains his interest in and will continue to operate First Division, which distributes the Sono Art World Wide product in the metropolitan territory. George W. Weeks, executive vice-president, is to devote his time chiefly to production.

Harry Thomas

Coast Loss From Storm Is Heavy

Hollywood — Recent electric storms, "unusual occurrences" in Southern California, have cost various coast producers thousands of dollars, a check-up shows.

The thunder and lightning shafts played havoc with main power lines at frequent intervals over a period of hours, and in several instances, voltage for sound recording and stage lights dropped to zero while companies were in the middle of scenes. One producer had a nine minute "shot" in a big set which necessitated six color cameras—and the lights and sound equipment "faded" completely on the last minute of the take, necessitating a remake.

Non-Theatrical Showings Irk Exhibitors in Wisconsin

Milwaukee.—Non-theatrical competition is reported increasing throughout the state. The non-theatricals are turning to the silent, it is said, figuring they can get them cheaply in towns where theatres are wired. The result is declared to be serious inroads in theatre business.

Exhibitors in situations adjacent to the non-theatrical shows are taking it on the chin, due to these presentations, it is claimed. Effort is expected to be made to bring the non-theatrical showings under the various laws to which regular picture houses are subjected.

Plunkett Setting "Legit" Stage for Fight Against Sound

Toronto—First serious legit attempt in Canada to buck sound opposition on even box-office terms will be announced Saturday when M. W. Plunkett will make public a project to stage a 70-people revue, with 24-piece name band, 20-voice male chorus, ballet and 90-cent top, at the Victoria, formerly stock. Tentative opening date is Feb. 1st. Luigi Romanelli, orchestra leader, formerly featured at the Tivoli, F. P.'s long-run house, will have the band.

Paramount to Make Series of "Fu Manchu" Thrillers

Hollywood — Paramount's sequel to "The Mysterious Dr. Fu Manchu" to be produced under the title of "The Return of Fu Manchu," with story credited to Sax Rohmer, author of the initial opus, will be the first of a series of Fu Manchu stories.

The present sequel is being made as a result of the success of "Mysterious Dr. Fu Manchu."

Series from Tibbett

Lawrence Tibbett's new M-G-M contract calls for a series of musicals, one yearly. "The Rogue Song," initial screen appearance of the opera baritone, opens at the Astor, New York, on Jan. 28.

It Held Them

A silent picture. Several years old, minimum. No music played—nothing but the film. Yet it captured the audience's attention from iris in to iris out.

Unusual in these days of talkers, squawkers or what have you? You bet it is. The name? "The Einstein Theory of Relativity" in which the players are subtitles and charts, but as dramatic and as engrossing as you could reasonably ask a motion picture to be. The picture was surrounding material for "Across the World," new Martin Johnson talker-adventure affair, at the Cohan, New York. But it ran the rest of the show breathless for first honors.

KANN

Protection Study Under Way in Wis.

Milwaukee—Study of extended protection in other Wisconsin cities is being made by the Wisconsin exhibitor unit, which brought about relief for Racine independents. The latter had been threatened with closing early this month, due to lack of suitable available attractions, but through conferences with distributors, arranged by the Wisconsin unit, the situation was relieved.

Selznicks in N. Y. Court Over Suit Involving Gems

Lewis J. Selznick appeared in the Supreme Court in New York on Thursday in a suit of his son David, now executive assistant to B. P. Schulberg at Paramount's West Coast studio, to recover $200,000 in jewelry from the executors of the estate of Simon Winnik.

Selznick senior told how Selznick Pictures Corp. hit hard times in 1923 and how his wife took her jewels to Winnik as security for a $35,000 loan. David Selznick claimed that after the loan was made, his mother sold him title to the jewels, but that Winnik, in 1924, obtained a judgment against Mrs. Selznick and sold the gems for $35,000 to satisfy that claim. The complaint alleges that the younger Selznick was not informed of the sale and that Winnik had a representative buy the jewels for himself.

8 Roadshow Companies Now Out on "Lost Zeppelin"

Eight companies now are out with roadshows on "The Lost Zeppelin," with more to follow, states Al Selig, director of advertising and publicity for Tiffany. Roadshows have been played or booked at Boston, Pittsburgh, Los Angeles, Spokane, Detroit, Milwaukee, Los Angeles, San Francisco and Seattle. The picture opens Feb. 1 at the Gaiety, New York.

Grace Moore, Metropolitan Singer, Signs with M-G-M

Grace Moore, of the Metropolitan Opera Company, has signed a contract with M-G-M. She will sing in musical romances to be made on the Coast.

Schenck Negotiating for "Bird of Paradise" Rights

"Bird of Paradise" will be produced by United Artists as a Dolores Del Rio vehicle, if negotiations now under way are successfully consummated by Joseph M. Schenck. Lupe Velez, however, is also being considered.

First National secured screen rights to "Bird of Paradise" several years ago, but litigation held up production, which was later abandoned.

Cured? And How

The cowboy is riding to the rescue of his lady love. The girl is in dire peril, as the villain approaches closer and closer. And the music for the tense scene, supplied by a phonograph record, is a Hawaiian number with a steel guitar supplying the instrumentation. Patrons of that New York neighborhood house may be in sympathy with the American Federation of Musicians' drive against mechanical music.

Equity Hits Talker-Legit Story Tie Up

Producers in the legitimate field are given a verbal spanking by Actors' Equity in "Equity Magazine," for subsidizing stage stories to film producers who are in the market to line-up talker material. The mental standards of the stage will be lowered if this practice continues, Equity asserts.

Providence Blessed with "Lily White" Films During '29

Providence.—"Purity" of cinema attractions not only has pushed the legitimate drama to the wall in Providence but the films have been so clean that not one change was found necessary during 1929, according to the report of Capt. George W. Cowan, police censor.

Commenting on the fact that there was no necessity of changing even a line or a word in any of the prints the censor ascribes this angelic state of affairs to the careful supervision of films by the National Board of Review.

In other forms of theatrical enterprise, Capt. Cowan found it necessary to make 543 changes and eliminations in 52 weeks. Burlesque shows were slapped 319 times.

Abraham Felt Declared a Bankrupt in Philadelphia

Philadelphia—Liabilities of $4,544,476 and assets of $197,894 are shown in schedules of bankruptcy filed by creditors of Abraham Felt, formerly a member of the firm of Felt Brothers, and a well known exhibitor and real estate operator.

About six months ago Felt removed to New York and since that time is said to have suffered severe losses in the stock market crash and development projects. Abraham Felt, together with his brothers, Fred and Maurice E., was connected with the construction of several picture theatres, notably the Aldine, later sold to the Stanley Co., and the Commodore, West Philadelphia.

Boston Repertory House to Show Silents, First Run

Boston—The Repertory Theatre built a short time ago at a cost of $1,000,000 and dedicated as the first civic theatre in America, will be converted into a picture house. The management has announced that the current production there will be the last. There is no sound equipment in the theatre and present plans do not call for sound installation, so that it will become the only first-run silent house in Boston, operating as an art theatre.

Stop Us If We're Wrong

DAVID SARNOFF, president of RCA, in an address before the School of Business, City College, New York, said that while there were no fundamental barriers to prosperity in the United States, the economic and industrial forces of the nation were still to be balanced to build the country's prosperity upon a sound basis.

* * *

It's back to comedies for All St. John, who has been signed for one of the principal roles in "Western Knights," a Mermaid talker, featuring Eddie Lambert.

* * *

"From the Firing Line" is title of a weekly news letter inaugurated for up-state managers of the Fox Metropolitan Playhouses chain. Tom Olsen of Utica is editor.

* * *

Theatre treasurers of Philadelphia held their annual frolic on Thursday.

* * *

A Publix gold pass, good for admission to any Publix theatre, has been presented to Former President Coolidge. Divisional Manager J. J. Fitzgibbons made the presentation.

* * *

After presiding in Toronto courts for the last 20 years, Magistrate Jacob Cohen, father of Arthur Cohen, managing director of Famous Players Canadian Corp., has retired from the bench.

* * *

Although he is out of the market, Joe Skirboll still employs the falsetto gag when answering the phone. Just force of habit, you know.

* * *

Paula Gould, popular publicist, is in New York from the Coast. She intends to remain in the East.

* * *

Mother, at bedtime prayers: "Speak louder, Lilly. I can't hear you."

Lilly: "I wasn't speaking to you, mamma."
—The Churchman.

* * *

Cohen: "I vant, Moe, that you should sign this note, and then the bank says I can have all the money I vant."

Moe: "Vot! After all these years of our close friendship? Cohen, you go back and tell the bank to sign it and I'll give you the money."

* * *

Carla Laemmle is the new name chosen by the former Beth Laemmle as a tribute to her uncle, the Universal president. She appears in a dancing number of "The King of Jazz."

* * *

Dave Werner is to be chairman and coach of plays to be produced by the Universal Club, composed of home office employes.

* * *

Sidney E. Samuelson, Newtown, N. J., exhibitor, has been asked by Gov. Larsen to serve as a member of a citizens' committee in connection with erection of an American Legion Memorial Chapel at Lakehurst.

* * *

Maybe there wasn't a lot of kick for Director Lewis Milestone when a real rainstorm obviated the necessity for artificial rainstorm at Universal City for "All Quiet on the Western Front."

Lasky Threatened

Hollywood—Police have been guarding home of Jesse L. Lasky, Paramount production chief, following receipt of death threats addressed to Lasky and his sister.

$20,000,000 Coverage

Triple coverage group insurance for all employes of Warners and affiliated companies not already insured under previous contract has been provided by Harry M. Warner. When the complete plan is consummated, insurance in force on all employes will be $20,000,000, it is stated. Employers and employes share the cost.

Stebbins, Leterman and Gates were the agents.

JOHN M. STAHL has been New Yorking, working on several new propositions. One report is that he may undertake production of plays.

* * *

P. L. Thomson, director of public relations for Western Electric, spoke Thursday on talkers in advertising and industry before the advertising council of the Ass'n of Commerce at Chicago.

* * *

Roy H. Mason, owner of the Elite at St. Paul, Neb., has filed a $25,000 alienation of affection suit against Grover Cleveland Alexander, pitcher with the Philadelphia National League baseball club.

* * *

Pat (National Screen Service) Garyn, who managed to take off considerable weight on that trip to Cuba, intends to stay that way, and is bounding out of town Monday for a six weeks' sales trip throughout the country.

* * *

It's hard to leave the Southland in the winter, but John B. Carroll obeyed the call, promoting him from the post of district supervisor in south Florida to a post as Cleveland for Publix.

* * *

Joseph M. Weber, chief of the American Federation of Musicians, was honor guest at a Tampa dinner, in which he took occasion to rap "canned music" in the theatre. Weber was in the South attending the meeting of the American Federation of Labor.

* * *

"Match Play," Mack Sennett's new golf comedy, in which the two champs, Walter Hagen and Leo Diegel, are featured, is getting a load of advance publicity which should help to make the new two-reeler a winner.

* * *

Stephen Roberts, Educational director, is the father of a bouncing baby girl.

* * *

A musical western is the unique vehicle selected for Ken Maynard's next vehicle. It's "Songs of the Saddle," which will introduce four original songs.

* * *

If Lon Chaney weren't a picture star, he might be earning his living as an inventor. An ardent fisherman, Chaney has invented an "electric reel," which is wound by a small motor energized by a battery in the handle. When the fish bites, you press the button and the motor does the rest. He got the idea from a camera motor at the studio.

* * *

Moe Levy, Fox's Minneapolis manager, is receiving congratulations on nine-pound junior, the new arrival.

* * *

Georgie Price, Joe Frisco, Al P. White and His Gang and 52 others will furnish entertainment at the Fox Athletic Club's annual dinner and ball Saturday night at the Commodore, New York.

WILL ROGERS, now in London, will set the locale there for his second Fox film, "So This Is London," which will follow-up the previous Rogers vehicle, "They Had to See Paris."

* * *

Bill Rowell, Fox Buffalo, has been batting 1,000 *in the final* 1929-30 *drive.*

* * *

Nineteen intimate friends of Carl Laemmle gave a stag party in his honor at Hollywood to celebrate his sixty-third birthday.

* * *

Harry Richman was on hand Wednesday to meet Clara Bow, arriving in New York, thus reviving talk of their engagement, which some time ago was branded as a publicity stunt.

* * *

Constance Bennett is en route to New York from Paris. After a brief stay she will proceed to the Coast to resume work for Pathe.

* * *

Director George William Hill and Frances Marion Thomson, scenarist and widow of Fred Thomson, were married during the week at Phoenix, Ariz.

* * *

Henry Rosenberg, g.m. of the Small-Strauseberg New York circuit, which was sold to Fox Metropolitan, is now "angeling" a night club in the Albermarle Theatre building in Brooklyn.

* * *

Hal Roach is in New York for a brief stay. The veteran comedy producer has 12 comedies to make for the current schedule. French and Spanish versions of all these two-reelers are planned.

* * *

Charles King was guest entertainer during the Paul Whiteman Old Gold hour Tuesday.

* * *

To the question as to whether he has no greater ambition "than to make people laugh," Buster Keaton replied:

"Oh, yes, I'd like to throw an egg into an electric fan."

* * *

The Salt Lake City Pathe sales force has been changed recently, in regard to territories. Jack Dickson has been transferred from Montana to Idaho; Jimmy Dugan has been transferred from Idaho to Montana and Dave McElhinney has returned to the Montana section, O'Keefe states. Lon Hoss is working his well established Utah territory.

* * *

Edward Auger, RCA Photophone assistant sales chief, will be away from the home office for at least six weeks on a country-wide sales trip during which he will establish new branches, including one at Los Angeles.

* * *

Andy Wright, producer of legit. productions, is now handling the writings of several authors and composers for picture work.

* * *

Lou Lusty, Inspiration press agent, delved into the ultra, ultra modern in digging up ideas for the elaborate press announcement book on Henry King's film, "Hell Harbor."

A Wise Bird

One of Hollywood's high salaried stars who is well known for his business acumen, declared to a friend the other day that he did not have one dollar invested in the stock market—and never would have.

"My salary is the only easy money I want to get, my investments are in good solid earth or safe bonds that won't be washed out over night," he stated.

U. A. Exchanges Abroad to be Continued for Silent Films

United Artists exchanges in Europe in all probability will be maintained, it is indicated by decision of the company to make silent versions of nine of 12 pictures on its schedule.

Decision on another, "Coquette," has not yet been made. Pictures of which silent versions will be released are: "Bulldog Drummond," "The Taming of the Shrew," "Three Live Ghosts," "The Locked Door," "New York Nights," "Lummox," "The Swan," "The Bad One" and "Hell Harbor." There will be no silent versions of "Condemned," "Puttin' on the Ritz" and "Be Yourself."

Joseph M. Schenck recently returned from abroad, where he investigated foreign conditions with a view to determining if those markets were willing to absorb silent pictures in an era of sound films. The decision to make silent versions of U. A. talkers supplies the answer.

Grubel Circuit Leased by Publix, Feld Now Admits

Kansas City—Although both the Grubels and Publix officials last week denied that any deal had been closed, Milton Feld, division manager for Publix, states the four theatres have been leased by his firm. The houses are of the de luxe type located at Kansas City, Kan., Joplin, Springfield and St. Joseph, Mo. Negotiations have been under way for about a year.

Balaban & Katz Earns $9 on Common During 1929

Chicago.—Net of $2,601,650, after depreciation, Federal taxes, etc., equivalent after seven per cent preferred dividends to $9.09 a share on 264,206 shares of par $25 common outstanding is reported by Balaban & Katz for the year ended Dec. 27, 1929. This compares with $1,860,798 or $6.28 a share on the common in the year ended Dec. 29, 1928.

RKO Has Sold 185 Franchises in N. W.

Minneapolis.—One hundred and eighty-five RKO franchises have been sold in Minnesota and North Dakota by M. J. Frisch. This number does not include South Dakota, which is served by the company's Sioux Falls exchange. Tiffany franchise sales in this territory, including South Dakota, some time ago passed the 200 mark.

A Natural

First National may well be steamed up over the performance being made by "Sally," Marilyn Miller's starring vehicle, which is off to a flying start throughout the country. Its draw is being emphasized by the manner in which it refuses to be daunted by weather handicaps, having already bucked and licked zero weather and snowstorms in a number of keys.

New Run Wrinkle for San Antonio

San Antonio—Radical changes in the local run situation will be launched Monday by Publix, when the Texas and State start a split week policy, the former showing films and Publix stage shows, and a special the last half, which after its run moves to the Aztec for a week's stand. This eliminates the master of ceremonies at the Texas. Vic Insirilo has been transferred to the Paramount, New York, and Jimmy Ellerd, M.C. at the Palace, Dallas, is to rotate between this city and there. Opposition to Publix are the Fox Majestic and the independently-owned Empire.

Dallas.—Split week policy was to be instituted here Friday at the Palace.

Omaha.—Split week policy has been adopted at the Paramount, which plays a special Monday, Tuesday and Wednesday and a picture and stage show the last half of the week. The special then moves into the World for a week's run.

Warner-Equity Chain Is Observing First Birthday

Philadelphia—Warner-Equity theatres this week are celebrating their first anniversary. The circuit, which was organized last February consists of 50 theatres in Philadelphia, Allentown, Reading, Bridgeton, Pennsgrove and Woodsbury, N. J., and Baltimore. Special screen and stage features are being offered.

Barthelmess Next in Flight Film, "The Dawn Patrol"

When Richard Barthelmess returns from a European vacation soon, he will work out production plans with First National for his next, "Dawn Patrol," which will be a flight story built up to road show type.

"Son of the Gods," starring Richard Barthelmess, opens its New York run at the Warner Theatre on Thursday.

Boston Finds Theatre Trade on Steady Upward Swing

Boston—Business has been on the upgrade at local houses, following the spotty and worse business of the holiday season. This has resulted in an optimistic feeling locally.

A Medal for Oswald

Universal turns out what is easily one of the cleverest and funniest cartoon subjects to date in the current Oswald reel, "Kisses and Kurses," a burlesque on "Show Boat" and "Uncle Tom's Cabin." It is full of laughs and new gags, the value of which, are enhanced a hundredfold by sound and music. Great stuff.

CUNNINGHAM.

Architects Seek Billboards' Ban

Abolition of billboards and similar outdoor advertisements are advocated in a resolution passed by the American Institute of Architects. Civic organizations, legislative bodies, press and the public are urged to aid in complete removal of billboards, signboards and related structures from the roads, highways and boulevards of the country, except in such limited areas as may be set aside for such advertising by direct action of the proper authorities."

New Company to Produce Jewish-Dialogue Films

Production of Jewish dialogue films is planned in New York by Judea Pictures Corp., which states it has signed 12 Jewish performers and units, among them Cantor Hirschman and Samuel Goldenberg. The performers are working on percentage, with the films slated to be state-righted. Budget for the first four shorts is $15,000 apiece, it is stated. Sydney Goldin will direct.

After making some shorts, the firm plans a feature on Zion history with Jerusalem for the locale. Joe Seiden, equipment firm head, is president of Judea; Sam Berliner, secretary and treasurer, and Moe Goldman, Bronx showman, is general manager.

Corinne Griffith Through With F. N. After One More

Hollywood—Corinne Griffith will leave the ranks of First National stars upon completion of one more picture. Although two program pictures remained on her present contract, adjustment has been made whereby she will appear in one special instead. This will be a talker based on "The Lost Lady," a novel by Willa Cather, and William A. Seiter is to direct. Production starts in May.

Miss Griffith's voice in talkers has not recorded well. This factor, it is reported, had a decided bearing on the First National decision.

A Great Life

Exhibitors have four big problems in arranging shows these days, one prominent exhibitor would have you believe. First, he says, he must decide, what to play; second, try to buy what he has decided upon; third, determining when to play what he has bought; and fourth, finding out which of the pictures bought distributors will let him play.

Zero Hour Nears .

Legal staffs of RKO and A. H. Schwartz were closeted this week to close final details in the deal pending for RKO's purchase of the Century string on Long Island and Brooklyn.

Brown Honored By Music Notables

Nacio Herb Brown, song writer, was guest Wednesday at an informal midnight supper sponsored by Robbins Music Corp., New York.

Included among the 150 guests were famous orchestra leaders, radio artists, recording artists, comedians and song writers. Brown was the writer of a number of hits during the past two years, among which are "The Doll Dance," "Wedding of the Painted Doll," "The Pagan Love Song" and "Singin' in the Rain."

Side Lights

Jack Robbins waited on the table, at which were seated some of his professional staff, and was kept on the go.

* * *

B. A. Rolfe told some of the boys about the time when he was with Vincent Lopez in Washington and ate buckwheat cakes all night at Child's.

* * *

Ted Husing and Merle Johnston got up on a table for a chat.

* * *

Smith Ballew wore a Prince Albert and looked "the cats."

* * *

Jesse Crawford admitted that his first real kick (not counting getting married) was when he got his contract from Victor.

* * *

Will Osborne almost missed the eats.

* * *

Nacio made a short speech after getting a big hand. He said, "Thank you."

* * *

Sam Lanin sat for an hour describing several little orchestration tricks to Savino.

* * *

Gene Austin and Arnold Johnson spent considerable time debating whether to go to Florida.

* * *

Howard Philips, pipe and all, invited all and sundry to come over and see him at the Manger.

* * *

Lester Santly "got a great idea" when he entered the dining room. He didn't say what it was.

* * *

Ben Pollack and Bernie Foyer came late and were penalized. No eats.

* * *

Mrs. J. J. Robbins, Mrs. Jesse Crawford, Mrs. Gene Austin, Mrs. Jack Parker, and Mrs. Lanin were at one table and didn't even give their "boy friends" a tumble.

* * *

Phil Spitalny paid Scrappy Lambert the twenty he owed him.

* * *

Jack Bregman told the cigarette boy to stop selling his wares. "Give them out; this is on us," he cackled.

* * *

Most of the maestros hadn't seen one another for many moons. It'll be a long time before another such gathering.

National Review Board to Hear Hoover's Film Views

President Hoover's views on the child problem of America will be outlined at the annual conference and luncheon of the National Board of Review, to be held Friday and Saturday at the Hotel Roosevelt, New York. The general topic of this year's conference will be "The Motion Picture as a Social Study," with many noted educators, social workers, industry and stage celebrities present.

Board members and community workers for better films from all sections of the nation will attend the sessions to be broadcast over a nation-wide Columbia Broadcasting hook-up. The President's views will be explained Saturday by Dr. Harry E. Barnard, director of the White House Conference for Child Health and Protection.

Many Speakers Lined Up

Speakers on Friday who will discuss "attitudes and reactions with relation to motion pictures," will be Dr. Louis I. Harris, former health commissioner of New York City and a member of the National Board's executive committee; Dr. Frances D. Tyson, University of Pittsburgh; Dr. Lee F. Hanmer, of the Russell Sage Foundation; Dr. Joseph L. Holmes, department of psychology, Columbia University; Dr. Walter W. Pettit, New York School of Social Work, and Ed M. Fay, Providence, exhibitor. Prof. Leroy E. Bowman, of Columbia University, will discuss "Social Implications of a Community Program on Motion Pictures." Friday evening, Mrs. Douglas Robinson will receive the delegates when the following speakers will discuss "the Motion Picture in Its Various Expressive Forms and Values": Dr. William H. Dudley, regional director, Yale Chronicles of America Photoplays; Gilbert Seldes, critic and author; Dr. George J. Ryan, president of the New York City board of education, and Sophie Kerr, author.

Final Luncheon Saturday

At the luncheon on Saturday, which concludes the conference, speakers will include Dr. Barnard, Dr. Carl Wallace Petty, Pastor, First Baptist Church, Pittsburgh; Rep. Franklin W. Fort, (N. J.); secretary of the Republican national committee; Senator Clarence C. Dill, (Wash.); Mrs. Nellie Taylor Ross, former Governor of Wyoming and vice chairman of the Democratic national committee; Harry M. Warner; Fannie Hurst, novelist; and Mayor John T. Alsop, Jacksonville, Fla.

Motion picture celebreties expected to attend the luncheon will be Estelle Taylor, Irene Bordoni, Charles Ruggles, Sally O'Neil, Greta Nissen, Claudette Colbert, Winnie Lightner, George K. Arthur and Chester Conklin

Le Maire Finished His Pathe Contract

There will be no "let-up" in release of Pathe comedies due to sudden death of George Le Maire, Phil Reisman, general sales manager of the company, states. Le Maire, who had furnished a considerable portion of the Pathe sound comedy output, had completed his contract with the company prior to his death, due to heart failure, early this week. He produced a series of 11 two-reel comedies in sound.

Last Rites for Le Maire Are Held at Fort Worth

Victim of heart disease which claimed his life at his New York home early Monday, George Le Maire, 46, Pathe comedy producer, is to be buried Friday at Fort Worth, Tex. Funeral services for the veteran star and producer were held Tuesday in New York. He is survived by a widow and son.

Harrower Joins "Cinema," Fan Paper, as Managing Editor

Jack Harrower yesterday resigned from the editorial staff of "The Film Daily" to become managing editor of "Cinema Magazine," new class publication.

3rd Dimension Planned by Warners for Mass. Theater

Worcester, Mass.—Third dimension will be introduced in New England when Warners reopen their Strand here, following complete remodeling. W-B is spending $150,000 for alterations.

Eastman Kodak Hit as Trust in Argument in U. S. Senate

Washington—Eastman Kodak was assailed as a monopoly in a spirited Senate controversy over rates of duty on basic paper for photographic deposits. The charge was made by Sen. Robert B. Howell (Rep., Neb.) and others.

Paramount Revue Ready

Hollywood—Paramount's revue, "Paramount on Parade," with 50 principals in the cast, was completed Thursday.

Reisman Transfers Two Managers, Names Two More

Transfer of two Pathe branch managers and appointment of two others has been made by Sales Manager Phil Reisman. C. W. Stombaugh, veteran Albany manager, has succeeded R. C. Robin as manager at Washington. He is succeeded at Albany by L. Garvey, former salesmen. H. R. Kistler, Memphis manager, has succeeded W. A. Anderson at Atlanta, and A. M. Avery, former Dallas salesman, is new Memphis manager.

Serwer Promoted

Sam Serwer, publicity, exploitation and advertising manager for M. Witmark & Sons, has been named to serve in the same capacity for all Warner and First National music subsidiaries with offices on the fourth floor of the Warner Building, New York.

Warners Get L. A. House

Los Angeles—Warners have acquired the Forum, suburban house. It will play second runs following the Warner Hollywood and Downtown.

Despite Theatre Ban, 'Changes Supplying Quebec Churches

Quebec—Despite rigid provincial regulations prohibiting attendance of minors at theatres in this province, picture shows for kiddies are being given by churches of various denominations, and distributors are supplying the film. Straight admissions are taboo and are not posted, but a coin, dropped in boxes near the entrance gates, is expected.

In many instances, the shows are staged especially for youngsters. Usually church auditoriums used, while of brick construction, are not properly equipped and as such, constitute a fire hazard. Old pictures feature most of the programs.

Exhibitors in both key points, all of whom have experienced considerable box-office grief since the enactment of laws forbidding youngsters, are not generally aware of the existence of the church competitive situation, which is prevalent principally in outlying districts.

Quebec Exhibitors Aiding to Uphold Ban on Kids

Montreal—Promise of exhibitors to uphold the law banning children under 16 from attending picture shows in the province, is being kept, it is demonstrated by the annual report showing that only ten cases for alleged violations have been brought last year. The exhibitors promised to get behind the child law if the government "went easy" on Sunday show prosecutions.

Sullivan Working On Coast

Hollywood—Pat Sullivan, cartoonist creator of Felix the Cat, is here producing the first three Felix sound cartoons for independent release. It is reported Sullivan will move his animation headquarters and staff from New York to Hollywood upon completion of the three.

Hot Title for Norma

Hollywood.—"Flame of the Flesh" is the title of Norma Talmadge's talker version of "Du Barry," which will be produced by United Artists with Miss Talmadge starred. Sam Taylor is adapting the story and will direct.

Colleen Still Free

Hollywood.—Contrary to general report, Colleen Moore has not signed a starring contract with any producing or distributing organization. The former First National star is resting from a recent visit to the hospital, and states no deal has been made for her future services.

Cohn Out of F. N.

Hollywood—Alfred A. Cohn resigned as scenario editor at First National after eight months with the organization. He recently completed the adaptation of "Jailbreak" for that studio.

Paramount Rentals Soar

Domestic rentals of Paramount for the first three weeks of January were 47 per cent. ahead of the same period last year, the company states.

"Night Ride," Thriller, N. Y. Critics Agree

"Night Ride" (Universal) is placed by New York critics in the class of thrilly newspaper-crook-racketeering yarns. Plausibility is sacrificed at times to pack thrills, some state. Their opinions, briefly told, appear below:

American— . . . moves along at a fairly rapid pace and once in a while attains a momentum that will make one forget its implausibilities. . . . audience seemed pleased.

Daily News— . . . a thriller if ever I witnessed one . . . a decidedly worthwhile program talkie.

Evening Journal— . . . holds one's interest throughout. . . .

Evening World— . . . Producers . . . sacrificed plausibility to pack thrills. . . .

Graphic— . . . For those who like plenty of excitement . . . "Night Ride" . . . is recommended . . . starts off in high and maintains a peppy speed as its exciting plot unreels.

Post— . . . starts off at a breezy enough pace, but after a few reckless swerves, the plot suddenly sinks into a haze.

Telegram—If you like good, old-fashioned, thumping melodrama, you will enjoy . . . the film. . . . It is exciting, fast moving and entertaining.

World— . . . movement is fast, dialogue salty, the incidents racy and shot through with broad and sweeping gestures.

"It's good," Motion Picture News *stated in its review of "Night Ride," on Dec. 28, "with a whale of a lot of audience appeal."*

"Pointed Heels" Gets Mild Reception from N. Y. Critics

New York critics find merit here and there in "Pointed Heels," but in toto, greet the production with only lukewarm interest. Irene Thirer in the *Daily News*, for instance, thinks the story weak. George Gerhard in the *Evening World* finds the picture entertaining, and so it goes. The consensus of opinion of seven additional critics follows:

Daily Mirror—Back-stage stories . . . are not new . . . but "Pointed Heels" has some new angles and some fresh qualities . . . uniformly entertaining.

Daily News— . . . has a couple of pleasant qualifications . . . but the story's pretty weak. . . .

Evening World— . . . an entertaining picture . . .

Graphic—Helen Kane and Skeets Gallagher go over big. . . .

Herald-Tribune— . . . rather a hodge-podge . . . painfully slow at the start . . . its continuity was jerky, though at times it has charm and originality in its telling.

Morning Telegraph—It's as good as the next, and a lot funnier than most.

Post— . . . a rather better than average . . . film. . . .

Sun— . . . a mild little piece that is pleasant enough without quite coming off.

Telegram— . . . just another average picture. . . .

Times— . . . another of those mildly diverting affairs with spasmodic bursts of brightness.

World— . . . a disconcerting disappointment.

"Not outstanding, but of satisfactory program calibre" is how Motion Picture News *described "Pointed Heels," reviewed in the issue of December* 21.

Businessmen May Reopen Theatre

Willshire, O.—Business men here, realizing the beneficial effect of trade of picture houses, are sponsoring plans to reopen the Dull, dark four months on account of lack of patronage.

Is Silence Golden?

Then there is the famous film star who took a terrific licking in the stock market. The young man also failed dismally in his first two talkers. A Hollywood wisecracker reports that the star should explain to producing executives that the stock market crash left him speechless.

Pathe Studios, with Derr in Charge, Getting Set

Hollywood—With E. B. Derr, executive vice-president, in charge of production, Pathe is preparing to enter upon an extended schedule. Plans are under way for concentrating production of shorts at the studio, with Wallace Fox now making a series of two reel western talkers. Derr took over the reins, when a proposed deal between Joseph P. Kennedy and Edwin Carewe fell through.

Arch Heath has been called from the East to take charge of units engaged in making talking short comedies for Pathe.

Additional Sound Classes Planned by M. P. Academy

Hollywood—Foster Goss has been added to the staff of the Academy of Motion Picture Arts and Sciences to assist in detail work in connection with the Academy sound school activities among studio employees. The reception accorded initial classes makes it necessary for the Academy to start additional classes in both fundamentals and advanced practice during the next two months.

FitzPatrick Leaves to Make New Travel-Talks

Planning a new series of Travel-Talks, James A. FitzPatrick, independent producer, and a staff carrying recording and color equipment have left for abroad. He will be gone three months during which he will make subjects in Italy, Egypt, India, Siam, the Philippines, China, Japan, the South Sea Islands, Panama and Cuba.

Epics Film Plays Y. M. C. A. to Get Break at Trenton

Trenton, N. J.—Unsuccessful, it is said, in its efforts to secure representation here during the last two years, Talking Picture Epics is showing "Across the World with Mr. and Mrs. Martin Johnson," at the Y. M. C. A. here, via portable projection equipment. Turnaway business is reported.

Settlement of Nathanson-F. P. Canadian Jam Is Awaited

Montreal.—Out-of-court settlement is being awaited in the controversy over a downtown site between N. L. Nathanson and Famous Players Canadian. The latter has applied for a court order restraining Nathanson from disposing of the property to others.

British Sound Newsreel Now Issued Twice Weekly

London—Gaumont Sound News is being issued twice weekly. The Gaumont Graphic, silent, also is being continued.

Going Up?

The financial editor in "Daily Investment News," New York, has this to say:

"Warner Pictures is worth having. Heard this one was due for a further spurt in the not distant future."

Recently Warners jumped eight points in a day and Wall Street brokerage houses began to wonder.

Mayer and Rapf, Brothers of L. B. and Harry, Turn Agents

Hollywood.—The firm of Mayer and Rapf is the latest to invade the present over-crowded field of agents and artists' managers representing talent on the coast. The new agency gets off to a flying start by exclusively handling loan-outs of M-G-M contract players, to other companies.

Jerry Mayer, brother of Louis B. Mayer, producing head of M-G-M, and Arthur Rapf, brother of Harry Rapf, M-G-M producer, are equal partners in the new agency. Rapf recently came from the east, while Jerry Mayer has been a unit business manager at M-G-M for several years.

Charlie Mack Temporarily Checked on "Black Crow" Case

Los Angeles—Judge Hanby has granted a temporary injunction against Charlie Mack, restraining him from use of the name "The Two Black Crows," pending final disposition of the case at a hearing to be held on Jan. 30. Moran sought the court order following a split with Mack about ten days ago.

N. E. and Mid-West Publix Chains Book "Unborn Child"

"Her Unborn Child," talker being distributed by Windsor Picture Plays, has been booked for the Publix New England chain, opening Feb. 15 at the Fenway, Boston; and for 38 Publix houses in Indiana and Illinois. It also has been booked for or has played a number of other Publix houses.

Vandals Wreck Non-Union Royal Theatre, Seattle

Seattle.—Damage estimated at several thousand dollars was suffered by the Royal, non-union house, when vandals broke in and smashed projection machines, destroyed the sound equipment and slashed the screen with knives.

Erskine, "Legit" Director, Joining P-F-L Eastern Unit?

Chester Erskine, director and actor in the New York legitimate field, is understood to have signed a long term contract with Paramount to direct for the Frohman unit at the Long Island studio.

Paramount denies any contract has been signed.

Somma Denies Report He Will Re-enter Exhibition

Richmond, Va.—Denial of reports that he is planning to reenter the industry as a chain operator is made by Charles A. Somma, former partner of Walter J. Coulter, who operates the Byrd, Bluebird and Brookland here.

Warners Start Albany "Tab" When Newspaper Rates Soar

Albany, N. Y.—Advertising rate increase by local newspapers has resulted in publication of a tabloid newspaper by Warners, which has cut down advertising in the newspapers for attractions at its two first run and two subsequent run houses here.

Charles A. Smakwitz, head of Warner theatres in this district, is placing the sheet, "Warner Brothers' Theatre News," on a permanent basis, selling copy to local merchants and specializing in general and theatre news. The paper also carries copy on the firm's Troy houses, making a bid for Sunday patronage, as no shows are permitted here on the Sabbath. It now claims a family circulation of 22,000 and is applying for a second class privilege.

The Buckley houses, opposition theatres, are using big newspaper space.

Expect Warner Net For Quarter of $5,250,000

Warners will show a net of approximately $5,250,000 for the first quarter of its fiscal year according to forecast. Company officials estimate present earnings at the rate of $25,000,000 for the year to end Aug. 31, 1930.

The net jumped to $17,271,805 for the fiscal year ended Aug. 31, 1929, compared with $2,044,842 for the corresponding period last year.

Current assets in the balance sheet as of Aug. 31 are $34,947,191, compared with $8,103,374 as of August 31, 1928. Total assets are $167,189,024, compared with $15,785,801 as of August 31, 1928.

Earnings a share on the $2.20 preferred stock for the fiscal year are $59.96 a share, and on the common shares $6.28 a share was earned. This compared with $1.86 on the common shares in 1928. Capital stock outstanding consists of 269,969 shares of the preferred stock and 2,768,448 common shares, both of no par value. Holders of the common stock on July 2 received one additional common share for each share held.

Warners Resume Production; "Agony Column," the First

Hollywood—Feature production for the coming year has been resumed at the Warner studio with "The Agony Column" now under way. The picture is being directed by Roy del Ruth and features Grant Withers and Loretta Young.

Canadian Firms Merge

Toronto.—Three outdoor advertising firms, E. L. Ruddy Co., Toronto; Asch, Ltd., Montreal; and Claude Neon Lights of Canada have been merged. The merged firm will practically dominate the Canadian outdoor advertising field, it is stated. N. L. Nathanson is one of the largest shareholders of the Ruddy Company, which a year ago bought out C. P. Walker, Winnipeg, head of the Walker billboard interests in the west.

"Sound" Book Ready

"Sound," new annual of "Exhibitors' Daily Review," made its appearance this week with editorial contents, including sound theatres in the U. S. and Canada, lists and buyers' guide, feature releases, and the work of players, directors, adaptors, cameramen, and other production factors.

Better Films Group Seeks National Representation

With chapters established in seven states, the American Ass'n for Better Photoplays is planning a membership drive to give it representation in every state in the union, it was declared at the organization's first luncheon held during the week in New York. Mrs. Kenneth J. Muir is chairman of the association, purpose of which is to develop audience appreciation of worthwhile film, and to develop artistic possibilities among students of films and drama.

Boyd in Pathe Special

Hollywood.—John W. Krafft and Richard Boleslavsky are writing an original comedy for Pathe which will be produced as a special with William Boyd, Alan Hale and Clyde Cook in the featured spots. The production will be Pathe's initial producing effort of 1930.

Myrna Loy Freelancing

Hollywood—Myrna Loy has completed her three-year contract with Warner Brothers and joins the ranks of free lance players. Miss Loy has been signed by James Cruze, Inc., for a featured part in "Soul of the Tango."

Hays Sees Prosperity Era

Los Angeles—"The industry faces a new era of prosperity and has now reached a level of stability following the flurry attending the inauguration of talkies," according to Will H. Hays, who is here on a semi-annual studio visit.

Will Cobb Services Held

Under the auspices of the American Society of Composers, Authors and Publishers, funeral services were held in New York Thursday for Will D. Cobb, 54, famous song writer of a few years ago. Burial was at Philadelphia.

Rowson N. Y. Bound

Harry Rowson, well known in the English trade, is aboard the Olympic, due in here next Tuesday.

7,000 Theatres Controlling 75 Per Cent of Rentals Wired, Gov't States

More Than 200% Increase in Construction, Improvements, Anticipated in 1930 by M. P. Division, Dept. of Commerce

Washington—Total sound installations in the United States are placed at 7,000 by N. G. Golden, assistant chief of the M. P. Division, Dept. of Commerce, who claims this figure embraces practically all the first runs in keys and other large centres which supply about 75 per cent. of all revenue to distributors.

"The greatest year in the history of the motion picture industry was experienced in 1929," according to Golden, who attributed this era of prosperity to "the popularity of color and talking pictures."

Golden, in his report, stated that "the outlook for the future, as viewed by executives in the industry, is one of optimism and the consensus holds that the current year will show even greater increases in earnings.

"Statistics compiled by non-governmental agencies indicate that financial returns during 1929 were the highest ever recorded. Substantial earnings were registered by a number of the leading picture establishments, and this was said to be due primarily to the new life and popularity injected into the industry through sound. The year 1929 was the first full year in which the larger percentage of producers was making and releasing talking pictures, and the result was characterized by augmented earning power.

Attendance Increases

"It was revealed in report that the past year was marked by a greater utilization of color photography. Although there are still a number of theatres showing silent pictures, it was stated that there is a growing demand for sound and color pictures both at home and abroad.

"Weekly theatre attendance closely parallels the population of the United States. The film houses draw an estimated weekly attendance of 120,000,000 persons, while the population, as of July 1, 1929, totals 119,206,000. The theatre attendance is reported to be an increase of 14,299,000 during the last 10 years.

"Activity in new theatre construction in the United States was somewhat hesitant. The sentiment was largely in the form of a temporary suspension of contemplated building operations rather than a definite program of curtailment. The causes for the temporary curtailment of new construction was due to the rapidly changing conditions brought about by the advent of talking pictures.

Overseating Corrected

"The average cost per seat for new theatre building in 1929 is placed at $207.74. The aggregate number of new projects was 539, with the estimated cost of construction totaling $157,287,500. Average cost per project was $291,812.61. The total number of new seats was 575,146, with the average seating capacity per project totaling 1,400.

Who's Right?

Seven thousand theatres are wired in the United States, according to N. G. Golden, Department of Commerce.

Eight thousand houses are now equipped, states the new Sound annual of "Exhibitors' Daily Review."

Nine thousand is the installation total advanced by "The Film Daily."

"A recent survey of national proportions indicates that theatre construction and reconsruction will increase more than 200 per cent. during the coming year as compared with 1929 and nearly 100 per cent. over the big year of 1928. During 1928 approximately $90,000,000 was spent on theatre building and reconstruction. In 1929 this fell to $40,000,000 and based upon advance indications, approximately $120,000,000 will be spent during 1930.

"The overseating problem in many localities has been more or less corrected during the present year, partly by the reduction in new building, partly by conversion of some theatres into commercial structures and in some degree by increased audiences created by talking pictures.

7,000 Wired for Sound

"There are now 7,000 theatres wired for sound in this country out of approximately 20,000 theatres. In this number of wired theatres is included practically all the first-run houses in the key cities and other large centres which supply about 75 per cent. of the total film revenues to the distributors. With the installation of sound apparaus in a theatre a certain amount of reconstruction and refitting, some of it a necessary nature and some being considered advisable from a standpoint of showmanship. Since the 7,000 theatres wired for sound only represents about one-third of the country's theatres, a vast amount of alteration work still is in prospect.

"It is predicted by leaders that fewer pictures will be made in the next year than previously. The number of pictures produced for the 1931 season is expected to be probably 25 per cent. less than the current year's output. Extended runs of pictures, occasioned by popular acclaim of talking and color films, is seen as one of the leading factors in decreasing the output of pictures. Many theatres which formerly played but a few days are now showing specific pictures for several weeks, and also staging frequent recurrences."

First indication that the industry would curtail product for 1930-1931 *by approximately 25 per cent., to which the Golden report refers, was made in* MOTION PICTURE NEWS.

New Installations

Exira, Ia.—Axel Johnson has installed Bestone equipment at the Palace here.

Waterloo, Ia.—Western Electric equipment has been installed at the Palace, Publix house managed by Arthur Stolte.

Cleveland—The Gusdanovic circuit of four houses is being equipped with Western Electric equipment. The houses are the LaSalle, Norwood, Regent and Corlett.

Salem, Ore.—Western Electric sound reproducing equipment made its debut recently at the Grand.

San Anselmo,. Cal.—Sunday is date set for introduction of new talking equipment at the Tamalpais. Eric Wilson is manager of the house.

Gadsden, Ala.—Western Electric equipment has been installed at the Princess here.

Cleveland—At the Eclaire, owned by Sigmund Vermes, the first Type G RCA-Photophone reproducer is being installed. The Sunbeam soon is to be wired for this equipment.

Fayette, O.—Wonderphone, reproducer manufactured by the Film Sound Corp., Cleveland, has been installed at the Fayette, operated by E. N. Pawling.

Cleveland—Wonderphone is being installed in the Princess, a downtown house recently acquired by Wallace Elliott, and managed by James Elliott and Jack Flannery.

Dade City, Fla.—Mrs. Lillian L. Allen and Mrs. George B. Jacobs have installed sound equipment at the Crescent, which they recently took over.

Brooksville, Fla.—Mrs. Jane C. Owen is planning to install sound at the Victory.

Mt. Pleasant, Tex.—The Titus has installed sound reproducing equipment.

Hearne, Tex.—The Queen is planning to install sound equipment.

San Francisco—The Lincoln, Oakland, and the Wigwam here are having their projection room equipment completely rebuilt prior to the installation of sound.

38 Photophones in Kansas City Territory Is Claim

Kansas City—By Feb. 1 there will be 38 installations of the new Type G RCA-Photophone in this territory, according to Homer Ellison, manager of the local office.

5 Tone-O-Graphs Installed

New installations made by North American Sound with its Tone-O-Graph reproducing device include the St. John, Kansas City; National, Kansas City; Imperial, Imperial, Pa.; Vivian, Lacoochee, Fla., and A-Mus-U,. Struthers, O.

Old Silent Hits Offering a Solution For Shortage of Good Sound Material

Remakes Scheduled, 1929-30

Picture	Year Released	Initial Dist.
FIRST NATIONAL		
Hard to Get (from Classified)	1925	1st National
Her Private Life (from Declasse)	1925	1st National
Great Divide	1925	Para., M-G-M
Isle of Lost Ships	1923	1st National
Little Johnny Jones	1923	1st National
Love Racket (from Woman on Jury)	1924	Warners
Lillies of the Field	1924	1st National
Sally	1925	1st National
Loose Ankles (from Ladies at Play)	1926	1st National 1st National
Bride of Regiment (from Lady in Ermine)	1927	1st National
Mlle. Modiste	1926	1st National
Girl of the Golden West	1923	1st National
Twin Beds	1920	1st National
FOX (5)		
Why Leave Home (from Cradle Snatchers)	1927	Fox
Romance of Rio Grande, (from Yankee Senor)	1926	Fox
Lone Star Ranger	1923	Fox
Cameo Kirby	1923	Fox
Harmony at Home (from Family Upstairs)	1923	Fox
METRO-GOLDWYN-MAYER (9)		
Madame X	1920	Goldwyn
Wise Girl (from Kempy)		
Not So Dumb (from Dulcy)	1923	1st National
Anna Christie	1923	1st National
The Circle	1925	M-G-M
Oliver Twist	1916,'21,'22	Para., Fox, 1st Nat'l
Romance	1920	Unit. Art.
Thirteenth Chair	1922	Paramount
Alias Jimmy Valentine	1920	M-G-M
PARAMOUNT (8)		
Honey (from Come Out of Kitchen)	1919	Paramount
River of Romance (Fighting Coward)	1924	Paramount
The Virginian	1923	Paramount
Border Legion	1924	Paramount
Saturday Night Kid (Love 'em and Leave 'em)	1926	Paramount
Love Doctor (It Pays to Advertise)	1919	Paramount
Civilian Clothes	1920	Paramount
Light of Western Stars	1918	Sherman United
PATHE (1)		
Last Frontier	1926	PDC
RKO (1)		
7 Keys to Baldpate	1917,'25	Artcraft, Para.
TIFFANY (8)		
Peacock Alley	1921	Tiff.-M-G-M
Fascination	1922	Tiff.-M-G-M
Medicine Man	1917	Triangle
Lasca	1919	Universal
Moran of Lady Letty	1922	Paramount
Woman to Woman	1924	Selnick
The Torrent	1925	Truart
Resurrection	1918,'29	Para., Unit. Art.

(Note: Tiffany states "Peacock Alley" and "Fascination" are not remakes. The company points out that the stories and authors are entirely different from the vehicles which appeared eight and nine years ago.)

Picture	Year Released	Initial Dist.
UNITED ARTISTS (4)		
The Swan	1925	Paramount
Locked Door (from Sign on the Door)	1921	1st National
Evangeline	1919	Fox
Three Live Ghosts	1922	Paramount
UNIVERSAL (7)		
Phantom of Opera (50% dialogue)	1925	Universal
The Storm	1922	Universal
Lasca	1919	Universal
Signal Tower	1924	Universal
The Flirt	1922	Universal
Under Two Flags	1922	Universal
Virgin of Stamboul	1920	Universal
WARNERS (12)		
Gold Diggers of Broadway	1923	Warners
Disraeli	1921	United Artists
The Aviator (from Going Up)	1923	Assoc. Ex.
Tiger Rose	1923	Warners
Wide Open (from Narrow Street)	1925	Warners
Green Goddess	1923	Goldwyn
Under Texas Moon (from Two-Gun Man)	1926	FBO
Sweet Kitty Bellaire	1916	Paramount
Argyle Case	1917	Selznick
The Hottentot		1st National
The Gamblers	1919	Vitagraph
The Sap	1926	Warners

Minimum of 70 Remakes on Current Season's Schedule of Ten National Producer-Distributors, with 125 Expected in 1930-31

Talking picture versions of at least 70 features previously made as silents will be released during the current season, it is disclosed in an exhaustive survey just completed by MOTION PICTURE NEWS. These remakes, emanating from the studios of ten national producer-distributors, are not to be considered as pepped-up reissues but as made-over, new material. The story is changed entirely in many cases.

Columbia is the only national producer-distributor without remakes on this year's schedule. First National has 13; Fox, 5; M-G-M, 9; Paramount, 8; Pathe, 1; RKO, 1; Tiffany, 8; United Artists, 4; Universal, 7; and Warners, 12.

Big Jump Next Season

Next year's lineup will contain more than 125 remakes, a preliminary check-up discloses, indicating a growing intention on the part of producers to revamp old silent hits on a large scale.

Box-office performances of re-made pictures have not been generally influenced by the fact that they appeared previously in silent form, except in a few scattered instances, although there is much speculation regarding future reaction at the till when this policy is practiced on a wider scale.

Preparing Now

Producers are already lining-up heavy remake schedules for next season. Some of the highlights determined upon so far include "The Spoilers," "Manslaughter," "Adventure," "Dancing Mothers" and "The Humming Bird," from Paramount; "Common Clay," "Country Beyond" and "Oregon Trail," Fox; "Captain Blood," Warners; "The Dove," United Artists," and "Tin Hats" and "Merry Widow," from M-G-M. These represent but a few of the 1930-31 remakes.

Two "Lasca" Bids

Universal and Tiffany both announce "Lasca" on their 1929-30 release chart. Tiffany claims the rights are in public domain and it intends to carry out plans for producing the film which was originally made by Universal in 1919.

Sound Bringing Remakes Into B. O.?

Despite the reticence of several important producer-distributors to associate the word "remakes" with certain of their current product which has been re-produced in talker form, from old silents, Carl Laemmle states that "prejudice against the remaking of pictures is being swept away," claiming that "silent successes of other years, remade with sound and dialogue, are registering heavily at the box-office. Shortage of talker story material, which producers are reported as viewing with concern, can be and is being overcome, to a large extent, by the remaking of pictures upon which the public put its stamp of emphatic approval in other years."

"U" Digging Into Files for Sound Remakes of Silents

Hollywood—Universal is digging deep into the files of material which made exceptional silent pictures in former years. "The Signal Tower," originally produced in 1924, will be remade as a talker. Universal has closed for the dialogue rights with Wadsworth Camp, author of the novel.

Held 5 Years; Now Ready

Hollywood — After holding rights to "Black Ivory" for nearly five years, Warners have decided to produce the story as an all-talker with Monte Blue starred. Upon its completion, Blue will move over to First National to star in a talker re-make of Sabatini's "Captain Blood," which was produced by Vitagraph in silent form several years ago.

Original for Tiffany

Hollywood.—Ben Westland has completed an original story titled "Extravagance" for Tiffany.

M-G-M Buys Four Vehicles

Arthur Schnitzer's "Daybreak," "Let Us Be Gay," by Rachel Crothers, "Red Dust," by Wilson Collinson, and Zeigfeld's musical, "Rosalie," are new story purchases by M-G-M.

Rattlin' the Skeleton

Producers are digging deep to unearth old material for talkers. Silents released as far back as 1916 are set for new talker versions this year, the *Motion Picture News'* remake survey reveals.

An interesting analysis of the age of 1929-1930 remake material discloses the fact that two were released in 1916, and, in 1917, three; in 1918, two; 1919, six; 1920, six; 1921, four; 1922, eight; 1923, 13 (the record); 924, six; 1925, ten; 1926, seven; 1927, two; and and one in 1929.

Sponsor Holds No Hope for Passage of Welfare Measure

Proposed Governmental Bureau Would Provide for Censorship of Films Shown by Organization Benefiting

Washington—Congressmen Lankford (Ga.) does not expect passage in the near future of his bill to establish a department of public welfare to furnish films for the government and for distribution among schools, churches, lodges and other organizations, as well as to exercise complete control over radio.

The congressman admitted as much in a discussion in the house, in which members called upon him to explain his reform measure.

He said that censorship would be established only so far as the films provided for the organizations benefitting under the bill, that free speech would not be interfered with because the organizations could select their own films and that Sunday legislation did not enter into the question, although the proposed films could be shown on the Sabbath since no admission charge need be imposed.

Other Legislators Hit Bill

Rep. Lankford appeared to feel a confidence in the government departments which is not shared by his colleagues, it being pointed out by Rep. Knutson (Minn.), who criticised the censorship angle of the bill, that the proposed bureaus could put out propaganda and mislead the people, perpetuate themselves in office and "turn the government upside down.

"The government would only attempt to furnish clean, high class, instructive, beneficial entertainment to the people," declared Rep. Lankford. "I feel that there are wonderful possibilities in the operation of a department of general welfare.

Lankford Hopeful

"I realize that this bill contains many new provisions and that it contains some which will bring about controversy and that probably I will not be able to get the bill passed in the immediate future. I do hope, though, for its enactment as soon as the people become fully aware of its real merits."

Chaney Will Talk in Films, But Wants More Money First

Hollywood—Lon Chaney will star in one more silent production for M-G-M, and then it is generally understood will appear in talkers. Jack Conway will direct the star in "Sergeant Bull," and production will start in two weeks.

It is reported that Chaney is willing to dialogue before the microphone, but declares he should have a straight two-year contract calling for added compensation for talking. Delay in reaching an agreement is understood to arise from fact Chaney and M-G-M executives are still arranging minor details, with a silent picture being made while everything gets ironed out.

Cline Directing White

Hollywood—Eddie Cline will direct Alice White in her next starring talker for First National, "Sweet Mamma," instead of Ray Enright as previously announced. The switch was made to allow Enright's return to Warner.

Signs Mary Forbes

Hollywood.—Mary Forbes, former stage actress, who has appeared in several recent talkers, has been placed under contract by M-G-M. Her first assignment will be a prominent part in "The Circle," which David Burton is directing.

Langford Would Make Whole Nation 'Blue'

Washington Bureau, Motion Picture News

Washington—Undismayed by failure of his District of Columbia "blue" measure at the last session of Congress, Rep. Langford (Dem., Ga.) has decided to take in more territory, and has introduced a bill to prohibit film and stage shows on the Sabbath throughout the entire nation.

Fine of not less than $1,000, or imprisonment at hard labor or both are provided in the measure. Further, the measure would make it unlawful to ship films for Sunday exhibition.

Congressman Langford previously had introduced a bill to foist Sunday closing on the District of Columbia, as a model measure for the balance of the nation.

Home Television Set at Low Price Seen

Pittsburgh—Home television sets at a cost but little higher than present radio. sets will soon be available, D. E. Replogle, assistant to the president of Jenkins Television Co., declared in an address at the Wharton Alumni Institute of Business at the University of Pennsylvania. He described the television set of the future as being fitted in a small cabinet with an opening in front through which the family group may view the pictures. Complete programs of pictures and sound will be broadcast, he predicts.

Starting "Bride 66"

Hollywood.—Arthur Hammerstein's initial venture into operetta filmusicals, "Bride 66," goes into rehearsal this week at United Artists under the direction of Paul Stein. Rudolph Friml is writing original musical numbers for the production. Members of the cast signed to date include Lois Moran, Dorothy Dalton, Joseph Macauley, and Joe E. Brown.

Levy with Exhibitor Unit

Richmond, Va.—Lee Levy, who succeeded his brother, Joel Levy, as manager of Virginia Wilmer & Vincent houses, has been named district manager of the Virginia exhibitor unit. A meeting of directors here recently was attended by Muriel H. Stevenson, secretary; Walter J. Coulter, Samuel Bendheim, Jr., Morton Thalhimer, Richard Carrington, Isaac Weinberg, and Herman Ruben.

Growing Up

With 1930, the talkey reaches the age of one and a half years. In this short length of time, the infant has learned to control his voice and general behavior, although its producer-daddies spent many sleepless nights and oodles of dough developing the babe into a healthy youngster.

Only 3 N. Y. Critics Like "Locked Door"

Five out of 12 reviews on "Locked Door" in New York newspapers panned this U. A. release, with three sending in good breaks and the remaining three registering a 50-50 opinion. The lineup follows:

American— . . . emerges . . . as a fair enough program attraction which fails to attain extended run calibre . . . audience seemed only moderately entertained.

Daily Mirror—Very old-fashioned. Just a mediocre movie . . . so old-timey it often borders on burlesque.

Daily News— . . . sure, smooth, always active directorial touch . . . displays good taste in settings, and dignity in performances. Besides, it offers at least a couple of hair-raising sequences.

Evening Journal— . . . fair entertainment, with the long arm of coincidence spanning the stock situations.

Evening World— . . . is excellently fabricated . . . a worthwhile opus.

Graphic— . . . neither age nor repetition add to the entertainment value of this murder tale.

Herald-Tribune— . . . story shows its age . . .

Morning Telegraph—Zasu Pitts . . . has saved another picture. . . . Except for her expert clowning in an outrageously small part, "The Locked Door" would be pretty poor entertainment.

Post— . . . Except for certain sequences . . . picture follows the method of the stage rather than the screen, a fact which partially accounts for the awkward, stilted development of the plot. . . .

Sun— . . . Additionally retarded by being badly acted. . . . Indeed, it is principally the poor performances . . . that cause "The Locked Door" to be an uninteresting secret.

Telegram—Just why the mediocre narrative . . . was deemed worthy of the intelligent treatment, expert acting and stunning settings it has received I cannot explain, but because it has, it turns out to be a picture that is considerably better than just average.

World— . . . despite the excellent acting of Rod La Rocque and Barbara Stanwyck and Betty Bronson it is just a little too much to believe in.

MOTION PICTURE NEWS *dubs "Locked Door" a "good programmer" in a review of the picture, appearing on page 42 this issue.*

Max Steiner Joins RKO As Assoc. Musical Director

Hollywood—Max Steiner, musical conductor well known through his connection with many Broadway shows, is in Hollywood to become associate musical director at RKO with Victor Baravelle. Steiner was for several years conductor of stage musicals written by Harry Tierney, now writing original filmusical operettas for RKO.

Harry Tierney Finishes One, Starts Another for RKO

Hollywood.—Harry Tierney has completed the incidental music, score and song numbers for "Dixianna," RKO's original operetta which will be produced as a special with Bebe Daniels starred. He is now working on another original operetta film musical for RKO.

Stars, Worried Over Status Abroad, Now Develop a Linguistic Complex

Out Come Text Books and School Is On As First Step to Keep Reputations Overseas Intact, Say They

Hollywood—The foreign language talker is setting Hollywood on its ear. The latest solution to a troublesome question calls for the organization of foreign language classes to be attended by all players who desire to learn specific tongues for ultimate appearance in foreign talker versions of their Hollywood-made product. The intention is wholly serious, although many here concede it has its angles—including bids for publicity.

It's like this:

Stars and prominent players who have developed followings in foreign countries through long appearance in silent pictures, appear to be concerned over their sustained popularity in those markets. Many of them openly declare they have no intention of giving ground to unknown players who are primarily linguists, not actors. What to do, but dust off text-books and get down to work.

School Begins Soon

Producers may be worried about the foreign problem, but actors are asking what about them? They feel they have plenty of interest in any plans made for foreign versions of their talkers. And so it happens after many discussions, they think a solution has been found.

They propose to study foreign languages and already, it is whispered about, preliminary plans for classes have been made. The pupils will be ultra-exclusive but stars and leads will brush shoulders for once anyway; the cause is that common.

Spanish Tackled First

The first language will be Spanish, in view of the large number of talker versions in that tongue planned to cover the South American field. The instruction will not only teach the language itself, but will stress proper speech, enunciation, and correct delivery of lines. Which moves one wit to remark: "Why don't they learn English first?"

There is a possibility that classes will be organized by the actors themselves, but a tie-up will be made with the Academy of M. P. Arts and Sciences whereby the latter will take the entire proposition in charge to operate along similar lines to the recent courses in sound instruction.

Skirboll Studies Plan for German, Spanish Talkers

Production of bi-lingual talkers for distribution in the foreign markets is a plan under consideration by Joseph S. Skirboll, who has resigned as general sales managers of Sono-Art-World-Wide. He left Thursday for the Coast, to work out details of the plan, which calls for production of Spanish and German dialogue films.

Spanish Version Made

"Her Private Affair," Ann Harding talker, has a Spanish version being released by Pathe.

The King's English

Hollywood.—Deciding that expert advice was needed on correct dialogue, Hunt Stromberg has an editorial assistant at M-G-M in the person of Gordon Davis, former professor of dramatics at Stanford University. Davis will pass on the dialogue scripts for all productions made by Stromberg.

French Merger May Be Extended, Paris Hears

Paris — The Aubert-Franco-Film-Gaumont merger, which brought together the companies named, as well as Radio Cinema, Studio des Reservoirs, G. M. Film, Societe General de Films and Societe des Romans Historiques, may be extended to include Establissments Continsouza (equipment firm) and probably the Franco-American group headed by Robert T. Kane. Equipment manufacture, theatre circuit development and distributing offices are declared under consideration.

New Process of Cartoon Animation

Van Beuren Corp., Aesop Fable producer, has developed a new process of cartoon animation and synchronization, which, it is claimed, will completely revolutionize the field of sound pen-and-ink production. John Foster, Harry Bailey, Mannie Davis and Jack Ward are the inventors.

By means of the new process, Van Beuren states, it will now be possible to present on the screen as many as a hundred different cartoon characters at the same time, each working in synchrony with the accompanying musical score.

Jack Cohn on Coast For Columbia Confabs

Planning to remain at the studios about four weeks, during which the company will outline plans for its new production policy, Jack Cohn, treasurer of Columbia, is now on the Coast for conferences with Harry Cohn. While there he will be joined by Joe Goldberg, general sales manager. The new production policy calls for higher negative costs on all pictures, designed primarily for de luxe house showing.

It is understood Harry Cohn will arrive in New York shortly en route to Europe on his annual vacation.

Spanish Talker Plans Progress at Paramount

Hollywood.—Paramount is rapidly progressing with plans whereby Spanish dialogue versions of a substantial group of productions will be available for wired houses in Spanish-speaking countries this year.

Although Spanish dialogue translation of "The Doctor's Secret" is being prepared, plans for actual shooting will not proceed pending possibilities of securing a prominent Spanish actress, Teresina Boronat, for the lead.

A screen test of the actress, reported a big favorite in both Spain and France, was taken this week by a Paramount representative in Paris. If it shapes up satisfactorily, she will come to the coast immediately to assume the lead.

It is understood Paramount is dickering with Ernest Wilchas, who has his own stock company on a tour of Central and South America, to appear in Spanish versions. Wilchas is reported to have about 25 Spanish players under contract. This stock company would naturally be available for Paramount if a deal is closed.

Talkers Not Stage Knell, Sarnoff Says

Rochester, N. Y.—Talking picture and radio development will not mean elimination of the stage or opera, in the opinion of David Sarnoff, president of RCA. Sound equipment as an adjunct to pictures has "revivified the art and the industry," he says, declaring that more than 10,000,000 people have been added to the weekly audience in the United States "by this single development."

When sound made its advent, says Sarnoff, the declining interest in the art which had reached its zenith was being felt at the nation's box-offices, and the quick development of talking motion pictures soon gave a new lease on life to theatre owners.

"Nevertheless, the true significance of the talking picture extends beyond the fact that it is a new industrial development. We so readily accommodate ourselves to the limitations which art or nature imposes, that we are apt to see the end of the road at every turning."

Better Reproduction Seen Assured by Using Common Sense in Theatre Booth

M-G-M Urges Exhibitors to Study Fundamentals in Operation

STRANGE and interesting facts about sound reproduction, as well as those having great practical value, are developed in the course of nearly every conversaiton which M-G-M sound technicians hold with exhibitors. The elemental nature of many of these dimensions is the best possible argument for the service which M-G-M is rendering and for the publication of this series of articles. Here are just a few facts, selected at random from the daily reports of the technicians:

Sound sometimes bounces off the backs of seats.

Hat racks under theatre chairs have been known to react in the same manner as tuning forks when sound reaches a certain volume.

Women's clothing does not have the same sound absorbing qualities as the woolen suits worn by men.

The light beam by which sound is reproduced from film is one thousandth of an inch wide—about one-third as wide as a human hair.

The fly wheel of the projection machine should be turned down one complete revolution of the disc to assure the needle tracking properly into the first groove. Film should be threaded into the projection machine before turning down by hand in order to maintain synchronization.

Needles Important

There is a proper and an improper method of inspecting film. It should be handled between the thumb and first finger, the palm being cupped upward.

Dropping a needle in a pick-up arm on a disc will almost certainly result in chipping.

Half-tone needles, being more flexible than full-tone and not responding so rigidly to high and low intensities, follow the grooves of a record more easily and with less liability of cutting over or repeating.

Discs have been played before $2 audiences at the Astor, New York, as many as sixty-five times and have then been discarded while giving perfect reproduction. In special tests, disc records have been used up to three hundred runs without impairment of sound quality.

A disc record is likely to play better the second time it is used than it did the first time. This is because the first run has eliminated any little surface inequalities that may exist. The needle, so to speak, has swept out the groove.

Unless laid flat when not in use, discs are likely to warp, and unless kept in manila paper envelopes, except when being played, may easily become scratched, dust charged, greasy or otherwise impaired. Discs should always be dusted with a soft cloth before being played.

Lifting the reproducer arm from the disc before the turn-table has ceased to move may easily cause a back lash of the needle which will break down the groove.

Two reproducing machines will not necessarily give the same results at the same fader settings, unless the normal volume from both machines is identical. To determine comparative values, place two identical records from two sets of the same production on the two machines. Set the faders similarly on the two machines. Play part of one record on one machine. Then play the same part of the other record on the other machine. Switch the sound thus from one machine to the other until a thorough test has been made. If one reproducer is lower in volume than the other, it should be serviced immediately. As a rule, low reproduction is also dull in quality.

Valuable Dope

Investigation has demonstrated that sound reproducers fail to deliver the expected in results because of a large variety of reasons, many of them trivial. For instance, halftone needles are more flexible than any other type; splicing is a problem because of the sound track. All elementary in the operation of sound-equipped theatres, yet many exhibitors are unfamiliar with their detail.

This series, prepared by M-G-M, and appearing exclusively in *Motion Picture News*, is the most exhaustive of its kind and contains a wealth of information hitherto undivulged for the benefit of the exhibitor body at large.

Every theatre has its own normal fader setting which must first be established by tests before fader cues can be used in a manner truly promoting the illusion of naturalness.

Volume Should Be Watched

Hearing sound in the theatre day after day sometimes so accustoms theatre attaches to it that the volume *seems* insufficient. The tendency resulting from this is gradually to increase volume until it is considerably greater than it should be.

The change-over is generally the most ineffectively accomplished part of sound reproduction. Fast action is often slowed down, sound is distorted and continuity is sometimes even broken.

Failure to keep the fader of an incoming machine at zero until the machine is up to speed may produce blue notes or unintelligible dialogue.

Needles, Discs, Tubes All Demand Constant Inspection

A break in sound-on-disc film which occurs below the intermittent need not throw a picture out of synchronization. Do not remove the film at the aperture plate nor take the reproducer off the disc. By use of the fly wheel, run out enough film for winding around the take up. Then start the machine and when the motor is up to speed bring the fader to normal setting. This should maintain synchronization. Splicing can be done after the reel has been run.

Sound film splices, if quickly made during projection to avoid a delay in the show, should always be carefully re-inspected before the reel is again run. Very often rough temporary splices are causes of further trouble.

The volume of sound provided in a theatre should not be based on the judgment or inclination of any one person. What is to be sought is that which is pleasing to the ears of the majority. Opinions of persons sitting in various parts of the house often may be advantageously obtained.

The fader setting should be raised as a theatre fills and be lowered as the audiences decreases in number. Theatres whose business varies materially on different days will find that a uniform standard of volume for all days is not conducive to the best results.

A photo-electric (PEC) cell should be kept in darkness when not in use because light causes it to throw off the electrons which are its active principle.

Splicing a Problem

If a photo-electric cell is broken near a basin of water, a serious explosion may result. The photo-electric cell has no determinable length of life, lasting anywhere from a few days to two or three months.

Re-splicing of sound film which has been placed on 2,000 foot reels may cause "dead" spots. This is because lack of familiarity with the action causes the action match point to be missed. The result is that there is a dead scene every one thousand feet.

Mounting sound film on 2,000 feet reels tremendously increases the difficulties of quickly repairing breaks during operation, or may unnecessarily and materially lengthen the period of non-synchronization.

Mounting sound film on 2,000 foot reels throws a great burden of time-consuming work upon exchange inspection departments. Replacing start and finish marks, accurately measuring footage and doing the necessary resplicing requires on the average about thirty minutes for a six-

(*Continued on page 41*)

An Exclusive *Motion Picture News* Feature

Before the "Mike" In N. Y. Studios

WHEN Sylvia Clark, the comedienne who made the Vitaphone Variety "Seeing Sarah Off" under Murray Roth's direction, first saw Ethel Gordon at the Vitaphone eastern studios, she said: "I know you." Ethel said, "I know you, too" and—no, you see it wasn't another case of the finale being "It must have been two other girls." Not by a long shot or close-up or whatever the favorite colloquial expression may be. These two girls were classmates in dear old P. S. 92. Sorry, but it wouldn't be very ethical to say how long ago.

WE tried our hand on some of the gym paraphanalia which was set up over in Flatbush and learned that what we didn't know about gymnastics would fill an Encyclopedia Brittanica when Lew Mayer did his stuff for the Vitaphone Variety "Gym-Jams." Anyhow, we did get a good sock at the rubber dummy.

ALTHOUGH Eddie Buzzell's Vitaphone Variety "Keeping Company" called for about forty parrots, nobody fell a victim to the dreaded psit-psitti-pa-psittico—aw—parrot disease. We can't understand why doctor folks can't use English terms, and save all those silent letters, instead of——

THREE other Broadway comedians besides Eddie are slated to make a series of Varieties for Vitaphone. Bert Lahr, Lester Allen and William C. Gaxton will shortly face the "mike" under Murray Roth's direction.

ROBERT PRESNELL, young man of Long Island, who is adapting "The Young Man of Manhattan" for Paramount, decided to take a three-day vacation at Atlantic City, so with his wife he hopped into his chariot and headed south. When he arrived at the resort, a light snowfall brought visions of getting stalled on the highway, snowed under, and other such catastrophies to his imaginative mind, so without more ado "he turned around and went right back" like the duck in Mother Goose's family. On arriving in New York he learned that the snowfall amounted to little less than a flurry and that Atlantic City enjoyed the balmiest day of the winter.

JOHN FINGERLIN, executive studio manager of Paramount Long Island studios, is on a two weeks' business trip in Cuba. He observed his birthday aboard ship. Birthday greetings covered every language but English.

BARNEY ROGAN, film cutter at Paramount, who spent a year in a French hospital while "over there" with the 69th, is now at work on the French version of "The Big Pond," Maurice Chevalier's latest. What memories the lingo ought to revive for Barney!

SAMMY FAIN, Irving Kahal and Pierre Norman have finished the song numbers for "The Big Pond." The songs are, "Oh, How She Can Boop-Boop-Po-Do-Poo," "Mia Cara" and "You've Brought a New Kind o' Love," the latter being the theme song. Here's a tune that has been hummed by the folks over at the studios since the first day it was sung.

THE STUDIO SLEUTH.

Fowler Maps Heavy Program of Sound Shorts on Coast

Hollywood—Herman Fowler, head of Fowler Studios, has leased the California Studios for production of short sound novelties and comedies. Fowler plans extensive producing activities for the coming year in his new quarters.

Seek Standard Camera Hood To Improve Sound Recording

Hollywood—Extensive tests are under way by the technical committee of the Academy of M. P. Arts and Sciences to determine the efficiency and adaptability of the various sound-proofing devices being used on cameras in the studios with a standard hood as the objective.

During the development period in sound production, various companies devised their own hoods to cover cameras in order to prevent the noise of the mechanism from reaching microphones. Each of the large producing organizations has several types of hoods, or sound-proof equipments for cameras, and each device eliminates one or more difficulty presented in making sound pictures. It is the expectation of the Academy technical committee that every type of camera hood can be closely studied in the laboratories with a result that a standard type hood can be designed to overcome many current production problems.

All of the large producing organizations are scheduling their various hood devices for specific periods in the Academy laboratory, so that complete data can be obtained by representatives of the technical committee. A standard design for camera sound proof attachment will be prepared after the correlation of laboratory tests.

"It's a Great Life" Is Called "Year's Worse"

"Dull entertainment" is how one New York newspaper critic described the new Duncan vehicle, "It's a Great Life" (M-G-M), while "The Telegraph" calls it "the year's worse." "The Sun," too, chalks it up as "one of the vainest efforts in recent months." Others let it down more easily, including both Hearst papers, "Eve. Journal" and "The American," the latter, sending in a great plug, stating "it will attract capacity houses" and "send the customers home satisfied." The Technicolor sequences were not well liked. Reactions of N. Y. critics in detail, follow:

American— . . . safe to say that it will attract capacity houses . . . and send the customers home thoroughly satisfied.

Daily Mirror—Too long, too trite, too much Duncan. . . . If you're a Duncan addict, "It's a Great Life" is a good stiff dose of them. If you're not, it's pretty poor entertainment.

Daily News— . . . Duncan sisters . . . sing. And they dance. And they act out a story which is familiar and for most part unbelievable in treatment.

Evening Journal— . . . Rosetta and Vivian Duncan can do a number of songs and dances. . . .

Graphic— . . . Banal dialogue, far-fetched excuses for bringing in Technicolor . . . give the two blondes little opportunity to do more than repeat their old vaudeville numbers.

Evening World— . . . The result is only fair. . . . But, despite the shoddy plot, Sam Wood . . . has managed to keep his picture moving, and there isn't a doubt that the piece will get over in most theatres. . . .

Morning Telegraph—Just to prove their versatility, Metro-Goldwyn-Mayer . . . have gone out and made one which will have little competition for the dubious distinction of being the year's worse.

Post— . . . consists almost entirely of the Duncans . . . there are some color scenes . . . which for their spectacular staging and camera work deserve mention . . . poorly written, obvious in theme and badly acted.

Sun— . . . One of the vainest efforts in recent months. . . . Technicolor scenes . . are imaginative in design and quite elaborate, but they come too late to save a generally mediocre talkie.

Telegram—Do you remember the Duncan Sisters' vaudeville act? They have decked it out with one of the worse narratives to reach the screen in a long time . . . dull entertainment.

Times— . . . more pleasing than the usual run of such yarns. . . .

World— . . . As long as the sisters are together . . . the picture is entirely disarming and thoroughly amusing.

Reviewed by MOTION PICTURE NEWS *as "Imperfect Ladies" on Nov. 2, 1929, this publication stated that "the Duncans are the entire show—and carry it along without any difficulty."*

De Sano Quits Paramount: Leaves Story Hanging Fire

Hollywood—Marcel De Sano has again left Paramount suddenly, but this time it looks as if he took a one-way ticket. The director was preparing a story for Ruth Chatterton when he decided work was too strenuous. He walked out.

De Sano may take an extended trip abroad, which was the case when he was set to direct a picture for Paramount about three years ago.

"Greatest Stride Made in Men" at Studios, Says Shearer

Hollywood—Technical development of the men on the staffs of all studios is more important than the development of sound apparatus, in the opinion of Douglas Shearer, sound chief at M-G-M, who claims that the performance of the technical personnel at studios in one year is almost unbelievable.

Shearer calls attention to a new wrinkle, called "sound perspective," which he says obtains a much wider band of variation of sound recording in production of talkers.

Sam Wood Finishing Up At M-G-M; Has One More To Go

Hollywood—Sam Wood will direct "Father's Day" as the last picture under his present contract with M-G-M, and will not handle the filmusical remake of Gloria Swanson's "Queen Kelly," as reported.

"Father's Day" is an original by Samuel Ornitz and will have a stellar cast of players, including Louis Mann, Bessie Love, J. C. and Elliott Nugent, and Robert Montgomery.

32 Comedies on Year's Schedule of Hal Roach

Culver City—Thirty-two comedies will comprise the output of the Roach studios in 1930. Each will be made in four versions, English, Spanish, French and silent, with possibility that a German version also may be determined upon. The studio considers 80 weeks the average life of a talker, which is one half its estimated period of productivity.

Installing New Equipment

Worcester, Mass.—Wide screen equipment is being installed at the Strand here.

• • Briefly Told News

Not in Inkwell Firm

Max Fleischer withdrew as vice-president of Out-of-the-Inkwell Films last January, he states in a statement issued in connection with the bankruptcy action instituted against the company.

Schines Rebuilding House

Geneva, N. Y.—Schine Enterprises is rebuilding the Smith Opera House into a 2,000-seater which will seat 2,000 and be equipped for talkers and Grandeur pictures.

New St. Louis Firm

St. Louis—August F., Ernest O. and Ethel C. Buschelberg have formed the Majestic Amusement Co., to operate the Majestic, Franklin Ave., house.

McNerny Goes to Frisco

Seattle.—D. J. McNerny, manager of United Artists, in Seattle, has been transferred to the San Francisco office.

Schines Get Sandusky House

Sandusky, O.—Schine Enterprises has acquired lease of the Plaza here from A. C. Himmelein.

Condemned House Closed

Oxnard, Cal.—Condemned for violating fire laws and ordinances, the Independence here has been closed by permanent injunction.

Remodeling at Jackson

Jackson, Tenn.—H. E. Henry, Jr., has closed the Gem for remodeling.

Blank Reopens House

Oelwein, Ia.—A. H. Blank has reopened the Grand here after wiring the house with Western Electric equipment and completely remodeling the interior.

Lola Gentry Quits

Los Angeles—Emma Ablanalp, transferred from Buffalo, is the new Film Board secretary here, filling the post left vacant by resignation of Lola Gentry, who is ill.

Leon with RCA-Photophone

Cleveland—Joseph Leon, former representative for Van Beuren products, has been named southern Ohio representative for RCA-Photophone. He will have headquarters at Columbus.

Warners at Canton

Canton, O.—The Empire Amusement Company, subsidiary of the Stanley Corp. of America has acquired the Palace from Publix.

Fox Gets two at Rawlins

Rawlins, Wyo.—Fox Rocky Mountain Theatres, which operates 50 theatres in Wyoming, Colorado, Montana and western Nebraska, have taken over the Rex and Strand.

Tough on Musicians

Musicians, of all intellectual workers, are suffering most acutely from unemployment the world over, a report of the International Labor Office, Geneva, reveals. Theatrical artists rate second on the list of job seekers.

The occupational experts blame the development of canned music for the musicians' unemployment situation.

Pacent Engineer to Indies

Because of increased activity in the British West Indies and Venezuela, Pacent Reproducer Corp., New York, has sent C. G. Whitehead, sound engineer, to join A. K. Simpson, who is supervising Pacent installations in theatres owned by the Colonial Film Exchange. Additional Pacent equipment accompanied Whitehead.

Named Desberg Aide

Cleveland—Ben Joel has been named assistant to Fred Desberg, who is resuming general managership of Loew holdings in Ohio.

Television Sets Offered

Television sets which are to cost under $100 are being manufactured by D. W. May, Inc., Newark, which last week gave a demonstration of a televised talking picture.

Gets 'Blue' Writ

Eldon, Mo.—Injunction restraining enforcement of a Sunday closing ordinance has been obtained by H. M. Dewitt, manager of the Electric. He contends the measure illegal because it was not passed by a majority vote of the council and is a local and special act violating the state constitution.

'Dutch' Oldsmith with Tiffany

Kansas City—E. S. Oldsmith, who resigned management of the Pathe branch here, now is managing the Tiffany branch, succeeding J. L. Franconi, who is being transferred to another position.

Kurtz Heads Arctic Sales

Chicago—K. G. Kurtz, former sales manager of the Bartola Organ Co., has been named general sales manager of Arctic-Nu-Air Corp., with headquarters here.

Reading House Reopens

Reading, Mass.—The Reading here has reopened after remodeling.

Casanaves Together

Cleveland—Edward P. Casanave, former Moviephone sales representative here, now is associated with his brother, Charles Casanave, in operation of a booking combine at Chicago.

Seeking B'way House

Paramount is seeking a Broadway theatre for presentation of "The Vagabond King," starring Dennis King.

Talkers Nationalize Films

Toronto—Talking pictures have the effect of making films more national in character, the Ontario censor board points out in its report stating that "Americanization of the screen" must be combated.

Rivoli to House "Condemned"

"Condemned" is to follow "The Mighty" at the Rivoli, New York, opening Feb. 1.

Train Suit Settled

Amicable settlement of suit of Arthur Train to restrain Tiffany Prod., from using the title, "Paper Profits," has been reached, the company states.

Receiver Asked at Piqua

Piqua—Collins and Fulton, owners of the Ohio, have asked for a receiver to operate the house, claiming Theo. J. Perkas, lessee, badly in arrears for money due on contracts.

3 Making Radio Broadcasts

Broadcasts have been arranged for three players in the United Artists pictures. Lily Damita, who plays in "Condemned," goes on the air Jan. 30, while Harry Richman, star of "Puttin' on the Ritz," will broadcast Feb. 4, and Fannie Brice, star of "Be Yourself," makes a radio appearance Feb. 6.

Sound Trailer Lab

San Francisco—Blanche Film Laboratories, trailer firm, has completed its sound studio here.

Goldberg on Sales Trip

Joe Goldberg, Columbia sales manager, now is on a tour of southern exchanges, which is to culminate in a visit to the company's Hollywood studios.

Valpey in Far Northwest

Seattle—Jack Valpey is at the Portland and Seattle branches of M-G-M, where he will oversee the sound department.

Robin with W. E.

Washington—Clint Robin, former Pathe exchange manager here, has joined Electrical Research Products as manager in this division.

Only 3 Houses with Musicians

Richmond, Va.—Mechanical music has supplanted musicians at all but three local houses, the Byrd, Capitol and Venus continuing to employ manual music. Wired theatres here include in addition to these three the Loew's, Colonial, Bluebird, National, Brockland, Bijou, Broadway, Hippodrome and Globe.

Callam Named M. C.

Washington—Alexander Callam has been appointed master of ceremonies at the Fox, having been selected by David M. Idzal, divisional manager for Fox in Philadelphia and Washington.

Renovating Richmond House

Richmond, Va.—Moderate prices prevail at the Bijou, sound house now undergoing renovations.

"Grand Parade" Well Received

Richmond, Va.—Pathe's "The Grand Parade" was well received in its world premiere here. G. R. O'Neill, director of advertising and publicity in the home office, was here in connection with campaign.

Saunders Transferred East

Minneapolis—Claud Saunders is being transferred from head of the Radio-Keith-Orpheum division here, to a similar post in the East. John L. McCurdy is replacing him here.

Alcoholism Held Death Cause

Death of Mrs. Harriet Adler, whose body was found in the New York penthouse apartment of Dudley Murphy, director, was due to acute alcoholism, an autopsy showed.

Starring Teams

Some of the "name" teams used by producers in the last few years:

Laurel and Hardy, Arthur - Dane, Farrell - Gaynor, Mulhall - Mackaill, Beery - Hatton, Boyd - Hale, Moran - Mack, Colman - Banky, Cody - Pringle, Fields-Conklin, Weber-Fields, Gilbert-Garbo, Lowe-Moran.

From Everywhere • •

William Rhinock Dies

Cincinnati—William P. Rhinock, 43, former treasurer of Keith's here, is dead after a brief illness.

Joins Fox

Omaha—Margie Wright, formerly of the Chicago Western Electric offices, has been added to the staff of the local Fox exchange as billing clerk. Margaret Werner recently joined the accounting department of the Paramount office here.

Griffiths Add Two

Midland, Tex.—J. S. Morley, a partner of Griffith Bros. at Wink, next Saturday will take over the Ritz and Palace. The Yucca is opposition.

Vocafilm Suit On

Laredo, Tex.—Echoes of the "early days" of disc and picture synchronization are being heard in district court in suit brought by Allen Stowers, who says he is the inventor of the talker device made by Vocafilm, against John L. Dannelly and others. He charges patent infringement.

Minnesota Exhibitor Injured

Lake City, Minn.—Charles E. Stroud of Redding & Strand, who operate the Grand here, is reported recovering from injuries received in a fall from a ladder at the theatre. His head struck a seat.

Martin at Los Angeles

Los Angeles—"Slim" Martin, trombonist, now is master of ceremonies at the Boulevard. Ralph Pollock has succeeded him at the Colorado, Pasadena.

Denver Showman Dies

Salt Lake City—John H. Mulvihill, who operated Elitch Gardens Co., and the Broadway at Denver, is dead here following several weeks' illness.

Gage Goes to Seattle

Salt Lake City—Fred Gage, manager of the United Artists' Exchange in this city, has been transferred to Seattle.

Whaley with Van Beuren

Atlanta—Edward M. Whaley now is representative here for the Van Beuren Corp.

New Paramount Managers

Memphis—Paul Wilson is new Paramount manager here, replacing Phil Longdon, who is new Charlotte manager.

Publix Managers Changed

Charlotte—Warren Irvin, former Publix city manager, now is district manager.

A Slight Slip

Hollywood.—After deciding to feature Marie Dressler and Polly Moran in a comedy of the stock market crash, M-G-M assigned Willard Mack to write the story. Decision was made to title it "Caught Short," but this happened to be the title of a copyrighted pamphlet written by Eddie Cantor.

Officials liked the title so well, however, that picture rights were purchased from Cantor—at a reported price of $10,000.

Warner Force Meets

Cleveland—Managers and salesmen of the Cleveland, Cincinnati, Buffalo, Pittsburgh and Detroit offices of Warners attended a district meeting here presided over by Claude Ezell, general sales manager. Paul Swift, Vitaphone sales manager, and Max Mider, district sales head, addressed the sessions.

Reopens Clearwater House

Clearwater, Fla.—C. F. Jaeger has reopened the Lincoln.

Beban Estate $492,235

Hollywood—George Beban left an estate valued at $492,235.75, according to an inventory and appraisal filed in Superior Court.

Switch to Friday Change

Dallas—Loew theatres in Texas have switched to a Friday change policy.

Seek Sunday Referendum

Sebring, Fla.—Referendum on Sunday shows is being sought in petitions being circulated here.

More Grief at Lynn

Lynn, Mass.—Pity the poor exhibitor, particularly if his show shop happens to be located in Lynn. Here they were figuring on a respite from the cares caused by Mayor Ralph S. Bauer's pet ban on films showing women smoking, and other "Shalt Nots," when Mayor Manning succeeded him as chief executive.

Not so, however, for the new mayor insists not only that a better moral tone must be established in pictures shown, but that higher quality films must be presented. He charges that Lynn has been getting the poorer films instead of the specials, threatens to bar children from shows and establish a censor board of citizens.

Another for Hall Chain

Beeville, Tex.—Hall Industries has reopened the Rialto here after remodeling. The chain has ten houses in eight cities of this vicinity. Others are at Kingsville, Kenedy, Sinton, Arkansas Pass, Taft, Three Rivers and Ingleside. The Beeville, Kenedy and Kingsville houses are wired for sound.

Plan Hollister Remodeling

Hollister, Cal.—Fox West Coast Theatres is planning to remodel the Opal.

Buys "Call of Circus"

Cleveland—Jess Fishman has purchased "The Call of the Circus" from Continental for distribution through his Standard Film Service exchanges in Cleveland, Pittsburgh, Cincinnati and Detroit.

Weiss Joins Publix

Syracuse, N. Y.—Harry Weiss, for 11 months managing director of Loew's State, has resigned to become city manager at Tampa for Publix, with five houses under his jurisdiction.

Gets Syndicate Series

Kansas City—Midwest Film Distributors has taken over distribution of Syndicate pictures in this territory.

Another Wrinkle

Cedar Grove, N. J.—Believe it or not, talking pictures are a detriment to passenger buses, Harvey Diblle, son of a bus line operator found out, when he tried them as an experiment. He tried it with detective stories between here and Thumb Point. One woman was so interested she missed a train connection, while another insisted upon remaining until she found out how the story ended, when, by miscalculation, it was not finished by the time it reached Thumb Point.

The talking apparatus has been removed.

Publix Building at El Paso

Dallas—Cooperating with the mayor and city commissioners who called for all possible building permits to be taken out before the first of the year in order to swell the 12 months total, Publix has received permission to proceed on a $200,000 plan for one unit of the Plaza, to be built in the near future.

Stoll is Transferred

Cleveland—M. Stoll, formerly theatre district manager for Warners in New Jersey, has been appointed manager of Warner theatres in the Ohio district, succeeding Ralph Walsh, who is now in charge of the opening of the Palace, Canton, under the Warner banner.

To Vote on Sunday Shows

Canton, N. Y.—Sunday shows will be voted upon at the annual election here in March. Proposed liberal Sabbath was defeated several months ago.

Sells Miami, Okla., House

Miami, Okla.—Mrs. L. G. Waggoner has sold her Pastime here to an unnamed purchaser.

Competition Ends at Malden

Malden, Mass.—Competition has been ended here with acquisition of the Auditorium by Ramsdell Bros., who operate the Granada, Orpheum, Mystic and Strand. The change is effective Feb. 1.

New Boston Distributor

Boston—Herman and Pauline Rifkin and Theodore Shaps have formed Hollywood Films Corp., to operate an exchange here. The new company has 1,000 shares of no-par stock.

New Cincinnati Firm

Cincinnati—Clifton Theatre, Inc., has incorporated to operate Clifton theatre here.

Boston Censor Recovers

Boston—John M. Casey, local censor board chairman, has resumed work following recovery from serious illness.

Legion Operating Theatre

Minden, Ia.—The American Legion post here has taken over a temporary lease on the Rex, following successful sponsoring of outdoor shows last summer.

Poor Business Closes House

Brighton, Ia.—P. A. Tracy is closing the Princess here, due to a declared lack of patronage.

Dissolving Akron Firm

Akron, O.—Max Ferderhar states that RCR Theatres, of which he is president, is dissolving.

Radio Music Firm Now Functioning

Radio Music Co., headed by E. C. Mills, formerly of the American Society of Authors, Composers and Publishers, formed recently to assure a music supply for RKO and other RCA-affiliated companies, has started activities at 711 Fifth Ave., New York. Five hundred manuscripts already have been received, according to Mills.

Executive staff includes S. L. Ross, who was the first member of the staff of Station WEAF when it was established in 1922, Bocco Vocco, credited with popularizing "Ramona," "My Blue Heaven," "Over There" and others. Nathan Feist, son of Leo Feist, who will work in conjunction with Vocco on the development and exploitation of the catalogue, and Franklin Dunham, formerly with the Aeolian Company, whose work will be the development of educational music in its relation to broadcasting.

New Quarters Opened for Witmark Publishing Firm

M. Witmark & Sons, music publishers for Warners and First National, Tuesday formally opened their new studios and offices at 1659 Broadway. Occupying an entire floor of the new Cunningham Building, the Witmark quarters have 15 piano rooms, a special band and orchestra room and reception salon, About 500 guests were present among whom were H. M. and Albert Warner, Sam Morris, Herman Starr, Louis Warner, Buddy Morris, Louis Bernstein, songwriters, vaudeville and radio artists, orchestra leaders and others.

Profit Sharing Firm for Song Writers Is Formed

Placing the song-writer on a profit-sharing basis with a voice in exploitation and sales promotion of his songs, William Rose, Inc., music publishing firm, subsidiary of Robbins Music Corp., has been organized by J. J. Robbins and William Rose. The initial catalogue includes: "When a Woman Loves a Man," "Cooking Breakfast for the One I Love," "Kickin' a Hole in the Sky" and "Sasha the Passion of Pasha," all from the United Artist production, "Be Yourself," Fannie Brice.

Red Star Preparing to Sell Opening Catalogue

Red Star Music Co. will temporarily be quartered on the sixth floor at 729 7th Ave., New York, but will move to its main offices in three or four weeks, Pat Flaherty, vice-president and general manager of the firm, states. Meanwhile the staff is busily engaged arranging the exploitation of the opening catalogue, which includes songs from the following Fox productions: "Harmony at Home," "Happy Days," "Let's Go Places," "The Big Party," "One Mad Kiss," "The Golden Calf" and "High Society Blues." Flaherty also stated that deals with Campbell-Connelly of England and Davis & Co. of Australia are under way at figures four or five times in excess of any previous price paid for an American catalogue.

High and Low Along Music Row

CONSIDERABLE comment is current along "the Alley" concerning the remarkable showing of the Santly Brothers songs. This firm which started in business about a year ago, has always managed to be represented in the best seller ranks. The opening catalogue included, "I've Got A Feeling I'm Falling," "To Be In Love," "Sweethearts' Holiday" and "Miss You," which made money despite tremendous opposition from the picture songs of other publishers. In the present catalogue are, "My Fate Is In Your Hands," "Gone" and "Singing a Vagabond Song." The latter, sung by Harry Richman in the United Artists' "Puttin' On the Ritz," is the firm's first picture song.

* * *

WITH selection of Joseph Littau as successor of Erno Rapee at the Roxy, Maurice Baron, staff composer, assumes the position of conductor together with Mischa Violin. Baron has composed all the original stage presentation scores, including "Babes In The Wood," "Cinderella" and "The Three Musketeers."

* * *

IT is estimated that Erno Rapee, director emeritus of the Roxy, has entertained about 4,000,000 people. About 3,000,000 heard him at the Roxy and the rest, totaling—figure it out yourself—were favored during the 600 hours that he was featured on the air.

* * *

A SAFE was thrown at us when we entered the portals of Gene Austin, Inc., the other day. In last week's colyum we misquoted the title of one of their songs, saying "Will You Dance—" instead of "When You Dance With An Old Sweetheart." Sorry.

* * *

WE are very glad to learn that Sam Serwer, impresario of M. Witmark & Sons, has been promoted to exploitation manager for all Warner music subsidiaries. Good boy, Sam. Lots of luck.

* * *

THERE seems to be no end to the uses of the theme song. This type of song originally intended for pictures, is now being written for individuals. A song dedicated to the achievements of Carl Laemmle, president of Universal, entitled "It Can Be Done," has been written by Lou Herscher and Ralph E. Lund and published by Lewis Publishing Co.

* * *

IF the move of Helen Riley, director of Atlanta's new music centre, in tabooing "Mammy" and jazz songs, becomes general throughout the south, the poor songwriters will have to cultivate an entirely new vogue. For instance they could write something going like this: "In An Igloo Just For Me And You," or "On the Old Klondike Trail," or "When I Long To Paint My Greenland, Red," or even "Sliding In Iceland To You."

* * *

MONTE WILHITE, writer of "When Summer Is Gone," "My Heart Is Bluer Than Your Eyes," "Yesterday," "I Promise," and many others, is seriously thinking of taking Horace Greeley at his word, sign a contract, and hie himself to the land of sunshine, moom pitchers and theme songs.

* * *

RAE ZELDA, formerly with Davis, Coots & Engel, is again working for Will Rockwell. These two used to be with Villa-Moret and are now with Harms, Inc. Will, as professional manager and Rae on his staff.

* * *

TWO new songs have been added to the Bibo-Lang roster. They are, "Amos 'N' Andy," written by William Tracey and Jack Stanley, and "La La Mama," theme song of the Christie comedy "So This Is Paris Green." The latter is by Irving Bibo, writing member of the firm, and Henry Cohen.

WITMARK has received permission from the Victor Herbert estate to publish "Thine Alone" from the Herbert operetta "Eileen." Harold Sanford, musical director of the Philco hour over NBC, and protege of Victor Herbert, has revised the song and will feature it on the air.

* * *

"I'M Nuts About Nuts," comedy song published by Charles Bayha Music Co., has been recorded by Macy and Smalle for the Gennett Recording Co. "So Lonesome," which Bayha has just released, looks as if it will top the sales of "That's When I Learned To Love You."

* * *

AGER, YELLEN & BORNSTEIN will publish the songs for two new pictures, "Lucky Me, Lovable You" and "Happy Days Are Here Again," written by Jack Yellen and Milton Ager for the M-G-M pictures "Chasing Rainbows." Also "Molly," "Alone In The Rain" and "Moanin' For You," written by Dan Dougherty and Edmund Goulding for the Pathe flicker, "The Grand Parade."

* * *

HARRY RICHMAN has dedicated "You Can't Stop Me From Falling In Love With You" to Clara Bow. This number, written by Freddie Coots and Bennie Davis, is published by Davis, Coots & Engel.

* * *

BERNARD PRAGER, sales manager for Robbins Music Corp., is on a six weeks business trip through the country. He will concentrate on dealer tie-ups with songs from current M-G-M productions, namely "Hollywood Revue Of 1929," "Untamed," "Devil-May-Care," "Marianne" and "Dynamite."

* * *

JOE KEDEN, pianist-composer for Helen Kane, and who again is wearing the Shapiro-Bernstein silks, has written a number called "I'll Go Barefoot All Winter Long," which looks like a good bet. Shapiro-Bernstein are the publishers.

* * *

REMEMBER "Laugh, Clown, Laugh," and "King For A Day"? Well, Remick has a new number called "Cryin' For The Carolinas" from the forthcoming First National production "Spring Is Here," which has every chance of outselling those two hits. "Have A Little Faith In Me," also from "Spring Is Here," is rapidly climbing into popularity. These tunes were written by Joe Young, Sam Lewis and Harry Warren.

* * *

"JUST as pictures and plays can be revived, so can songs," says L. B. Curtis of L. B. Curtis Publishing Co., who proved his statements with copies of trade orders for "San" and "Drifting And Dreaming." "Every Moon's A Honeymoon," written by Dale Wimbrow, is also a steady seller.

* * *

MAYBE those pictures in the newspapers showing the recent snowfall in California, are responsible for so many of the songwriters in the East not signing on the dotted line. Photographs of the beach or the links would be much better inducements.

PINCUS

Reissuing "Sari" Songs

With the revival of "Sari," the Emmarich Kalman operetta, featuring Mitzi Kajos, at the Liberty, New York, E. B. Marks, publisher of the entire score, has issued new copies of the "Sari" waltzes, including "Love's Own Sweet Song," "My Faithful Stradivari," "Love Has Wings" and "Softly Thru the Summer Night."

Common Sense on Sound Is Stressed

(Continued from page 36)

reel subject. If all of the 7,000 sound theatres in the United States doubled up their features on 2,000 foot reels and if these theatres averaged three shows weekly, the exchanges of the country would devote 546,000 hours or 22,750 days yearly merely to putting joined reels of film back into their original shape. This alone would impose an added burden of 38 days' work a year on each of the 600 film exchanges in the United States.

Sound-on-film prints should never be handled with bare hands. Finger marks on sound tracks materially affect the quality of reproduction.

Splices that are out of frame should never be made in sound film. There must not be more or less than four sprocket holes to a frame and never more or less than sixteen frames to a foot.

Sound film should never be clinched, hammered or loosely wound. The best and most even winding affords the minimum of protection which the sound track requires.

Keep Film Track Clean

Good reproduction is practically impossible unless the film tracks of the aperture plate and tension pad are kept absolutely clean. So little wax, oil or grit in either of these places that it seems infinitesimal to the eye or to the touch, may cause annoying trouble and even results in permanent injury to the film. Both of these areas may be cleansed by using a pipe cleaner and a tooth brush. The film track should never be scraped with a knife because of the danger of scratching.

When running new reels, especially those which never previously have been projected, it is advisable to clean the projection machine aperture plates and tension pads at the end of every reel. Wax tends to accumulate much more rapidly when the print is new than when an old print is run.

Sound reproducing devices are precision equipment. Sprocket wheels which pull the film through the sound pick-up unit, if not made with extreme accuracy, will cause a distortion of reproduced sounds. The eccentricity of the assembled sprocket wheel must be less than three ten-thousandths of an inch, otherwise there will be a flutter in any long sustained note. Many other parts also are very delicate and require microscopic measurement and adjustment in manufacture. All fine machinery requires proper lubrication and intelligent attention.

The Danger of Dust

Dirt or dust in the old days of silent prints affected only visual enjoyment of a good picture. The smallest amount of dirt or dust on a film sound track, or on a disc, will create distortion against which the sensative human ear will rebel. Oil spots on a rewind table or dust, dirt or grit any place in the projection booth is likely to be a source of trouble. All M-G-M inspection room walls, for instance, are wiped down daily because of the accumulation of dirt from the air.

The purpose of the grid leak is to keep the grids from over loading. It acts as a safety valve for the first amplifier tubes. When sound becomes tubby a change in the measurement of the grid leaks will often help to overcome the difficulty. If the measurement of the grid leak is lowered, the high notes will be brought up and the low notes reduced. If the grid leak measurement is too high, the low tones will be heard and the high notes will be lost.

In several types of reproducers there are four tubes in the motor control box. If the second tube burns out, the motor will decrease in speed. If the third tube becomes useless, the speed is increased. When either of these troubles develops, test the proper tube.

Filling caps should never be left off while charging storage batteries. A fine acid spray from the batteries is deposited on their tops when the filling caps are off. These deposits will cause short circuits and noisy operation.

Acid mixed with dust from the air in the battery room will form an electric leak on the battery top. Therefore, it is necessary to wipe off the top of the batteries at least once a week with a rag moistened with a solution of baking soda in water. Care must be taken that this liquid does not get into the battery. After using the solution, carefully wipe it off with a clean dry rag.

The Hollywood Way

Hollywood—A well-known gag man worked with a director on several pictures and finally asked to be transferred to another unit after falling out with the director. It was the practice of the comedy man to work through script preparation and actual shooting.

After leaving the director, the gagger was loud in his claims that the director could not shoot a scene without him—he actually did all of the comedy business, etc. The story became a joke in the studio among those in the know. But the director picked up another comedy man and prepared and shot his next picture without difficulty. When the picture was previewed and proclaimed a laugh riot by studio officials, the gag man was stopped cold on any alibis—and is now strangely silent.

Thomas Now at Winnipeg

Winnipeg—Famous Players Canadian Corp. has switched Western division headquarters from Toronto to Winnipeg. H. M. Thomas, general manager of Western theatres, returns to Winnipeg. All F-P and R-K-O houses in four provinces are under his jurisdiction.

Fire in Quincy Theatre

Quincy, Mass.—Nine firemen were badly affected by fumes as a result of a fire in the booth of the Merchants theatre. Manager Kenneth Forkey requested the audience to file out of the theatre and there was no disorder. Operators fought the fire with extinguishers and had the blaze almost out when firemen arrived.

New Boston Exchange Planned

Boston—Joseph M. and Max L. Levenson and Benjamin Rosenthal have incorporated United Strand Theatres, with 1,000 no par shares. The firm will build a film exchange at 131 Arlington St.

Pawtucket Firm Incorporates

Pawtucket, R. I.—Darlington Auditorium, Inc., has been incorporated with $50,000 capital by Alfred Drouin, Adilon J. Gagnon, Philias Benoit, Henry Dufresne and others.

Fireproof Screens Ordered in Philly

Philadelphia—Approved fireproof sound screens will be an essential part of equipment of wired theatres here, or their licenses will not be renewed, Fire Marshal James O. Mulhern has notified local houses. The eastern Pennsylvania, southern New Jersey and Delaware exhibitor unit has named a committee to work with the marshal, and is requesting extension of time.

Make Theatres Safe or be Closed, Ontario Orders

Toronto—"Make your theatres fireproof and panic-proof within 12 months or they will be closed," is the substance of a warning to exhibitors sounded by Provincial Treasurer Monteith. An intensive inspection campaign now is under way, the government being determined to make all 428 theatres of the province safe.

Petition of operators, presented by W. P. Covert, international vice-president, requesting that blame of operators in booth fires or accidents be fixed in court, has been denied by Premier G. Howard Ferguson. As a consequence, the present regulation stands. It provides for cancellation of operators' licenses by government inspectors if the operator is at fault when a film fire occurs.

New Code Regulations for Toronto Exchanges Is Sought

Toronto.—Housing of film exchanges in fireproof buildings of small units containing exchanges exclusively is recommended by the court of inquiry in its report to the provincial government. The court found that present regulations are insufficient and recommends drafting of a new fire code.

Exchange Building Planned

Toronto.—Work will begin Feb. 1 on a new film exchange building here. It will be a seven-story structure, adjoining the present six-story exchange building and built of reinforced concrete. The cost is $250,000.

Fire Committee Checkup on New York Studios Launched

Commissioner Dorman's newly-appointed studio fire inspection committee is making the rounds of New York studios to determine if violations have been eliminated.

Hearing on municipal charges that 50 cans of film were stored in the Pathe studio building when a fire resulted in loss of life to ten, will be held on Feb. 10, at which time John C. Flinn and Henry Lalley, of Pathe, will again appear on charges of violating a local ordinance prohibiting the storage of more than five reels of film.

Flinn Goes to Coast

John C. Flinn of Pathe is en route to Hollywood on a short trip and is due back in New York in February in connection with resumption of hearings into the Pathe studio fire.

Opinions On Pictures

Lone Star Ranger

(Fox—All Dialogue)

A Pip of a Picture

(Reviewed by Charles F. Hynes)

THIS is the first talking picturization of a Zane Grey story, and it's a humdinger. It has speed, action, comedy and for pictorial beauty is outstanding. Add to this a fine cast and intelligent direction, and you have a well dressed western, which should click with any save the so-called highbrow audiences.

George O'Brien is an outlaw because he killed a man. But the Texas Ranger captain sees his side of it and decides to give O'Brien a chance to be exonerated, provided he joins the Rangers and helps bring a gang of rustlers and killers to justice. O'Brien is lightning-fast on the trigger, and puts over his role well.

Much of the picture was filmed in Arizona and the natural settings are beautiful, appearing like a series of paintings, before which the fast action takes place. There is plenty of excitement, all the heroics necessary to westerns, but done in a manner that furnishes entertainment.

Musicals with this one will make nice balance.

Produced and distributed by Fox. Directed by A. F. Erickson. Stage director, A. H. Van Buren. Story by Zane Grey. Dialogue by John Hunter Booth and Seton I. Miller. Edited by Jack Murray. Photographed by Daniel Clark. Length, 5,940 feet. Running time, 1 hour, 6 mins. Release date, Jan. 5, 1930.

THE CAST

Buck Duane	George O'Brien
Mary Aldridge	Sue Carol
Phil Lawson	Walter McGrail
Bowery Kid	Warren Hymer
Col. Aldridge	Russell Simpson
Red Kane	Lee Shumway
Capt. McNally	Roy Stewart
Tom Laramie	Colin Chase
Jim Fletcher	Richard Alexander
Hank Jones	Joel Franz
Spike	Joe Rickson
Lem Parker	Oliver Eckhardt
Mrs. Parker	Caroline Rankin
Sarah Martin	Elizabeth Patterson

The Locked Door

(United Artists—All Dialogue)

Of Program Calibre

(Reviewed by Red Kann)

A REMAKE of Channing Pollock's "The Sign on the Door," modernized, however, with the introduction of a rum ship on which Barbara Stanwyck, lured under false pretenses, is arrested for disorderly conduct.

Rod La Rocque, extremely actory in his part, is the culprit. After her marriage to William Boyd, Miss Stanwyck attempts to keep La Rocque's attentions from her young sister-in-law, played by Betty Bronson. La Rocque is shot in a scuffle by Boyd, who covers his traces and locks the door, not knowing his wife is in the apartment. The situation is cleared when La Rocque, regaining consciousness before his death, tells the police it was all an accident.

The story seems a bit old-fashioned, certainly is theatrical, but is lifted by generally good characterizations. Nobody is called upon to deliver unusual performances, but maybe the story didn't call for any. A pleasing programmer—that's all.

Cartoons in sound will fit in perfectly.

Produced by United Artists. Directed by George Fitzmaurice. Story based on "Sign on the Door" by Channing Pollock. Scenario by C. Gardner Sullivan. Dialogue by George Scarborough. Photographed by Ray June. Length, 6844 feet. Running time, 1 hr. 4 mins. Release date, Nov. 16, 1929.

THE CAST

Frank Devereaux	Rod La Rocque
Ann Carter	Barbara Stanwyck
Lawrence Reagan	William Boyd
Helen Reagan	Betty Bronson
The Waiter	Harry Stubbs
District Attorney	Harry Mestayer
Hotel Proprietor	Mack Swain
Telephone Girl	Zasu Pitts
The Valet	George Bunny

Woman Who Was Forgotten

(States Cinema—All Dialogue)

Great B. O. Possibilities

(Reviewed by J. P. Cunningham)

IF you don't intend to cash in on an ace-high publicity angle, don't play this one. The value of this production lies entirely in its suitability to a big ballyhoo.

Belle Bennett, as the lead, makes a direct appeal to the successful manhood and womanhood of the country, on behalf of all school 'marms who have sacrificed their all to mould rough and troublesome youngsters into a finished product, at the expense of their own future. Of course, the film story offers an incentive to aid teachers in their old age. And that's where the exhibitor comes in with exploitation.

Dick Thomas, director, lays the sob stuff on too thickly. The big kick comes when Belle Bennett, as an old and decrepit teacher, living in poverty in the unused wooden school from which she was ejected for aiding one of her old scholars threatened with imprisonment for fraud, finds herself surrounded by a group of now-grown representatives of classes she taught, assembled to do her honor and provide financial comforts.

Lighten your bill with a good comedy.

Produced by Charles Goetz and distributed by States Cinema Corp. Directed by Richard Thomas. From the book by Bess Streeter Aldrich. Scenario by Bert Levino. Footage, 7,650 ft. Running time, 1 hour, 18 mins. Release date, Jan. 1, 1930.

THE CAST

Miss Miller	Belle Bennett
Richard Atwell	Leroy Mason
Andrew Hamilton	Jack Mower
Sally	Gladys McConnell
Mr. Riggs	William Walling
Percy	Jack Trent

'Neath Western Skies

(Syndicate Pictures—Silent)

Just Another Film

(Reviewed by Charles F. Hynes)

TOM TYLER has a following and on the strength of that this may get by as a double-feature offering. It's pretty crude otherwise and nothing to get excited about. There are several fights, some hard riding and a sprinkling of comedy to make up for its other shortcomings. Except for Tyler, the cast is just so-so, Director McGowan playing a comedy part.

It's all about the efforts of a crooked oil promoter to obtain possession of Tyler's ranch, in order to drill for oil. The key to the success of his efforts is a set of carbon diamond drills, without which the hero can't carry on operations. There is plenty of juggling of the cigar box containing the drills, but finally everything turns out okeh.

For houses which play this type of western, this will get by, chiefly as a Tom Tyler vehicle. The star is a good-looking chap and has been appearing in out-door pictures for years, which should invest him with a certain amount of box-office value.

Plenty of support is needed to hold up the bill.

Produced and distributed by Syndicate Pictures. Directed by J. P. McGowan. Story by Sally Winters. Scenarist, not credited. Editor, not credited. Photographed by Frank Cotner. Length, 4,924 feet. Running time, about 1 hour, 4 mins. Release date, Aug. 1, 1929.

THE CAST

Tex McCloud	Tom Tyler
"Wildcat" Riley	Hank Bell
Jim Canfield	Harry Woods
Dugan	J. P. McGowan
Percival Givens	Bobby Dunn
Ann Givens	Lotus Thompson
James Garfield	Al Huston
Lem Johnson	Barney Fury

The Feminine Touch

(Reid-Broughton—All Dialogue)

Will Lasso Some Laughs

(Reviewed by Don Ashbaugh)

MRS. WALLACE REID delivers a knockout program picture—but why she took a rip-snorting, semi-western tale such as Caroline Lockhart's "Dude Wrangler" and re-labeled it "Feminine Touch" is a mystery.

The picture will satisfy the demands of almost any audience for an hour's entertainment. It has society atmosphere, quite a bit of western ranch life, some pathos, more or less of a romance—and plenty of comedy.

Ethel Wales and Virginia Sale team up as a pair of old maids and steal most of the picture, while Clyde Cook manages to spring a bunch of wisecracks productive of laughs aplenty. The balance of the cast is very satisfactory. Direction by Richard Thorpe was quite acceptable.

This is the type of story that won't bring forth ringing cheers, but is handled in so pleasing a manner that it is destined to please all and sundry.

Dramatic shorts will fit to diversify.

Produced by Mrs. Wallace Reid and Cliff Broughton. From novel "The Dude Wrangler," by Caroline Lockhart. Directed by Richard Thorpe. Adaptation and dialogue by Robert Lee. Photography by James Diamond, Bert Baldridge & Ernest Laszlo. Length, running time and release date undetermined.

THE CAST

Helen Dana	Lina Basquette
Wally McCann	George Duryea
Pinkey Fripp	Clyde Cook
Mr. Canby	Francis Bushman
Mattie Garnett	Ethel Wales
Mercy Eyeler	Virginia Sale
Sam Wong	Sojin
Aunt Mary	Margaret Seddon
Mr. Penrose	Louis Payne

Across the World

(Talking Picture Epics—All-Dialogue)

Fine Audience Stuff

(Reviewed by Red Kann)

IN which the Martin Johnsons, globe trotters and big game hunters, take you on a combination trip of their various expeditions. A trifle long in the telling, but an interesting document of adventure and travel with a very definite appeal for audiences and box-offices.

J. Leo Meehan and, it is understood, Terry Ramsaye concocted the dialogue used by Johnson to unfold the story, although Johnson is given the credit. Before a drawing room of guests he spins his yarn and shows that audience in picture form exactly what happened. Then comes the switch to the actual travel pictures with Johnson maintaining a generally breezy and rapid-fire conversation. The dialogue does much to keep the proceedings lively, but the thrills somehow don't thrill, because to this reviewer, at least, many of them were palpably faked.

Mrs. Johnson, the pictures would have you believe, is an expert marksman and no doubt she is, but while she purports to shoot down the kings of the jungle, you never actually see her do it. That, too, is O.K., except that persistent efforts to impress you otherwise are made throughout the entire picture. In other words, an attempt is made to sell you on something that is not entirely backed up.

However, many of the shots are decidedly unusual and of real interest.

Musical shorts suggested.

Produced by the Martin Johnsons and distributed by Talking Picture Epics. Dramatic direction by J. Leo Meehan. Dialogue credited to Johnson. Edited by Russell Shields. Photography the same. Length, 8,860 feet. Running time, 1 hr. and 8 mins. Release date, not set.

Opinions On Pictures

Take the Heir

(Big 4—Synchronized)

Very, Very Weak

(Reviewed by J. P. Cunningham)

THE names in this may get it over. Edward Everett Horton, a polished comedian, is wasted in a time-worn, ill-directed and flat story which reeks of slowness, nothing else. Six full reels of the old situation in which the English heir to a dead uncle's estate in America, is threatened with disinheritance because of his capers. Upon his arrival in the States, accompanied by a valet (Horton), to claim the fortune, the valet is forced to act as Lord Tweedham because his master has partaken of too much whoopee water. Lloyd Ingraham injected some cross-romance between the valet, Lord Tweedham (Frank Elliott), the fat daughter of the uncle's executor, and the latter's maid. In the final washup, Horton, at a reception in the home of the wealthy executor of the will, unearths the imposition and marries the maid, while the real lord is left with the big fat daughter.

The players do their best. And that's very little. The only laughs which the audience received from the comedy in this one came from the out-of-synchronization effects, but blame the theatre where this was caught for that.

Use this on a double feature bill.

Produced by John Freuler and C. Stimson, with state right distribution through Big 4 Prod. Lloyd Ingraham directed from an original and story by Beatrice Van. Photographed by Al Siegler. Running time, 1 hr. 6 mins. Length, 5,700 ft. Release date, Jan. 15.

THE CAST

Smithers	Edward Everett Horton
Susan	Dorothy Devore
Lord Tweedham	Frank Elliott
Lady Tweedham	Edythe Chapman
John Walker	Otis Harlan
Muriel Walker	Kay Deslys

Made to Order

(Jesse Weil—All Dialogue)

Good Programmer

(Reviewed by Don Ashbaugh)

JULIAN ELTINGE makes his talking picture debut in "Made To Order," titled from the theme song presented by the impersonator in one of the night club scenes.

While Eltinge's work is sufficient to make this a picture of good program calibre, it is Betty Boyd who flashes into action late in the picture to steal much of the glory. As a French diamond smuggler Betty is both wicked and pretty, beside displaying unusual ability.

Elmer Clifton directed, and while the picture has some soft spots, it holds together satisfactorily. The story, although not new, makes use of Eltinge as a female impersonator to get the inside dope on a gang of smart crooks who smuggle diamonds by airplane, using a night club as headquarters. Eltinge's song numbers go over well. Exhibitor exploitation might well hinge around this performer's reputation as a female impersonator. Eltinge has played vaudeville for many years and should be well known generally throughout the country.

Will get by as a program feature generally.

Comedies with drawing power would suit here.

Produced by Jesse Weil. Released independently. Story by Doris Denbo. Directed by Elmer Clifton. Adaptation and dialogue by Grace Elliott. Songs by Fred Thomson and Jack Stone. Photography by Don Keyes. Length, 6,240 feet. Running time, 1 hour 9 minutes. Release date not set.

THE CAST

Julian Eltinge	Julian Eltinge
Joyce Carlyle	Jane Reid
Shorty	Georgie Stone
Lotti Lorraine	Betty Boyd
Mac Quirk	Jack Richardson
Harry	Al Hill
Detective Scranton	Kernan Gripps
Chief Randall	Charles Giblin

Slightly Scarlet

(Paramount—All Dialogue)

Entertaining Crook Setting

(Reviewed by Walter R. Greene)

HERE is a "Cheating Cheaters" theme that seems rather obvious story material, but nevertheless developed in such a manner that it carries plenty of suspense to assure a new entertainment rating.

Two society crooks—a girl and man—separately set out to secure a valuable necklace purchased by an American tourist in France. Both become friends of the American and his family to purloin the jewels—and then fall in love. For a climax they leave the jewels after each discovers the other's attempts to obtain them, and decide to go straight.

Evelyn Brent is the girl, with Clive Brook holding the other featured spot. Eugene Pallette as the American business man gives an excellent and not overdone characterization that provides comedy.

Louis Gasnier and Edwin Knopf, co-directing, provided a fast moving tempo that was not noticeably retarded by dialogue characterization. Gasnier, director of many silent productions, was undoubtedly responsible for the tempo secured.

Slapstick two-reeler and musical short would fit with this one.

Produced and released by Paramount. Story by Percy Heath. Screen play and dialogue by Howard Estabrook and Joseph Mankiewicz. Directed by Louis Gasnier and Edwin Knopf. Editor, Edna Warren. Photographed by Allen Siegler. Length, about 7 reels. Release date, Feb. 22, 1930.

THE CAST

Lucy Stavrin	Evelyn Brent
Hon. Courtenay Parkes	Clive Brook
Malatroff	Paul Lukas
Sylvester Corbett	Eugene Pallette
Mrs. Sylvester Corbett	Helen Ware
Enid Corbett	Virginia Bruce
Sandy Weyman	Henry Wadsworth
Marie	Christiana Yves
Albert Bowles	Claude Allister

Lord Byron of Broadway

(M.G.M.—All Dialogue)

Fair Stuff

(Reviewed by Edwin Schallert)

THIS is a real puzzler, because there isn't a strong drawing name in the entire cast, and it will depend on how fond your audiences are of the talkies to determine how well it will go over. Cliff Edwards' name is worth featuring, perhaps, after "Hollywood Revue." Marion Shilling and Gwen Lee are pleasantly present. Benny Rubin is the chief comic.

The story's all about a song writer, who gets the swell head. He overlooks the little girl who plays in the same act with him in favor of a lot of other dizzy dames, who make him pretty speeches. Edwards does a dramatic role, as the chap that tries to save him, and has to die to do it. The whole thing is good as a glimpse of Broadway's tin-pan alley, but the human and popular appeal may be somewhat lacking. The picture is embellished with some very spectacular dance numbers, by the Albertina Rasch ballet in color. These will be a real hit. They are fine.

Good snappy comedy or cartoon short of Walt Disney type are required.

Produced and distributed by M-G-M. Adapted from novel by Nell Martin. Directed by William Nigh and Harry Beaumont. Dialogue and continuity by Crane Wilbur and Willard Mack. Music by Nacio Herb Brown and Dimitri Tiomkin. Lyrics by Arthur Freed. Length, 7200 feet; running time 1 hour 20 min. Release date Feb. 28, 1930.

THE CAST

Roy	Charles Kaley
Ardia	Ethelind Terry
Nancy	Marion Shilling
Joe	Cliff Edwards
Bessie	Gwen Lee
Phil	Benny Rubin
Edwards	Drew Demorest
Mr. Millaire	John Byron
Red Head	Rita Flynn
Blondie	Hazel Craven
Riccardi	Gino Corrado
Marie	Paulette Paquet

Praise Powell, Skelly But Not Their Vehicle

New York critics place their stamp of approval on "Behind the Makeup" (Paramount)—with many ifs and buts. The majority agree that it is better fare than many of its back-stage predecessors, although it is claimed Skelly and Powell, who are given credit for fine work, were hampered with the story material, as reflected in the following opinions:

American— . . . One of the very finest photodramas of back-stage life, distinguished in direction and notable for the excellent characterizations contributed by Skelly and Powell. . . .

Daily News— . . . Might have gone over much better if they hadn't turned it out in such an obvious manner . . . slow-moving and so Pollyannaish as to ring almost untrue. . . .

Evening Graphic— . . .Skelly's work is so superior to every other phase of this talkie that it seems one of Hollywood's minor tragedies he should have been featured. . . . Powell was effective. . . .

Evning Journal— . . . Hal Skelly . . . is the bright spot. . . . Direction of the piece, which was developed somewhat slowly, is by Robert Milton. . . .

Evening World— . . . Done so well by William Powell and Hal Skelly that you don't mind repetition (of the stage-type story). . . . Bill Powell steals the honors. . . . You'll like this one. . . .

Herald-Tribune—This story . . . though unconvincing and often reminiscent of other recent back-stage films, is told interesting most of the time and with a certain refreshing newness, except in the latter reels, when it drags considerably and is without suspense.

Morning Telegraph— . . . "Sonny Boy" grown up, but still underdeveloped intellectually . . . another stereotyped back-stage story, . . .

Post— . . . story is rather tepid, and an unconscionable amount of time and footage is expended before the plot gets down to business. . . .

Sun— . . . Despite the usualness of its pattern, the film has rather a strange quality—considering that it came from Hollywood. . . .

Telegram— . . . With all . . . virtues the film fails lamentably at its attempts to be diverting entertainment . . . an excellent collection of loose strings that needs only vitality of direction to knot it into a firm, taut rope.

Times— . . . Ably directed and cleverly acted. . . . The story is rather limp and disappointing. . . .

World— . . . all right if you can stand for a little novelty in the form of a drama about dejected vaudeville actors and love and disillusionment and the restoration of hope and cheer and happiness.

"An outstanding picture as entertainment for the more discriminating," MOTION PICTURE NEWS *stated in its review of "Behind the Makeup," which appeared in the issue of Oct. 26, 1929.*

"Congo" Acclaimed as Fair Film Entertainment

"Up the Congo," which opened this week in New York, is considered fairly interesting entertainment by the majority of critics. Consensus of opinion shows thrills are lacking, but sufficient interesting material is contained in the production to put it over where travel pictures are liked.

American— . . . despite the fact that it is utterly lacking in thrills, the strange beings of the primal wilds are sufficiently interesting to hold the audience. . . .

Daily News— . . . lively pictorial record which . . . smacks too much of tribal dances and too little of native customs to be thoroughly absorbing. . . .

Evening Journal— . . . entertaining and instructive.

Evening World— . . . picture is an entertaining one . . . profoundly informative and instructive. . . .

Herald-Tribune— . . . while it is not continually interesting, for the most part, it manages to be, every now and then, amusing and original. . . .

Morning Telegraph— . . . fair film entertainment. . . .

Post— . . . if you are weary of civilization, or even if you aren't, you will find interesting things go on. . . .

Sun— . . . manages to be of far greater interest than the customary trek through Africa with gun and camera. . . .

World—A fascinating travel picture. . . . No picture of the African jungles yet shown has seemed . . . to be more continuously interesting than this one. . . .

Several Corking Comedies Highlight The Week in Shorts; Cartoons, Too

"The Einstein Theory of Relativity"

(Red Seal—Silent—2 Reels)

Splendid and Diverting

"THE Einstein Theory" is not a new film. It was produced by Edwin Miles Fadman several years ago as a pictorial explanation to the layman of what the famous relativity theory is all about.

Audiences probably won't know after seeing this extremely interesting and generally fascinating film, but it will convey to them an idea of what Einstein was driving at.

Popular ideas of size, space, time and dimension are knocked galley west. For instance, it is demonstrated that what is up might be down, or both, and that a huge rock may be huge when it stands alone, but by comparison with a mountain, for example, isn't so high. In other words, size is relative, dependent upon that with which you compare it.

Vastly diverting and well worth a play, if you want to treat your audiences with something different.

Comedies and sound acts should make a good combination.

"The Big Kick"

(M-G-M-Talker—2 Reels)

Laughs a la Langdon

HARRY LANGDON and Hal Roach—'snuff said! They feature several gags in this which are bound to tear the house down with laughter. The funny antics of Harry, as the owner of a gas station on a lonely road frequented by desperate rum runners, offer comedy that is ace-high.

A novelty reel, or a dramatic short, will prove a fine contrast.

"So This Is Paris Green"

(Paramount-Christie—2 Reels)

Clever Kidding

A TAKE-OFF—very broad—on the Apaches of Paris and the nice, cool sewers they live in. Louise Fazenda is the woman of many passions; Bert Roach, the king of the Apaches, and Arthur Stone, the wife's lover—number unknown. All of the trimmings are gone through: The dance in the Parisian underworld dive, the dishing out of the poison to remove the husband so the two lovers can finally get together. The kick is the reward given Louise for having rid the city of its worst criminal. The principals are very good, but it is the treatment that sends this over as an extremely satisfying comedy. Directed by William Watson. Time, 20 mins.

Jass numbers O. K. with this.

"Sister's Pest"

(Universal—Talker—2 Reels)

One Reel Too Long

THEY drag "Sunny Jim" through two reels of foolishness, when one would do just as well. And why do they insist upon a baby-bonnet for the youngster? Harry Beaudine wasted 900 feet in the early reel with "Sunny Jim's" annoyances in the kitchen while his mother is preparing a picnic basket for the big sister, who is finally forced to take baby brother on the party. Speeds up a bit from that point on.

Use a dramatic short. But it must be good.

"Glorious Vamps"

(U. A. Featurette—1 Reel)

Grab It Now

SHORT subjects don't come better than this. All of the production qualities of a feature and a lot that many features don't get has been thrown into this comical affair of the glorious vamps of history. Bobby Watson waxes romantical and what you see are his experiences with the famous hot mamas of ages past from Eve down the line to Delilah, Cleopatra, Lucretia Borgia, and Carmen. Clever, fast-moving, tinkling, and extremely effective. O. O. Dull directed, Hugo Riesenfeld handled the music and William Cameron aided the latter in production. Enough credit for all. Time, about 9 mins.

Very unusual. Book it, advertise it and don't worry about other shorts when you show this.

"Royal Four Flush"

(Universal—Talker—1 Reel)

Only Average

BEN HOLMES, director, offers half-rate film fun in this "Sporting Youth" subject, in which a cub reporter succeeds in obtaining an interview from a visiting Indian prince, after he and his girl-friend prevent the getaway of the prince's valet who has robbed the famous royal ruby. Slow-moving in many spots, and, as a whole, registers in between good and bad entertainment.

Use strong surrounding numbers.

"Happy Golf"

(Pathe Sportlight—1 Reel)

Fine Audience Appeal

AN enlightening and interesting sport talker for those who go in for golf. Alex Morrison, teacher of the game and an authority on its fine points, reveals the modern methods of turning a duffer into a champ. Grantland Rice scores again.

Musical short, or a good comedy, would go well with this novelty.

"I'm Afraid to Go Home in the Dark"

(Paramount-Screen-Song—1 Reel)

Immensely Clever

AMUSING effects and music added to the inimitable Fleischer cartoon touch send this soaring over the top. "I'm Afraid to Go Home in the Dark" is the theme song of this funny episode of a cartoon character drunk and afraid to go home. The audience is invited to join in the chorus and did—when this was caught at the Rialto, New York. Sure-fire stuff. Time, 9 mins.

This might well be the only short on any given bill—it's that good.

"Pathe Audio Review No. 4"

(Pathe—Sound—1 Reel)

Top-Notch Entertainment

THREE finely selected units, including "High Life In Borneo," which reveals interesting and exciting scenes of wild monkey life in the jungle; the Jugoslav Singers chanting hymns while the camera catches shots of Parisian church architecture; and Youri Yourlo, Russian dancer, who, accompanied by Royal Russian Balalaika orchestra, shakes his hoofs, a la Cossack. One of the best novelties from the scissors of Terry Ramsaye.

Light comedy would be suitable.

"A Million Me's"

Paramount Act—2 Reels

Pleasing, Not Unusual

LEE MORSE'S record vogue is the basis of this sound act. The idea is clever; the picture not so. Miss Morse falls out with her boy friend and refuses to make any more records. The argument used to change her mind hinges around the fact that all over the land presumably her records are supplying entertainment. The first episode is in a college dormitory, Miss Morse stepping out of the Victrola to do her number. Then in a speak-easy and finally out of the picture frame on her sweetheart's table. Sweetie hears her, phones the pining gal and everything is forgiven. Directed by Monte Brice. Time, 12 mins., but seems longer.

Hot jazz number suggested for additional short subject.

"Pathe Review No. 4"

(Pathe—Silent—1 Reel)

50% Rating for This

TWO of the four units in the current review are almost inexcusable. Maurice Kellerman's assignment is a flop. What interest can there possibly be in showing back-yard fences in Newfoundland, or any other place for that matter? "The Street That Jack Built" is the second. Here we see automobiles and tall apartment hotels on Park Ave., New York, and that's all.

The reel is redeemed by "Temple of India," a Pathechrome color subject showing where the Hindus worship, and "Chicken," in which thousands of white leghorns are caught scampering about an immense Western chicken farm.

Bolster this up with a good musical comedy short.

"Kisses and Kurses"

(Universal—Cartoon—1 Reel—Sound)

Don't Miss It

REACHING the height of merriment for a cartoon subject, Universal puts Oswald through the paces in a very funny burlesque on "Show Boat" and "Uncle Tom's Cabin." Lots of new gags, all of them laugh-getters. And how!

Book something heavy. Enough comedy in this for your whole bill.

"Old Vamps for New"

(Darmour-RKO—Sound—2 Reels)

Good Farce for Laughs

ALBERTA VAUGHN, Al Cooke, Dot Farley and Lewis Sargent have the leads in this Witwer series comedy that has several nice comedy sequences spotted in a nicely rounded farce.

The boy goes to jail for speeding, but the judge releases him in custody of his henpecked father. Then father and son step out—getting into trouble and landing back in jail. But the judge's daughter is the boy's sweetheart, which surprises his honor. Finally, father and son are released in charge of the irate wife and boss of the family. There is an interesting story with lots of laughs, and just enough music to balance things nicely.

Good enough to spot on any bill where a laugh two-reeler is required.

Additional short subject reviews appear on page 52.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Alibi (U.A.)

DES MOINES.—Strand (1,100), 20 and 30 cents, 3 days. *Other attractions*: U. comedy, "Delicatessen Kid," Kinograms. *Opposition*: "New York Nights," "The Racketeer," "Love Comes Along," "It's a Great Life." *Weather*, very cold. *Rating*, 75%.

Argyle Case (W.B.)

OKLAHOMA CITY.—Rialto (700), 15 to 25 cents. Four days. *Other attractions*: Pathe News, Aesop Fables. *Weather*, heavy snow and sleet. *Opposition*: "Sally," "Broadway," "Shannons of Broadway," "Love Parade," "Bishop Murder Case." *Rating*, 100%.

Aviator, The (W.B.)

BOSTON, MASS.—Scollay Square (1,800), 25c-50c, 7 days. *Other attractions*: vaudeville, Paramount News. *Weather*, rain. *Opposition*: "Dynamite," "It's a Great Life," "Lost Zeppelin," "The Kibitzer," "First Command," "Sky Hawk." *Rating*, 105%.

Battle of Paris (Para.)

BALTIMORE. — Hippodrome (2,500), 6 days, 20 to 60 cents. *Other attractions*: Pathe Sound News, Aesop's Fables, "Hot and How" (Educ'l comedy), Bert Smith Players in "The Stronger Sex," with acts, chorus, orchestra, organ. *Weather*, cloudy, moderate, rain, clear, snow, cold. *Opposition*: (screen) "Peacock Alley," "Paris," "This Thing Called Love," "Passion of Joan of Arc," "Show of Shows," "Sunny Side Up," "Second Choice," "Chasing Rainbows," "Condemned." Stage: "Follow Through," William Gillette in "Sherlock Holmes," "Girls From Happyland," Performances of German Grand Opera Company and other concert artists. *Rating*, 90%.

Ad Tips—Gertrude Lawrence and Charles Ruggles are the names to play up. Use a line cut in the ad showing Lawrence in arms of hero. Tell them here is the star of "Charlot's Revue," in a swift-moving comedy drama of Paris and the A. E. F. during the war. Get in touch with the American Legion post, arrange for special Legion night. Tie up with radio, music, phonograph, record shops for display of song hits. Use French mobilization notice in your lobby to create curiosity. Audience appeal is fine for all who like a story of the war told in a very entertaining way—Nat Keene, Mgr., Hippodrome, Baltimore.

Bishop Murder Case (M-G-M)

OKLAHOMA CITY.—Capitol (1,200), 25 to 50 cents, 7 days. *Other attractions*: Hearst Metrotone News, Charles Chase in "Stepping Out." *Weather*, heavy snow and sleet. *Opposition*: "Sally," "Broadway," "Shannons of Broadway," "Love Parade," "Argyle Case," *Rating*, 100%.

OMAHA.—State (1,200), 25 to 40 cents, 4 days. *Other attractions*: "Let Me Explain" (Par.), Universal News. *Weather*, sub-zero. *Opposition*: "Pointed Heels," "Dance Halls," "Chasing Rainbows." *Rating*, 90%.

Ad Tips—Previous success of S. S. Van Dine's mystery pictures was aid in this one, but cold weather hurt too much. Lots of murders and suspense with a thread of romance. Didn't seat patrons during last 10 minutes. Audience appeal principally for men.—Irving Cohen, Mgr., State, Omaha.

Broadway (U)

OKLAHOMA CITY.—Liberty (1,800), 25 to 50 cents, 7 days. *Weather*, heavy snow and sleet. *Other attractions*: Fox News, short subjects. *Rating*, 100%. *Opposition*: "Sally," "Shannons of Broadway," "Love Parade," "Bishop Murder Case," "Argyle Case."

Chasing Rainbows (M-G-M)

BALTIMORE.—Loew's Stanley (3,654), 6 days, 25 to 60 cents. *Other attractions*: Metrotone News, "My Pony Boy" (organlogue), "The Hoose Gow" (Laurel and Hardy comedy). *Weather*, cloudy, moderate, rain, clear, snow, very cold. *Opposition*: (screen) "Peacock Alley," "Paris," "Battle of Paris," "This Thing Called Love," "Passion of Joan of Arc," "Show of Shows," "Sunny Side Up," "Second Choice," "Condemned." Stage: "Follow Thru," William Gillette in "Sherlock Holmes," "Girls From Happyland," Performances of German Grand Opera Company and other concert artists. *Rating*, 100%.

OMAHA.—World (2,500), 25 to 50 cents, 7 days. *Other attractions*: "Merry Dwarfs" (Col.), Pathe News. *Weather*, sub-zero. *Opposition*: "Pointed Heels," "Dance Hall," "Tiger Rose," "The Bishop Murder Case." *Rating*, 80%.

Ad Tips—Exploit Bessie Love and Charles King in this as stars of "Broadway Melody," with a superb supporting cast. Tell them all (name your town) will be humming the melodies, and singing their praise of this musical romance. In newspaper ads use mortised panel at bottom for copy with King and Love sitting on top with backs to each other and heads toward reader as if singing a song. Use criss-cross line background with mortised circle back of King and mortised panel back of Love with catchlines. Audience appeal is strong for all who like revue picture with story. Combination is very good.—Charles Raymond, Gen'l Mgr., Loew's Stanley, Baltimore.

Ad Tips—Team of Betty Compson and Charles King go big as the stars of "Broadway Melody," now "back together again." Another backstage, musical comedy story, but it has all the marks of a great picture. Music especially good and worked radio and music store tieups successfully. Audience appeal, general.—Lionel Wasson, Mgr., World, Omaha.

Christina (Fox)

TACOMA—Fox Colonial (965), 7 days, 25c-35c. *Other attractions*: "Wednesday at the Ritz" (Pathe sound comedy) "Too Much Acting" (Fox) and Fox Movietone News. *Weather*, cold and bad for matinees especially. *Opposition*: "Tanned Legs," "The Great Divide" and "Romance of Rio Grande." *Rating*, 85%.

Ad Tips—Exploited Janet Gaynor in new type of role; Schildkraut and Charles Morton; story also. Audience appeal general, but believe it would have registered better with full speaking, rather than but a reel or two at close.—Doug. Kimberley, Mgr., Fox Colonial, Tacoma.

Condemned (U.A)

BALTIMORE.—Loew's Valencia (1,500), 6 days, 25 to 35 cents. *Other attractions*— Metrotone News, "Irish Fantasy" (U. A. featurette), Taylor Holmes "He Did His Best" (Paramount comedy). *Weather*, cloudy, moderate, rain, clear, snow, very cold. *Opposition*: (screen) "Peacock Alley," "Paris," "Battle of Paris," "This Thing Called Love," "Passion of Joan of Arc," "Show of Shows," "Sunny Side Up," "Second Choice," "Chasing Rainbows." Stage: "Follow Thru," William Gillette in "Sherlock Holmes," "Girls From Happyland." Performances of German Grand Opera Company and other concert artists. *Rating*, 80%. (Shown simultaneously at Valencia and Parkway after one week at Stanley.)

BALTIMORE.—Loew's Parkway (1,092), 6 days, 15 to 35 cents. *Other attractions*: Metrotone News, Taylor Holmes in "He Did His Best" (Paramount comedy). *Weather*, cloudy, moderate, rain, clear, snow, very cold. *Opposition*: (screen) "Peacock Alley," "Paris," "Battle of Paris," "This Thing Called Love," "Passion of Joan of Arc," "Show of Shows," "Sunny Side Up," "Second Choice," "Chasing Rainbows. Stage: "Follow Thru," William Gillette in "Sherlock Holmes," "Girls From Happyland," Performances of German Grand Opera Company and other concert artists. *Rating*, 100%. (Shown simultaneously at Valencia and Parkway after one week at Stanley.

Dance Hall (RKO)

KANSAS CITY—Mainstreet (3,067), 35c-60c, 7 days. *Other attractions*: Irene Rich appearing in person in playlet, "Ask My Wife"; four acts of vaudeville. *Weather*, cold, snow. *Opposition*: "Disraeli." "Sunnyside Up," Sacred Flame," "Flight." *Rating*, 90%.

NEW ORLEANS.—Orpheum (2,500), 60 cents, 7 days. coupled with five acts of vaudeville, Pathe News, orchestration novelty. *Opposition*, "Love Parade," "Dynamite," "Show of Shows" and "Hard to Get." *Rating*, 100%.

OMAHA.—Orpheum (3,000), 25 to 60 60 cents, 7 days. *Other attractions*: J. C. Flippen and RKO bill, Pathe News. *Weather*, subzero. *Opposition*: "Pointed Heels," "Chasing Rainbows," "Tiger Rose," "Bishop Murder Case." *Rating*, 100%.

Ad Tips—Vina Delmar's authorship of this picture-made novel helped the draw and was the chief plug for business. Title and the glitter of jazz stressed in all ad copy. Audience appeal, generally.—Ralph W. Thayer, Mgr., Orpheum, Omaha.

Box Office Check-Up And Ad. Tips

Ad Tips—Played up from the modern youth angle. Advertised as better than Vina Delmar's first stories, "Bad Girl" and "Kept Woman." Sensational advertising for this picture.—Lawrence Lehman, Mgr., Mainstreet, Kansas City.

Disraeli (W.B.)

KANSAS CITY—Newman (2,000), 25c-60c, 7 days. *Other attractions*: Taylor Holmes in "Let Me Explain," Paramount News; western novelty, "Mountain Melodies." *Weather*, cold, snow. *Opposition*: "Sunnyside Up," "Sacred Flame," "Flight," "Dance Hall." *Rating*, 110 per cent.

Dynamite (M-G-M)

BOSTON—Loew's State (3,700), 7 days, 30c-50c. *Other attractions*: miniature revue, song and dance numbers, Hearst Metrotone News. *Weather*, rain. *Opposition*: "It's a Great Life," "Lost Zeppelin," "Sky Hawk," "The Kibitzer," "First Command," "The Aviator." *Rating*, 210%.

NEW ORLEANS.—Loew's State (3,000), 60 cents, 7 days, coupled with Dave Harris Revue on stage, newsreels, orchestration. *Opposition*: "Love Parade," "Show of Shows," "Hard to Get," "Dance Hall." *Rating*, 100%.

PROVIDENCE.—Loew's State (3,800), 15 to 50 cents, 7 days. *Other attractions*, Disney sound cartoon, Hearst Metrotone News, Joe Stoves' organlogue. *Weather*, warm, rain. *Opposition*: "Sunny Side Up," "Paris," "His First Command." *Rating*, 115%.

Ad Tip—A natural smash that will go as fans have a chance to talk about it. Business here capacity all week. Nagle beat name to hang individual billing on with mention, of course, to De Mille. Stress exotic society background and contrast with mining conditions. Strong drama throughout. Should appeal to every one irrespective of age.—J. P. McCarthy, Mgr., Loew's State, Providence.

First Command (Pathe)

ALBANY, N. Y.—Proctor's Grand (1,800), 25 to 75 cents, 6 days. *Other attractions*: vaudeville acts. *Weather*, pleasant. *Opposition*: "Sky Hawk," "South Sea Rose," Show of Shows," "Three Live Ghosts." *Rating*, 94%.

BOSTON—Keith-Albee (2,500), 25c-60c, 7 days. *Other attractions*: Robert L. Ripley in person, vaudeville, News, Comedy. *Weather*, rain. *Opposition*: "Dynamite," "It's a Great Life," "Lost Zeppelin," "Sky Hawk," "The Kibitzer," "The Aviator." *Rating*, 110%.

LOS ANGELES.—RKO (2,700), 7 days, 35 to 65 cents. *Other attractions* RKO vaudeville revue and Pathe Sound News. *Opposition*: "Seven Days' Leave," "Hot for Paris," "Show of Shows," "Hit the Deck," "New York Nights," "South Sea Rose."

PROVIDENCE.—Victory (1,600), 15 to 50 cents, 7 days. *Other attractions*: "Kiddie Troupers in Town Scandals," "In Old Madrid," Sound New. *Weather*, warm, rain. *Opposition*: "Paris," "Sunny Side Up," Dynamite." *Rating*: 95%.

Ad Tip—William Boyd as breezy as ever. Setting in U. S. Calvary Post makes for strong drama. He-man exploitation pays in this one. Should have strong appeal to males because of action and for feminine fans due to star's magnetism.—Matt. Reilly, Mgr., Victory, Providence.

Flight (Col.)

TROY, N. Y.—Proctor's (2,000), 25 to 60 cents, 4 days. *Other attractions*: vaudeville. *Weather*, pleasant. *Opposition*: "Sally," Three Live Ghosts." *Rating*, 100%.

Ad Tips—Put this up in newspaper advertising as a story of romantic love set against daring air maneuvers and play up heavy Jack Holt, Lila Lee and Ralph Graves as all three have their following. Audience appeal, general.—Jacob Golden, Mgr., Proctor's Troy, N. Y.

Great Divide (F.N.)

TACOMA—Hamrick's Blue Mouse (601), 8 days, 25c-75c. *Other attractions*: two Vitaphone acts and Grantland Rice sports on dogs. *Weather*, bad, especially for matinees. *Opposition*: "Christina," "Tanned Legs," and "Romance of Rio Grande." *Rating*, 90%.

Hallelujah (M-G-M)

HOUSTON.—Loew's State (2,700), 7 days, 25 to 60 cents. *Other attractions*: Five acts vaudeville led by Ross Wyse, Jr., Metrotone News and local newsreel. *Weather*, cold and rain. *Opposition*: "New York's Nights," "Kibitizer" and "Hot for Paris." *Rating*, 150%.

Ad Tips—In Houston we stressed King Vidor, local man in all advertising, and used such catch lines as "music that cannot be written," "most discussed picture of a decade," and "a saga of the most picturesque people on earth." The picture proved a great success, stirring much comment, the great majority favorable, for Southern people appreciate the scenes which Easterners believe exaggerated. Of course advertise the all-negro cast, and unusual theme. Appeal is to every one.—W. V. Taylor, Mgr., Loew's State, Houston.

Professional Buyers Select Mellaphones

MELLAPHONE SOUND ON FILM

Embodying products of leading mfrs. in sound field. G. M. Lab. Photo Elec. Cells. Rochester Quality Lenses, Batteries, Amplifiers, Tubes, Exciter Lamps, identical to those used in mostl costly machines. Motors and brackets. Sold outright. Equal to the best, lowest in price. Write for circular.

MELLAPHONE CORPORATION
ROCHESTER, N. Y.

Territory for Dealers

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Box Office Check-Up And Ad. Tips

Hard to Get (F.N.)

NEW ORLEANS.—Strand (2,000), 50 cents, 7 days. *Other attractions*: one act amateur dancers, Fox and Hearst newsreels, organ music. *Opposition*: "Love Parade," "Dynamite," "Dance Hall" and "Show of Shows." *Rating, 90%.*

Hell's Heroes (Univ.)

SAN FRANCISCO—25c-40c, 7 days. *Other attractions*: comedy, "Cohn on the Telephone"; orchestra with Don Smith, Paramount News. *Weather*, wet. *Opposition*: "Untamed," "Love Parade," "New York Nights," "Disraeli," "Broadway," "Sunny Side Up," "Song of Love." *Rating, 100%.*

Hit the Deck (RKO)

LOS ANGELES.—Orpheum (2,750), 7 days, 35 to 75 cents. *Other attractions*: Pathe Sound News and "Good Medicine." *Opposition*: "New York Nights," "Seven Days' Leave," "South Sea Rose," "His First Command," "Show of Shows," "Hot for Paris."

Honky Tonk (W.B.)

TROY, N. Y.—Lincoln (1,000), 25 to 35, 3 days. *Other attractions*: Vitaphone; Fox Movietone News. *Weather*, pleasant. *Opposition*: "Sally," "Flight." *Rating, 88%.*

ANDY WRIGHT

thanks

Those Producers who have given him such splendid co-operation in the placement of material from the pen of S. John Park

he states

That he controls the musical comedy

"SOUVENIR SADIE"

Book by LUTHER YANTIS

Lyrics by NED NESTOR

Music by HAMPTON DURAND

which will be made into a talkie after its Broadway production.

he is glad

That Morris Silver is Mr. Balaban's right hand bower

he thanks

barry burke for his report—which he now has a copy of—which caused the formation of this company from his Ex-Publix record

ANDY WRIGHT, Inc.

1560 Broadway, New York, N. Y.

BRYant 2361 Cable: Wrightbook, N. Y.

Hot for Paris (Fox)

HOUSTON.—Majestic (2,250), 25 to 60 cents, 7 days. *Other attractions*: five acts vaudeville headed by Parker and Babb, Aesop's Fables, Fox Movietone News, orchestra overture. *Weather*, cold and rain. *Opposition*: "New York Nights," "Hallelujah," "Kibitzer." *Rating, 120%.*

LOS ANGELES.—Fox Criterion (1,652), 35 to 65 cents. *Other attractions*: "Copy" and Fox Movietone News. *Opposition*: "Seven Days' Leave," "South Sea Rose," "Show of Shows," "Hit the Deck," "His First Command," "New York Nights."

Ad Tips—Billed this one as directed and written by Raoul Walsh, who made "Cock-Eyed World." Also McLaglen, El Brendel and Fifi Dorsay should have big play in all billing. "Hot tune, hot dances and hot mammas" was the line used here. Light side of the production should be played up, everything in facetious vein and light burlesque. Appeal is to youth, men and adults.—Eddie Bremer, Mgr., Majestic, Houston.

Isle of Lost Ships (F.N.)

OTTAWA—Avalon (990), 3 days, 25c-35c. *Added attractions*, "Happy Birthday," Fox Movietone News, "Hawaiian Love Call." *Weather*, clear and cold. *Opposition*, "The Trespasser," "In The Headlines," "Glorifying American Girl," "Great Divide," "Flight." *Rating, 92%.*

Ad Tips—Here we have the most novel dialogue melodrama of the year and that was the way we advertised it, calling it "The Year's Most Bizarre Melodrama." Views of the graveyard of wrecked ships are creepy in themselves and when you add about 75 of the wildest and roughest human derelicts you can find, you have the theme. We told the public "Isle of Lost Ships" would stick out in their memory. Gave Noah Beery, Virginia Valli and Jason Robard big type in all advertising. Juveniles raced to see this picture and it had appeal for grown-ups too.—P. J. Nolan, Mgr., Avalon, Ottawa.

Is Everybody Happy (W.B.)

SALT LAKE CITY—Victory (1,278), 4 days, 15c-50c. *Other attractions*: sound acts and sound news. *Weather*, unsettled. *Opposition*: "Thirteenth Chair," "Pointed Heels," and "Laughing Lady." *Rating, 115%.*

Ad Tips—Exploit popularity of Ted Lewis of musical fame as star, and cheering value of production. Appeal to all classes.—P. A. Speckart, Mgr., Victory, Salt Lake.

It's a Great Life (M-G-M)

BOSTON—Loew's Orpheum (3,100), 25c-50c, 7 days. *Other attractions*: vaudeville, Laurel-Hardy comedy, Hearst Metrotone News. *Weather, rain. Opposition*: "Dynamite," "Lost Zeppelin," "Sky Hawk," "The Kibitzer," "First Command," "The Aviator." *Rating, 110%.*

DENVER—Orpheum (1,650), 15c-50c, 7 days. *Other attractions*: RKO Vaudeville, Pathe Sound News. *Weather*, very cold. *Opposition*: "Sunny Side Up," "New York Nights," "Tanned Legs," "Lady Lies." *Rating* 75%.

DES MOINES—Paramount (1,700), 25c-35c-50c65c, 7 days. *Other attractions*: Paramount News, Herbie Koch organ number, "Hungarian Rhapsody," Publix unit of "Farmyard Frolics," featuring Sen, Francis Murphy and Frank Hamilton. *Opposition:* "New York Nights," "Three Live Ghosts," "Alibi," "The Racketeer," "Love Comes Along." *Weather*, very cold. *Rating, 110%.*

Ad Tips—Just say that the famous Broadway stars, the Duncan Sisters, in an all-talking comedy-riot, are here. The whole bill was a wow and the weather, the only handicap. A picture that is talked up by the ones who come first. Frank Hamilton, returning to this theatre, big welcome, and Sam Murphy went over big.—Jack Roth, Mgr., Paramount, Des Moines.

Kibitzer, The (Para.)

BOSTON—Metropolitan (4,350), 30c-75c, 7 days. *Other attractions*: Amos 'n Andy, radio celebs. in person; stage number, "Jazz Preferred;" Paramount News. *Weather*, rain. *Opposition*: "Dynamite," "It's a Great Life," "Lost Zeppelin," "Sky Hawk," "First Command," "The Aviator." *Rating, 220%.*

BUFFALO—The Buffalo (3,100), 7 days, 60c. *Other attractions*: Paramount Sound News, Fox Movietone News, organ solo, vaudeville, comedy. *Weather*, cold. *Opposition*: "Locked Door," "Song of Love," "Sunny Side Up." "Show of Shows." *Rating, 150%.*

HOUSTON—Kirby (1,654), 7 days, 25c-60c. *Other attractions*: "Trusting Wives" with Edward Everett Horton, and Paramount Sound News. *Weather*, cold and rain. *Opposition*: "Hallelujah," "Hot for Paris," and "New York Nights." *Rating, 110%.*

Lady Lies, The (Para.)

DENVER—Rialto (1,100), 25c-50c, 7 days. *Other attractions*: Pathe Sound News, Laurel and Hardy comedy. *Weather*, very cold. *Opposition*: "The River," "Tanned Legs," "New York Nights," "Sunny Side Up," "It's a Great Life." *Rating, 90%.*

Laughing Lady (Para.)

SALT LAKE CITY—Paramount (1,400), 14c-40c, 7 days. *Other attractions*: Sound news and sound short. *Weather*, unsettled. *Opposition*: "Pointed Heels," "Thirteenth Chair," and "Is Everybody Happy." *Rating, 110%.*

Locked Door, The (U.A.)

BUFFALO—Hippodrome (2,900), 7 days, 60c. *Other attractions*: Fox Movietone News, Vitaphone acts, comedy, vaudeville. *Weather*, cold. *Opposition*: "Show of Shows," "Sunny Side Up," "Song of Love," "The Kibitzer." *Rating, 145%.*

Lost Zeppelin (Tiffany)

BOSTON—Park (800), 25c-50c, 7 days. *Other attractions*: Cartoon, Universal News. *Weather*, rain. *Opposition*: "It's a Great Life," "Sky Hawk," "The Kibitzer," "First Command," "Aviator," "Dynamite." *Rating, 95%.* (3rd week.)

PORTLAND, ORE.—Music Box (1,835), 25c, 7 days. *Other attractions*, Burns and Ashe at organ; Vitaphone acts; Fox Movietone News. *Weather*, blizzards. *Opposition*, "Sky Hawk," "Seven Days Leave," "The Racketeer," "General Crack," "Condemned." *Rating, 100%.*

Ad Tips—Thrills, suspense and action coupled with reduction in admittance held up box-office in spite of severe weather. Sufficiently good for extra weeks.—Andrew Sasso, Mgr., Music Box, Portland.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

Box Office Check-Up And Ad. Tips

Love Comes Along (RKO)

DES MOINES—Orpheum (2,000), 25c-50c, 3 days. *Other attractions*: Pathe Sound News; RKO comedy, "Sleeping Cuties." *Opposition*: "New York Nights," "Alibi," "It's a Great Life," "Three Live Ghosts." *Weather,* intense cold. *Rating, 80%.*

Ad Tips—Play up Bebe Daniels' lovely singing voice and that she was star of "Rio Rita," and the cold weather can not make too big a cut in your business. The picture would have received much higher rating without the severe weather hazard here.—C. D. Gerraty, Mgr., Orpheum, Des Moines.

Love Parade (Para.)

NEW ORLEANS—Saenger (4,000), 60c, 7 days. *Other attractions*: Publix stage show, Fox Movietone News, Rubinoff directing concert orchestra and Lou Breese on stage. *Opposition*: "Show of Shows," "Hard to Get," "Dynamite," "Dance Hall." *Rating,* 150%.

OKLAHOMA CITY—Criterion (2,000), 50c. *Other attractions*: Paramount Sound News; "Marriage" (Paramount comedy). *Weather,* heavy snow and sleet. *Opposition*: "Sally," "Shannons of Broadway," "Bishop Murder Case," "Argyle Case." *Rating,* 125%.

Marriage Playground (Para.)

MILWAUKEE—Wisconsin (3275) 7 days, 25c-60c, Fanchon & Marco's "Types" idea. *Weather,* cool and crisp. *Other attractions,* comedy and newsreel. *Opposition,* "Dynamite," "Welcome Danger," "Taming of the Shrew," "Sally," "Sacred Flame," "Second Choice." *Rating,* 95%.

Mighty, The (Paramount)

HOLLYWOOD. — Grauman's Egyptian (1,800), 7 days, 35 to 65 cents. *Other attractions*: Fanchon-Marco "Overtures", Idea "Mickey's Choo Choo," Fox Movietone News. *Opposition*: "Sally."

New York Nights (U.A.)

DENVER—The Denver (2,512), 25c-65c, 7 days. *Other attractions*: Publix Stage Show; Paramount Sound News. *Weather,* very cold. *Opposition*: "The River," "Sunny Side Up," "It's a Great Life," "Tanned Legs," "Lady Lies." *Rating,* 75%.

DES MOINES—Des Moines (1,600), 25c-35c-50c-65c, 7 days. *Other attractions*: Paramount News; Vitaphone acts, "Moving Day" and "A Bird's Eye View of Harlem." *Opposition*: "It's a Great Life," "Alibi," "Three Live Ghosts," "The Racketeer," "Love Comes Along." *Weather,* very cold. *Rating,* 100%.

HOUSTON—Metropolitan (2,512), 25c-50c, 7 days. *Other attractions*: Publix unit, "Radio Romance," with Ross and Edwards; Pathe Sound News; Christie comedy, organ and orchestra. *Weather,* rain and cold. *Opposition*: "Kibitzer," "Hot for Paris," and "Hallelujah." Rating, 110%.

LOS ANGELES.—United Artists (2,100), 7 days, 35 to 75 cents. *Other attractions*: Paramount Sound News, Christie Talker comedy and Oliver Wallace organ concert. *Opposition*: "Seven Days' Leave," "South Sea Rose," "Show of Shows," "Hot for Paris," "Hit the Deck," "His First Command."

Ad Tips—"Norma Talmadge finds her voice! And in a praiseworthy, tingling drama of the City of Light! Bill Gilbert Roland and Lilyan Tashman, and the human, yet sophisticated story." This was advertising keynote. Appeal is the all Talmadge lovers of silent picture days, young people and adults.—E. E. Collins, Mgr., Metropolitan, Houston.

Ad Tips—Norma Talmadge with Gilbert Roland in her first talking picture, the unusual type of story and the appeal it makes, was liked by the fans. Box office registered well in spite of the cold.—George Watson, Mgr., The Des Moines, Des Moines.

Painted Angel (F.N.)

CLEVELAND—RKO Palace (3,600), 7 days, 35c-75c. *Weather,* partly rain, partly clear. *Other attractions*: "Grass Skirts" (Educational comedy); "Night Clouds" (Educational scenic); Pathe News (sound and silent); Pathe Review; Sportlight (Pathe); vaudeville headed by Siamese Twins and Jack Osterman. *Opposition*: "Sunny Side Up" (second week), "Sally," "Their Own Desire," "Pointed Heels," "So Long Letty." *Rating,* 140%.

Paris (F.N.)

BALTIMORE—Loew's Century (3,221), 6 days, 25c-60c. *Other attractions*: Metrotone and M-G-M News, Loew-Publix unit, "Oddities," headed by Al Evans; organlogue by Maurice; "The Dancing Gob" (All-talking Paramount comedy); "Just for Art" (Oddity). *Weather,* cloudy, moderate, rain, clear, snow, very cold. *Opposition*: (screen) "Peacock Alley," "Battle of Paris," "This Thing Called Love," "Passion of Joan of Arc," "Show of Shows," "Sunny Side Up," "Second Choice," "Chasing Rainbows," "Condemned;" (stage) "Follow Through," William Gillette in "Sherlock Holmes," "Girls from Happyland," performances of German Grand Opera Company and other concert artists. *Rating,* 85%.

PROVIDENCE—Strand (2,200), 15c-50c, 7 days. *Other attractions*: "Dixie," song cartoon, Paramount Sound News. *Weather,* warm, rain. *Opposition*: "Sunny Side Up," "Dynamite," "First Command." *Rating,* 95%.

Ad Tip—Name of Irene Bordoni carries weight, but ads must bill her as a shining star of the musical comedy stage. Title also is good draw and affords opportunity for lavish whoopee in art. Has appeal for those who like action and sophisticated chatter.—Ed Reed, Mgr., Strand, Providence.

Ad Tips—This being Irene Bordoni's first film appearance play heavily upon her name and in all poster and newspaper advertising feature her head and shoulders, calling her "The Toast of Broadway and the Idol of Paris." In newspaper ads use full sun effect with tide and star it in black type, shining over shoulder of Bordoni's shoulder, using line cut of star looking toward reader. On each side at bottom have line cuts of girls in costumes as in revue scenes of play. Also play up spectacular angle. Audience appeal is strong from those who know Miss Bordoni from her stage work and the revue angle with the story should prove a good draw.—Charles Raymond, Gen. Mgr., Loew's Century, Baltimore.

Passion of Joan of Arc (Societe Generale des Films)

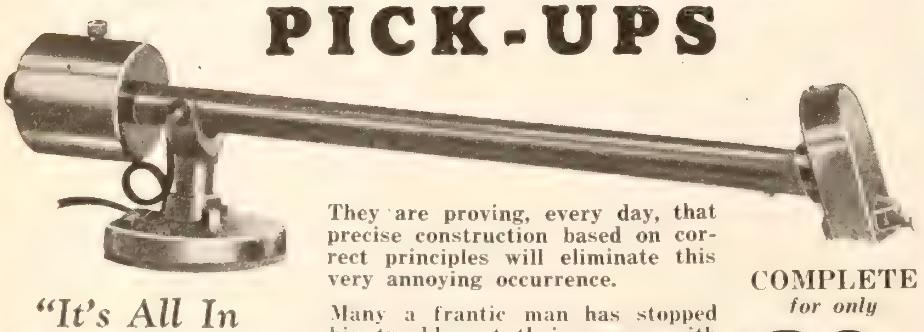
BALTIMORE—Little (267), 6 days, 35c-50c. *Other attractions*: Scenic, piano, musical translation by Orchestraphone. *Weather,* cloudy, moderate, rain, clear, snow, cold. *Opposition*: (screen) "Peacock Alley," "Paris," "Battle of Paris," "This Thing Called Love," "Show of Shows, "Sunny Side Up," "Second Choice," "Chasing Rainbows," "Condemned." *Stage*: "Follow Thru," William Gillette in "Sherlock Holmes," "Girls From Happyland," Performances of German Grand Opera Company and other concert artists. *Rating,* 130%.

Ad Tips—Play this up in your advertisements as the French film silent "masterpieces of all times," which, according to critics, ranks with the greatest pictures ever produced, including "Caligari," "Last Laugh," "Potemkin," etc. Notify all schools and colleges that here is the film par excellence that all should see and in which, without partiality or buncumb, the trial of Joan of Arc is given as nearly as possible as it is to imagine the actual trial took place. Arrange to have classes to attend in groups with reduced ticket rates. Notify French societies in your town. H. G. Weinberg, Mgr., Little, Baltimore.

Peacock Alley (Tiffany)

BALTIMORE—Auditorium (1,600), 6 days, 35c-$1.50. Four reserved seat shows each day. *Other attractions*: Pathe Audio Review, Pathe Sound News, "Darktown Follies" (all-talking comedy), "Close Call" (Pathe Aesop Fable). *Weather,* cloudy, moderate, rain, clear, snow, very cold. *Opposition*: (screen) "Paris," "Battle of Paris," "This Thing Called Love," "Passion of Joan of Arc," "Show of Shows," "Sunny Side Up," "Second Choice," "Chasing Rainbows," "Condemned;" (stage) "Follow Through," William Gillette in "Sherlock

If You Are Having Trouble With Your Needles Playing Hop-Scotch On The Disks!
Invest In a Pair Of
SYNCRODISK PICK-UPS



They are proving, every day, that precise construction based on correct principles will eliminate this very annoying occurrence.

Many a frantic man has stopped his troubles at their source with the famous Weber Syncrodisk Pick-Ups.

"It's All In The Tone Arm"

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WEBER MACHINE CORPORATION
59 Rutter St., Rochester, N. Y.

Box Office Check-Up And Ad. Tips

Holmes," "Girls From Happyland," performances of German Grand Opera Company and other concert artists.

Ad Tips—Exploit Mae Murray strong in this and tell them it is her talking picture debut. Let them know it is an all-talking, singing, musical production with natural color sequences. Use top part of window card of Miss Murray in abbreviated costume with peacock and halftone head and on either side at bottom use Murray with dancing partner on right and Murray in dancing pose at left. Place banner across street in front of theatre and use banners around marquee. There are several songs in this which you can get co-operative results in advertising and window displays with music, radio, phonograph, record shops and dear department stores. Also press stills can be used for displays for modern furnishings, hosiery, jewelry and women's ware. Audience appeal is strong from all who want to see what Miss Murray can do after such a long absence from the screen. Story is entertaining for many others.—Fred C. Schanberger, Jr., Mgr., Auditorium, Baltimore.

Pointed Heels (Para.)

CLEVELAND—State (3,400), 7 days, 30c-60c. *Weather*: Partly rain, partly clear. *Other attractions*: "First Seven Years (NGM), "My Pony Boy" (Paramount Song), "The Take Off" (Universal Sporting Life), Paramount News, "They're Off" (Publix Revue, Ted Claire, m. c.). *Opposition*: "Sunny Side Up" (2nd week), "Sally," "Their Own Desire," "The Painted Angel," "So Long Letty." *Rating*: 100%.

OMAHA—Paramount (2,900), 25c-60c, 7 days. *Other attractions*: Publix "Snap Into It' unit, Paramount News, orchestra and organ. *Weather*, sub-zero. *Opposition*: "Dance Hall," "Chasing Rainbows," "Tiger Rose," "Bishop Murder Case." *Rating*, 100%.

Ad Tips—Lilting songs and a popular cast of Fay Wray, William Powell, Eugene Pallette and Helen Kane, besides others, sold this one—good backstage story with lots of laughs. Audience appeal, general.—Charles Pincus, Mgr., Paramount, Omaha.

SALT LAKE CITY—Capitol (2,000), 15c-50c, 7 days. *Other attractions*: Sound news, shorts, and song cartoon. *Weather*, unsettled. *Opposition*: "Is Everybody Happy," "Laughing Lady," "Thirteenth Chair." *Rating*, 110%.

Racketeer, The (Pathe)

DES MOINES—Orpheum (2,000), 25c-50c, 4 days. *Other attractions*: RKO vaudeville, Pathe silent news; Fox comedy, "Detective Wanted." *Opposition*: "New York Nights," "Three Live Ghosts," "Alibi," "It's a Great Life." *Weather*, cold. *Rating*, 100%.

PORTLAND, ORE.—RKO Orpheum (1,700), 25c-50c, 7 days. *Other attractions*, Olsen & Johnson in "Monkey Business," Fulton & Parker, Catherine Custer and Louise Gillhouse at Wurlitzer, Pathe Sound News. *Weather*, blizzards. *Opposition*, "Sky Hawk," "Seven Days Leave," "General Crack," "Condemned," "Lost Zeppelin." *Rating*, 120%.

Ad Tips—Robert Armstrong, formerly of Des Moines, where he played in stock, was played up in big type. The type of story, of gangsters, full of action, appeals especially to the men, but the star made appeal to all types. Very good picture of its type.—G. D. Gerraty, Mgr., Orpheum, Des Moines.

Rio Rita (RKO)

LOS ANGELES.—Fox Carthay Circle (1,650), twice daily, 75 cents to $1.50. *Other attractions*: Fox Movietone News and Elinor's Orchestra.

River, The (Fox)

DENVER—America (1,586), 20c-50c, 7 days. *Other attractions*: Fox Movietone News and Vitaphone acts, "Low Down," "Rose Perfect," Jans and Whalen, "Just Dumb." *Weather*, very cold. *Opposition*: "Sunny Side Up," "It's a Great Life," "New York Nights," "Tanned Legs," "Lady Lies." *Rating*, 80%.

Rogue's Song (M-G-M)

HOLLYWOOD.—Grauman's Chinese (2,023), twice daily, 75 cents to $1.50. *Other attractions*: Fox Movietone News and Abe Lyman and band.

Romance of Rio Grande (Fox)

TACOMA—Fox Rialto (1,350), 7 days, 25c-75c. *Other attractions*: Walt Disney Silly Symphony, "Hell's Bells"; Fox Movietone News. *Weather*, bad, especially for matinees. *Opposition*: "Christina," "The Great Divide" and "Tanned Legs." *Rating*, 105%.

Ad Tips—Additional space in newspapers for advertising brought additional publicity stories for the stars and for the music. Played up romance and locale. Appeal, general, with excellent comments on the picture as a whole.—Doug Kimberly, Mgr., Fox Rialto, Tacoma.

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. . . and where many resident stars and executives make their permanent homes.

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ROOSEVELT HOTEL

HOLLYWOOD'S FINEST HOSTELRY

JOSEPH M. SCHENCK, PRES.

Box Office Check-Up And Ad. Tips

Sacred Flame, The (W.B.)

KANSAS CITY—Royal (900), 25c-60c, 7 days. *Other attractions*: Gene Austin in "Garden in the Rain," Paramount News, "One-Man Reunion," "Red Headed Hussy," "The Plasterers." *Weather*, cold, snow. *Opposition*: "Flight," "Sunny Side Up," "Disraeli," "Dance Hall." *Rating*, 100%.

Sacred Flame (W.B.)

MILWAUKEE—Garden (1,150), 25c-60c, 7 days. *Weather*, cold and sunny. *Other attractions*, comedy picture and newreel. *Opposition*, "Taming of the Shrew," "Second Choice," "Sally," "Marriage Playground," "Welcome Danger," "Dynamite." *Rating*, 90%.

Sally (F.N.)

CLEVELAND—Stillman (1,900), 7 days, 40c-75c. *Weather*, partly rain, partly clear. *Other attractions*: "The Spy" (Paramount), Hearst Metrotone News. *Opposition*: "Sunny Side Up" (2nd week), "Their Own Desire," "Pointed Heels," "The Painted Angel," "So Long Letty." *Rating*, 166%.

HOLLYWOOD.—Warner Brothers 3,000), 7 days, 35 to 65 cents. *Other attractions*: News and Vitaphone Varieties.

MILWAUKEE—Alhambra (2,660), 25c-60c. *Weather*, cold and sunny. *Other attractions*, newsreel and comedy and fashion news. *Opposition*, "Taming of the Shrew," "Marriage Playground," "Welcome Danger," "Dynamite," "Sacred Flame" and "Sacred Choice." *Rating*, 125%.

OKLAHOMA CITY—Empress (1,500), 25c-50c, 7 days. *Other attractions*: Pathe News, Vitaphone subjects. *Weather*, heavy snow and sleet. *Opposition*: "Broadway," "Shannons of Broadway," "Love Parade," "Bishop Murder Case," "Argyle Case." *Rating*, 150%.

SAN FRANCISCO—California, 7 days, 50c-65c-90c. *Other attractions*: Paramount News, Bouncing Ball Song, "In the Shade of the Old Apple Tree;" California orchestra. *Weather*, wet. *Opposition*: "Song of Love," "Disraeli," "Untamed," "Sunny Side Up," "Love Parade," "Broadway," "New York Nights," "Hell's Heroes." *Rating*, 150%.

TROY, N. Y.—Troy (2,000), 35c-50c, 7 days. *Other attractions*: Vitaphone act; Fox Movitone News. *Weather*, pleasant. *Opposition*: "Three Live Ghosts," "Honky Tonk," "Flight." *Rating*, 130%.

Ad Tips—Play up Marilyn Miller as every one knows that she was the star in the original Broadway stage offering. Don't forget to mention that this is in natural color with plenty of singing and dancing. Audience appeal, general.—Benjamin Stern, Mgr., The Troy, Troy, N. Y.

Ad Tips—Marilyn Miller's name featured heavy in all advertising that was consistently maintained several weeks before opening of the picture. A professional pre-view also gave it a lot of advance publicity. Also advertise it as "100% Everything;" talking, singing, dancing, color humor. A wonderful show for the whole family.—George Gilliam, Mgr., Stillman, Cleveland.

Second Choice (W.B.)

BALTIMORE.—Rivoli (1,981), 6 days, beginning Saturday, 25c-50c. *Other attractions*: "New Half Back," (Sennett all-talking comedy), Rose Perfect, Billy and Elsa Newell (Vitaphone acts), "Barnyard Battle," "Mickey Mouse sound cartoon," Pathe Sound News. *Weather*, cloudy, moderate, rain, clear, snow, cold. *Opposition*: (screen) "Peacock Alley," "Paris," "Battle of Paris," "This Thing Called Love," "Passion of Joan of Arc," "Show of Shows," "Sunny Side Up," "Chasing Rainbows," "Condemned"; Stage: "Follow Through," William Gillette in "Sherlock Holmes," "Girls From Happyland." Performances of German Grand Opera Company and other concert artists. *Rating*, 90%.

MILWAUKEE—Majestic (1,990), 25c-60c, 7 days. *Weather*, cold and sunny. *Other attractions*, comedy and newsreel. *Opposition*, "Taming of the Shrew," "Sacred Flame," "Sally," "Welcome Danger," "Marriage Playground" and "Dynamite." *Rating*, 95%.

Ad Tips—Use border of hearts and dice against black and in upper left use large head of Dolores Costello with hand throwing dice just under it with pictures of Mulhall and Morris on either. Tell them it is 100% talking with Costello singing in this drama of modern marriage and mock morals. Read the press sheet for tie-ups that can be arranged on this. Audience appeal is very fine for all including the young and the old. Finely directed and acted picture which is entertaining throughout.—Frank Price, Jr., Mgr., Rivoli, Baltimore.

Seven Days Leave (Para.)

LOS ANGELES.—Paramount (3,596), 7 days, 35 to 65 cents. *Other attractions*: Paramount Sound News, "Bouncing Ball" Sound Cartoon, Talker Comedy, "At the Gate," Milton Charles Organ concert. *Opposition*: "South Sea Rose," "Show of Shows," "Hot for Paris," "Hit the Deck," "His First Command," "New York Nights." *Weather*.

PORTLAND, ORE.—Portland (3,068), 25c-60c, 7 days. *Other attractions*, Chester Conklin in "Clancy at the Bat," Paramount Sound News, Eddie Magill, Stanleigh Malotte at Wurlitzer. *Weather*, blizzard. *Opposition*, "Sky Hawk," "Condemned," "Lost Zeppelin," "The Racketeer," "General Crack." *Rating*, 95%.

Ad Tips—Gary Cooper providing sterling entertainment. Heavy feminine appeal. A two-fisted he-man drama. Inclement weather kept away many Cooper fans.—John Smith, Mgr., The Portland, Portland, Ore.

Shannons of Broadway (U.)

OKLAHOMA CITY—Orpheum (1,500), 25c-50c. 7 days. *Other attractions*: Fox News, Aesop Fables. RKO's big time vaudeville presenting Ray Huling and Seal in "Versatility," Hall and Ermine in "Page Joe Cook," Britt Wood in "The Boob and His Harmonica," and Lee Gail Ensemble, a whirlwind divertisement. *Weather*, heavy snow and sleet. *Opposition*: "Sally," "Love Parade," "Broadway," "Bishop Murder Case," "Argyle Case." *Rating*, 100%.

Show of Shows (W.B.)

ALBANY, N. Y.—Mark Strand (2,000), 35c-50c. 6 days. *Other attractions*: Fox Movietone News. *Weather*, pleasant. *Opposition*: "Sky Hawk," "South Sea Rose," "Three Live Ghosts," "First Command." *Rating*, 185 per cent.

BALTIMORE—Metropolitan (1,500), 6 days, 25c-50c, starting Saturday and including special Sunday midnight show. *Other attractions*: Kinograms, organ. *Weather*, cloudy, moderate, rain, clear, snow, cold. *Opposition*: (screen) "Peacock Alley," "Paris," "Battle of Paris," "This Thing Called Love," "Passion of Joan of Arc," "Sunny Side Up," "Second Choice," "Chasing Rainbows," "Condemned." *Stage*: "Follow Thru," "William Gillette in "Sherlock Holmes," "Girls From Happyland," Performances of German Grand Opera Company and other concert artists. *Rating*, 120%.

BUFFALO—Century (2,900), 7 days, 60c. *Other attractions*: Fox Movietone News, silent news, comedy, Paramount Sound News, organ solo. *Weather*, cold. *Opposition*: "The Locked Door," "Song of Love," "Sunny Side Up," "The Kibitzer." *Rating*, 175%. (3rd week.)

LOS ANGELES.—Warner Downtown (2,400), 7 days, 35 to 65 cents. *Other attractions*: Paramount Sound News, Vitaphone Variety, "Always Faithful." *Opposition*: "Hot for Paris," "Seven Days' Leave," "South Sea Rose," "New York Nights," "Hist First Command," "Hit the Deck."

NEW ORLEANS, LA.—Tudor (1,700), 40 cents, fifth week consecutive, Fox Movietone News. *Opposition*: "Love Parade," "Dynamite," "Dance Hall," "Hard to Get."

Ad Tips—Play up the title and tell them it has 77 stars. In your own ad use heavy block shaded letters for title with John Barrymore standing on top of word Shows in position of Duke of Gloucester in armor with sword, as in his act, half tone cut on top. In lower right have half tone figure of dancing girl in lower left have line cut of sister act. Use superlatives in ad copy for this marvellous production. Audience appeal is strong from the standpoint of a revue picture done on a lavish scale such as "Follies" or "Scandals."—C. S. Langue, Mgr., Metropolitan, Baltimore.

Sky Hawk, The (Fox)

ALBANY, N. Y.—Harmanus-Bleecker Hall (2,000), 35c-50c. 6 days. *Other attractions*: Fox Movietone News; a Disney Silly Symphony "Terrible Toreador"; Clark and McCullough in "Detectives Wanted"; William O'Neill, musical comedy star in "On the March." *Weather*, pleasant. *Opposition*: "South Sea Rose," "Show of Shows," "Three Live Ghosts," "His First Command." *Rating*, 100%.

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Box Office Check-Up And Ad. Tips

BOSTON—Keith's (2,900), 30c-65c, 7 days. *Other attractions*: Disney cartoon, Pathe News, organ specialties. *Weather*, rain. *Opposition*: "Dynamite," "It's a Great Life," "Lost Zeppelin," "The Kibitzer," "First Command," "The Aviator." *Rating*, 100%.

PORTLAND, ORE. — Fox Broadway (1,912), 25c-60c, 7 days. *Other attractions*, Fanchon & Marco's "Let's Pretend" Idea headed by Tillyou & Rogers, Ed Cheney, Florence Forman, Sam Jack Kauffman and Band and 16 Cinderellas, Mickey Mouse comedy, Devaney at organ, Fox Movietone News. *Weather*, blizzard. *Opposition*, "Seven Days Leave," "Condemned," "Lost Zeppelin," "The Racketeer," "General Crack." *Rating*, 110%.

Ad Tips—Play this up as a picture that dazzled New York, that its airplane shocks are the sensations of sensation, and that the picture is a drama of daring birdmen. Audience appeal, general.—Alec Sayles, Mgr., Harmanus-Bleecker Hall, Albany, N. Y.

So Long Letty (W.B.)

CLEVELAND—Keith's East 105th St. (2,200), 7 days, 25c-50c. *Weather*, partly rain, partly clear. *Other attractions*: Pathe News (sound and silent) Pathe Review, Vaudeville. *Opposition*: "Sunny Side Up," (2nd week) "Sally," "Their Own Desire," "Pointed Heels," "The Painted Angel." *Rating*, 91%.

Ad Tips—Advertised this as the successful stage show with the original Charlotte Greenwood, offering her inimitably funny stunts, with singing, dancing, talking. Splendid family entertainment.—Wallace Elliott, Mgr., Keith's East 105th St., Cleveland.

Song of Love (Col.)

BUFFALO—Lafayette (3,000), 7 days, 60c. *Other attractions*: Vitaphone acts, comedy, Fox Movietone News, Paramount News, vaudeville. *Weather*, cold. *Opposition*: "Sunny Side Up," "Locked Door," "The Kibitzer," "Show of Shows." *Rating*, 160%.

South Sea Rose (Fox)

ALBANY, N. Y.—Leland (1,400), 35c-35c, 6 days. *Other attractions*: Our Gang Comedy "Small Talk," "Krazy Kat" cartoon, Fox Movietone News, "Biltmore Trio." *Weather*, pleasant. *Opposition*: "Sky Hawk," "Show of Shows," "Three Live Ghosts," "First Command." *Rating*, 116%.

LOS ANGELES.—Loew's State (2,418), 7 days, 35 to 65 cents. *Other attractions*: Fanchon-Marco "Peasant Idea," Our Gang in "Shivering Shakespeare," Fox Movietone News. *Opposition*: "Seven Days' Leave," "Show of Shows," "Hit the Deck," "Hot for Paris," "His First Command," "New York Lights."

Sunny Side Up (Fox)

BALTIMORE—New (1,600), 25c-50c. *Other attractions*: Fox Movietone News and "Snapshots of Hollywood," at end of some performances. *Weather*, cloudy, moderate, rain, clear, snow, very cold. *Opposition*: (screen) "Peacock Alley," "Paris," "Battle of Paris," "This Thing Called Love," "Passion of Joan of Arc," "Show of Shows," "Second Choice," "Chasing Rainbows," "Condemned." *Stage*: "Follow Thru," William Gillette in "Sherlock Holmes," "Girls From Happyland," Performances of German Grand Opera Company and other concert artists. *Rating*, 120% (3rd week).

BUFFALO—Great Lakes (3,000), 7 days, 50c-80c. *Other attractions*: Paramount Sound News, Fox Movietone News, comedy, vaudeville, organ solo. *Weather*, cold. *Opposition*: "Locked Door," "Show of Shows," "Song of Love," "The Kibitzer." *Rating*, 140%. (3rd week.)

CLEVELAND—Hippodrome (4,500), 35c-60c, 7 days. *Weather*, partly rain, partly clear. *Other attractions*: Fox Movietone News. *Opposition*: "Sally," "Their Own Desire," "Pointed Heels," "The Painted Angel," "So Long Letty." *Rating*, 327% (2nd week).

DENVER—Aladdin (1,400), 35c-75c, 7 days. *Other attractions*: Fox Movietone News and Vitaphone acts. *Weather*, very cold. *Opposition*: "New York Nights," "It's a Great Life," "The River," "Tanned Legs," "Lady Lies." *Rating*, 90%.

PROVIDENCE—Majestic (2,400), 15c-50c, 7 days. *Other attractions*, News reel. *Weather*, warm, rain. *Opposition*: "Dynamite," "Paris," "His First Command." *Rating*, 125%.

KANSAS CITY—Midland (4,000), 25c-60c, 7 days. *Other attractions*: Hearst Metrotone News, five acts of vaudeville, headlining Trixie Friganza and Joe Laurie, Jr., in "Pint Sized Comedy." *Weather*, cold, snow. *Opposition*: "Disraeli," "Dance Hall," "Sacred Flame," "Flight." *Rating*, 110%.

Ad Tips—Clever idea for ad is to have title in setting sun at bottom with a dancing girl on either side at bottom and heavy black and white rays going from top of sun to top of ad. On seven mortised white rays have titles of seven song hits set with bars of music at top of each ray where space permits. Have signature of house in center at top in white on black and two bands, one a top, other a bottom with words All talking, singing, dancing, musical comedy and names of stars at bottom.—Morris .A. Mechanic, New Theatre, Baltimore.

Ad Tips—Street car hangers, bill boards, window cards, music store windows, and newspapers all contributed generously in space to advertising, reading notices and comments about this A1 box office attraction that is attracting whole families not once, but repeatedly.—William Watson, Mgr., Hippodrome, Cleveland.

Ad Tip—What a natural! So strong that crowds were milling around all week and must be held over. Lavish and colorful. Has five song hits that everybody can whistle, great love theme and plenty of comedy. Mention them all in telling the public about this smash! Cannot fail to click with young and old and has plenty of stuff for children.—Sol Braunig, Mgr., Majestic, Providence.

Taming of Shrew (U.A.)

MILWAUKEE—Palace Orpheum (2,587), 7 days, 25c-60c. *Weather*, cold and sunny. *Other attractions*, newsreel and comedy. *Opposition*, "Marriage Playground," "Welcome Danger," "Sally," "Sacred Flame," "Second Choice" and "Dynamite." *Rating*, 100%.

Tanned Legs (RKO)

DENVER—Tabor (2,269), 35c-75c, 7 days. *Other attractions*: Universal and Pathe Sound News and Fanchon and Marco stage show. *Weather*, very cold. *Opposition*: "Lady Lies," "New York Nights," "The River," "Sunny Side Up," "It's a Great Life." *Rating*, 70%.

TACOMA—RKO Pantages (1,500), 7 days, 25c-75c. *Other attractions*: R-K-O vaudeville unit headed by Olsen and Johnson, who had with them Johnny Fulton and Peggy Parker, and Gaynor & Byron, skaters. *Weather*, bad. *Opposition*: "Christina," "Great Divide," and "Romance of the Rio Grande." *Rating*, 85%.

Their Own Desire (M-G-M)

CLEVELAND—Allen (3,300), 7 days, 30c-60c. *Weather*, partly rain, partly clear. *Other attractions*: "Night Owls" (MGM), "In the Shade of the Old Apple Tree" (Paramount song), "On the Seas" (Paramount), Hearst Metrotone News. *Opposition*: "Sunny Side Up" (2nd week), "Sally," "Pointed Heels," "The Painted Angel," "So Long Letty." *Rating*, 115%.

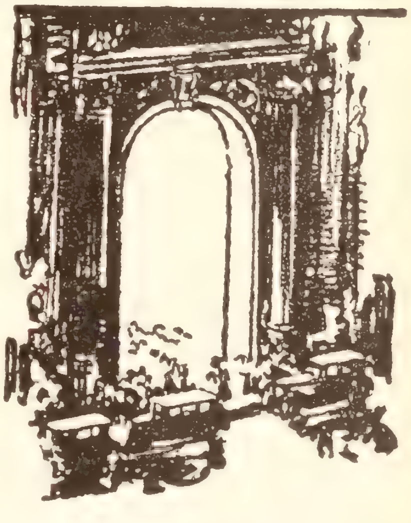
Thirteenth Chair (M-G-M)

SALT LAKE CITY—R-K-O Orpheum (2,500), 7 days, 15c-75c. *Other attractions*: Vaudeville, headed by Mildred Hunt, billed as "Radio Sweetheart." *Weather*, unsettled. *Opposition*: "Laughing Lady," "Pointed Heels," and "Is Everybody Happy." *Rating*, 110%.

This Thing Called Love (Pathe)

BALTIMORE—Keith's (3,016), 6 days, 25c-50c. *Other attractions*: "Road to Mandalay" (Van Beuren Song Sketch), "Barnyard Battle" (Mickey Mouse sound cartoon), Fox Movietone News. *Weather*, cloudy, moderate, rain, clear, snow, very cold. *Opposition*: (screen) "Peacock Alley," "Paris," "Battle of Paris," Passion of Joan of Arc," "Show of Shows," "Sunny Side Up," "Second Choice," "Chasing Rainbows," "Condemned." *Stage*: "Follow Through," William Gillette in "Sherlock Holmes," "Girls From Happyland," Performances of German Grand Opera Company and other concert artists. *Rating*, 70%.

THE
Doorway of Hospitality



IN HOLLYWOOD, film capital of the world, the Hollywood Plaza is hotel headquarters.

Here is everything to do and see. Downtown Los Angeles is but 30 minutes away. The beaches, also, are easily accessible. Golf, recreation, night life and other entertainment surrounds the hotel.

Plan to stop here on your trip to Southern California. Reasonable rates . . . every possible comfort. Write for descriptive booklet.

THE HOLLYWOOD
PLAZA
HOTEL

HOLLYWOOD, CALIFORNIA

Box Office Check-Up And Ad. Tips

Three Live Ghosts (U.A.)

ALBANY, N. Y.—Mark Ritz (1,146), 25c-35c. *Other attractions*: A Ritz talking comedy "Don't Get Excited," Vitaphone act, "The Barber Shop Chord," Pathe Sound News. *Weather*, pleasant. *Opposition*: "Sky Hawk," "South Sea Rose," "Show of Shows," "First Command." *Rating*, 108%.

DES MOINES—Strand (1,100), 20c-30c, 4 days. *Other attractions*: Pathe News, Paramount song cartoon, "Bedelia," "Sporting Youth," "The Steeple Chase." *Opposition*: "The Racketeer," "Love Comes Along," "It's a Great Life," "New York Nights." *Weather*, cold. *Rating*, 90%.

TROY, N. Y.—Lincoln (1,000), 25c-35c, 4 days. *Other attractions*: One Vitaphone act, Fox Movietone News. *Weather*, pleasant. *Opposition*: "Flight," "Sally." *Rating*, 98%.

Ad Tips—We used three men dressed up as ghosts walking the business center of the city. In our newspaper space we featured this as the greatest of all talking comedy and one that kept New York laughing for months. Audience appeal, general.—Byron Farley, Mgr., Mark Ritz, Albany, N. Y.

Ad Tips—Play up the mystery angle but also play up the fact that the picture carries much to amuse and is in fact a comedy riot. Audience appeal, general.—Harold Janecke, Mgr., Lincoln, Troy, N. Y.

Ad Tips—"All star cast in the laugh sensation of the year" was the way this was billed. Good picture for general audience.—L. A. Carter, Mgr., Strand, Des Moines.

Tiger Rose (W.B.)

OMAHA—State (1,200), 25c-40c, 3 days. *Other attractions*: "Big Time Charley" (Pathe), Universal News. *Weather*, sub-zero. *Opposition*: "Pointed Heels," "Dance Hall," "Chasing Rainbows." *Rating*, 80%.

Trespasser, The (U.A.)

OTTAWA—Regent (1,225), 6 days, 25c-60c. *Other attractions*, "They Go Boom," starring Laurel and Hardy, Fox Movietone News, orchestra overture. *Weather*, clear and cold. *Opposition*, "Great Divide," "In The Headlines," "Glorifying American Girl," "Bulldog Drummond," "Isle of Lost Ships." *Rating*, 100%.

Ad Tips—Patrons seemed to be waiting for this production as they had read and heard much about it. Called it "The Supreme Triumph of Gloria Swanson's Career," and heralded it as "The Sensation of the Talking Screen," asking the public to hear the talking and singing of Gloria. She does give an impressive portrayal and helps much to establish a high standard of quality in the production. This is a feature that particularly appeals to women because of the story and it is of special interest to adults.—T. R. Tuban, Mgr., Regent, Ottawa.

Untamed (M-G-M)

SAN FRANCISCO—Fox, 50c-65c-90c , 7 days. *Other attractions*: Fox Movietone News, concert orchestra, Fanchon-Marco stage revue, "Hot Dominos Idea." *Weather*, wet. *Opposition*: "Hell's Heroes," "Disraeli," "Sunny Side Up," "Love Parade," "Broadway," "Song of Love," "New York Nights." *Rating*, 90%.

Welcome Danger (Para.)

MILWAUKEE—Strand (1,406), 25c-60c. *Weather*, cold and sunny. *Other attractions*, Fox Movietone news and comedy and fashion review. *Opposition*, "Taming of the Shrew," "Marriage Playground," "Sally," "Second Choice," "Sacred Flame." *Rating*, 110%.

CLASSIFIED ADS.

SITUATIONS WANTED

Architectural designer would like to connect with architect firm or building corporation constructing theatres. Special experience in the design and detailing of five de luxe theatres. Best references. Address Box 676, Motion Picture News, 729 Seventh Ave., New York, N. Y.

THEATRES WANTED

WANTED: Theatre in city of fifteen thousand or over, in the South. Must bear closest investigation. Address Box 677, Motion Picture News, 729 Seventh Avenue, New York.

THEATRE TRAINING SCHOOLS

WANTED: Theatre employees to learn modern theatre management and theatre advertising. The Institute's training leads to better positions. Free particulars: Theatre Managers Institute, 335 Washington Street, Elmira, N. Y.

EQUIPMENT

Guard your organ against the cold. Use Prometheus Electric Heaters.

Short Subject Reviews

(*Continued from Page 44*)

"Footlight Follies"

(*Universal—Talker—2 Reels*)

Very Much O. K.

THEY followed channels other than the flighty-youngster type for the story used in this new "Sporting Youth" unit. Ben Holmes directed and did a good job. The local "legit" manager discovers that his troupe is stranded, after he has a full house, and enlists the aid of the town's collegiates to carry on. They give a burlesque performance centering around "Our Nell" on a farm, her hero lover, the villain, a mortgage on the old homestead, etc., etc.

This comedy with a nice musical number and you'll have enough short material for an average show.

"Up and Down Stairs"

(*Universal—Sound—2 Reels*)

Fair Slapstick

AVERAGE comedy short, directed by Harry Edwards, who injected a few laugh-getting gags, but none which will tear down the house. Vernon and his wife move to a neighborhood far removed from Vernon's friend, Lou, an evil influence, who soon finds out their whereabouts and again splits the camp into two opposing factions. Dialogue is good.

Needs support of a good dramatic short. A sound cartoon would go well, too.

M-G-M Unit To Mexico

Hollywood—M-G-M will send a full production unit to Mexico to make all of the exteriors for "The Sea Bat." This is said to be the first invasion of Mexico by a picture company for some years. Wesley Ruggles will direct.

Interesting Material in New Johnson Film

Majority of the critics in New York accept "Across the World with the Martin Johnsons" as interesting fare, although they recognize in the production a collection of considerable material which had been seen previously in Johnson films.

A cross-section of their reactions to the new Talking Picture Epics release can be gleaned from the following:

American— . . . decidedly novel entertainment, holding its main interest in the fact that none of its thrills is the synthetic studio-made product of Hollywood. Everything that is shown . . . has the appeal of reality. . . .

Daily Mirror— . . . exactly like all other lion killing pictures except that the Johnsons in a "sound" accompaniment lecture on their *** (African) invasion. . . .

Daily News— . . . We enjoyed every minute of our trip across the world. . . .

Evening Journal— . . . an effective film of out-of-the-way places . . . scenic shots and the photography are good.

Evening World— . . . a new idea in travel things . . . the high lights . . . were rendered infinitely more dramatic and compelling. . . .

Graphic— . . . interesting.

Herald-Tribune— . . . should not be missed by anyone with an inquiring mind.

Morning Telegraph— . . . fascinating entertainment for those who must seek their adventures vicariously. . .

Post— . . . there are some scenes . . . which in their panoramic magnificence are unmatched . . . entertaining and thrilling. . . .

Sun— . . . much more interesting than "Simba."

Telegram— . . . despite some familiar sequences is . . . much the best of the recent adventure and exploration films. . . .

Times— . . . its interest is enhanced by Mr. Johnson's vocalized description of the scenes.

World— . . . The pictures, for the most part . . . are nicely photographed. . . . The record seemed . . . an interesting one.

The Johnson picture "carries fine audience appeal," according to MOTION PICTURE NEWS, *which reviews the African film on page 42 of this issue.*

Presentations Dropped 5 Days A Week At Cleveland

Cleveland—All-sound-film policy has been adopted by Warners Uptown, with presentations discontinued five days a week, and films and vaudeville offered Saturday and Sunday. William Greenbaum is manager.

ERPI Opens New Service Branch In South Texas

San Antonio.—Electrical Research Products, Inc., has established South Texas headquarters in this city, with A. A. Ward in charge.

Service work has become too heavy for the central office in Dallas, so Texas was divided into two parts.

Talker and Barker

Hollywood—Rin Tin Tin will be starred by Warners in "The Ivory Trail" as the canine's next talker and barker for that company.

Reicher on German Versions

Hollywood.—Frank Reicher has been signed by M-G-M to supervise German versions of that company's productions. He has already completed "Sun Kissed" and is now preparing "Anna Christie."

MANAGERS' ROUND TABLE CLUB

Charles E. Lewis
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

→Conducted By An Exhibitor For Exhibitors←

Thrift

A Thought For To-morrow

WHAT ARE YOU DOING WITH YOUR MONEY? Of course, the smart boys will up and say: "Where are we to get it from?" but if we put all kidding aside we may be more successful in getting down to honest facts and the important subject on hand.

Regardless of how bad salary conditions may be at this time among some of the economy-crazed circuits, the average pay of the house manager is not near as bad as a lot of the boys would have you believe.

But just the same, whether you are getting a lot or getting a little the point we are inquiring about is: "WHAT ARE YOU DOING WITH YOUR MONEY?"

Only this morning a manager who had always rated a good fat salary was in to see us in the hopes of landing a job. He has been "out" for only three weeks and already he is feeling the pinch of want. His money is running low and he must get something to do or else ——?

Out of consideration for this man's feelings we refrained from asking him what we are venturing to ask the "gang" as a group. But in all fairness, that man should certainly have put some money aside against the time he might be out of work or perhaps have sickness in his family.

It is neither fair to you yourself, nor those who are dependent upon you to squander the money you are making. The "hail fellow well met" spirit is great, but wait until you reach the more wealthy class before you start to practice the various methods in popular vogue for the spending of it.

This is really more of a plea than a warning. PLEASE, put aside some of your salary or income and don't run the risks of want in your family. Standing for a round of drinks might make you popular with the other boys, but those "other boys" will only offer you sympathy, and plenty of it, if you come to them for a loan.

I've been through the mill, boys, and how ——! I know the fun we can all have spending our salary, but I have also learned the logic of putting a "little" aside and if you don't believe I thanked my lucky stars time and again for doing so, you're nuts.

Whether it's only a five spot or more, according to your income, something should go into the good old savings account—and—what a "kick" to watch it mount up week by week and what a thrill of satisfaction to feel more and more confident as you see it grow.

Try it yourselves and if you don't agree with us after a few months, well, we'll stand for that "round."

(Continued on next page)

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- Ewing's Fine Washington Stuff
- Still More New Members

(Continued from preceding page)

Don't be a sucker. Even if you are carefree right now, remember that in a year or two you may have a wife and perhaps a kiddie to think about. Then you'll know what being "short" means.

To hell with the old formulas of: "We'll always make a living." Take no chances on Lady Luck. Put it away while the putting's good and let the other fellow be the sap.

"Chick."

L. L. Chambers Puts Them OverDifferentinNewburgh

L. L. Chambers ran an identification contest in the local newspaper to help publicize Richard Barthelmess in his current picture, "Young Nowheres," playing at the Broadway Theatre, Newburgh, N. Y.

Five different ads appeared in the paper for five consecutive days prior to the playing of picture—each ad using the caption "Do You Remember?" and then a cut of the star and then followed copy about one of the star's pictures.

The idea of the contest was to fill in the title of the picture after reading the description. One of the ads follows: In this picture Dick was a doughboy and a fighter. A great natural born fighter in the ring. But he had to prove his worth on the battlefield. Do you remember the name of this picture? If you do fill in the blank line on this and others to follow, and save until you have the whole series of five. The person turning in the correct list and best essay on the role they liked best, will receive $5 in gold, second $2.50 in gold, and the next fifteen nearest correct will receive two tickets each to see "Young Nowheres" his newest picture at the Broadway starting Monday, Nov. 18th.

The contest created an unusual amount of interest as was evidenced by the number of answers. And a surprising number of answers were correct.

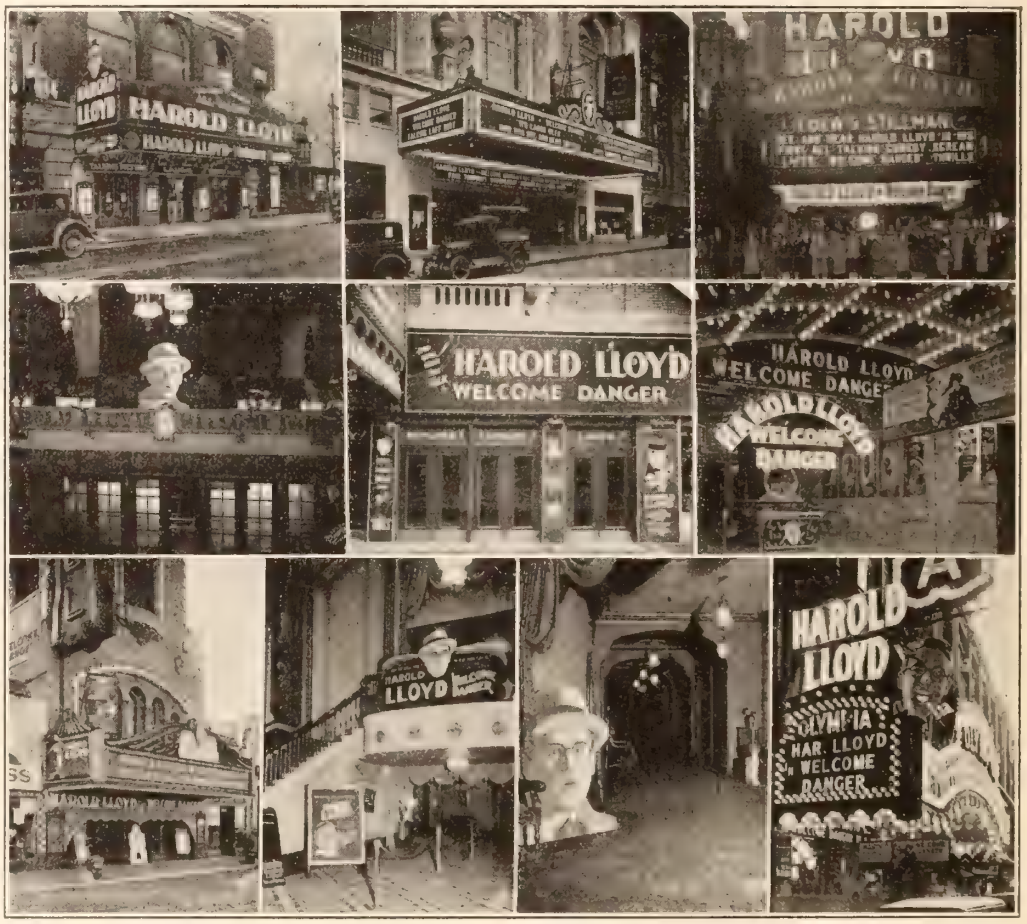
SOME FINE DISPLAY WORK

There are few pictures that have presented the marvelous exploitation angles than Harold Lloyd's latest, "WELCOME DANGER."

In the group of photographs which we have made up into a cut, which you will see on this page, you will find various methods worked out by the exhibitors to exploit and attract attention toward his picture. It would be more than worth your while to study as closely as the size of the cut will permit the different layouts and see if you cannot find an angle here and there among these many photographs that will lend itself to exploitation of Lloyd when he plays your theatre or any other attraction, in the event you have already played him.

We are indebted to Leslie Whelan of the Harold Lloyd organization for securing these photographs and we want to thank him through the medium of the ROUND TABLE CLUB pages for his interest and many kind expressions about the CLUB.

Any of the managers of the theatres whose photographs are included in this group, who have been successful in engineering unusual exploitation on other pictures, would confer a favor on the ROUND TABLE CLUB, as well as their many brother managers throughout the country if they would forward us the details, so that we in turn can broadcast the glad tidings on our pages from week to week. This is an open invitation to them, and we would welcome their contributions at any time.


HAROLD LLOYD
HAROLD LLOYD WELCOME DANGER
HAROLD LLOYD WELCOME DANGER
HAROLD LLOYD
HAROLD LLOYD
OLYMPIA HAR. LLOYD WELCOME DANGER

THE PHOTOS IN THE GROUP SHOWN ABOVE ARE FROM THE FOLLOWING THEATRES:

The Harris Majestic Theatre in Johnstown, Pa.

The Stanley Theatre in Baltimore, Md.

The Stillman Theatre in Cleveland, Ohio

The Rialto Theatre in Madison, Wisc.

The Stanley Theatre in Philadelphia

The Olympia Theatre in Boston, Mass.

Elwyn W. Seymour Says:

"I have been reading your column for the past several months with a great deal of interest, and I find a great many valuable suggestions contained in them."

***Manager, W. S. Butterfield,
Regent Theatre,
Battle Creek, Mich.***

MANAGERS' ROUND TABLE CLUB

Solomon Gave the Town a Real Laugh on This One

S. S. Solomon used one of those old-fashioned Pierce limousines with the top down to ballyhoo "Three Live Ghosts," playing at the Paramount Theatre, Youngstown, O.

Three men condescended to put on complete skeleton costumes; their faces were made up with white cosmetic trimmed with black and then they rode around in the old-fashioned limousine.

The ballyhoo was on the streets three days in advance as well as appearing on the streets eight hours daily throughout the picture's one-week engagement.

Appropriate copy was placed on the wheels, rear tire rack and windshield. And banners were placed on the sides and rear.

The three men not only took the town by storm with their many original antics but distributed 5,000 heralds on the attraction.

The "three skeletons" not only rode around in the car to various places but also visited stores, a football field where a game was in progress, as well as other places where a large number of people were sure to see them.

The ballyhoo proved an excellent plug for the picture as was evidenced by the unusually large patronage.

The idea of his other stunt was to invite every child under ten years of age to get a kiddie Christmas gift. Santa Claus and a Christmas tree plus an array of gifts were on display on the mezzanine floor.

The card makes the invitation specific as the blank lines are filled in by the canvasser with each child's name and address and must be presented by the child in person to receive one of the gifts.

Besides bringing the family with the child to the theatre, this campaign has a direct goodwill appeal and the canvasser also picks up and reports in writing some very interesting conversations both of commendation and criticism.

"THE SHOWMAN'S CALENDAR"

AN EXCLUSIVE CLUB FEATURE

Holidays Should Be Money Days For Your Theatre

Feb. 4th—Col. Charles Lindbergh's Birthday (Born 1902)
Feb. 7th to 13th—National Boy Scout Week
Feb. 9th to 15th—National Drama Week
Feb. 11th—Daniel Boone's Birthday
Feb. 11th—Thomas Edison's Birthday
Feb. 12th—Lincoln's Birthday (Born 1809)
Feb. 12th—Georgia Day (Georgia)
Feb. 14th—St. Valentine's Day
Feb. 14th—Purim (Jewish Holiday)
Feb. 22nd—George Washington's Birthday (Born 1732)
March 2nd—Texas Flag Day
March 4th—Penn Day
March 4th—Shrove Tues. (Observed as Mardi Gras in Ala. Fla. & La.)

* * * * *

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on the "Showman's Calendar" for an advance tip on future holidays and events.

Unusual Window Display Sold Picture for Mgr. Ward

John B. Ward, manager of the Capitol Theatre in Niagara Falls, Ontario, Canada, certainly worked out a mighty impressive and attractive window display on "Rio Rita" when that picture opened at his theatre with a midnight engagement on New Year's Eve.

So cooperative was the tie-up that the music store, whose window we are showing with this story, reported a complete sell-out of sheet music on this attraction even before the engagement had opened and was compelled to repeatedly wire for more music.

Mr. Ward has always shown a keen sense of showmanship by reason of the way he lays out his shows and assembles the proper short subjects so as to make a most entertaining evening regardless of whether there may be weakness on the bill. In connection with "Rio Rito" he took advantage of the famous cartoon novelty, "Skeleton Dance," which repeated a riot of triumph at every other showing up there in Niagara Falls.

Thank you kindly, Mr. Ward, for this photograph, and let us hope that it will be just the beginning of regular frequent correspondence between us.

NOTICE

PLEASE notify the Chairman of any change in address.

M. R. T. C.

Highlanders Band Was a Peach for Earle Holden

Earle M. Holden of the Fairfax Theatre, Miami, Fla., took advantage of his opposition to do some plugging for "Rio Rita."

On the opening night of the Royal Scotch Highlanders Band in Bayfront Park, there were approximately 10,000 people present for the opening concert. The next to the last number of their program was selections from "Rio Rita." Some of these "Rio Rita" numbers were sung by a quartet and some by a woman.

Arrangements were made with the Highlanders to announce at the conclusion of the Rio Rita selections that these numbers were from "Rio Rita" and that "Rio Rita" was the attraction at the Fairfax Theatre starting tomorrow as well as announcing the special midnight show. This announcement was made through loud speakers where everyone in the park could easily hear it. The same announcement went over the local broadcasting station.

The announcement was first made in Spanish and then explained in English. The Spanish ballyhoo talk attracted a lot of attention and had a decided effect in selling the picture.

The ushers, bedecked in Spanish costumes mingled with the crowd in the park throughout the entire concert; the ushers wearing signs on their backs advertising the picture, theatre and play dates.

MANAGERS' ROUND TABLE CLUB

"What Constitutes Good Theatre Management"

Here is an article by a steady contributor to the ROUND TABLE CLUB pages whose name we do not want to divulge in connection with it. We suggest that you read it over, and if there are any points that apply to you, give them every possible consideration. At any rate, rest assured that your own expressions on similar conditions are just as welcome to the ROUND TABLE CLUB pages if you care to put them in words, as the member who kindly sent us this article. We offer our apology for withholding his name, but trust that he will believe that we are doing so in his own interest.

"CHICK"

Good theatre management, I could write a book on this subject, but in the end I should have accomplished little more than what I am going to say in these few lines.

A theatre, any theatre, is managed on nine basic principles, only nine, yet on these few salient points rests the security and success of, or the failure and destruction of every theatre.

Loyalty, Honesty, Hospitality, Courtesy, Service, Efficiency, Cleanliness, Economy, Salesmanship, these are the nine fundamentals upon which a theatre is properly guided, and if you happen to be the manager of Broadway's finest motion picture cathedral, or the guiding genius of a little theatre on the avenue, or perhaps you are out in some hamlet far from the maddening throngs, yet do all these nine factors mentioned here govern your particular theatre.

* * *

Loyalty

Be loyal to your employer and always "praise the bridge that carries you over."

Honesty

The old adage, "Honesty is the best Policy," will not go amiss here; above all else be honest; beside honesty all else fades into insignificance.

Hospitality

Always remember that as Manager of a theatre you are master of the house and the master of the house is always a dispenser of gracious hospitality.

Courtesy

Probably of the nine principles the most important one is courtesy and every good manager knows the need for undivided courtesy in his theatre and remember that the patron is always right.

Service

So much has been said and written about this particular feature which distinguishes every theatre that renders it, that I will boil it down to a few words: render unselfish service to all, your employer, your patrons, your employees and to yourself and insist that this type of service be dominant in your house.

Efficiency

Strive to be efficient in your capacity as manager, insist upon efficiency on the part of every one connected with your theatre, every man should know his job, because only when we know our job are we qualified to successfully manage a theatre.

Cleanliness

The theatre must always be spotlessly clean, patrons are your guests and every manager should feel that when they come to your theatre they are visiting your home and naturally you would want the theatre to be as clean as your own home. And why not? After all, a manager spends more of his time in the theatre than he does in his home. That also goes for everything and everybody in and around the theatre. An atmosphere of absolute cleanliness should prevail at all times.

Salesmanship

We now reach a point in our little article which, if properly handled, means good business for your house. Assuming that every good manager should know how to sell his show, I will not take up any space with this subject. I simply mention it, since it is one of the nine principles governing my treatise on Theatre Management.

Economy

Last but not least, we have old man Thrift in another make-up and we'll call him Economy. The continuous war cry of every executive is "keep down expenses" and they are justified in doing so. As "little holes sink big ships" so do little items of needless expense in a theatre eat up the profits. Practice economy in your management, in your personal life, it's a great habit. We all know how hard it is to get the dollars into the box office, and when you do get 'em there, for goodness' sake keep 'em there.

* * *

I did not intend to make this a speech, as we get plenty of them all year around, but I feel that the above outlines present problems with which we are all confronted in our duties as theatre managers and these should be our watchword throughout the year, and I am certain that if every one of these nine principles is practiced faithfully we will be better and bigger managers.

And now—my best wishes for the season to our chief executive, all the executive staff of the — — — Circuit, and to the boys who are piloting the houses in the field, to each and every one I extend my sincere wishes for health, prosperity and longevity.

From "A LOYAL MEMBER"

MANAGERS' ROUND TABLE CLUB

Radio Tie-Up Clicks for Irvin on This Attraction

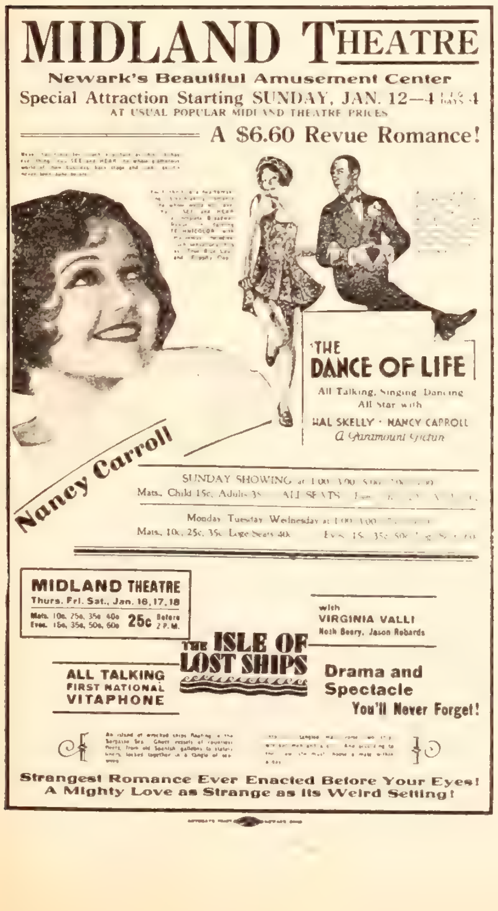
C. Warren Irvin tied in on a special Majestic Radio ten-page section in the "Charlotte Observer" to publicize Joan Crawford in "Untamed," playing at the Carolina Theatre, Charlotte, N. C.

Joan Crawford's picture appeared in ten ads in the special radio section with a notation, "Joan Crawford, who is playing in 'UNTAMED' at the Carolina, selected a Majestic Radio." A special story about the picture also appeared in the Radio section.

By special arrangement with Efird's department store, a ticket was given away with each purchase which admitted the holder by paying an additional 25 cents to attend the Monday matinee. Efird's mentioned this ticket tie-up in its newspaper ads with the result that many people requested the ticket when making purchases. The store also had a neat co-operative window display which also helped to advertise the star, picture, theatre and play dates.

FROM ED. HIEHLE

Once more we offer one of Ed Hiehle's recent "brain children" in the line of a circular made up to exploit some of his recent attractions. If there is any portion of this make-up that appeals to you, you are, of course, at liberty to make use of it. We feel that it is good and suggest that you give it a little attention.



MIDLAND THEATRE

Newark's Beautiful Amusement Center

Special Attraction Starting SUNDAY, JAN. 12—4 DAYS 4

AT USUAL POPULAR MIDLAND THEATRE PRICES

A $6.60 Revue Romance!

THE DANCE OF LIFE

All Talking, Singing, Dancing

All Star with

HAL SKELLY · NANCY CARROLL

A Paramount Picture

Nancy Carroll

SUNDAY SHOWING at 1:00, 3:00

Mats., Child 15c, Adults 35 ALL SEATS

Monday Tuesday Wednesday at 1:00, 3:00

Mats., 10c, 25c, 35c Loge Seats 40c Eves. 15, 35c, 50c

MIDLAND THEATRE

Thurs. Fri. Sat., Jan. 16, 17, 18

Mats. 10c, 25c, 35c, 40c
Eves. 15c, 35c, 50c, 60c
25c Before 2 P.M.

THE ISLE OF LOST SHIPS

with VIRGINIA VALLI

Noah Beery, Jason Robards

ALL TALKING
FIRST NATIONAL
VITAPHONE

Drama and Spectacle You'll Never Forget!

Strangest Romance Ever Enacted Before Your Eyes!
A Mighty Love as Strange as its Weird Setting!

Sound and Its Importance in the Small Theatre

We are in receipt of a most interesting letter from a good friend of the ROUND TABLE CLUB and MOTION PICTURE NEWS in which he tells us that he paid a recent visit to one of the smaller Long Island Theatres and found the reproduction of the talking pictures over their equipment so brutal, as to endanger the popularity and prestige of the particular theatre which he was visiting.

His expression that in his opinion they will kill the talking picture in the small house if more care is not taken with proper amplification is certainly a truthful and broad statement of the condition that exists in many of the smaller theatres today.

Here is a phase that is of utmost importance to every real wideawake showman, and if the smaller theatre's reproduction is not what it should be, it is the fault nine times out of ten of the manager or projectionist who fails to pay attention to this phase of his theatre's operation.

We only recently had the same experience when we stopped into a theatre one afternoon when the attendance was rather slim and the fader was set so high that several of the women folks of the audience went to the back of the house and complained to the management that the noise was deafening.

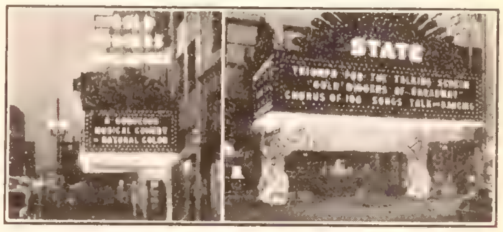
The mistake probably lay in the fact that the fader had been set the previous night when the house was crowded, and when it was necessary to bring up the fader in proportion to the size of the house.

We issue this little story, not so much in the nature of a suggestion as we do in the form of a warning that the manager of a small theatre must be on his toes constantly so that the sound reproduction and sound amplification in his theatre is 100% at all times, or he is again faced with the problem of his patrons going to the larger theatres where these details are more carefully watched and thereby lose his patronage.

While we do not care to mention the correspondent's name in connection with this story, we are grateful to him nevertheless, and trust that he will continue to express himself as frankly in his future mail as he did in his latest letter we received.

Better take stock, boys, of this angle, and with more theatres going sound every day, it may be your house that will be in line for either praise or criticism before very long, so why wait for trouble to knock at your door when proper supervision and attention to your duties, as well as the duties of your staff in the booth, will help eliminate a lot of trouble or hurt business in general.

"Flashy" Front Brought Business for Cochrane



Here we show you the marvelous side and front view of the marquee of the State Theatre in Flint, Mich., under the management of James H. Cochrane.

You will note that the sign letters are cut out of a twenty-four sheet poster with electric socket inserted, which makes it rather easy to turn out, since it was never before used in Flint made it something for the natives to talk about.

The front is a compo board frame painted with all gold paint and the 24 sheet letters were covered with sparkle. This was mounted on a board set about two inches away from the frame giving it an appearance of depth far greater than it actually was, and naturally made it far more effective than we could show on a photograph or thru an explanation. The small figures, incidentally, were also cut-out from the 24 sheet, showing that with one 24 sheet they had plenty of material to dress up the front of the entire theatre.

We certainly appreciate Mr. Cochrane's fine CLUB spirit in feeling that this information would be of benefit to his brother members. We know that our members will make use of the suggestion and elaborate on it, not only for this attraction, but in many others to come.

REWARD!!!

We don't say what the reward will be, maybe only a fur-lined press book, or perhaps a suit-case to carry the keys to the cup machine—but, *we want a picture of Wally Allen in a bathing suit.*

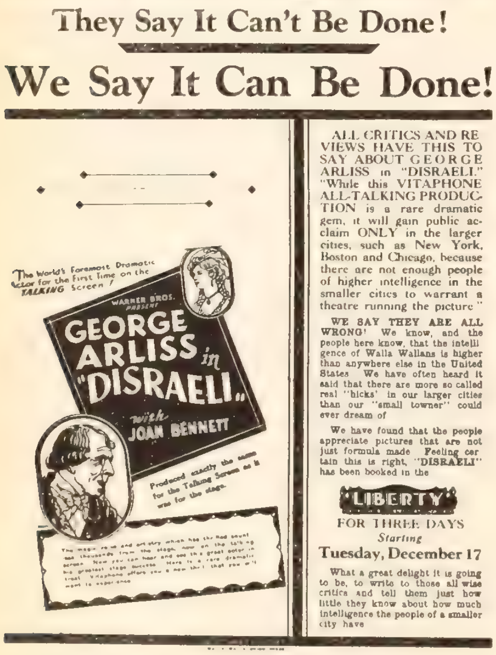
Now then, all you Publix Florida managers, get your trusty snapshot cameras ready and when the opportunity presents itself—just "shoot," then forward the print to us. We'll do the rest.

OKE.

Junior Mercy and Frank B. Hill Join the M.R.T.C.

The MANAGERS' ROUND TABLE CLUB announces with much gratification the enrollment of two outstanding theatrical figures from the Northwestern part of the country in the persons of Fred Mercy, Jr., secretary and general manager of the Inland Theatres, Inc., and Frank B. Hill, house manager of the Liberty Theatre in Walla Walla, Wash.

Mr. Mercy, Jr., is a product of N. Y. C., having been born there in 1902, and has spent practically his entire life around the theatre. After graduating from the University of Washington, he took over the active management of the American Theatre in Walla Walla, has continually mounted the ladder until he is now General Manager of the entire circuit of ten houses covering a portion of the State of Washington, including Walla Walla, Pasco, Kennewick, Kapowsin and Sunnyside.



They Say It Can't Be Done!

We Say It Can Be Done!

The World's Foremost Dramatic Actor for the First Time on the TALKING Screen!

WARNER BROS. PRESENT

GEORGE ARLISS in "DISRAELI"

with JOAN BENNETT

Produced exactly the same for the Talking Screen as it was for the stage.

ALL CRITICS AND REVIEWS HAVE THIS TO SAY ABOUT GEORGE ARLISS in "DISRAELI." "While this VITAPHONE ALL-TALKING PRODUCTION is a rare dramatic gem, it will gain public acclaim ONLY in the larger cities, such as New York, Boston and Chicago, because there are not enough people of higher intelligence in the smaller cities to warrant a theatre running the picture"

WE SAY THEY ARE ALL WRONG! We know, and the people here know, that the intelligence of Walla Wallans is higher than anywhere else in the United States We have often heard it said that there are more so called real "hicks" in our larger cities than our "small towner" could ever dream of

We have found that the people appreciate pictures that are not just formula made Feeling certain this is right, "DISRAELI" has been booked in the

LIBERTY

FOR THREE DAYS

Starting

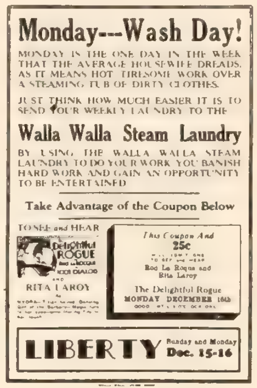
Tuesday, December 17

What a great delight it is going to be, to write to those all wise critics and tell them just how little they know about how much intelligence the people of a smaller city have

There have been many types of plugs to try and create interest & business on the picture Disraeli due to its unusual appeal to distinctive classes. In this case, Mercy & Hill have worked out a most attractive circular, which we have before us and measures about 9 x 12 , but printed on fairly good stock in heavy cardinal red ink. The wording and layout are both worth looking over.

His goodwill activities include membership in such organizations like the Elks, the Chamber of Commerce, the Advertising Club and the Kiwanis Club. In addition to these activities, he takes care of all the advertising for the City of Walla Walla and with this background, he is certainly ably fitted for the important work that he is doing in the Inland Theatre Circuit.

We are certainly delighted to know that a man of his type has found the ROUND TABLE CLUB pages so valuable a medium in his every day routine of supervising these ten theatres, and we are sure that every one of the house managers working under him is of the same opinion.



Monday---Wash Day!

MONDAY IS THE ONE DAY IN THE WEEK THAT THE AVERAGE HOUSEWIFE DREADS, AS IT MEANS HOT TIRESOME WORK OVER A STEAMING TUB OF DIRTY CLOTHES.

JUST THINK HOW MUCH EASIER IT IS TO SEND YOUR WEEKLY LAUNDRY TO THE

Walla Walla Steam Laundry

BY USING THE WALLA WALLA STEAM LAUNDRY TO DO YOUR WORK YOU BANISH HARD WORK AND GAIN AN OPPORTUNITY TO BE ENTERTAINED

Take Advantage of the Coupon Below

TO SEE and HEAR

Delightful ROGUE

RITA LAROY

This Coupon And

25c

Rod La Roque and Rita Laroy

The Delightful Rogue

MONDAY DECEMBER 16th

LIBERTY Sunday and Monday Dec. 15-16

Are you complaining about Monday being a Blue Day? Why not follow Fred Mercy, Jr.'s and Frank Hill's idea of boosting businesss on this day, by working it with the laundry the same as they have with the circular we are showing above. Look it over, it is more than worth the time it will take you to analyze it.

Mr. Hill being one of the house managers, and who conveys to us valuable information about their circuit, as well as about Mr. Mercy, Sr. and Jr., is more than welcome into the CLUB, and we regret that he failed to send us his photograph. However, we are hoping that he will remedy this oversight, by including not only his own photograph, but Mr. Mercy, Jr.'s, as well in his very next letter.

At this time we want to take the opportunity of showing you a full page ad run by the various theatres in Walla Walla belonging to the Inland Circuit, which clearly demonstrates the type of advertising they are doing in a group form. It might be well for you other ROUND TABLE CLUB members and readers of these pages, to keep in mind the possibilities that this suggestion holds for every one of you, not that it must necessarily run the full page advertising, but the same idea can be boiled down to a smaller space and still be mighty effective.

We rather like the way they have handled the cutting up of the mats, and the reading matter with it, and it smacks a little bit of the Loop in Chicago, when it comes to a great deal of reading matter contained in the ad. However, if that is the way the Walla Walla public has been educated, then unquestionably they find it profitable and good advertising.

Although we have rather roughly introduced these two new members, we are certain that we will have ample opportunity from their future letters and contributions to make them better known to our host of members and readers, and we sincerely trust that they continue to find our pages as interesting in the future as they have in the past.

Thank you very kindly, Mr. Hill, for your well wishes for the New Year, and we can only re-echo them as far as you are concerned, and ask that you convey to the rest of the boys up in your part of the country our best wishes.

David A. Lustig Has Become a Dynamo for Action

We have run into all kinds of publicity men and exploitation demons, but it remains for us to visit the Manhattan Playhouses and find out that the busiest guy in the world is Dave Lustig. But the only difference between Dave and the other so-called busy guys is that Dave is really accomplishing something.

It is all very well to eulogize the publicity and exploitation directors who have a raft of local [illegible]ers and Chambers of Commerce, or what have you, to work with, but when it comes to handling a string of strictly New York neighborhood houses lacking the marvelous cooperation of local newspapers and other mediums for exploitation of their theatres through cooperative tie-ups, then any man that can keep the pot a-boiling is entitled to all the credit that can be heaped upon him. And if it were up to us we'd heap plenty on Dave.

Although we have been assured by several of his friends that he is the most retiring of individuals, the MANAGERS' ROUND TABLE CLUB shall take upon itself the task of bringing him into the limelight, a spot which he so well deserves.

Listen, Dave, it is only a matter of time, so you might as well accommodate now as well as later with one of your photographs so that we can give you a proper introduction, because the gang who follows the pages of the ROUND TABLE CLUB from week to week should know more about you and the things you are doing.

How about it, Dave, and in the meantime, don't fail to let us know what you have been doing in the line of publicity and exploitation for Manhattan Playhouses here recently.

MANAGERS' ROUND TABLE CLUB

Irving Feinman a Coming Showman in Our Opinion

Advance information and the Round Table Club Secret Service (whatever that may be) leads us to suspect that the young gentleman pictured here is going to make both a name and a mark for himself in the show business.

While he is still Assistant Manager of the Fox Leader Theatre in Brooklyn, we want you to make the acquaintance of Irving Feinman, and by closely following the pages of the ROUND TABLE CLUB in MOTION PICTURE NEWS, you will learn before very long that he is advancing himself in great strides as rapidly as his experience will allow.

We would certainly like to know what Irving is doing to help put the Leader over for Fox Metropolitan Playhouses, and if any of the stunts possess the merit that we feel they should, we will gladly pass them along for the benefit of the rest of the crowd.

WELCOME TO THE CITY, JACK!

A most welcome visitor to New York, and Club headquarters, just the other day was Jack O'Connell, nationally known managing director of the Vita Temple Theatre in Toledo, Ohio.

If refreshing of the memory is necessary, we will just have to call your attention to the fact that the Vita Temple was one of the very first all sound theatres to operate in this country, and Jack made a phenomenal success of it, and a marvelous reputation for himself at the same time.

He not only has been a faithful and loyal member of the MANAGERS' ROUND TABLE CLUB, but is in hearty accord with the many activities that we publish and sponsor on these pages. In the photograph with this story you will see just a portion of the little over 4,000 youngsters who assembled for the Vagabond Kiddie Christmas Party, sponsored by Jack O'Connell, the Vita Temple theatre and the Toledo Blade.

If you can just stop long enough to let your mind become active you will readily understand the terrific value that this stunt must have had when the 4000 odd kiddies went out shouting the praises of the Vita Temple Theatre and the great time that they had.

Jack was our luncheon guest at the Motion Picture Club, and we must admit that it was the most enjoyable luncheon that we have had in many a day, and he left for Toledo the same day, firm in his determination to keep us posted on his further activities, and to make up for his inactive membership of the past few months.

Lots of luck, Jack, and here's hoping that we do hear from you mighty soon.

Boosting the Round Table A Habit With Ken Reid

We certainly appreciate Kenneth A. Reid's frank expression in his recent letter to the ROUND TABLE CLUB, and we want him to know that the feeling is more than reciprocated.

If there is anything that encourages us to continue the work that we feel we are accomplishing here in CLUB headquarters, it is the frank expression of men like Mr. Reid and other showmen throughout the world.

Kenneth A. Reid is the resident manager of Loew's Liberty Theatre in Cleveland, Ohio, and he wishes us to convey to all of the members of the ROUND TABLE CLUB a happy and prosperous New Year.

We feel we are not speaking out of turn, when, in behalf of the rest of the membership we reciprocate by expressing to Mr. Reid the CLUB'S best wishes for a happy and prosperous New Year for himself and his family.

Let us hear some more from you Ken, and don't be so much of a stranger and wait for holidays to drop us a line. We know for an absolute fact that you are accomplishing fine things not only in the line of exploitation, but in the methods you are using to operate your theatre, and there is no reason why the ROUND TABLE CLUB pages should not carry something about them all the time. How about a little story by return, for which we are going to take the liberty of thanking you in advance?

P. S.—Listen, Ken, you are Ken to me and I'm Chick to you, just as though we've known each other for the past twenty years, and don't think it is necessary to "Mr." us at any time; we are both just regular showmen and we want every one of the boys to feel the same.

Future Issues Will Contain Much About Sutaria

Just how foreign showmen in the far corners of the earth are operating and exploiting their theatres has always been and will continue to be a most interesting phase of the ROUND TABLE CLUB news from week to week.

We have told you how the Canadian boys are doing things, even though they may almost be considered "domestic" as far as we're concerned, we also told you something about Australia, about Germany, about England, about Ireland, about Scotland, about South Africa and numerous other spots far removed from where we are writing this little article.

Now we have promise of a most interesting story dealing with how the showmen out in India are handling and selling the pictures in that corner of the earth, and we are indebted to Mr. S. F. Sutaria, manager of the Excelsior Theatre in Hyderabad, India, for lining up the necessary information for us.

Thank you, Mr. Sutaria, and let us hope that the promised photographs mentioned in your letter will be forthcoming in the very next mail from your country. Remember us to all of the other showmen down there and tell them to write us as often as they get an opportunity.

BOOST THE CLUB!

MANAGERS' ROUND TABLE CLUB

A THOUSAND THANKS!!!

It would be a total impossibility to try and compute the number of Christmas and New Year's cards received at CLUB headquarters from all over the world during the last three weeks.

To those whom we may possibly have overlooked in thanking for their thoughtfulness, we want to take this means of conveying our appreciation for their fine spirit in sending us those little mementoes of Holiday Greetings, and we want them to know that the feeling is more than mutual.

This is *your* CLUB, and *your* Clearing House for anything pertaining to theatre operation, exploitation and operation, and if there is anything we can do to serve you both in a business or personal way, you are at liberty to call upon your Chairman at any time regardless of what the circumstances may be.

Thanks again, boys, and here's wishing you everything you so well deserve for the year 1930.

"CHICK."

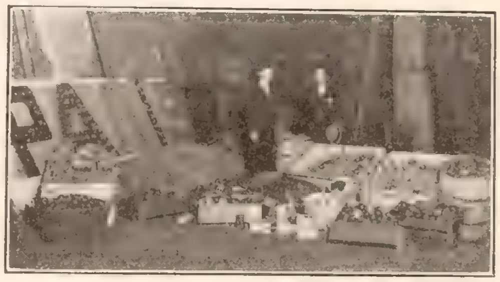
"The Andersons" Seem to Know Their Business!

When you start telling the cock-eyed world about Holiday performances, for the benefit of Salvation Army and other noteworthy communities, wishing to help the poor around Christmas, then you must not pass up the fine work of Andy Anderson, manager of the RKO Theatres in New Brunswick, and John B. Anderson, director of publicity and advertising for the RKO State & Rivoli Theatres in New Brunswick, N. J.

A few weeks before Christmas they ran a special performance at which a revival of a silent Western picture and several talking comedies were to be exhibited with the admission fee of fruit or potatoes. At 9 a.m. the Saturday on which the show was to be held, between 400 and 500 kiddies with bags of edibles were waiting for the doors to open and for your own information, we want you to know that it took six doormen and four ushers to help carry the barrels of fruit from the door. Forty-five minutes later, or at 9:45 the entire 2,800 seats of the State Theatre were packed and they were forced to close the front doors.

In the meantime, another lot of youngsters gathered so rapidly, that they arose to the occasion realizing that they could not turn them away, and they opened the Rivoli Theatre which was likewise packed with these youngsters all bent on having a happy Christmas and at the same time helping the poorer folks have one as well.

We show here a picture of some of the kids in front of the theatre and it will also give you an opportunity of seeing John B. Anderson who is the gentleman on the right, and Andy Anderson who stands along side of him helping control these youngsters. In addition we want you to see the back stage of the theatre at the end of the collection, which will give you some idea of the foods that were collected at these special shows for distribution to the City Club and Salvation Army of New Brunswick.



A total of 4,100 children attended the two theatres, and the proceeds amounted to 28 barrels of fruit, potatoes, canned goods and other edibles, and as we mentioned above these were passed out to the poor people through the agency of two well known organizations.

To get down to the meat of this story, we want you to know that the entirety netted the theatre ten front page stories in the daily home news and the Sunday Times besides any number of stories in the weekly papers in and around the city.

We certainly appreciate the fine CLUB spirit of J. B. and Andy Anderson in sending us this material, so that we could pass it on to our host of members and readers.

"It Won't Be Long Now" Says Larry B. Jacobs??

Whenever Larry B. Jacobs breezes into New York, he is always sure to bring in with him either some samples of that Circuit's wide-awake publicity and exploitation activities or a most interesting conversation that reveals similar peppiness of Larry and the gang of house managers in Ace Berry's division.

We happened across a neat little yellow sheet with a cut of a page boy holding an enlarged newspaper reading "Good morning." Upon inquiry we find that Larry sent one of these things out every morning to all the boys on the circuit which keeps them posted on coming holidays, important dates and attractions that have been booked for their respective theatres.

With the cheery tone that Larry manages to inject into his bulletins and other letters, to the house managers, we know that the boys look forward to getting this "Good morning" bulletin with as much pleasure as Larry gets in turning it out.

Here's a hint for some of those hard-boiled pest supervisors who think that the only way to talk to a house manager is to get rough. We suggest that that particular type get in touch with Larry or this office to furnish them with a copy of this "Good morning" bulletin which may help the house manager to a better frame of mind when he gets an office communication. (Better known as "office joke-books.")

We're always glad to see Larry, and here's hoping that we get to see a Hell of a lot more of him than we have in the past. Regards to Ace and the gang, boy, and let's hope we see you all again real soon.

Oh, excuse us, it hardly seems possible to conclude a story about Larry Jacobs without showing some of the recent activities in his particular specialized line. Do you see this sticker on the telegraph pole pertaining to "Sally"? Well, for your information, every telegraph pole in the city and suburbs of Pittsburgh carried it. Laugh that one off if you can.

Talking about Santa Claus, Larry felt that when the Warner's Grand Theatre in Pittsburgh presented "Show of Shows" it was a real Christmas present from Warner Brothers to Pittsburgh, and this is the way he ballyhooed the fact to the public. Not bad at all, boys, and the funny part is you could pull it right in the middle of July and still get away with it, because it will attract attention and get many a laugh.

Also, talking about "Sally" again, how do you like this 55-inch banner which was suspended from their upright sign and is ample evidence that everybody in Pittsburgh who got anywhere near the theatre would know that "Sally" was playing at that house?

Just a few of Larry's activities, but all worthy of your attention any time you get a chance to read them.

Wear Your Club Pin!

MANAGERS' ROUND TABLE CLUB

Danbury Gives the Club Bill Evans—Real Showman

We have sort of had a weather eye on Bill Evans, manager of the New Capitol Theatre in Danbury, Conn., and wondered how long it would be before he "signed on the dotted line" and became one of the cooperative idea exchange members of this CLUB.

Bill has been located in Danbury, which, incidentally, is a pretty lively show town, with three peppy theatres, for quite a while, and they pride themselves up there that their de luxe shows are rivaled only by such places as Times Square and the Loop.

Their campaigns for publicity are more or less original and are entitled to the same rating as the campaigns of much larger theatres backed up with special exploitation and publicity departments.

Bill only recently received a wonderful break in the Universal Weekly in connection with some of the advertising he has been executing up there in Danbury, and it is now the turn of the ROUND TABLE CLUB to look forward to hearing about his future activities, because he now practically owes allegiance to the thousands of members and readers of our pages because he has become a regular active member.

We are very grateful to Mr. Evans for his well wishes, and we hope that he finds the ROUND TABLE CLUB pages as interesting to read as we are to get his letters. Don't forget to enclose one of your own photographs, Bill, in your next letter, so that we can give you a more intimate introduction on the CLUB pages. So long for the present, and remember us to Jack Sanson and the rest of the live wires from up your part of southern New England.

Assistant Managers as Members!

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the Round Table Club, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.

The reason we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers, but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

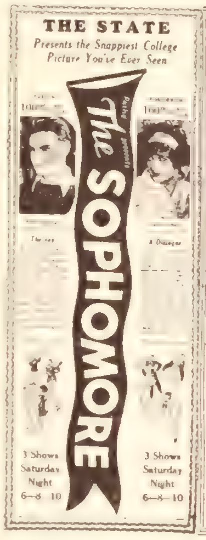
M.R.T.C.

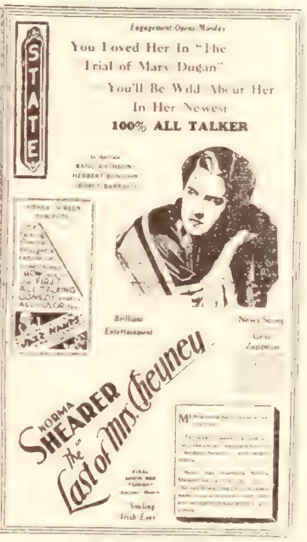
Bair's Advertising Continues to Click at B. O.

In recounting the activities of our various managers and members on their Christmas shows for the poor youngsters, we would certainly be doing E. E. Bair of East Liverpool, Ohio, an injustice, were we to pass up the fact that he also engineered a show of this kind, and engineered it mighty successfully through the cooperation of the Elks in East Liverpool.

In addition to the marvelous front-page publicity that he secured by reason of his fine goodwill act, he also shows us the little tickets which were distributed to the poor youngsters admitting them to the State Theatre on Christmas morning at 9 o'clock. The mere fact that the Elks were tied in assures us that the Kiddies had not only a good show, but went home with plenty of other things besides.

As in the past, we will take advantage of this story to show two of Mr. Bair's recent newspaper ads and, as you already know from past ravings on these pages, we are great boosters for the type of stuff that he is getting into his local papers.


THE STATE
Presents the Snappiest College Picture You've Ever Seen
The SOPHOMORE
3 Shows Saturday Night 6—8—10
3 Shows Saturday Night 6—8—10


STATE
Engagement Opens Monday
You Loved Her In "The Trial of Mary Dugan"
You'll Be Wild About Her In Her Newest
100% ALL TALKER
NORMA SHEARER in The Last of Mrs. Cheyney
Brilliant Entertainment
News Scoop Graf Zeppelin
Smiling Irish Eyes
JAZZ HEAVEN

We know for a fact that many of our members and readers have found his newspaper ads mighty valuable in making up their own, and for this reason we are always delighted to pass them along.

Thank you, Mr. Bair, and let's hear some more from you about your activities as Regional Chairman for Eastern Ohio. How about it?

Local Tie-Ups Work Wonders for Sid Finkelstein

Sid Finkelstein, manager of the Oasis Theatre out in Ridgewood section of Brooklyn, N. Y., recently found another angle to ballyhoo his theatre by arranging for the set-up of several attractive signs on parking lots and gasoline stations in his neighborhood.

Considering the limited capacity the average neighborhood theatre in a big town has to exploit or advertise his theatre every angle is valuable and here is one that is open in every community in the country, regardless of size of town or theatre.

You will notice from the photograph with this story that they secured a Ford to be given away free as set forth in the wording of the sign and in addition the man undertook to help them advertise it. All this stunt cost the theatre was a little cooperative advertising for the gasoline station and dealer, and it certainly was well worth the investment. On the day they had the drawing, the car was placed in front of the theatre with signs attached setting forth the details of what it was all about.

Great work, Sid, and many thanks for your well wishes for the New Year, and we can only repeat them and say that we hope you have the same and more besides. Remember us to the rest of the gang on the circuit, and let's hear from you again real soon.

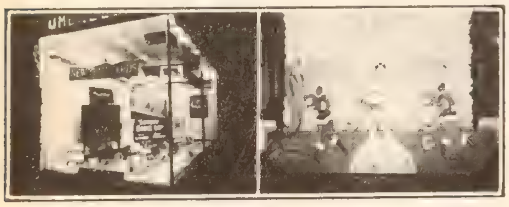
BOOST YOUR CLUB!

MANAGERS' ROUND TABLE CLUB

York Theatres Respond To Shewell's Activities

Here we show you two mighty effective window displays on "Sunny Side Up" which were worked out in a cooperative tie-up through the efforts of George Shewell, Exploitation Manager for Nathan Appel's York Theatres in York, Pa.

They succeeded in getting these plans into the windows almost ten days before the opening of the picture, thereby giving them the advantage of creating and building up interest over so long a period. Whereas the majority of us are lucky if we get a break a day before or on the opening of an attraction in the various trade stores.



In addition to the tie-ups we show here, he succeeded in planting a large cut-out in the new Postal Telegraph office in the leading hotel in York and naturally that did no harm.

Glad to hear so much from you, George, and don't think that you're wearing out your welcome by any means. Send us as much stuff as you can and as often as you can, because we are a great believer in our ability to exploit any theatre or attraction and we are sure that your many suggestions receive a welcome haven in the files of our thousands of members and readers.

Frank Celoud Gave the Lion a Corking Reception

Another angle worth talking about was the reception that Frank gave to Leo the Metro-Goldwyn-Mayer lion when that animal visited Sedalia and was presented with the Key to the City in the form of meat, as you will note from the accompanying photograph.

In addition to the presentation of the "meat" key to the City, he arranged with the Sedalia boys band of over 60 pieces to meet Leo and his caravan at the edge of the City and they staged a parade right to the theatre. The advance publicity was, of course, handled in a very diplomatic and showmanship manner, with the result that interest was created to a high pitch and everybody was on edge to see and greet Leo the Lion at Mr. Celoud's theatre.

We are showing you here a portion of the boys' band in the parade of welcome, as well as the Mayor of Sedalia presenting Leo with the Key to the City, made up of the meat that we have told you about previously. Incidentally, this was the first time in Leo's world wide tour that he received this form of recognition, although he has had heaps of honors showered upon him, and Charles Glickauf, who is in charge of the caravan, was delighted with the outstanding reception that Frank had arranged for Leo's benefit.

Great stuff, Celoud, and now that you have a new baby daughter, you are, no doubt, pepped up to such an extent that our pages and the midwest in general will ring with the many fine activities that you are constantly engineering out in your part of the country. Be sure and let us know what it is all about, as you now have plenty of sound theatres on your hands to exploit, and of course you are continually doping out new stunts to put them over.

Jack Retlaw's Work on West Coast is Clicking

It is sometimes very difficult to really analyze the reactions of the various members of the ROUND TABLE CLUB, especially those who had joined but recently and just received their membership applications.

But Jack Retlaw, who supervises the Fox Alcazar Theatre in Bell, Calif, the California Theatre in Huntington Park, Cal., and the Lyric in Walnut Park, Cal., was sport enough to drop us a line immediately, and he said in part as follows:

> ***"It was indeed an unexpected surprise for me to receive the handsomely framed Certificate of Membership in the MANAGERS' ROUND TABLE CLUB of MOTION PICTURE NEWS. . . . It came as quite a New Year's gift. . . . I have many times read the CLUB news and have watched with much interest the growth of the CLUB and your Department."***
>
> ***Jack Retlaw,***
> ***Fox West Coast Corporation,***
> ***California.***

Congratulations are certainly in order for Frank. The occasion being the arrival of a 7½ lb. daughter, named Jo Ann, who made her first public bow on December 31st, and it certainly looks like a mighty Happy New Year for Frank and the Mrs.

Congratulations, Frank, to the whole three of you.

Tommy Wear's Fine Personality Will Get Him Far

Tommy Wear, Jr., who came to the Albany and Troy section from Boston not so very long ago, has been certainly whooping it up for the various Stanley houses in that section with particular emphasis on the Lincoln Theatre.

We were rather proud that he has found many CLUB suggestions of value, in the exploitation activities he has handled in the houses up there, and we rather liked the "reserved seat" gag that he used in connection with "SO LONG LETTY."

Another good angle which he has revived was the use of a wedding ring in connection with the picture "Womantrap" and with the ring worked right into the throw away itself. No question about this one getting the attention that they wanted, and apparently it clicked at the box office because every one seemed to be happy.

William A. ("Billy") Stillman says:

"It was always my ambition to shoot for the honor to tender my application for membership in the ROUND TABLE CLUB because I was always a little jealous of Charlie Brennan's certificate hanging in the office of the Rialto Theatre."

Manager, Central Theatre,
Newark, N. J.
Stanley-Fabian Corporation.

Berman's Post Office Tie-Up a Real Biz. Builder

After calling to the attention of the local Postmaster, the speech by Postmaster General Brown in Paramount Sound News, urging early shopping and mailing, City Manager M. E. Berman of the Publix Theatres in Kankakee, Ill., was successful in effecting a tie-up with the Post Office Department which resulted in a most effective campaign for stimulating his holiday business.

8,000 booklets which urged Kankakee people to shop early and attend the theatres, were distributed by letter carriers. The booklets listed December attractions and the keynote of the copy was that Publix theatres, in cooperating with the Post Office Department and local stores, was bringing an unusual array of attractions to Kankakee as a means of urging people to come downtown early in the month to see these attractions and do their shopping on the same trip. The booklets were entirely paid for by outside advertising, and did not cost the theatre a cent.

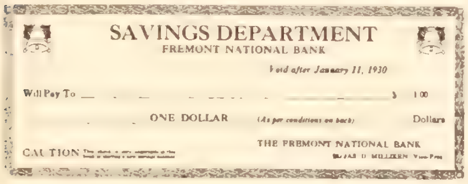
200 letter boxes about town were placarded with cards which read: "By all means, ATTEND PUBLIX THEATRES—but do not let your entertainment interfere with getting your Christmas parcels in the Mail early."

Ten motor trucks, used to transport mail to and from the postoffice and railway stations were similarly bannered.

Needless to say, the campaign had not only excellent direct sales value for December attractions in the theatres, but did much institutional good as well.

Bank "Co-Op" Made This Possible for F. C. Croson

To combat the usual pre-Christmas slump, Manager F. C. Croson, Fremont Theatre, Fremont, Nebraska, sold the Fremont National Bank the idea of distributing checks through the theatre. These checks were made payable to the bearer and were good for the amount of $1.00, provided the check was used to start a new savings account in the bank. In order to collect the dollar, the Christmas Club Savings Account must remain on deposit until December 15, 1930.



SAVINGS DEPARTMENT
FREMONT NATIONAL BANK

Void after January 11, 1930

Will Pay To ____ $ 1.00

ONE DOLLAR *(As per conditions on back)* Dollars

CAUTION

THE FREMONT NATIONAL BANK
JAS. D. MILLIKEN Vice-Pres.

The bank supplied the checks which were distributed to patrons of the theatre during the entire week.

TRAILERS!

There is no more impressive way to put over announcements than right on your own screen and we don't hesitate a moment to say that we heartily recommend the use of trailers for such a purpose.

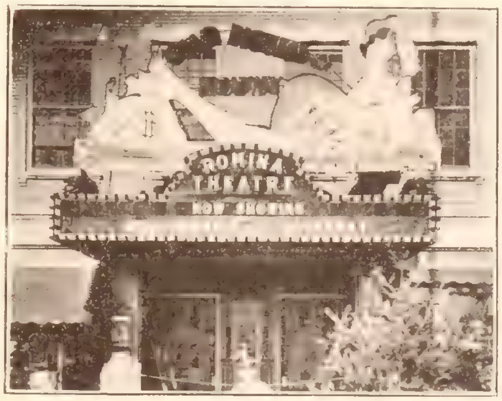
True, we have run into some theatres (?) where they still tell the customers a special message via a slide, but it's not really in keeping with any well-run theatre and a trailer can be made so individual and dignified that it will add prestige to any theatre.

If you have something to say on your screen use good trailers and the results will more than cover their cost.

Marquee Cut-Out Dressed Front for C. D. Hughes

If you are constantly on the lookout for something new and attractive (as we have every reason to believe you are), then here is a suggestion for a cut-out of a 24-sheet on "Gold Diggers of Broadway," which was executed at the Romina Theatre at Forest City, N. C., of which C. D. Hughes is the manager, and forwarded to the ROUND TABLE CLUB pages through the courtesy of Mr. Hughes.

In reproducing this photograph as well as telling you about this remarkable looking front which is really remarkable when you take into consideration the very ordinary front the theatre itself has, we do not want to overlook the credit that is due Hugh M. Gibbs, their operator, who is such a hard worker and anxious to see the pictures go over. He was the one that cut this display out and he deserves a lot of credit for the fine piece of work that he has engineered.



We are certainly hoping that we hear from Mr. Hughes again very shortly, and will close this little article with the fond hopes that his next letter contains his own photograph.

Harvey's Conn. Activities Bring Real Results to B. O.

We were just beginning to wonder what had happened to our friend, E. J. Harvey, manager of the Warner Brothers Commodore Hull Theatre in Derby, Conn., because we have not heard from him in so long, when lo and behold, in comes a letter which unfortunately was improperly addressed and therefore took several weeks longer to reach us that it should have.

However, we know Harvey will overlook our neglect in using his story even though it is a little old.

In this stunt, you will notice that he tied up with an aeroplane, whereby they had about 10,000 throw-aways containing advertising on the attraction "Speedway" and with each throw-away so numbered and tied up with the newspaper that free admissions were offered to those who picked them up.

There are a lot of mighty good angles to this one and aside from the circular and throw-away gag, this type of aeroplane advertising must have created a tremendous amount of interest in not only the attraction, but the theatre itself. We doubt whether Derby, Conn., has been accustomed to this kind of high powered advertising and exploitation, and undoubtedly Mr. Harvey's activities are meeting with the box-office results that he hoped for when he planned them.

Come on, "E. J.," suppose you make it a point to write us not less than every other week so that we will know that you are still on the map. It need not necessarily be a stunt, or a story, just so long as it is a few personal lines and we know you are still interested in what your brother members are doing via the pages of the ROUND TABLE CLUB.

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

Under this heading we are publishing pertinent paragraphs about managers and exhibitors all over the country. If you want to know where your brother showmen are located and when they move from place to place, keep in touch with this page all the time. Items for publication under this heading should be addressed to "Chick" Lewis and will appear the week following receipt.

E. C. DETTMAN, manager of the Imperial Theatre, Imperial, Neb., last week secured the lease on a new theatre which will be opened shortly.

MR. & MRS. J. A. OGLE have assumed management and operation of the new Capitol Theatre, Nashville, Tenn., and announce a complete change of policy.

GORDON C. McKINNON is the new manager of the Chateau Dodge Theatre, Rochester, Minn., according to Publix announcement.

J. C. ZIEG has taken over the management of the Merna Theatre, Merna, Neb.

I. R. PIERCE, former manager of the Orpheum Theatre, Memphis, Tenn., has assumed managership of the St. Louis Theatre, St. Louis, Mo.

ARTHUR FRUDENFELD, former manager of the St. Louis Theatre, St. Louis, Mo., has accepted a position as assistant division manager in charge of publicity.

ARTHUR J. KEENAN, one of the youngest executives on the Publix Chain, has been appointed assistant manager and publicity director of the Strand Theatre, Lowell, Mass.

SAM H. COHEN, well known member of the ROUND TABLE CLUB, has been appointed charge of exploitation for the RKO Orpheum Theatre, Portland, Ore.

J. LOUIS ROME, general manager of the Associated Theatres Co., Baltimore, Md., operating residential houses, has returned from a vacation trip to the West Indies. Says he had a fine trip.

ANDREW LINKER has been appointed manager of the Waverly Theatre, Baltimore, Md. Mr. Linker was the former assistant manager of the Boulevard.

F. E. WADE, manager of the RKO Orpheum Theatre, Portland, Ore., since its opening in September, has left to manage an RKO house in Minneapolis.

S. S. HOLLAND has been appointed manager of the Stadium Theatre in Woonsocket, R. I.

CHARLES L. DOOLEY of Paterson, N. J. who for years has been district manager of the Warner Brothers theatres in Bergen and Passaic counties has been raised to a higher position in the Warner service and is now stationed at Newark.

E. J. WHITAKER has been made city manager of the Publix group of theatres in Charlotte, S. C.

E. B. SHAFFER is the new manager of the Crystal Theatre in Grafton, West Va.

FRED KNILL for the past five years booker for Warners in Denver, has accepted a position as manager of the Paris theatre of Sante Fe, New Mexico.

HARRY HORWITZ, manager of the Astor Theatre, Cleveland, was held up by a gun man as he was placing the receipts of the show in his automobile. With the assistance of his wife who was in the car, Mr. Horwitz succeeding in holding the man down until the police arrived.

SAM GILLMAN has been made manager of the Loew's Parkway, Baltimore, Md. He was tranferred from Cleveland, where he was assistant manager of the Cameo.

JACK GARDNER has sold his Overland Theatre, Toledo, O., to **JACK ZEBRO.**

C. E. & H. J. ORTT have leased the Grand and Jordan Theatres at Newcomerstown, Ohio. They will rename the Jordan, the Ritz.

H. DOETCH representing the Allied Film Exchange of N. Y. was in Baltimore, Md., to investigate possibilities of opening another little theatre there.

FRANK PRICE, JR., manager of the Rivoli Theatre, Baltimore, Md., has been appointed Chairman of the entertainment committee of the Advertising Club of Baltimore.

GEORGE SIGOLOS, manager of the Maffitt Theatre, St. Louis, was bound and gagged by two robbers in the theatre office the afternoon of December 29th. The bandits escaped with $72. After working the gag loose Sigolos called for help.

CHARLES GOULDING and **JOHN GROGAN**, manager and assistant manager, respectively, of the Harmanus-Bleecker Hall in Albany, N. Y., resigned last week.

ALEC SAYLES, general manager of the Buckley houses in Albany will handle the Harmanus-Bleeker Hall with **RAYMOND MOREY** as his assistant.

STUART BARRIE, who gained such a following as organist at the Stanley-Warner Co. Mastbaum Theatre, Phila., is now acting as guest organist at the Warner Beacon Theatre, 74th Street and Broadway, New York City.

EMMETT LOCKARD is the new house manager of the Des Moines Theatre in Des Moines, Iowa.

R. A. BRENNER is the manager of the Princess Theatre, Newcastle, Ind.

ALVA LAWTER will become assistant manager of the Rivoli and Strand Theatres in Muncie, Ind.

JOHN J. BYRNE is the manager of Warner's new Beacon Theatre at Broadway and 74th Street, New York City.

STEWART LITHGOW, formerly of New York, goes to Montclair, N. J., with the Matthew Players.

L. C. SCHWARTZ took over the management of the Hippodrome Theatre, Watertown, N. Y., as the representative of the F. C. Theatres Corporation of Buffalo.

NICK TURNER has taken over his old post at Stockton (Cal.), manager of the Fox theatres.

THOMAS A. GILBERT, formerly manager of the Regent Theatre in East Liberty, N. Y., has become manager of two Waynesburg picture houses.

JEREMIAH A. PARKER is assistant manager now for the Mark Strand Theatre, Lynn, Mass.

THE WORLD'S BEST SHOWMEN ARE MEMBERS OF THE ROUND TABLE CLUB

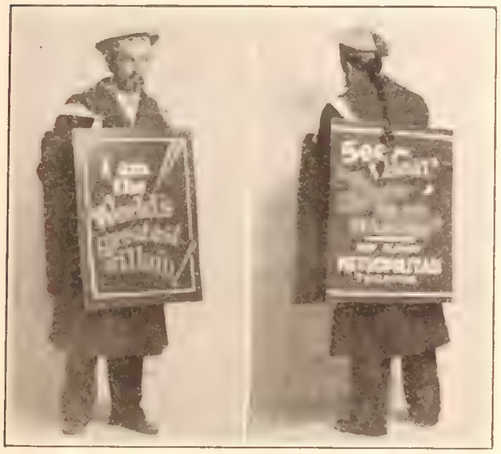
MANAGERS' ROUND TABLE CLUB

Dave Borland Suggests A Fine Street Ballyhoo

Here is a corking street ballyhoo worked out and successfully engineered by Dave Borland, Manager of the Metropolitan Theatre in Regina, Saskatchewan, Can.

In this case Dave was stuck with a corking attraction just around the holidays, but had to make the most of it, so he went out after it in a real big way.

This picture was run just three days before Christmas and he had his ballyhoo men go through all the department stores which were crowded with shoppers as well as appearing on all of the main streets. When he reports that business was very good on the picture and that the entire stunt only cost him $17, then we don't have to reecho what we have already said about Dave Borland. He is a real showman in every sense of the word and deserving of the fine rep that he has, not only in Canada, but in many parts of the U. S.


I am the World's Greatest Villain
Metropolitan

We are very grateful to Dave for sending us these photographs and we are sure that the suggestion will be used by many of his brother members and managers, because it really holds merit and is effective without being expensive, and that, brothers, is the secret of real exploitation. Any Tom, Dick or Harry can go out and become a great exploitation man if he spends a fortune, but real exploitation consists of getting this type of stuff so reasonably, that whatever improvement the box office shows is not paid out in expense.

So long, Dave; remember us to Pete and the rest of the gang up your way and be sure and let us hear from you again very soon.

ADVERTISING AND MATS

Since our request for sample of newspaper advertising we have received so many that to attempt to reproduce them would be suicide.

One point, however, was very evident in the majority of the ads received. That was the absence of "peppy" mats to liven up the ads and to get away, in most cases, from solid type.

Ordinary, plain type ads can be made mighty attractive providing the man who is laying the ad out knows what it is all about; unfortunately, in many instances, they don't, or else the newspaper composing room plays hell with the ads. If you don't know type layout and composition well enough to make your ads stand out on your paper's theatrical page, better keep away from that angle all together and use mats, not necessarily complete, but broken up so as to lend a little interest to the ad itself.

Attractive borders and lines always help when laid out from the proper angles. Broken up portions of mats worked into your type copy lend importance to certain phases of your attractions without necessarily compelling your readers to spend the better part of the evening doping it out.

Experiment a little both ways and try to arrive at the happy medium, which, in our humble opinion, consists of a variety in your advertising that will compel real reader interest and probably draw attention to your ads where previously they may have only rated a glance or two.

In towns and cities where the local paper is the most important means of theatre advertising this portion of a manager's work is of the utmost importance, and careful attention to all details may soon lead to specialized work along these lines for a group of houses instead of plugging along as "Jack of All Trades" in just one.

"Chick"

Max Melincoff Another To Mount the Ladder

The big parade of advancements and promotions continues, this time the announcement centering upon Max Melincoff, formerly connected with the E. M. Loew Circuit in Pawtucket, R. I., who has been appointed manager of the Palace Theatre in Torrington, Conn., the Warners Bros.' Circuit, succeeding Johnny Scanlon, whose recent promotion to Lynn, Mass., was announced in these columns.

We feel that everything that we have said previously about Max has more than been justified by this latest position of his, and we know that not only will he make good, but we expect to hear that he has been further advanced by his superiors on the Warner Brothers' Circuit.

Here's wishing you all the good luck in the world, Melincoff, but continue your fine CLUB activities, and let us know what you are doing to follow in the footsteps of a fellow like Johnny Scanlon.

BOOST YOUR CLUB!

Waterson Sure Used a Good One on This Picture

R. W. Waterson worked a good gag on "This Is Heaven," when that picture played at the Marion Theatre, Marion, O.

Two boys—one wearing a full dress, silk hat, whiskers, etc., and the other wearing regular attire, put on a stunt that got oodles of attention.

One boy with a ladder followed the boy dressed in full dress, etc. At busy street corners, the ladder was set up against a building and then the boy climbed to the top of the ladder. When he had attracted the attention of a large gathering, he unfurled a banner which carried copy, "THIS IS HEAVEN," etc., so as to connect the stunt with the picture.

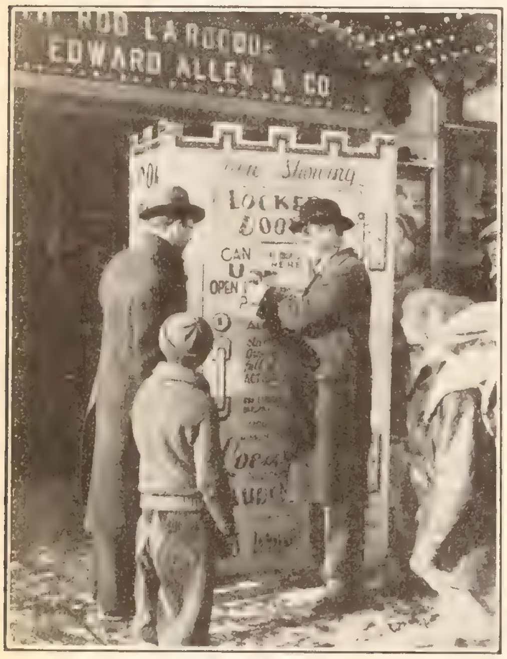
The stunt attracted plenty of attention and undoubtedly sold many tickets for the picture.

MANAGERS' ROUND TABLE CLUB

Here's One You Can All Use to Good Advantage

Here's a peach of a gag engineered by the manager of Loew's Theatre, Syracuse, N. Y., to exploit "The Locked Door."

They offered all sorts of prizes to anyone who could bring forth a key that could unlock the door, and in order to further stimulate interest in the idea, they distributed several thousand keys of their own, a limited number of which really would open the lock.



Here is a good gag, that you can use, not only in connection with this particular attraction, but any picture that will lend itself to this particular type of exploitation, and our suggestion is to keep it handy because it will kick up the necessary interest that you are constantly seeking for your theatre and attraction.

William Evans Says:

"I notice that a good many of my friends have joined, and as I read this week's issue I am taking time enough off to fill in the application blank."

Manager,
New Capitol Theatre,
Danbury, Conn.

Baker Used His Head to Make This One Get Space

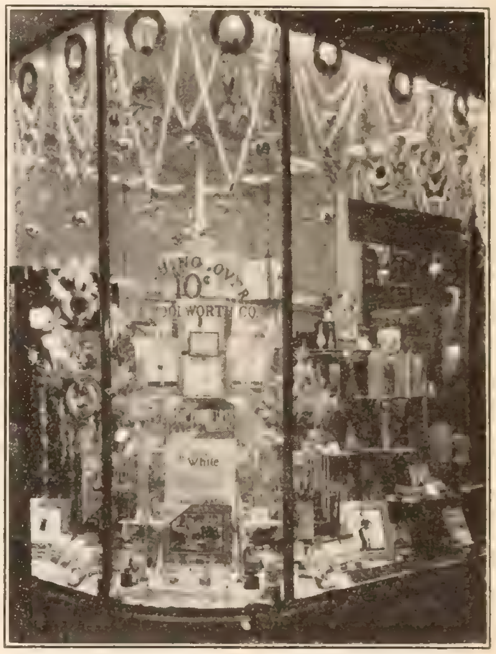
M. A. Baker, manager for the Publix Colfax Theatre in South Bend, Ind., worked a unique stunt when he doctored up a regular exchange still on "The Mighty" which was playing recently at the Colfax Theatre, and succeeded in crashing the local paper with a two-column cut.

"M. A." worked a gag of selecting a picture of Bancroft and Esther Ralston, and worked into Bancroft's hand in the still an inserted card bearing the "Shop Early" slogan. When this was reduced to the regular two-column size, the actual reproduction had all the appearance of the genuine article, which gave the impression that Bancroft was actually holding in his hand this card with the advice to the Christmas shoppers and mailers.

Although the Holiday Season is over, we could not help but make mention of Mr. Baker's thoughtfulness and foresight in working this gag, and thereby succeeding in crashing some valuable space in the paper.

Ewing's Splendid Work is Attracting Much Attention

This photograph will give you just a brief and rather vague idea of how effectively the Earle Theatre in Washington, D. C., dressed up Woolworth's pep window on "The Girl from Woolworth's" under the direction of that capable exploitation and publicity man, William C. Ewing, of the Stanley-Crandall Division of Warners Theatres.



We have been trying to accumulate quite a lot of Ewing's activities in order to make up a story, but this window attracted our attention to such an extent, that we decided we would not hold it up any further.

Thank you, Mr. Ewing; why not make it a habit to send us all your activities?

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member ....

Theatre ....

Address ....

City .... State ....

MANAGERS' ROUND TABLE CLUB

THE

SMARTEST

MOVE

YOU

WILL

EVER

MAKE—

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston
Honorary Chairman

C. E. Lewis
Chairman

WHAT ARE YOU WAITING FOR?

MORE NEW MEMBERS!

WILLIAM M. EVANS manages the new Capitol Theatre in Danbury, Conn., and chalks up still another one of the boys from the old home state. Tell us, Bill, what are you doing to meet competition out there in Danbury, and what methods do you use to exploit various big attractions that are constantly playing your theatre? Incidentally, you might enclose your own photograph with your letter so that we can give you the proper kind of an introduction.

———*Wear Your Club Pin! ! !*———

S. J. SUTARIA is another member from a far off country. This time it is Hyderabad, India, where Mr. Sutaria manages the Excelsior Theatre. He tells us he is in complete charge of the publicity of eight theatres and we sure would like to hear what he is doing out there to help keep these theatres on the map theatrically. You might include your own photograph, Sutaria, so that we can show the rest of the boys what you look like.

———*Wear Your Club Pin! ! !*———

WILLIAM L. GREENBAUM manages the Uptown Theatre in Cleveland, Ohio, for the Ace Berry Division of the Stanley Warner Theatres and knowing practically every one of these boys the way we do, makes it quite unnecessary to encourage him to communicate with us regularly. We know that he will do that of his own volition, and once more we are sure that his photo will be in his very next letter. Congratulations, Bill, and remember us to the rest of the Ace Berry boys up your way.

———*Wear Your Club Pin! ! !*———

EARL N. WILLEY, manager of the Bijou Theatre in Savannah, Ga., is still another from the land of hospitality to join our ranks, and from the short and peppy letter he writes with his application, we know he is going to be an active member. Come on, Willey, we're waiting for you, tell us what methods you are using down there to "pack 'em in."

———*Wear Your Club Pin! ! !*———

JOHN H. CAMPBELL manages the Avon Theatre in Watertown, N. Y., and since this is not so very far away from a lot of our other members, he should already be enthused about the ROUND TABLE CLUB activities. Why not talk to the rest of your brother members up your way, Johnny, and then follow their example by telling us exactly what you are doing in the way of exploitation and advertising. Incidentally, your own photograph is just as important as all members should keep their photos on file in CLUB headquarters.

———*Wear Your Club Pin! ! !*———

HERBERT A. DUNBAR is the assistant manager of the National Theatre out in Akron, Ohio, but what we would like to find out is how he is putting that theatre over along the lines of exploitation.

———*Wear Your Club Pin! ! !*———

NEIL WATKINS is the assistant to L. O. Davis, General Manager of the Virginia Amusement Company and has been in the show business for the past twelve years. He promises to send us something later for publication, and be sure to include your photograph, Neil, so that we can give you a more intimate introduction on the pages.

———*Wear Your Club Pin! ! !*———

ART B. TAYLOR is connected with the Rialto and Mission Theatres in Beeville, Texas, and promises to send us some photos and stunts of what he is pulling off down there in the land of cotton. Well, Art, we are waiting patiently for them. Send them along, and the more the merrier.

———*Wear Your Club Pin! ! !*———

GEORGE MORRELL who manages the College Theatre in Toronto, Canada, says he feels guilty using our material every week and not having joined sooner. Well, George, there is one mighty good way to rectify that guilty feeling and that is to send us some of your own stuff so that the other boys in turn can take advantage of what you are doing. And let's have your photo while you're at it.

———*Wear Your Club Pin! ! !*———

NEW MEMBERS!

Please be patient if your application was sent in and your name has not been published as a new member.

The increase in membership during the past few months has been so great that we are behind in the announcing of these new members.

More names will be published hereafter in an attempt to catch up with the newcomers.

Thank you.

M. R. T. C.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Afghanistan		Sept. 28	6000 feet	
Arsenal	S. Svashenko	Nov.	7250 feet	
Caucasian Love		Nov. 30	7000 feet	Dec. 7
Forest People		Oct.	5800 feet	
Man from the Restaurant	Tchekhov-Malmoukaya	Jan. 4	7,000 feet	Jan. 18,'30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Sobolevsky	Dec. 1	7200 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7000 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	
When Moscow Laughs	Anna Stenn	Sept. 14	6000 feet	Oct. 26

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd		5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Black Sheep, The				
*†§Borrowed Love				
*†§For the Love of Lil	Arthur-Starr			
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The	Collier, Jr.-Day-St. Polis			
*†§Murder on the Roof	Revier-Livingston			
*†§Paris Nights				
*†§Personality				
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				
*†§Vengeance	Holt-Revier-Strange			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
*†§Falling Stars (A. T.)	Bergman-Manning			
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith			
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Pledsoe		1 reel	June 8
*†§On the Levee	Jules Bledsoe		2 reels	Jan. 11,'30
*†§Parlor Pest (A. T.)	Boyce-Combe			
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	May 26	1 reel	Aug. 10
Hot Times	Al St. John	Aug. 11	2 reels	May 11
Household Blues	Collins-Dent	June 2	1 reel	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Joy Tonic	"Big Boy"	May 5	2 reels	April 13
Jungle Kings and Queens of Screen	Our World Today	Mar. 24	1 reel	April 13
Kitty Kitty	Billy Dale	May 5	1 reel	Mar. 16
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Clancy at the Bat	Clyde-Gribbon	Nov. 3	2 reels	Nov. 2
*†§Cold Shivers	McKee-Hutton	May 19	2 reels	May 11
*†§Constabule The	Clyde-Hill Gribbon	Aug. 11	2 reels	Aug. 24
*†§Crazy Nut, The	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Don't Be Nervous	Lloyd Hamilton	July 7	2 reels	July 6
*†§Drumming It In	McKee-Smalley	Jan. 26	2 reels	Jan. 28
*†§Don't Get Excited	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
*†§Fire Proof	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Golfers, The	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine	E. E. Horton	Dec. 8	2 reels	Nov. 23
§†*Grass Skirts	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§His Baby Daze	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§His Big Minute	Lloyd Hamilton	May 5	2 reels	June 1
*†§Hollywood Star, A	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
*†§Hunting the Hunter	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How	Goodwin-Crane	Jan. 12	2 reels	Jan. 11,'30
*†§Jazz Mammas (D only)	Virginia Lee Corbin (All Col)	June 30	2 reels	July 20
*†§Look Out Below	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight	Arthur Garon	June 31	2 reels	Nov. [illegible]
*†§Lunkhead, The	Clyde Gribbon	Sept. 1	2 reels	Sept. 14
§†*Madhouse The	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley	Lloyd Hamilton	Jan. 19	2 reels	Oct. 5
*†§Prince Gabby	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (F & D)	Lupino Lane	Nov. 17	2 reels	Nov. 30
*†§Ride on a Runaway Train	Special	May 26	1 reel	June 15
*†§Romance De Luxe	Collins-Dover	Dec. 29	2 reels	Jan. 11,'30
*†§Scotch	Clyde-Bevan-McPhail	Jan. 19	2 reels	Jan. 4, '30
*†§Social Sinners	McKee-Byron-Fitzgerald	Sept. 1	2 reels	Sept. 14
*†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Talkies, The	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trusting Wives	E. E. Horton	June 23	2 reels	July 20
§†*Uppercut O'Brien	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 11
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7642 feet	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
*†§Footlight and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30.		
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171 feet	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	Oct. 19
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324 feet	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26		
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5		Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30		
*†§Love Racket The (A.T.)	Mackaill-Blackmer		6118 feet	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
!†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 26
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100 feet	Jan. 11, '30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30		Jan. 4, '30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30		
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30		Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30		
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30		
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29		
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			
*†§Jail Break (A.T.)	Bernice Claire			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Murder on Second Floor (A.T.)	Young-Blackmer			
*†§Other Men's Wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweet Mama (A.T.)	Alice White			

****Means synchronized score.* †*Means sound effects.* §*Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	July 13
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15	6955 feet	April 6
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall	Feb. 23, '30		
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 11
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30		Jan. 25,'30
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.) (F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	Jan. 5
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17	8460 feet	Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3	7125 feet	Oct. 19
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 11
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12000 feet	Oct. 12
*†§They Had to See Paris (A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee			
*†§Cisco Kid, The (A.T.)	Baxter-Lowe			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)				
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Solid Gold Article, The (A. T.)				
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen			
*†§Temple Tower (A.T.)				
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			
*†§Yonder Grow the Daisies (A.T.)	Ames-Lee-Love			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Friendship (A.T.)(F)	Gallagher-Edeson		2 reels	Mar. 2
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matieson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
†§Old Tunes for New (F)	Dr. Sigmund Spaeth			Mar. 2
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa		7 reels	
*†§Beggar's Opera, The (P.T.)	Special Cast		9 reels	
*†§Dark Red Roses (A.T.)	Rome-Doble		8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. 28
*†§Dynamite (A. T.) (D)	Pickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Aug. 24
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	7351 feet	June 29
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	11669 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
Reviewed under title of "Imperfect Ladies" in Nov. 2, 1929 issue				
*†Kiss, The	Greta Garbo	Nov. 16	7200 feet	Nov. 25
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30		
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Hughes-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue				
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Cat, Dog & Co.	"Our Gang"	Sept. 14	2 reels	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Double Whoopee	Laurel-Hardy	May 18	2 reels	
Fast Freight	"Our Gang"	May 4	2 reels	
Foundations of Gold	Ufa Oddities	May 11	1 reel	June 15
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lacquer and Pearls	All Star Cast	May 25	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Movie Night	Charley Chase	May 11	2 reels	June 8
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Princess of Destiny A		May 4	2 reels	
Saturday's Lesson	"Our Gang"	Nov. 9	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	.695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Thundering Toupees	All Star Cast	May 25	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 8
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth			
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Fresh From College (A.T.)	William Haines			
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)				
*†§Montana (A. T.)	Joan Crawford			
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§On the Set (A. T.)	Buster Keaton			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
Sunkissed				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
Al Wohlman	Song Program		1 reel	Oct. 26
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
Bernardo De Pace (D)	Mandolin Artists	May 4	690 feet	
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Squawk, The (A.T.)(D)	Charley Chase	May 25	1710 feet	
*§†Bits of Broadway	Special Cast		2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
Copy	Roscoe Karns		2 reels	April 13
Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll's Shop			2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
*†§Fighting Parson	Langdon		2 reels	Dec. 14
Frontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 23	646 feet	Nov. 9
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos.	May 11	888 feet	
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"		2 reels	Nov. 9
*†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metrotone Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy		2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase		2 reels	Dec. 14
Robert Chisholm (D)	3 Songs	May 25	766 feet	
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffio (D)	"Barber of Seville" aria	May 18	465 feet	Oct. 12
Tita Ruffio	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Ukelele Ike (F)	2 Songs	May 4	465 feet	
*†§Unaccustomed As We Are (A. T.) (D)	Laurel-Hardy	May 4	1940 feet	July 13
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30		
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30	6364 feet	Oct. 26
*†§Charming Sinners (A.T.)	Brook-Chatterton	Aug. 24	6161 feet	July 13
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Dangerous Woman A (A.T.) (DF)	Baclanova-Brook	May 18	6643 feet	Mar. 23
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	April 20
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 21	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Eagles-Brook	Dec. 28	7200 feet	Nov. 16
*†§Light of Western Stars (A. T.)	Richard Arlen	April 26,'30		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Mighty, The	George Bancroft	Nov. 16	6802 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 22,'30		
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A. T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22,'30		
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Virginian, The (A. T.)	Cooper-Huston-Brian	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7
*†§Young Eagles (A.T.)	Charles Rogers	April 5,'30		

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Gold Socks	Krazy Kat Cartoon	May 11	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	
Ko-Ko's Focus	Inkwell Cartoon	May 18	1 reel	
Ko-Ko's Signals	Inkwell Cartoon	May 4	1 reel	
Petty Larceny	Inkwell Cartoon	May 25	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
*†§After the Ball	Screen Song	Nov. 9	1 reel	
*†§At the Gate	Smith & Dale	Nov. 30	1 reel	
Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Bedelia	Screen Song	Jan. 4,'30	1 reel	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
*†§Cow Camp Ballads		Sept. 7	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Teacher (A. T.) (F)	Special Cast	May 4	2 reels	June 1
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
*†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
*†§Dixie	Screen Song	Aug. 17	1 reel	
Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A T.) (F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Home Edition, The		Dec. 7	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§I Came First	Herman Timberg	April 12,'30	1 reel	
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§I've Got Rings on My Fingers	Screen Song	Dec. 7	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgie (A.T.)	Buster & Chas. West	Dec. 21	2 reels	
*†§Marriage Wows	Talkartoon	Dec. 21	1 reel	
*†§Million Me's, A		April 26,'30	1 reel	
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
*†§Mountain Melodies		Jan. 11,'30	1 reel	
*†§My Pony Boy	Screen Song	Sept. 14	1 reel	
*†§Noah's Lark	Talkartoon	Oct. 26	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon	Oct. 12	1 reel	
*†§On the High C's	Frances Williams	Nov. 16	1 reel	
*†§One Man Reunion		Dec. 14	1 reel	
*†§Piano Tuners, The	O'Donnell & Blair	Oct. 19	1 reel	
*†§Pining Pioneers		Nov. 2	1 reel	
*†§Plasterers, The	O'Donnell & Blair	Dec. 28	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
*†§Put on Your Old Grey Bonnet	Screen Song	Nov. 23	1 reel	
*†§Raising the Roof	Lois Roth	Aug. 24	1 reel	
*†§Radio Rhythm	Rudy Vallee	Aug. 10	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	
*†§Salt Water Ballads		Mar. 8	1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
So This Is Paris Green	Fazenda	Jan. 18	2 reels	
*†§Spy, The	Tom Howard	Sept. 21	2 reels	
*†§That Redheaded Hussy	Grapewin	Dec. 28	2 reels	
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Weak But Willing (A. T.)	Will King	Dec. 14	2 reels	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	
*†§Ziegfeld Midnite Frolic (A. T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Dan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Honey (A. T.)	Nancy Carroll			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Men Are Like That.	Hal Skelly	Feb. 15	5500 feet	Nov. 23
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 16, '30	Not set	Jan. 11, '30
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-Sc Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.) (F)		June 7,'30		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440 feet	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743 feet	
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28,'30		May 25
*†§Lucky in Love (A.T.) (D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	Nov. 30
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30		
*†§Paris Bound (A. T.) (D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Grawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Constance Bennett	Jan. 15, '30	7074 feet	
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526 feet	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§This Thing Called Love (A.T.) (F)	Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.) (F)		May 31, '30		
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong	April 12,'30		
*†§Woman Afraid, A (A.T.) (F)		May 17,'30		

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§Barbers College, The (A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie (A.T.) (D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Crystal Champion	Sportlight	May 5	1 reel	April 27
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	
*†§Duffers & Champs(A. T.)(DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Faithful Pup (D & F)	"Aesop Fables"	May 12	1 reel	
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.)(D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening (A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Go Easy, Doctor (A.T.)(D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§Her NewChauffeur(A.T.)(D&F)	Simon-Teasdale	May 19	2 reels	
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler-Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 16
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9, '30	2 reels	Nov. 2
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.) (D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Ball Park, The	'Aesop Fable"	May 19	1 reel	May 11
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Fish Day	"Aesop Fables"	May 26	1 reel	May 18
Fish and Feathers	Sportlight	May 26	1 reel	May 18
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Little Game Hunter, The	"Aesop Fables"	May 5	1 reel	May 4
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Snow Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tomato Omelette	Haines-Coombs	May 5	2 reels	May 11
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July

RKO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		Jan. 4,'30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6181 feet	Oct. 5
*†§Hit the Deck (A.T.)	Special Cast	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 16
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742 feet	Jan. 4,'30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Follies of Fashion	Curiosities	May 21	2 reels	
Here and There	Curiosities	May 7	1 reel	
His Wife's Secret	Hill-Duncan	May 26	2 reels	
Just a Stall	Hellum-Davis	May 19	2 reels	
Mickey's Brown Derby	Mickey Yule	May 12	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Mickey's Rivals	Mickey Yule	Sept. 30	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Make It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Oct. 13	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent		2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	
*†§Clown Topics (A.T.) (F)				
Dear Slayer			2 reels	
*†§General Ginsberg (A.T.) (F)	Nat Carr		1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsberg (A.T.)(F)	Nat Carr		1 reel	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Land of the Sky Blue Daughters				
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule		2 reels	Dec. 14
*†§Mickey's Midnite Frolic (A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule		2 reels	
*†§Old Bill's Christmas			2 reels	Dec. 14
*†§Palooka Flying School (A.T.)				
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May 11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordecl	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles			
*†§Suitor, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	2 reels	
*†§Two Gun Ginsberg, (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Dec. 8	2 reels	Oct. 15
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan. 12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Beau Baudet (A.D.)	La Roeque			
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 23
*†§Framed (A.T.)				
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Radio Revels (A.T.)	Special Cast			
*†§Second Wife (A.T.)	Lee-Carr-Nagle			
*†§Sensation (A.T.)				
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	
Two Sisters	Dana-Lease	April 1		

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 9
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	8 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

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FEATURES

Title	Star	Dist'r		Length	Reviewed
*†§Across the World (A.D.)	Talking Picture Epics		Not set	8860 feet	Jan. 25,'30
*†§After the Fog (A.T.)	Philbin	Beacon Prod.	Dec. 15	5200 feet	Jan. 18'30
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics	Nov. 2		Nov. 9
Battle of Mons, The	English Cast	British New Era		5500 feet	Mar. 23
Beautiful Blue Danube	Junkermann-Mara	Aywon			
Behind the Altar	Wilhelm Dietarle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Broken Barriers	H. Costello-Glass	Excellent		6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	
*†§Call of Circus (A.)T.) (D. F.)	Bushman Clayton	Burr	Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent		5660 feet	
Campus Knights	McKee-Palmer	Chesterfield	June 15	5400 feet	Oct. 26
Code of the Air	Harlan-Marlowe	Bischoff Prod.		5700 feet	
Constant Nymph	Ivor Novello	Big 3	Aug. 1	7800 feet	July 6
Crimson Circle	Rome-Myra	Int'l Photo			Jan. 11, '30
Dancer of Barcelona	Damita		Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod.	Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.		9000 feet	
Devil Dogs	Holmes-Alt	Crescent		5608 feet	
Dream Melody, The	Roche-Shelby	Excellent		5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European		8 reels	
Fanny Hawthorn	English Cast	Excellent	Nov. 9		Nov. 16
Farmer's Wife		Allied		7000 feet	Jan. 18,'30
Figaro		Franco-American	Not Set	6360 feet	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25,'30
Fight for Matterhorn	German Cast	Allied	Aug. 9	6810 feet	
Fighting Terror, The	Bob Custer	Syndicate Pictures			
For the Term of His Natural Life	Special Cast	Australasian		11000 feet	
Golden Dawn	Warwick-Ward	Conquest		6200 feet	
Headin' Westward	Bob Custer	Syndicate		4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor		5100 feet	
Her Unborn Child	Special Cast	Special Cast	Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.			
*†§House of Secrets, The	Striker-Manning	Chesterfield	July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E.	Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.		5400 feet	Sept. 14
Into the Night	Agnes Ayres	Raleigh		5712 feet	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

It's Easy to Become a Father	German Cast	Allied	6000 feet	
Jade Casket, The	French Cast	Cosmos	5800 feet	
Jazzland	Reynolds-Nye	Quality Dist. Corp.	5700 feet	
Just Off Broadway	Christy-Keith	Chesterfield Mar. 15.	6200 feet	Oct. 26
Law of the Mounted, The	Bob Custer	Syndicate	4580 feet	
Life of Beethoven	German Cast	Film Art Guild	7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules	5300 feet	
Linda	Baxter-Foster-Beery	First Division	6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo	5799 feet	
Lost Patrol		Pro Patria Not Set	5100 feet	Dec. 21
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil Not set.	6240 feet	Jan. 25,'30
Madonna of the Sleeping Cars	French Cast	Natan Oct. 12.	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict		Sept. 28
Manxman		Allied Dec. 14.	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual	6000 feet	
Meistersinger		Moviegraphs Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity	5400 feet	
Mystic Mirror, The	German Cast	Allied	7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.	8700 feet	Aug. 3
'Neath Western Skies	Tom Tyler	Syndicate Pictures		Jan. 25,'30
Nosteratu, The Vampire		Film Arts Guild Dec. 1.	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs Dec. 1.	6200 feet	Dec. 7
Passion Song, The	Olmsted-N. Beery	Excellent	5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield	5400 feet	
*†§Phantom in House (A.T.)	Star Cast	Continental Nov. 1.	5695 feet	Nov. 16
Power of Evil, The	Armenian Cast		6300 feet	
President, The	Mosjoukine-Vernon	E. L. Klein	8100 feet	Jan. 28
Q Ships	Special Cast	New Era	6000 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental Jan. 15,'30.	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill Oct. 18.	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent	6040 feet	
Reward of Faith, The	French Cast	Conquest	5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor Sept. 12.	4600 feet	Oct. 19
Sajenko the Soviet		Allied	5921 feet	
Sea Fever	French Cast	Moviegraphs	5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo	8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division	6605 feet	
Somme, The	Special Cast	New Era	7000 feet	
South of Panama	Carmelita Geraghty	Chesterfield	6300 feet	
*Straus, the Waltz King	Special Cast	Allied Nov. 23.	5800 feet	Nov. 30
*†§Take the Heir (A.D.)	Edward Horton	Big 4 Jan. 15.	5700 feet	Jan. 25,'30
That Murder in Berlin	German Cast	Big 3	5700 feet	Mar. 23
Thou Shalt Not Steal	Lillian Harvey	Allied	6941 feet	
Three Loves	Kortner-Dietrich	Moviegraph	7000 feet	Sept. 14
Three Outcasts, The	Yakima Canutt	Waca Mar. 7.	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent	5917 feet	
Treasure, The	Foreign Cast	Nov. 23.	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick		6000 feet	Nov. 9
*§†Unborn Child (A.T.)		Windsor Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore	5770 feet	May 25
U-Boat 9	Foreign Cast	Jofa Prod.	6500 feet	
Wasted Love	Anna May Wong	Allied Dec. 28.	8300 feet	Jan. 4,'30
Waterloo	Special Cast	Amerangio	8300 feet	Nov. 23
Weavers, The	Paul Wegener	Jos. Fliesler Oct. 5.	5870 feet	Oct. 19
*†§West of Rockies (A.T.) (D)	Art Mix	World Art Jan. 18,'30.	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate Nov. 15.	4421 feet	
Widecombe Fair	Wyndham Standing	British Int'l Oct. 26.	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell	Dec. 14.	6000 feet	Dec. 21
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema Jan. 1,'30.	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules		June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Rampant Age, The (F)		Continental		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick Oct. 15.	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial	2 reels	
*†Boney's Boner	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick Nov. 9.	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick Sept. 21.	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial	2 reels	
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone	1 reel	Oct. 5
*†Egyptian Gyp. An	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Disney Cartoon Feb. 1.	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Jingle Bells	Song Cartoon	Biophone	1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick Nov. 15.	1 reel	
*†§In Songland	Norah Blaney	Int'l Photo Play Dist.	1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Disney Cartoon	1 reel	Jan. 11,'30
*†Kids and Pets	Color Novelty	Castle	1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot Sept. 1.	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick Aug. 26.	1 reel	
Lincoln's Birthday		Fitzpatrick Feb. 12.	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts	1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Chee-Choo	Mickey Mouse Cartoon		1 reel	Oct. 12
*†Mickey's Follies	Mickey Mouse Cartoon		1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr		
*†§Mr. Conn and Mr. Sapp (A.T.)	Donnelly-Singer	Imperial	2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone	1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial	2 reels	
*†Opry House	Mickey Mouse Cartoon	Disney Cartoon May	1 reel	
*†§Party, The (D)		Safrus	1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick Aug. 26.	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick Oct. 3.	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick Sept. 14.	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick Aug. 26.	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick Oct. 28.	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Disney Cartoon Jan.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Disney Cartoon. Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†§Teddy Brown and Band	Musical	Int'l Photo Dist.	1 reel	Nov. 18
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick Oct. 21.	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)		
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.	1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick Sept. 21.	1 reel	Oct. 12
*†§Varieties (D)		Safrus	1 reel	
*†§Vaudeville (D)		Safrus	1 reel	
Washington's Birthday		Fitz Patrick Feb. 22.	350 feet	
*†Wild Waves	Mickey Mouse Cartoon	Disney Cartoon	1 reel	Jan. 11,'30
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.	1 reel	

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli-Cortez	Dec. 20	6682 feet	
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 28
*†§Mr. Antonio (A.T.)	Carillo-Valli	Oct. 1	6985 feet	Oct. 19
*†§New Orleans	Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929				
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewe
*†§Cossack's Bride, The	Color Symphony		1 reel	
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Mareea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrilo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrilo			
*†§Sunny Days				
*†§Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver			

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8		
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§City Lights (F)	Charlie Chaplin			
*†§Condemned (A.T.) (F)	Colman-Harding	Dec. 7	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†Hell's Angels (F)	Lyon-Nisson			
*†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	Jan. 25,'30
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28		
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6616 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp				
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Sorcerers' Apprentice, The				
*§Tannhauser	Novelty Reel			
*§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§Du Barry (A. T.)	Norma Talmadge			
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Lummox (A. T.) (F)	Westover-Collier Jr.-Lyon			
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1		
*†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.**

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
§†*Climax The (A. T.)	Special Cast	Jan. 26,'30		
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Philllips	July 7	6864 feet	Aug. 10
*†§College Racketeer	All Star	April 20,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue				
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Mar. 2,'30		
*†§Fighting Legion, The	Ken Maynard	Not set	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 Issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 Issue				
*†§Hand 'Em Over	Hoot Gibson	Mar. 23,'30		
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
*†§Hidden Valley	Ken Maynard			
*†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	Nov. 2
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	April 27,'30		
*†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast	April 27,'30		
*†§Ladies In Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.)(D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†§Lucky Larkin	Ken Maynard	Mar. 2		
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Mar. 2,'30		
*§†Moonlight Madness (A. T)	John Boles	April 13,'30		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30		
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
Parade of West	Maynard	Jan. 19,'30		
†Phantom of Opera		Dec. 15		
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	June 8,'30		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James Gleason	Dec. 8	6155 feet	Nov. 9
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	June 22,'30		
*†§Songs of the Saddle	Ken Maynard	May 4		
*†§Storm, The (A. T.)	Special Cast	Mar. 30		
Straight Through	William Desmond	Dec. 8		
Smiliin' Terror, The	Ted Wells	June 30	4525 feet	
*†§Tall Timber	Ken Maynard	April 6		
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
*†§Undertow	Nolan-Eller-Brown	Feb. 23,'30		Jan. 4,'30
*†§Wagon Master (P. T.) (D F)	Ken Maynard	Sept. 8	6335 feet	May 18
What Men Want	All Star	May 4,'30		
*†§Week-End Girl	Laura La Plante	May 11,'30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Night	Oswald Cartoon	Nov. 11	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept. 11	2 reels	
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 2	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cold Turkey	Oswald Cartoon	Oct. 15	1 reel	Sept. 14
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Cross Country Run	Lewis-Culliver-Phillips	May 27	2 reels	
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 2?
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Delivering the Goods	Trimble-Hardwick and Dog	May 29	2 reels	April 27
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
Flying High	Lewis-Gulliver-Phillipps	July 22		
Getting Buster's Goat	Trimble and Dog	July 21	2 reels	July 6
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Graduation Daze	Lewis-Gulliver-Phillips	Sept. 16	2 reels	
*Hurdy Gurdy	Oswald Cartoon	Nov. 24	1 reel	Nov. 30
Ice Man's Luck	Oswald Cartoon	July 8	1 reel	
*†§Jerry of the Times (Serial)	Howes-Thompson			
Jungle Jingles	Oswald Cartoon	July 22	1 reel	
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand			2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Live Ghosts	Ann Christy		2 reels	
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Dougherty	Sept. 14	2 reels	
Magic	Trimble-Hardwick and Dog	May 1	2 reels	Mar. 30
Make It Snappy	Sid Saylor	Feb. 12,'30	1 reel	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
Men of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
No Boy Wanted	"Sunny Jim"	Nov. 6	2 reels	
Nuts and Jolts	Oswald Cartoon	June 24	1 reel	
Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
Oil's Well	Oswald Cartoon	Sept. 16	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
On the Side Lines	Lewis-Gulliver-Phillips	Aug. 5	2 reels	
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 28
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Permanent Wave, A	Oswald Cartoon	Sept. 29	1 reel	
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
Race Riot	Oswald Cartoon	Sept. 2	1 reel	
Red Coats Code, The	Ted Carson		2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Red Romance	George Chandler	May 4	2 reels	Mar. 30
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	1 reel	
Royal Flush	Sporting Youth	Feb. 17	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	1 reel	Dec. 21
*†§Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
Society Circus	Arthur Lake	June 17	1 reel	May 25
Splash Mates	Lewis-Culliver-Phillips	Sept. 2	2 reels	
Sporting Courage	Lewis-Culliver-Phillips	June 24	2 reels	
Stage Stunts	Oswald Cartoon	May 13	1 reel	
Stepping High	Arthur Lake	Aug. 12	1 reel	July 2?
*Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Stripes and Stars	Oswald Cartoon	May 27	1 reel	
*†§Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tarzan the Tiger	Frank Merrill	Dec. 9	10 episodes	
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Use Your Feet	Lewis-Culliver-Phillips	Aug. 19	2 reels	
Varsity Drag, The	Lewis-Culliver-Phillips	July 8	2 reels	
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Watch Your Friends	Archer-Dent	Oct. 10	2 reels	
Weary Willes	Oswald-Cartoon	July 22	1 reel	
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
Wicked West, The	Oswald-Cartoon	June 10	1 reel	
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Crauford Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Broken Statues (A. T.) (D F)	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Cohen on Telephone (A.T.) (DF)	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 13	1 reel	Sept. 14
*†§Cross Country (A. T.)(F & D)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Delicatessen Kid (A. T.)(D F)	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (O F)	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.)(D F)	Charley Grapewin	June 3	1929 feet	May 25
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Denny Rubin	Sept. 30	1 reel	Aug. 31
*†§Junior Luck (F & D) (A.T.)	Lewis-Gulliver-Phillips	May 27	2 reels	June 1
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
*†Kisses and Curses	Oswald Cartoon		1 reel	
Lady of Lions			2 reels	Nov. 23
*†§Live Ghosts (F & D)	Ann Christy		2 reels	Jan. 11,'30
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†Race Riot (D F)	The Rooney Family	Sept. 16	2 reels	Aug. 17
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
†§No Boy Wanted (A. T.) (D F)	"Sunny Jim"	Nov. 10	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
*†§Pilgrim Papas (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F&D) (A.T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†Steamboat Willie	Oswald Cartoon		1 reel	
*†§Steeplechase (A. T.)	Sporting Youth		2 reels	Dec. 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
*§†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A.T.) (D F)	The Rooney Family	Nov. 11	2 reels	
Up and Downstairs		Jan. 29	2 reels	
*†§Use Your Feet (D & F) (A. T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 10	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Ctroon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Ctroon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2,'30
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray	
*†§Barbary Coast (A.T.)	Mary Nolan	June 1,'30
Czar of Broadway (A.T.)		
Flirt, The	Glenn Tryon	
Kettle Creek	Ken Maynard	May 18,'30
*†§La Marseillaise (A.T.)	La Plante-Boles	
*†§Little Accident (A.T.)	Glenn Tryon	
Scrub Oak	Hoot Gibson	
*†§Serenade (A.T)	John Boles	
*†§Signal Tower (A.T.)		
*†§Singing Caballero (A.T.)	John Boles	
*†§Virgin of Stamboul (A.T.)		

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Sept. 28		
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On With the Show (A. T.)	Gompson-Brown-Fazneda	July 13	9592 feet	May 25

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Royal Box (A. T.)	Norssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mor. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Agony Column, The (A. T.)	Withers-Young			
*†§Dumbells in Ermine (A. T.)	Mercer-Merriam			
*†§Fame (A. T.)	Dolores Costello			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
Ivory Trail (A.T.)	Rin-Tin-Tin			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.)	John Barrymore			
On the Border (A.T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Song of the West (A. T.)	Boles-Segal			
Sweet Kitty Bellairs (A.T.)	Marion Nixon			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			
*†§Woman's Game, A (A. T.)	Pauline Frederick			

VITAPHONE SHORTS (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
Albert Spalding	Violin Selections		
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
At the Party	Harris & Radcliffe		
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Bigger and Better	Fanny & Kitty Watson		
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Blue Ridgers, The	Cordelia Mayberry		
Bobby Folsom	Songs	1 reel	Mar. 2
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Charles C. Peterson	Billiards		
Chips of the Old Block	The Foy Family		Sept. 22
Crinoline Classics	Yorke & Johnson		
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Dead or Alive	Hugh O'Connell		
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Faint Heart	Bert Lahr	2 reels	
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Fishing Around	Anderson & Graves		
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
Florence Moore	Song Program		June 23
Frances Alda		1 reel	Dec. 28
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Fred Allen's Playlets	3 Sketches		
Friend of Father's	Lydell-Higins-Leah		Aug. 25
Gossip, The	John Millian	1 reel	June 15
Gus Arnheim & His Ambassadors	Jazz Band		June 23
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Head of the Family	Little Billy		
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Illusions	Fred Keating		
Interview, The		1 reel	Oct. 12
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Tropics	The Paragons (Quartet)		Feb. 23
Irene Franklin	Songs		
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Just Like a Man	Sketch		
Larry Ceballos Revue, The	Songs and Dances		June 1
Little Miss Everybody	Impersonations	1 reel	Nov. 30
Maid's Night Out, The	O'Malley-Cornwall-Brooke		
Mal Hallett & Orchestra	Dance Numbers		Feb. 23
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Mirth and Melody	Dorothy & Rosetta Ryan		
Miss Information	Wilson-Horton		June 30
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
More Sinned Against Than Usual	Merriam-Janney		
Morrissey & Miller	Night Club Revue		June 18
Motoring	Harry Tate	2 reels	
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 19
Music Shop	Dick Henderson	1 reel	Dec. 28
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		
Odds and Ends	Mr. & Mrs. Jack Norworth		
One Man Glee Club, The	Frank Crumit	1 reel	
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Pagliacci	John Charles Thomas		
Pair of Aces, The	Timblin & Raymond	1 reel	Feb. 13
Palm Beach Four, The	Guitar Selections		
Papa's Vacation	Bennett-Caron		Oct. 20
Phil Baker	Accordion Solos	1 reel	Mar. 18
Playmates	Arthur & Morton Havel		
Poet and Peasant	Orchestra	1 reel	Nov. 30
Question of Today, The	Audrey Ferris		Aug. 25
Red Nichols and Five Pennies		1 reel	Dec. 28
Regular Business Man, A	Robert Ober		Sept. 15
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Rigoletto—Quartet	Gigli-Talley-de Luca-Gordon		Sept. 29
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct 28
Segar Ellis & Embassy Club Orch.			
Sending A Wire	Eddie Green	1 reel	Nov 23
Songs of Love	Sanderson-Crumit	½ reel	Mar. 18
Soup	Harry Delf		Nov. 17
Stimulation	Johnny Arthur	1 reel	Oct. 26
Suspicion	Lyons-Earle-Morne		
Sympathy	Hobart Cavanaugh		
Terry and Jerry	Songs and Gags		Aug. 25
They Know Their Groceries	Flournoy & Miller		
Those Were the Days	Irene Franklin		
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Typical Types	Bobby Folsom		
Va Prononcer Ma Mort (La Juive)	Giovanni Martinelli		June 2
When the Wife's Away	William Demarest		Nov. 17
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Words of Love	Sanderson & Crumit		
You Don't Know the Half of It	Butler & Brennan		

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In This Issue: "The Showman Section"

Motion Picture News

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FEBRUARY 1, 1930

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VOLUME XLI
NUMBER 5

Los Angeles

New York

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This amazing all-talking production, filled with Love, Adventure, Thrills, broke all records in Atlanta, Boston, Buffalo, Charleston, Seattle, Portland, San Antonio, Detroit, Milwaukee, Newark, Pittsburgh, San Francisco, Baltimore, Los Angeles

BOOK IT NOW!

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TIFFANY PRODUCTIONS INC.
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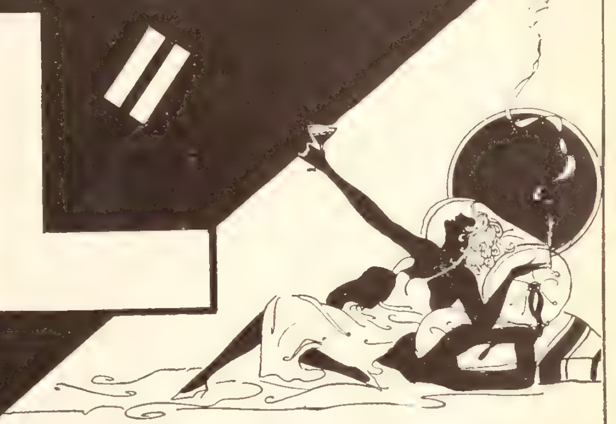
GIRL"



It's a zippy, peppy, steppy story of an astounding system by which girls are hired to drum up big contracts for big business men. Talking, Singing, Dancing.

With Douglas Fairbanks, Jr.,
Judith Barrie, Jeanette Loff,
Marie Prevost

A Halperin Production

Directed by VICTOR HALPERIN

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FIRST SHOWING NEW ENGLAND
PARTY GIRL
DOUGLASS FAIRBANKS JR
ALL TALKING PARTY GIRL DOUGLASS FAIRBANKS, JR

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TO MAKE BIG MONEY!

"MAMBA," all-talking, all-Technicolor, with
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"CYCLONE HICKEY" (tentative title) with James Gleason,
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Directed by James Flood.

AND MANY MORE BIG ONES
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Year.

"THE VOICE *of* HOLLYWOOD"
STARS ANSWER FAN QUESTIONS FROM THE SCREEN
produced by
LOUIS LEWYN

ANY YEAR

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Silence may be golden—but money at the box office still talks in a convincing voice.

Figures may lie—but they can't lie much.

When flocks of customers crash the gate, you've got a Winner.

And that's just what they've been doing for exhibitors showing Pathé Pictures.

AND THE

THE GRAND PARADE

With HELEN TWELVETREES—FRED SCOTT. Written and produced by Edmund Goulding. Directed by Fred Newmeyer.

Richmond, Va.:

A LOCKOUT at World Premiere—National Theatre.

Baltimore:

PACKED HOUSES—Auditorium Theatre. **HELD OVER** second week.

Providence:

"O. K. AT $12,500"—Albee Theatre.

THIS THING CALLED LOVE

With EDMUND LOWE—CONSTANCE BENNETT and a cast including: Zasu Pitts, Carmelita Geraghty and Stuart Erwin. Directed by Paul Stein. Associate producer Ralph Block.

Philadelphia:

A SENSATION—Arcadia Theatre. **HELD OVER** for big second week.

Washington:

ALMOST DOUBLED USUAL TAKE. $8,500 at Rialto Theatre.

Chicago:

$29,000 at State-Lake Theatre.

HIS FIRST COMMAND

Starring WILLIAM BOYD with Dorothy Sebastian. Directed and adapted by Gregory La Cava. Associate producer Ralph Block.

New York:

A HIT at the Hippodrome. Rated three stars (* * *) by Irene Thirer in Daily News.

Washington:

BIG BUSINESS—Rialto Theatre.

HER PRIVATE AFFAIR

Starring ANN HARDING. By Herman Bernstein. Adaptation by Francis Edward Faragoh. Directed by Paul Stein.

New York:

"$13,500 AT COLONY THEATRE." "A genuine hit"—N.Y. Telegram. "Extraordinary contribution"—Quinn Martin in N.Y. World. "Miss Harding's performance stands out as one of the best of the year"—George Gerhard in N. Y. Evening World.

THE RACKETEER

Starring ROBERT ARMSTRONG, with Carol Lombard. Directed by Howard Higgin. Associate producer Ralph Block.

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STOPPED TRAFFIC at State-Lake Theatre. Rated three stars (* * *) by Mae Tinee in Chicago Tribune.

HERE ARE SOME BOX OFFICE RESULTS THAT SAY IT IN DOLLARS

and still other big money-getters coming!

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DARING SHOW BRAINS E

A word to the wise house-manager is sufficient. Start your campaign Now!

RICHARD DIX

SEVEN KEYS TO BALDPATE

Le Baron production genius, George M. Cohan wizardry and Titan showmanship.....superbly united in invincible show combination.

Exhibitors . . . H
Publicity and E

Extended-run campaign on Dix mopping up for "Keys." Pick your stunts and do your stuff. The sooner you get to work on this Dix all-talking sensation, the bigger your box-office records!

Nail national Grossett & Dunlap tie-up on 75c edition of "Keys" novel. Contact book, drug, department stores for window displays.

◆

RKO NAME ANAGRAM CONTEST pulls 8,000 replies first day it crashes sheets in Pittsburgh and wrecks records in smoky city. Write, wire, phone Emo. *

◆

CLASSIFIED TIE-UP, an RKO national box-office sweep with leading dailies will get you two page scoop. Daily news tie-up for only 12 ducats daily. Emo again! *

◆

Teaser campaign in "Keys" Press Book is sure money-getter. Order cuts or mats on this series of seven money-getters from your RKO Exchange. Get set NOW.

◆

Start advance publicity drive on Dix talker sensation with stories in Press Book. Get crackling ad campaign lined up now.

◆

Banners, pennants, pennant streamers on DIX and DANIELS, all ready for use in any quantity. Order NOW from Morris Lieberman, 690 Eighth Ave., New York City.

◆

Co-op campaign with groceries, stores, bakeries or restaurants with cards reading, "Seven Keys to Health;" with banks, "Seven Keys to Thrift," given in detail in "Keys" Press Book. Order Window Cards now for this event. Line up all dealers.

◆

Sound Trailer on this mystery thriller is crammed with action, suspense. Contact National Screen Service, 126 West 46th St., N. Y.

ACK THESE MIGHTY STARS!

ouse Managers
xploitation Men

What you have done with Bebe Daniels on "Rio Rita" you can do with "Love Comes Along."

Here's the groundwork for a sensational, money-getting, extended-run campaign. Go to work NOW!

Available now . . . Full-page scoop. Victor-RCA Radiola tie-up costing theatres nothing. *

◆

Business managers of newspapers hot for big scoop. Tie-ups during Jan. and Feb. "When Love Comes Along" . . . Say it with Rings—Flowers—New Furniture, Etc. *

◆

Contact Victor and Harms music dealers in your town. They're primed to plug Bebe Daniels' song hits on "Love Comes Along" and work with you 100%.

◆

Hook in on local broadcast station. For advance air plug. See local RKO Exchange.

◆

Orchestrations and organ arrangements now available from Harms, Inc., publishers of "Love Comes Along" song hits. Start playing them now.

◆

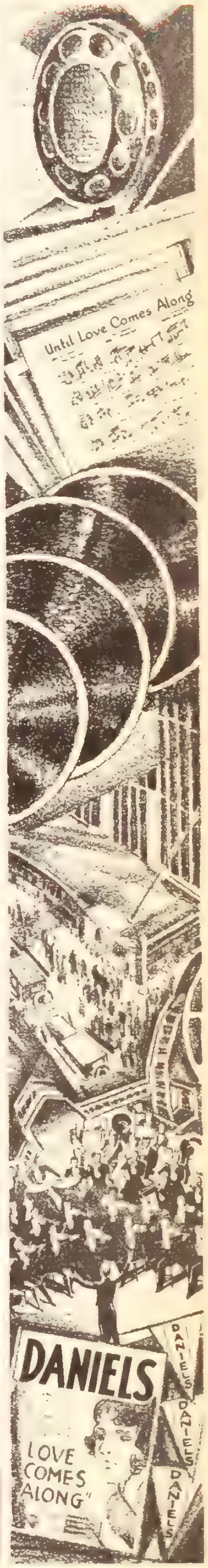
Press books now available. Star of "Rio Rita" being breathlessly awaited. Get advance stories going. Lay out big ad-display campaign. Smoke up town with stunning line of posters. Use window cards and trick up lobby with crackling lobby displays. Get heralds out to all your fans.

◆

dio
RES

* Write, Wire or Phone, Emo Orowitz, Exploitation Manager, Radio Keith Orpheum Theatres, 1560 Broadway, N. Y., for full details on tried and proven "Love Comes Along"..."Keys" record- wrecking campaigns.

A word to the wise house-manager is sufficient. Start your campaign Now!



BEBE DANIELS
LOVE COMES ALONG

World-conquering Bebe Daniels follows "Rio Rita" with second sensational talking-singing triumph . . . . rolling records to oblivion.

Aristocrats of Sound

From coast to coast, from north to south, the map of the United States is dotted with theatres equipped with RCA PHOTOPHONE.

These houses represent the aristocracy of the new show world.

They are giving to their patrons the utmost in sound reproduction—a quality of tone—a richness of voice expression and the satisfaction that can come only when the mechanism of talking picture presentation is so scientifically perfect that the audience is unconscious of the mechanical agent of its entertainment.

Back of these theatres lies the vast resources, the great manufacturing plants, the laboratories and inventive genius of RCA PHOTOPHONE, INC. and its associated companies—the assurance of stability and the guarantee of quality.

Your theatre, whether it be 500 seats or 5,000 can belong to this group of De Luxe Houses—can have the finest sound equipment in the world—at the lowest weekly average cost for quality.

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Boston, Mass.
KEITH'S
UPTOWN

Chicago, Ill.
STATE LAKE
MARSHALL SQUARE

Cincinnati, Ohio
FAMILY

Cleveland, Ohio
KEITH'S PALACE
KEITH'S 105th ST.

Denver, Colo.
TABOR GRAND
ORPHEUM

Des Moines, Ia.
ORPHEUM

Detroit, Mich.
GREAT LAKES
KEITH'S UPTOWN

Los Angeles, Cal.
FORUM

Milwaukee, Wisc.
MILWAUKEE

Minneapolis, Minn.
HENNEPIN
SEVENTH ST. THEATRE

New Orleans, La.
ORPHEUM

New York City
EARL CARROLL

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Rochester, N. Y.
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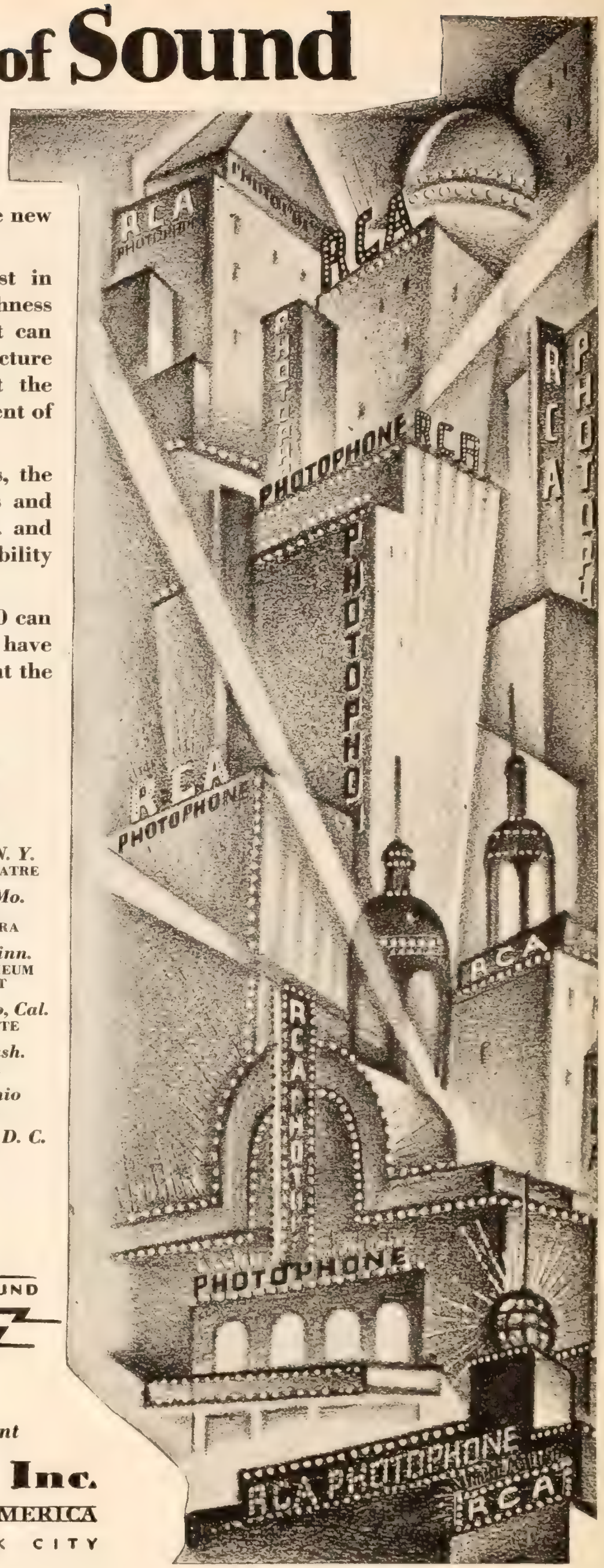

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Motion Picture News

Vol. XLI NEW YORK CITY, FEBRUARY 1, 1930 No. 5

INTERNATIONALLY MINDED

By William A. Johnston

HOLLYWOOD.—It is safe to say that three years ago Hollywood had a decidedly provincial outlook. Stars were pretty well satisfied with themselves; so were the studio folk in general. Producers admitted that they made the world's best pictures.

Things in general are greatly changed these days. Stars that were no longer are. New stars have arisen overnight, and there will be many more to arise. Stage directors are competing with picture directors. Speech is grappling with pantomime. So many writers from so many points of the compass are here that Hollywood today may well be called the story centre of the world.

And last, but not least, Hollywood has a brand new and cosmopolitan viewpoint.

Whatever it is due to, does not matter. Maybe it's the talkers; perhaps the foreign legion of professional people here has helped; perhaps the insistent activity of the Hays association to drive home to producers their responsibility to the people of foreign lands.

Consideration for Other Nations

But the fact stands at any rate that, to-day, in every studio there is a constant and practical effort, in the making of every picture, to consider the national pride of other countries and not to offend it. It isn't the fact that one or more individuals in each studio are hired for and fixed with this responsibility that counts. The producing heads themselves are, pretty generally, fully alert to the important problem.

The job isn't being perfectly done; nor can complete satisfaction ever be given.

If the whole world were to put politeness above all other considerations we might evolve a pleasant tea party, but nothing much in the way of human endeavor and progress. In our own United States there is, right along, a considerable degree of acrimony between different sections and states, evolved largely by the newspapers but it doesn't seem to rock the Union.

In the creation of picture plays there must be villains for melodrama and buffoons for comedy. If the writer and director happen to fix these parts upon foreigners it is for reasons of entertainment as they see them; there is certainly no studied reason or effort to offend, any more than we could charge Europe with a desire to demean us by certain stock and often outrageous caricatures of our speech, dress and manners.

Undoubtedly, if the State Departments of all countries, including our own, should draw up their rules on this subject and our studios were compelled to observe them verbatim, we would have to confine production to scenic pictures or at least a very limited cycle of dramatic themes.

Another thing, it is to be hoped, for the sake of good pictures, that Hollywood does not become too travelled and suave.

The greatest virtue of Hollywood production is its naive spirit, its eagerness to create anew, its freshness of viewpoint, its freedom from the traditions of story telling and play making. It is just this quality, we firmly believe, that so interests the people of other lands.

We would suggest that those in high places abroad be a little less sensitive about, and a little more tolerant of, the entertainment hunger of their masses of people. It should be remembered, too, that a great variety of opinion exists everywhere and always will, about religion, politics—and entertainment.

Handling a Big Job Intelligently

There is, nevertheless, a big and serious job facing the American producer. Every country has a right to expect intelligent characterization of its people. And the motion picture will fall far short of its great power if it does not take full advantage of its unique opportunity to hasten international understanding, and, thereby, international amity.

We may rely, I believe, upon our Hollywood producers. The severest critic of them must admit their idealistic enterprise, their uncompromising effort to give pictures the best ideas and the best talent that is available. I am also sure that any well merited criticism from any quarter, placed sincerely before them and without unnecessary and ill advised publicity, will have prompt and full recognition.

An Insider's Outlook

THE industry is roaming about in squared circles. Nobody knows exactly what course to pursue, yet everybody is guessing.

The difficulty, all of it, is directly attributable to the Thacher decision holding arbitration to be illegal. Whether or not the eminent judge realized exactly what he had brought upon the industry is something which only his own thoughts can divulge, but true it is that near-chaos already has been caused with the real thing immediately around the corner.

Last week this column described that decision as a film bill of rights. The developments of the week bore out the monicker. The one disturbing factor in the entire situation, as it now stands, is how many are going to be hurt and whether they can survive their injuries before the inevitable adjustment can be made.

Three Slants

Take the distributor: He is confident. Arbitration, as currently constituted, must go, since the entire exhibitor body had no part in building its structure. Therefore, the distributor proposes what he terms a selective contract: one with arbitration, the machinery of which will be set up by the buying and selling parties; the other, advance deposits. So far as a peek into the future of this plan is concerned, the consensus of opinion has it the distributor feels he is in the clear.

Now the chain. Two questions figure in here: Controlling practically all important theatres, will the distributor insist upon either arbitration or deposits? You must remember he is dealing with an appendage of his own business structure. The reasonable answer is, of course, that he won't. Preferential treatment, as a consequence, for the chain.

Thirdly, the so-called independent exhibitor, or more properly, the unattached showman. What about him? If he fails to get together with the distributor, his one recourse is a court of law. That means time, money and delay. If he accepts the contract which insists upon deposits, his credit system stands in fair chance of being seriously impaired remembering, as you must, that each distributor will insist upon advances ranging from ten to thirty per cent. It looks pretty tough for the underdog.

One light that struggles through the whole murky atmosphere is the definition of industry rights which the Thacher decision expounds. At least, the business knows where it may or may not tread. All of which is something.

The Background

Digging further into the conditions which dragged an inter-industry matter such as this into disinterested and calloused courts of law, it seems to us that the entire state of affairs is nothing more or less than a biting, drastic indictment of the manner in which this business has conducted itself.

When the uniform contract, which provided for arbitration, came into being a half dozen or more years ago, general opinion held that a workable instrument had been evolved. Not perfect by a long shot. Nobody made claims for that. But at least, a foundation had been laid upon which to build.

Then what happened? Not satisfied with the uniformity of the uniform contract, distributors began to add riders. One covered road shows; another concerned protection. There were others. The clauses varied in number and purpose in ratio with the distributors' desire. Under such circumstances, it was inevitable that no contract could hold up.

In addition, arbitration had been used as political football for some years by leaders of exhibitor organizations. The evidence would indicate that more often than not the complaints were proper, but it is a fact that arbitration was turned into a ballyhoo when the fodder supplied by other issues began to run thin.

And so it is today that the machinery so expensively set up all over the land lies dormant. It stands, but cannot function under the ruling of the Federal Court. Build into this picture of the present situation the general agreement that prevails over the soundness of arbitration in principle and you will about round out the story.

Fox!

Heavy barrages early in the week. Then quiet on the Fox front. Three banking houses that count have entered the lists now on Fox's behalf, provided——. You know what that means. At any rate, Lehman Brothers, Bancamerica-Blair — which may mean "Doc" Giannini — and Dillon, Read and Company are the big three who so altruistically gather around the Fox standard. KANN.

Round the Town

By

Harry L. Reichenbach

"The Industry's Roastmaster"

THREE naval officers were dishonorably discharged from service last week for failing to salute an admiral in front of the Roxy. Their defense was they thought he was the carriage starter.

* * *

AS an economic gesture, Broadway film theatres have reduced salutes to two to each client.

* * *

TICKET speculators are now cooperating with legitimate managers. You can get a good pair of seats for a hit as low as $25. Sooner or later they would have to reduce prices.

* * *

THE new Scotch ballad—Let the rest of the world go buy.

* * *

WHEN you figure the Fox assets, you can reckon Winnie Sheehan at 80 million and still be conservative.

* * *

"WHAT did you do," asked one exhibitor of another, "when that film salesman abused you on the phone?"

"I wouldn't stand for it. I hung up on him."

* * *

A CERTAIN exhibitor, discussing the fact that his wife had eloped with another exhibitor said, 'She's crazy. He ain't even got a first run theatre."

Deposits, Thorn of "Old Days," are Alternative of Arbitration Contract

Two Sets of Contracts to be Drawn Up, One Calling for Arbitration, Other Deposits—Advance Levies for Financing

Levying of advance deposits, if carried out, will result in advance collections of between $10,000,000 and $12,000,000, it is estimated, basing it on yearly rentals of $120,000,000. The minimum levy expected to be attempted will be ten per cent. Some companies, it is understood, will take advantage of such a situation to aid in financing production, as was done several years ago when deposits were in vogue.

Deposits, bugaboo of exhibitors in former years, are expected to make a startling comeback, as a result of the decision of Judge Thacher in declaring compulsory arbitration illegal.

Deposits will be the alternative to those exhibitors who decline to solve a voluntary arbitration agreement, if present indications are borne out.

Deposits already have been determined upon for the new Paramount contracts, and other companies may follow suit, with the levy ranging from ten to thirty per cent, according to the individual deal.

Fortified by a Federal Court ruling, handed down in U. S. District Court at Omaha, declaring illegal the Nebraska law which provided that all deposit monies must be kept in escrow within the state, distributors are preparing for a return to "the old days" when millions of dollars of exhibitor money was collected in advance annually. The Omaha decision resulted in a permanent injunction invalidating the deposit law.

Distributors individually now are engaged in a study of the contract problem, outlining clauses which they will incorporate in their separate forms of agreement. The crazy-quilt of contract forms which covered the industry before the days of any uniform contract or arbitration, is expected to play a return date, as a result of the ruling in the arbitration case. The various distributors, a Motion Picture News check-up shows, are as yet undecided on their particular line of procedure. However, it is understood two sets of contracts will be offered, one providing for arbitration, the other for advance deposits.

Copyright Law to Curb Holdovers

Minneapolis—Prosecution of exhibitors under the copyright law, for unauthorized holdover of prints is being undertaken by distributors here, demanding the maximum penalty provided by law of $250. Both the Northwest exhibitor unit and "Greater Amusements," regional trade paper, have refused to lend aid to violators.

CourtEnforcement Of Contracts Seen

Cleveland—Decision of Judge Thacher on arbitration has put the industry "back where it was ten years ago," in the opinion of Frank Drew, president of the Cleveland Film Board.

"All contractual obligations will have to be enforced by process of law," Drew stated. "And this method of operation will cause serious losses to both exhibitors and distributors, because of the perishable nature of films. Pictures tied up in litigation from six to 18 months will have lost their value to all concerned."

In its seven years of operation, arbitration here has resulted in the filing of two restraint of trade cases, neither of which ever came to trial, with only seven cases, an average of one a year, requiring a seventh arbitrator. The record is regarded as due in great part to the fact that evidence in cases was not confined exclusively to terms of the contract. The anti-trust cases were filed by John Romwebber, State, Akron, and George Schade of Schade's, Sandusky.

No Chance of Film Board of Trade Disbandment

There is no likelihood of disbandment of Film Boards of Trade as the result of the arbitration decree handed down by Judge Thacher, it is pointed out at the Hays office. Arbitration is a separate system and institution although distributors usually utilize the machinery of the Film Boards in helping to handle arbitration work. This represents but 15 per cent of the work of the various boards, who handle credit committee work and other association matters.

De Sylva, Brown, Henderson Series for U. A. and Fox

De Sylva, Brown and Henderson, song writers, have signed jointly with United Artists and Fox to make two pictures for each organization the next year. The deal, it is reported, will net them about $1,000,000. The trio will produce the pictures as well as write the music for each company.

Appeal to U.S. on Deposits Slated

Levying by distributors of deposits from exhibitors who decline to sign voluntary arbitration agreements will be followed by an appeal to the Dept. of Justice by Allied States Ass'n, its president, Abram F. Myers, stated in an exclusive interview recently with Motion Picture News. Allied, he says, will insist that a greater element of coercion would be involved in such a procedure, than in the system declared illegal by Judge Thacher.

Arbitration Clause Cut from Contracts

Pending drafting of new contracts by the various distributors, the arbitration clause and all reference to arbitration is being stricken out of forms used. The warranty clause, and all references to the standard exhibition contract, also are being removed. Although Paramount is said to have drafted a contract calling for deposits, a number of contracts signed this week contained no deposit provision.

HarwoodForecasts ArbitrationReturn

Cleveland—Return of arbitration in the industry is forecast by J. J. Harwood, head of the Cleveland exhibitor unit, who believes that, given his choice between the advance deposit and arbitration, the exhibitor will choose arbitration "as the lesser evil." If the Thacher decision means abolition of the uniform contract and arbitration of any kind, it is a setback to the entire industry is his contention.

Music License Deal for W. E. in England Closed

London—Music licenses controlled by the association have been granted to Western Electric by the Music Publishers' Ass'n. The agreement, which runs from July, 1930, to July, 1932, covers making of films and records for talkers.

Several interests, it is understood, are contemplating wholesale invasion of the domestic sound film field.

No Decision On Appeal

No decision has been reached as yet by distributors as to whether appeal will be taken from the decision of Judge Thacher outlawing compulsory arbitration.

5-5-5-Conference May Be Dropped As Result of Judge Thacher Decree

Distributors and M. P. T. O. A. Take View That Nothing Can Be Accomplished Feeling Associations Can't Bind Non-Members

Blow-up of the 5-5-5-conferences between committees of the M. P. T. O. A., Allied States Ass'n, and the Hays organization may result from the Judge Thacher decision ruling illegal the system of arbitration practiced in the industry.

While there has been no definite announcement, distributors and the M. P. T. O. A. are declared to feel that nothing can be accomplished at the sessions for the reason that exhibitors not members of the two exhibitor organizations could not be bound by any agreements made, and that a collective agreement on arbitration might be viewed as restraint of trade.

Allied takes the opposite view, hoping the conferences will continue, and that the proposals it made at former conferences will be adopted.

Positions of the M. P. T. O. A. and Allied have been indicated by statements of their respective presidents. Distributors, however, have not made any statements in the matter and probably will not do so pending return next week to New York of S. R. Kent, Paramount general manager, who sponsored the conferences.

Urges Confabs

Washington—Speedy continuation of the 5-5-5 conferences is urged by Abram F. Myers, president of Allied States Ass'n, who says the Judge Thacher decree "clears the way" for a system of arbitration such as proposed by his organization at the conferences.

"There would seem to be no reason why the distributors should further delay calling the conference again into session, to the end that the industry, conforming to the principles laid down by the court, may quickly resolve all remaining differences," he states.

N. J. Unit Studies Number of Issues

Arbitration, protection and adverse legislation will be chief topics of discussion at next general meeting of the M. P. T. O. of New Jersey, an adjournment of the meeting held on Monday of this week. At this convention, the Jersey unit will hear outlined a report on the Judge Thacher decision, the progress of the organization's stand against extended protection and its efforts to halt oppressive legislation. Twenty-six exhibitors attended Monday's meeting. Illness prevented attendance of President Joseph N. Seider.

New Padlock Law Makes Dirty Show Misdemeanor

Trenton, N. J.—Presentation of "an obscene, lewd, indecent or immoral" picture or any other form of entertainment tending to debauch morals is made a misdemeanor under terms of a padlock law introduced in the New Jersey assembly. Producer, distributor and all who assist in such presentation are equally guilty under the law. Leasing of premises for such presentations also constitutes a misdemeanor.

Paramount Spent $285,422 in 89 Magazines in '29

Paramount spent $285,422 in 1929 for advertising in 89 national magazines, according to figures in an analysis by the Denny Publishing Co., in New York. This compares with $257,865 spent in 1928.

Electrical Research Products in 1929 spent $145,580 in these magazines, according to the analysis.

Film Production Census Under Way

Washington.—Schedules for a 1929 census of picture production are now being sent out to the industry by the United States Census Bureau.

Detailed information regarding sound as well as silent films will be asked for each class of films—theatrical, educational, news and advertising—being subdivided so as to show the number, expenditures during the year and total cost of production of sound, dialogue (in whole or in part) and silent. Producers will also be asked to show the expenditures for the year on unfinished productions, the cost of positive films, and receipts for laboratory work done for others.

Information regarding the number of days the plant was operated during the year, the normal hours per day and per week, the normal number of shifts per day, the normal number of hours per week for the individual wage earner, and reasons for prolonged part-time operation also is asked.

As usual, the government will request figures as to the number of persons engaged in various capacities, salary and wage payments, and costs of materials and raw stock, fuel and electric current.

The law requires that every establishment shall furnish census data, but it is provided that all reports shall be kept confidential and that the Census Bureau shall divulge no facts or figures from any individual report to any other agency, government or private.

Lightman Doubts Value of Confabs

Declaring that, in view of Judge Thacher's decision, only distributors and exhibitors party to the negotiations would be bound by an agreement reached at the 5-5-5 conferences and that the present exhibitor organizations or committees cannot bind a majority of the nation's exhibitors, M. A. Lightman, president of the M. P. T. O. A., questions the advisability of future conferences. However, he adds, if a feasible plan for accomplishment can be suggested, the M. P. T. O. A. group is willing to go ahead with the meetings.

"I have carefully read both Judge Thacher's decision and decree, and while the court says that distributors have a right to enter into negotiations with exhibitors with reference to a form of standard exhibition contract and with reference to provisions for the arbitration of disputes, the court also clearly indicates that only these distributors and exhibitors so negotiating would be bound by any such agreement.

"In other words, as I interpret the court's decision, if all distributors entered into such negotiations through their representatives they could all be bound. I see no way, however, in the court's decision, that exhibitors can be bound by any such agreements or negotiations unless practically every exhibitor in the United States were personally represented—to negotiate such contract and rules for arbitration and to be bound by such agreement.

"I do not think that the present exhibitor organizations or committees, could bind a majority of individuals, firms, partnerships and corporations engaged in the exhibition of motion pictures. A great number of the theatre owners in the United States are not members of any national exhibitor organization. It would seem that the distributors are in a position to go ahead with such negotiations, but exhibitors are not; and unless some feasible plan can be devised whereby a great majority of the exhibitors in the country can likewise be bound by such agreements, and in such negotiations, I cannot see what can be accomplished by continuing the conferences. However, if such a plan can be suggested by anybody, or by Mr. Kent on his return, the group from the M. P. T. O. A. is, of course, ready and desirous of going ahead and accomplishing anything that will prove to be constructive and helpful.

"Judge Thacher's decision does one thing—it is conclusive. Its intent and purpose leaves no half-way ground. Perhaps, after all it is best that this is so. There are some people in this business who seem to prefer having the courts settle our differences and my impression is that they will certainly have this opportunity. My personal observation is that it might prove a 'noble experiment' to return, for the time being to the old method of doing business."

Unwired Houses To Get Talkers?

Minneapolis—Talking pictures for unwired theatres may be the outgrowth of a stunt tried here with "Hit the Deck," showing at the Hennepin-Orpheum, where Frank Burke is publicity and exploitation chief. The gag was the broadcasting over the radio of sound from "Hit the Deck," which was synchronized with showing of a silent print of the picture at the War Veterans' Hospital. Except for cutovers, the synchronization is said to have been perfect. The Hennepin-Orpheum and the President, St. Paul, cashed in on the publicity, holding the film for a second week, with the Hennepin doing $18,000 on the first week. Similar broadcasts are declared prepared by RKO.

Sound Newsreel and Newsreel Chain Backed by Hearst, Smith, Brisbane?

Wall St. Money Said to be Interested — Brisbane in Editorial Chair — Courtland Smith Calls It "All Poppycock"

William Randolph Hearst, Arthur Brisbane and Courtland Smith are linked together as sponsors of a new sound newsreel to operate its own chain of newsreel grind houses. Smith yesterday denied that such a move is contemplated, discounting it as "all poppycock" and a product of "one of the industry's greatest faults—the rumor factory."

However, William Rudolph's resignation ten days ago as manager of the Embassy, New York newsreel, stand, is understood to have been brought about following a tie-up with Smith to develop the theatre end of proposed unit. He now is declared lining up sites for a proposed chain of newsreel houses. Wall Street and "big electric" money are backing the project. Details for distributing the reported reel have not been worked out.

Smith, a brother-in-law of Brisbane, important editorial factor in the Hearst newspaper organization, brought Hearst into the Fox Movietone fold when Fox and Case split the original Fox-Case Corp. Smith resigned as general manager of the Fox unit two weeks ago, climaxing a shakeup which resulted in dismissals and resignations of several important department heads, including E. I. Sponable, who quit as chief engineer and technical director. Sponable and Smith have been in conference for several days, and Smith already is said to have lined up a number of Movietone News associates, who resigned in the shakeup. Brisbane is slated for the editorial chair of the proposed reel.

It is not known whether Hearst's alignment with Smith in the new enterprise will interfere with the former's Fox tie-up. The Hearst newsreel staff also produces a reel for M-G-M, and those in the know point out that with a trained newsreel staff in the field there should be little difficulty in producing another sound reel.

What Next?

RKO will follow its January "Good Times Jubilee" drive at circuit houses with a February "Thank You" plug.

In March they will probably stage a "You're Welcome" sales campaign, and a "Don't Mention It" drive in April.

Deal Under Way for Coast Television Set

San Francisco—Negotiations are nearing consummation for acquisition of Farnsworth television patents by a large unnamed Eastern radio manufacturer, which is dickering for outright purchase, or a license. The set would be combined with a radio receiver and sell at popular prices.

"U" Complete Service Contracts Total 18,426

Universal has sold 18,426 Complete Service Contracts to date, the company states. Last year, most of the company's sound pictures were made available under the complete service plan.

Loew on Coast Arranging Foreign Talker Versions

Hollywood.—Arthur Loew is here to confer with M-G-M officials on problems connected with production of foreign talker versions of that company's pictures.

During a two-week stay, it is expected that Loew will definitely set his requirements of foreign versions in Spanish, German and French so that a production schedule for each language might be laid out.

British Demand Standards of Quota Films Be Raised

London—Raising of the standard of pictures produced here if they are to be proposed as quota films is being demanded by British exhibitors. The showmen contend that the palming off of cheap pictures is harmful to the British industry generally.

New Technicolor Plant on Coast Set for March Opening

Los Angeles—Dr. Herbert T. Kalmus, president, will open the new Technicolor laboratory here on March 1. Kalmus arrives in Los Angeles Friday from a six weeks' trip to Europe and will at once assist Universal officials with color sequences of Paul Whiteman's "King of Jazz."

Brown on Coast

Los Angeles.—Hiram S. Brown, president of Radio-Keith-Orpheum, is here from New York.

Broadway Competition To Be Plenty Tougher

They're going to make competition tougher on Broadway, "they" in this case being the Warners, who, with their Warner, Winter Garden, Strand, Beacon and Central, have been real competition for the other houses, with the Hollywood, soon to open, slated to make it even tougher for opposish houses to get the customers in.

The new Warner move is a long term lease on the Winter Garden, with $250,000 to be used to reseat and redecorate the house. An entrance and box office will be built through to 7th Ave., facing the Roxy, with the Broadway entrance to be continued in a bid for that trade which might otherwise go to the Capitol. Harvey L. Charnas closed the deal for the Warners.

Kentucky Bill Hits School Competition

Louisville—Any school or college in Kentucky, supported in whole or in part by the state, would be prohibited from charging entertainment or amusement fees from pupils, in a bill introduced in the House by Rep. Davis. The measure is in the hands of the committee on education.

Berry May Head New RKO Division

Ace Berry will work with Nate Blumberg in RKO's Chicago division, pending formation of the new Washington, D. C., district, which he is expected to head. Berry was formerly with Warners in Pittsburgh.

Revision of Copyright Law Expected Soon in Germany

Berlin—The present copyright law, which allows an author protection until 25 years after death, will be changed to 50 years, if revisions to be submitted by the minister of justice are adopted.

Christie Schedule Finished

Hollywood.—Last of the 37 two reelers on the current Christie comedy line-up will be finished this week.

Grubel Brothers Retained by Publix After Sale

Kansas City—Publix has retained Edward Grubel, president of the Grubel Brothers circuit, and Frank Grubel, secretary, following the acquisition of the chain by Publix. Theatres in the group, all named the Electric, are at Kansas City, Kas., Springfield, Mo., Joplin, Mo., and St. Joseph, Mo. A. F. Baker, general manager, also has been retained by Publix and will be given supervision of a group of houses in this territory.

Vallee, Beware!

Flapper idolizers of Rudy Vallee, John Gilbert, and other bulk "pash" note receivers may have a change of heart when they see and hear Lawrence Tibbett in "The Rogue Song." One opinion has it that that boy radiates more personality of the type which makes the "flaps" dizzy than anyone since Valentino.

No Signs of the State Right Field Reopening, NEWS Survey Reveals

Independent Market, Killed Off by General Instability, Quotas, Sound, Lack of Financial Support, Continues a Dead Issue

Inactivity in the state right field, practically a dead factor in the industry, is likely to continue, an investigation by Motion Picture News discloses.

When sound entered the business, followed shortly after by withdrawal of credit by laboratories and raw film agencies, the independent producing field petered out, climaxing a hectic three years' existence. Other factors were contributory, however. First, there was the lack of stability among state right exchanges, except in a few spots. Numerous territories could not be sold because of irresponsible exchanges. Such territories meant a dead loss to the producer.

Independent exchanges which have been operating successfully are gradually feeling the tightening of a limited field, due, principally, to the constant trend toward chains. Most of the exchanges turn a deaf ear on silent releases, and with the majority of wired houses now operated by circuits, the independent is finding himself frozen out with the few sound pictures at his disposal.

One former independent producer, well known in the field, states he has two portfolios of uncollectable promissory notes given him by state right exchanges for pictures he distributed during the past five years. He told a Motion Picture News representative that the general attitude of state right operators was to obtain their profits at the expense of the producer, rather than give a fair return to the latter by securing rentals from exhibitors commensurate with the value of productions booked.

Producer Held the Bag

Another important production head in the old scheme of independent picture-making believes any business that depended on the manufacturer (producer) carrying all losses and expenses of the middleman (exchange) was doomed, and that this was the exact condition which existed in the independent field for many years. The exchanges, he claimed, milked the producers dry.

Financiers soon got wise to the heavy and unsound burden on the shoulders of the independent producers which they were aiding and tightened the strings on their money-bags. Outside financial sources were putting up capital for independent production units. where exchange contracts covered the production cost, but that procedure has been practically discontinued.

One for the Lights

Mack Sennett has climaxed his popular series of talking comedies with a knockout laugh-getter titled "Sugar Plum Papa." This new two-reeler is a rapid succession of good hearty laughs, with a raft of gags, some old and some new, but all good.

Daphne Pollard's screen return is marked by this comedy, which should find a happy reception from exhibitors in any kind of house. Play it and play it up big.

HYNE

Grace Moore, of the Metropolitan Opera Company, signs contract to make musical talkers for M-G-M. In the group from left to right are: Nicholas M. Schenck; Lawrence Tibbett, also under contract to the company; Miss Moore and Louis B. Mayer.

The next mode of operation involved the securing of about 75 per cent financial backing from a sucker source, and then have the laboratory advance negative and lab charges for a first lien against the picture. This method, likewise, is no longer being worked.

Sound a Factor

Although instability of the state right market generally was the principal cause for collapse, talkers and wholesale passage of quotas in foreign countries helped sound the death knell. While quota restrictions could be better handled by national companies, the independent was helpless. The introduction of talkers with necessity for various talker versions to cover foreign countries failed to hurt the field because it did not survive that long.

One production man, entirely conversant with the independent market over a period of years, believes that the only chance for an independent producer at present lies in $100,000 to $200,000 negatives, which would give him a chance to break into first runs. He declared that even then the gross would be decidedly uncertain, because if the picture turned out to be exceptional, the chains would force the independent producer, or exchange, to make absurd deals on rental or percentage, which would pay the independent about 40 per cent on an average of what a big distributor would get for a booking in the same situation.

An independent producer recently offered what looked to be a money-maker to a national company. The picture cost more than $140,000 to make, a high figure for an independent. The national unit, which also operates a large chain, gave the independent a long list of bookings, but at percentages that were preposterous.

Another former independent producer states:

"There is no room today for the independent picture. A national organization secures its big revenue from the first run. That producer can afford to sell the second and subsequent runs for less money than the independent exchangeman can sell his. The independent hasn't a chance."

Demand for Westerns

There seems to be some interest at present in cheap silent Westerns. There is a big demand in the independent field in the South. South America, too, is after silent outdoor films. Although a market is offered, it is so limited that even the quickies in Hollywood hesitate to get into the field. They would not realize sufficiently on the silents, and sound Westerns are almost out of the question, because it requires almost double the capital to make a talker Western than it does to turn out silents.

In recent years, Warners, besides Columbia and Tiffany, grew from the independent field. Many strong state right factors who are now with national producing companies include Schulberg, Fineman, Goldstone, Stromberg, Bud Barsky. Numerous others are producing independently for national distributors, including Halperin Bros., under contract for a series for Tiffany.

Cliff Broughton Prod., working in association with Mrs. Wallace Reid, Trem Carr, Audible Pictures, Harry Webb Prod., Weiss Bros., J. Charles Davis Prod. and Pickwick Pictures are among those still producing for the independent field.

Cruze Plans to Devote All Time to Filming

Hollywood.—James Cruze is to devote all his time to production, under a reorganization of his company just completed. Samuel Zierler and Harry Thomas are associates, holding world rights to all Cruze pictures. The former has taken over administration of the studio organization and is now at work on details for the distribution of future James Cruze releases, which are being offered on the states rights market.

Speedy

Quick change is Grant Wither's middle name, according to First National's publicity department, which states the leading man had to change his trousers seven times in 30 minutes in a scene for "Back Pay." The other day, he took Loretta Young for an airplane ride which wound up with their marriage at Yuma, Ariz. Back at Hollywood he is reported to have agreed to an annulment of the wedding to 17-year old Loretta, upon insistence of her mother.

Exhibitors Nearest in Years to Securing Rights, Myers Declares

Unity All That Is Needed, Allied Head Tells Illinois Independent Ass'n., Which Votes Affiliation with Myers

Chicago.—Theatre owners today are nearer a realization of their rights than at any time for years past, and unity is all that is needed to bring their campaign to a successful close, Abram F. Myers, president of Allied States Ass'n., read at their meeting here. The Illinois unit, recently formed, voted to affiliate with Allied, as had been exclusively forecast by MOTION PICTURE NEWS.

"The battle," said Myers whose wife's illness prevented him from attending, "would have been won long ago had not a few organizations allowed producer influence to control their policy, thus giving a semblance of disunity which did not actually prevail. The exhibitors now are making it plain that they want the things that Allied stands for and this is greatly strengthening our position."

Outlines Remedial Measures

"We hope," he continued, "that our efforts to get new contracts, new arbitration, a reasonable policy with respect to protection, fair prices and equitable distribution, and to keep theatre expansion within bounds, will have the approval and support of your body.

"The real menace to exhibitor welfare," he continued, "is not so much the treacherous leader who is subsidized by the producer, but the indifferent leader who sits on the fence while others wage the battle."

Steffes Attacks Hays

W. A. Steffes, president of the Northwest exhibitor unit, and H. M. Richey, general manager of the Michigan unit, addressed the meetings, speaking on exhibitor organization, with Steffes continuing his attacks on Hays.

Attacks Hays

Chicago—"Will H. Hays should take a vacation in Europe and let the producers run their own business," W. A. Steffes, head of the Northwest exhibitor unit, declared in climaxing a bitter attack on the producer-distributor head at the meeting of Illinois independents here.

Hays, Steffes charged, is responsible for theatres "being in bad with every church in the country as well as ministers' associations and women's clubs." The Northwest leader for some months has been carrying on a campaign attacking Hays, declaring the producer-distributor head should resign.

3 More States to Join Allied, Claim

Chicago—Three more states within 30 days will follow lead of the Illinois Independent Exhibitors' Ass'n, in joining the fold, recalls publication by "Greater Amuse-Richey, Michigan, and W. A. Steffes, Northwest unit leaders, who addressed the meeting here.

Omaha and K. C. Zones To be Next for Allied?

Minneapolis—Decision of the new Illinois independent unit to enter the Allied fold, recalls publication by "Greater Amusements" of the conversations reported to have been under way in both Omaha and Kansas City for new units which would affiliate with Allied.

Allied Now in 33 States, is Claim

Washington—Enrollment of the new Illinois exhibitor unit under the banner of Allied States Ass'n gives the organization representation in 33 states, it is claimed. This doesn't mean, however, that there are 33 state or regional units affiliated, for some of the states overlap with others served by the exchange zone in which the Allied member has headquarters.

60,000 Seats Claim For New Ill. Group

Chicago—Membership of the Illinois Independent Theatre Owners' Ass'n is claimed to embrace 60,000 seats. The organization was formed a few weeks ago by independent exhibitors, chiefly in Chicago. A drive to increase membership is anticipated.

Yearly dues of Cook County members have been set at 20 cents per seat to cover an estimated budget of $12,000. A lower assessment for other exhibitors of the state will be set at a later date.

ILLINOIS UNIT AFFILIATES WITH ALLIED

Exclusive Motion Picture News Photo

Meeting of the Independent Illinois Theatre Owners Association, Inc., with leaders of Allied States Association at the Stevens Hotel, Chicago

Fight to Oust Otterson and Stuart As Fox Trustees Launched by Fox

Trusteeship Agreement Breached by Pair, Fox Affidavit Charges, Claiming He Was Urged to Leave the Country

William Fox was advised to leave the country for six months in a suggestion allegedly made by Harry Stuart, co-trustee with Fox and John E. Otterson, and told to Fox by another, he charges in the affidavit submitted in Federal Court, New York.

This advice was given, it was said, because the co-trustees intended to do "so many drastic things it would be impossible for me to suffer the humiliation that would be heaped upon me."

Fight to oust John E. Otterson of Electrical Research Products and Harry Stuart of Halsey, Stuart and Co. as trustees of Fox enterprises is expected to be undertaken with renewal shortly of the hearings in Federal Court, New York, in the receivership cases.

This is indicated in an affidavit filed with the court by Fox, charging that Otterson and Stuart breached the trusteeship agreement, when they demanded resignation of Jack Leo as vice president and director of Fox Theatres Corp. It was further indicated when Samuel Untermyer, counsel for Fox, hinted that Fox intends to defend the suits for payments of obligations brought by Halsey, Stuart & Co. on notes for $12,000,000 due April 1.

Fox Claims Breach—10 Cent. bld

Fox's charge that the trustees breached the agreement, contains the accusation that they offered Harold B. Franklin a salary of $150,000 a year and five per cent of the net to become president of Fox Theatres, whereas Fox had served several years as president without any salary.

Otterson and Stuart, through counsel, have flatly refused to resign until they see something "laid on the line" in the form of money, a plan which will assure payment of their unsecured loan to Fox. The trusteeship has been dormant, due to inability to secure resignation of Fox directors.

Fox's affidavit stated that Fox Film and all wholly-owned subsidiaries have a net worth of $65,005,000, not including net for the quarter ended Dec. 31, estimated at $3,500,000. Earnings for 1930 are estimated at $13,573,000. The affidavit also was accompanied by evidence that ten members of the Kuser family disapproved of the receivership action.

(*Continued on page* 25)

Fox Film-Roxy Pact on Films Is Under Scrutiny

What agreement, if any, in relation to booking Fox production exists between Fox Film Corp. and Roxy Theatre Corp. the Class A stockholders' committee is principally interested in ascertaining, Joseph Whelan, lawyer and member of the committee, asserts. The committee now represents about 2,000 shares of stock and effort is being made to obtain sufficient proxies so that if the Class A stock becomes voting, through passing of the necessary number of dividends, the committee may become a factor in election of directors.

5 Year Franchise for Buying Notes

Fox Film Corp. intends to grant a five-year franchise for its pictures to its exhibitor customers who subscribe "in adequate amounts" to the seven per cent three year gold notes being offered by Fox Securities Corp., states the prospectus being issued by that organization. A drive now is under way to raise $35,000,000 through sale of the gold notes to the public, to stockholders and employes of Fox enterprises and to exhibitors.

W. E.-RCA Rivalry Seen Fox Obstacle

Rivalry between American Telephone & Telegraph Co. and RCA, through their subsidiary interests in the film industry is seen by "The Wall St. Journal" as a possible stumbling block in the proposed adjustment of the Fox situation. The entrance of Lehman Brothers, presumably working in behalf of Radio-Keith-Orpheum seeking to buy control in Fox, as exclusively reported by Motion Picture News, is seen as a difficulty in the situation.

"It is understandable that Western Electric Co., a subsidiary of American Telephone & Telegraph Co., which has been supplying Fox with his sound equipment, and which loaned him $15,000,000 for the purpose of expanding his business and at the same time its own sales of sound equipment, will be reluctant to consent to a plan which would place Fox's business in the hands of the Radio Corp., who have competing sound device," the newspaper states.

"Undoubtedly, these differences can be adjusted, but it is not unlikely that before this is done the Western Electric Co. will gain a position in the new set-up.

"If the bankers' plan is adopted, it seems probable that at least a portion of the properties of Fox will eventually be merged with Radio-Keith-Orpheum Corp. The possibility of the Loew holdings being taken over

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All Fox Debts To Be Paid In Full, Untermeyer Promises

"I have been asked on behalf of the managament of Fox Film Corp. to answer, publicly, the many inquiries from its subsidiary companies, its stockholders and others, from various parts of the country, as to the meaning of the large judgments that are being entered by the banks, and their effect on the financing that is now under way.

"The purpose of the banks in entering these judgments is undoubtedly to liquidate their claims to enable them to act promptly to protect themselves in case the financing plan now in progress should unexpectedly fail. There is no question whatever about the debts being paid in full—the net assets of the company are admittedly many times the amount of these debts. These are measures of over-abundant caution on the part of the banks. The aggregate of such debts is under $10,000,000, of which about $4,000,000 is said to be secured.

"Any plan will, of course, provide for the payment of all debts in full.

"I am asked to convey the further assurance that the business was never so prosperous; that it is being prosecuted and all preparations made by Mr. Fox for the coming season, without the slightest interruption in the ordinary course of business.

"I would like to express on my own behalf, and I believe I speak for all interested in the Fox Co., my appreciation and admiration for the action of Judge Coleman in this business.

"Statements are appearing, from time to time, that Mrs. Kuser, who brought the third of the three stockholders' suits for a receiver, owns 20 per cent of the stock. The papers filed with the court show, on the contrary, that she owns only owns two per cent, and the documents signed by all the other members of the family show that they are opposing her action and do not want a receivership. These papers further show that the Fox Company was originally organized with $500,000 of preferred stock and 10,000 shares of common stock; that Colonel Kuser subscribed for $200,000 of this preferred stock and received 20 per cent or 20,000 shares of common stock as a bonus. That is the present B stock. It further appears that a few years later Colonel Kuser's investment of $200,000 was repaid in full and that the stock now owned by the family represents no investment and a profit of over $5,000,000."

Fox Offered $12,500,000 by R-K-O Bankers to Retire, Report Says

All Debts Would be Taken Over if Fox Accepts Reported Arrangement, Is Claim—Bankers Working on Refinance Plan

Offers for purchase of the Fox West Coast Theatres have been made by several distributors, it is understood. One of these offers, Isidore Kressel, attorney for Mrs. Susie M. Kuser declared in court, had reached his ears and called for a price of $20,000,000.

It was this report that led him to ask and receive the stipulation that none of the Fox holdings would be disposed of during the two week period, during which bankers will try to work out proposed refinancing plan.

William Fox has been offered $12,500,000 to sever his connection with the Fox enterprises, by Lehman Brothers, one of the banking firms engaged in working out refinancing plans it is said. The bankers are ready to assume all obligations of his various companies if the offer is accepted, according to report current Thursday night. In this reported offer, Lehman Brothers are understood to be acting for Radio-Keith-Orpheum, which interests are said to be seeking control, with the Loew circuit as one of the prime objects.

If this reported plan materializes, a stipulation would be an attractive contract on talker equipment for Western Electric, as a condition of its withdrawal from the present trusteeship, say the reports. Western Electric has been reluctant to grant any delay, and has been contending for a receivership.

Meanwhile, a truce on the various actions for a receivership has been declared until Feb. 11, while Lehman Brothers, Bancamerica-Blair, and Dillon, Read & Co., seek to work out a plan of refinancing to provide the $45,000,000 necessary to extricate the Fox companies from their present difficulties. Four receivership actions are pending in Federal Court, New York, but it is anticipated these will be withdrawn if a satisfactory plan is worked out. The refinancing plan will include increase of the Class A by 400,000 shares, from the present outstanding 900,000 shares. While the plan is being worked out, the present trusteeship of Fox, John E. Otterson and Harry Stuart is being continued.

Under terms of the voting trust agreement, to become operative if a satisfactory agreement is worked out, a new trusteeship is provided. Members are: William Delafield, president of the Bancamerica-Blair Corp., Herbert B. Powell, president of the Commercial National Bank, and Barney Baruch. The trustees would "elect" seven directors of the 12 to be named, these to include: Fox, Jack G. Leo, Winfield Sheehan, Bernard Baruch or his son, Edward R. Tinker, capitalist; Louis Abrons, head of the General Realty and Utilities Co., and Elmore Higgins, banker. The remaining four would be elected by stockholders at the meeting, April 15.

Robert T. Swain, counsel for the bankers working out the refinancing, estimates 30 days would be required to complete draft of the plan, but promises all speed "humanly possible." During duration of the "truce," judgments may be entered but not executed by creditors. Four judgments already have been entered.

Fox Resignation Terms Outlined

Resignation of William Fox and directors of the corporation, contingent upon withdrawal of J. E. Otterson and Harry Stuart as trustees, is agreed to in a letter from Fox to his counsel, Samuel Untermyer, and was read by the latter in Federal Court in New York this week. Fox, in his letter, outlines his understandings of conditions under which he would resign as follows:

"That I am to procure for you the resignation of at least a majority of the directors of the Fox Film Corporation and of the Fox Theatres Corporation. In addition to this you want the resignation of all the officers of Fox Film Corporation and Fox Theatres Corporation.

"It is your purpose to deposit these resignations with the court with the stipulation that they are to be held by the court until such time as the court receives from John E. Otterson and H. L. Stuart their resignations under the trustee agreement entered into between William Fox, John E. Otterson and H. L. Stuart, dated December 3, 1929.

"It is understood that the trustee agreement dated December 3 is to be abrogated; that the following certificates of stock belong to me.

"That 50,101 shares of Fox Film Corp. Class 'B' voting stock and the other certificates of 100,000 shares of Class 'B' voting stock of Fox Theatres, now on deposit with the Bankers Trust are to be withdrawn from the Bankers' Trust and deposited with the court, provided they are obtainable.

"The form of the voting trust agreement is to be satisfactory to you, and in the event it is not satisfactory the resignations deposited with the court are to be redelivered to the parties who signed the same. You have examined the draft submitted to me and it is satisfactory in substance to me if it is to you.

"Among other things, the voting trust will provide that the voting trustees will re-elect the same board that are now to be put into office, upon the designation of the present directors, for a further term of one year, or until a new setup has been arranged under the plan of financing which the bankers are now considering and with respect to which they are now having the accounts investigated. The same board is to be elected for the theatres company."

Eastward Expansion of Fox West Coast Continues

Joplin, Mo.—Further eastward extension of Fox West Coast Theatres is indicated by its purchase of the Hippodrome. The Hippodrome is largest theatre in Joplin, a city of 30,000, and has a seating capacity of 1,500 seats. The purchase was negotiated by Harold B. Franklin. The theatre will be operated by Fox Rocky Mountain Theatre Co., a subsidiary under supervision of Fox West Coast Theatres, and operating in Colorado, New Mexico, Wyoming, Nebraska and Missouri.

Ohio Unit Pledges Fox Moral Support

Columbus, O.—Moral support to William Fox in the present financial situation has been pledged by the board of trustees of the Ohio exhibitor unit, P. J. Wood, business manager, has advised members in a general letter. Following is the telegram despatched to Fox:

"In the belief that any radical disarrangement of the operations of the Fox Film companies will cause a loss of public confidence and have a tendency to affect the industry generally, and also endanger the prestige now enjoyed by the motion picture theatres of the country, it gives me considerable pleasure to advise you that the Board of Trustees of The Motion Picture Theatre Owners of Ohio has authorized me to address a communication to all of our members urging them to cooperate with you to the best of their ability in your endeavors to raise funds and thus assist to prevent the elimination or submergence of one of the factors which has so largely contributed to the rapid and remarkable growth of the industry."

"We sincerely trust that you will not only back up our assurances in the best of your ability but will also point out to those with whom you have occasion to discuss the Fox situation, that this unit of our business represents one of the most remarkable achievements of present day industrial progress and that for the ultimate good of the industry these interests should be properly reestablished. In other words, aim to create a feeling of confidence instead of alarm.

"Let us forget personalities and treat the matter broadmindedly. Let us do our share to avert an irreparable harm to the industry by extending a hand of helpfulness to one whose vision has enabled this industry to make such tremendous strides forward."

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Merging of Famous Players Canadian And Gaumont British Again Proposed

Stock Spurt and Report Fox Abandoning British Deal Revives Yarn Two Chains Will Consolidate

"We have no comment to make on any subject," Jeffrey Bernerd, who is in New York with Isadore Ostrer of Ostrer Brothers, told MOTION PICTURE NEWS, when queried on reports of possible acquisition of the Fox interests in Gaumont by Fox, or proposed merging of Gaumont and Famous Players Canadian.

Montreal.—Proposal to unite the largest theatre chains of Canada and Great Britain, envisioned months ago by N. L. Nathanson, former managing director of Famous Players-Canadian Corp., when he sought to unite the circuit with Gaumont British, again is reported under discussion.

The sudden spurt of ten points in Famous Players stock, coupled with report that Fox may abandon the Gaumont deal, has revived reports of a merger, under the original terms offered by Gaumont of $75 a share.

Zukor Blocked Nathanson

Nathanson retired from Famous when Adolph Zukor and I. W. Killam, the other two voting trustees, blocked his plan to submit the proposition for the sale to stockholders. Their stand was based on Fox's projected plan to acquire control of Gaumont.

Following his resignation, Nathansan announced plans for a rival Canadian chain, presumably with Fox backing. This has been denied, as have reports that Nathanson's proposed circuit had been sidetracked, as a result of the Fox financial situation.

Would Merge 500 Houses

The proposed Gaumont British amalgation with Famous Canadian would unite around 200 Canadian and about 300 British houses. As Gaumont is a producing firm, as well as exhibiting, the consolidation would greatly cut into playing time of American films in Canada, distribution of many of which are controlled through franchises by Famous Players Canadian.

P. F.-L-Gaumont Deal On, London Hears

London—Effort is understood being made by Paramount to acquire the Fox holdings in Gaumont British, which, it is said, may be abandoned for non-payment of notes. Isadore Ostrer of Ostrer Bros., banking firm backing the chain, and Jeffrey Bernerd are in New York in connection with the reported deal. S. R. Kent, general manager of Paramount, and J. C. Graham, the company's general manager here, sailed Wednesday for New York.

Previous report from London that any deal was under way for acquisition by Paramount of the Fox holdings in Gaumont-Berhead were emphatically denied at the company's home office.

Canada Expansion Program Still On

Toronto—With talk of the Gaumont British and Famous Players Canadian deal revived, the latter is continuing its steady expansion program, entrenching its already strong position throughout the Dominion. Enjoying record intake, Famous Canadian has plans for a number of new houses in various sections of the country, notably in the eastern and Maritime provinces.

Allens Drop Out of Canadian Exhibition

Renfrew, Ont.—Finis was written to the Canada exhibition career of the Allens, with reversion of their Renfrew, Pembroke, Arnprior and Almonte theatres to M. J. O'Brien, local millionaire. J. H. Bruck, former general manager for the Allens, who once were a big power in the field in opposition to Famous Players, continues as general manager under O'Brien. The firm now is building a $75,000 house here and wiring others.

Deal Likely?

Toronto—Providing the matter is reopened, "it is quite possible that a merger between the Gaumont British Picture Corp. and Famous Players might be considered, states Arthur Cohen, managing director of Famous Players-Canadian.

His statement was made in commenting upon a report that Fox interests had abandoned plan to secure a controlling interest in the $25,000,000 chain, England's largest.

Warners To Enter Educ'l Field Soon

Entrance of the Warners into the educational field on a wholesale scale is in the offing. Harry M. Warner touched upon the future development briefly at the luncheon tendered by him this week to Oscar Straus.

Warner pointed out that the educational field was an important appendage of motion pictures and indicated his organization intended to pay it full attention.

Straus Off for Coast to Write an Operetta

Oscar Straus, celebrated Viennese composer, is en route to the coast to write an original operetta for the Warners. He returns to New York April 1. Straus was honor guest at a Ritz luncheon this week at which Harry M. Warner was host. Many notables in the world of music attended.

Chicago Theatre To Test Fire Law

Chicago—Whether or not the acoustical materials now being used in numerous Chicago theatres conform to the regulations of local fire prevention ordinances will be decided in court here in the near future.

A small southside house which rebelled against the order to remove its acoustical insulation, to which fire prevention inspectors had taken exception, has decided to make a test case of the order. Horns, walls and ceiling drops also are mentioned as targets for the inspectors. Inspection visits have been going on for more than a month, resulting in many changes in some theatres.

Pathe Starts Short Reel Production in Hollywood

Hollywood.—Pathe has launched production of its one and two reel program at its coast studio, with Wallace Fox directing a talking and singing musical western, "Flame of the West," to be shown in two reels.

Keep Newsreel 40% British, Ontario Warns

Toronto.—Legislation to aid production of Canadian newsreels is being sought to remedy the situation caused by a drop in the ratio of British or Canadian shots below the required 40 per cent. American companies have been warned against drop of the ratio, due to the sound development. Canadian firms are being urged to issue at least one all-Canadian newsreel each week.

A Popular Patent

England's most popular patent is the Eugene A. Lauste master patent on sound-on-film and numbered 18057, which was obtained by the pioneer inventor Aug. 11, 1906, it is declared. Seven editions of the patent have been printed to take care of the demand.

Critics Find Shearer Film Very Faulty

"Dull and ineffective," "below the Shearer standard," "mediocre entertainment," are some of the lines which New York critics dubbed Norma Shearer's latest, "Their Own Desire." On the other hand, *The Sun* claims "it has a chance for financial success, despite its many faults," and *The Mirror* accepts it as "a good movie," so there you are. Brief opinions of the critics follow:

American— . . . difficult to find much that is meritorious in the mediocrity of "Their Own Desire." . . .

Daily Mirror—Norma's (Shearer) acting makes a conventional story great with entertainment. . . . a very good movie.

Daily News— . . . isn't going to do Norma Shearer's talkie career much good . . . it just manages to make the grade.

Graphic— . . . holds only mild interest.

Herald-Tribune— . . . dull and ineffective. . . .

Post— . . . In every respect, "Their Own Desire" is the dernier cry of motion picture mediocrity. . . .

Sun— . . . it has a chance for financial success, despite its many faults . . .

Telegram—Shearer and Montgomery give such engaging performances and the work of the . . . cast and director is so good that there is a possibility of "Their Own Desire" . . . being considered a good film. . . .

Telegraph— . . . Turns out to be a fashion parade rather than a screen drama, and this may prove to be it's saving grace. . . .

Times— . . . a feature with both pleasing and annoying incidents.

World (Evening)— . . . below the Shearer standard.

World (Morning)— . . . second grade film entertainment, with nothing offered by any of its principals to relieve its monotony.

"Story unwinds too slowly. Better-than-program stuff," commented the MOTION PICTURE NEWS in its review of "Their Own Desire," which appeared Nov. 16.

Griffith Chain Buys Two

Oklahoma City—Expansion of the Griffith chain brings two more Texas houses into the field, the Ritz and Palace at Midland.

New "U" English House

London—Universal has opened the Theatre Royal at Bolton. "Broadway" was the initial attraction.

Publix at Stillwater, Minn.

Stillwater, Minn.—Publix has acquired option of Louis Rubenstein on the Auditorium at Stillwater. Rubenstein is taking over the Forest, St. Paul, from Publix under the deal.

Valley City Deal Off

Valley City, N. D.—Deal of Publix for John Piller's Piller and Rex here has fallen through.

Latham on Radio Staff

Hollywood.—William Le Baron has signed Frederick G. Latham, musical comedy and operetta director, for Radio's staff. Macklin Megley, general manager of RKO's vaudeville production department, will work at the studio, assisting in stage direction.

13-Month Operating Year Is Jensen, Von Herberg Plan

Seattle—Adoption of the 13-month calendar for houses in the Pacific Northwest circuit operated by Jensen and Von Herberg of this city is announced by J. G. Von Herberg, president.

Bookings, receipts, salaries, operating costs and other matters pertaining to the business of the chain are naturally figured on a weekly basis, so that a straight four-week month is the ideal solution, according to Von Herberg. A single change over the plan recently suggested by George Eastman has been inaugurated by the local company. Each year will be started on the Friday closest to the "regular" Jan. 1, because Friday has been selected as the key change day for the Jensen-Von Herberg houses.

Trust Suit Not Dropped at Omaha

Omaha—Suggestion made to M. Stern of the Classic Pictures Exchange, that he withdraw his suit charging restraint of trade, has not been acted upon. The suit is the result of alleged refusal of service to the Strand, Newtown, Ia., then the Classic and operated by Stern Brothers. It has been thought here that Stern would withdraw the suit, due to his position as a member of the Film Board. Earl Miller now operates the Newton house.

Barrymore in "Sea Beast" Sequel, All in Dialogue

Hollywood—Warners will produce a sequel to "The Sea Beast," one of the most successful of John Barrymore's silent productions. Barrymore will be starred, with Lloyd Bacon directing.

Banks to Direct First Two P.D.C. Quota Films

London—Monty Banks will direct the first two of four pictures to be produced here by P. D. C. as quota pictures. Gordon Bostock will produce the films. They are: "Eve's Fall," "Amateur Night," "Crystal Gazers" and "Life in a Night Club."

Texas Theatres Lose Fight on $75 Tax

Fort Worth, Tex.—Operators of a group of small houses, in a concerted effort to prevent enforcement of the new $75 occupational tax, lost their fight when the Second Court of Civil Appeals upheld the ruling of Judge Hal S. Lattimore, who denied an injunction asking that the tax be set aside.

The tax was levied upon all theatres in cities having population of more than 40,000. Judge Buck, in the new ruling, stated that relief must come from the legislature and not from the courts.

Publix Opens Office in K. C to Handle Real Estate Holdings

Kansas City—Lou B. Metzger's brother, Arthur S., heads the new Publix unit formed to manage the 100 property holdings of the chain in Kansas, Missouri, Nebraska and Iowa.

The Road to Better Sound Production

Reverberation bothered one exhibitor. He couldn't get good sound in his theatre.

In another instance the horns were improperly placed. The third theatre had satisfactory results in reproduction, but investigation proved that the sound waves were crossing tripping each other up. Once remedied, sound showed considerable improvement.

The fourth exhibitor had wired his theatre, but was all set to turn back his equipment and revert to a silent policy. His trouble hinged around the fact that the audience was unable to distinguish the dialogue. His difficulty—only he didn't know it—was attributable to his house which was box-shaped, had wooden seats, plaster walls and a very low wooden ceiling. Here the problem was one of acoustics, but a remedy was found.

Echoes have caused considerable exhibitor disturbance. Likewise, pilasters, plaster-finished walls, over-loaded speakers, and improperly placed drapes. These and other reasons for poor sound have been unearthed by M-G-M sound technicians in their tour of the nation's theatres.

The experts themselves tell of the houses they have treated in another of the exclusive series of articles published by *Motion Picture News* and this week one of the features of the February issue of

THE SHOWMAN

Fox West Coast Conspiracy Case to Be Brought to Trial on Wednesday

Restraint of Trade Charged in Criminal Action Will Be Heard as Result of Protection Granted to West Coast Chain

Washington—Cases brought by the government against Fox West Coast Theatres and other defendants, charging conspiracy to restrain trade, will be tried February 5, according to testimony of John Lord O'Brian, assistant attorney general in charge of anti-trust enforcement, before the House committee on appropriations, made public this week with the introduction in Congress of the appropriation bill for the Dept. of Justice.

O'Brian laid before the committee details of the cases against Fox and Warners, filed November 27, charging violation of Section 7 of the Clayton act, by Fox in the acquisition of stock in Loew's and M-G-M and by Warners in the acquisition of stock in First National.

Case against M-G-M and others, resulting from the 1927 strike of operators in Chicago, is awaiting trial, as is the case against Balaban & Katz, and others, charging restraint of trade by use of clearance agreements and long-term exclusive contracts.

Talking Picture Epics Has Three in Work

Following "Across the World with Mr. and Mrs. Martin Johnson," Talking Picture Epics will release the Harold McCracken story of the discovery of American mummies in the Arctic, Capt. Jack Robertson's story of his Yukon adventures, and Dr. Ernest Cadle's account of the discovery of the reputed birthplace of the human race in the Kalihari desert. Titles are "Aleutian Islands," "The Break-Up" and "Wild Men of Kalihari."

The entire group is now being edited.

Returns to Paramount

Hollywood—With completion of an assignment for an adaptation and script on an untitled Fox production, Howard Estabrook has returned to Paramount to resume work under his contract there.

British Reject Poor 'Quota' Films

London.—Extension of the powers of the film advisory committee to enable it to refuse to certify any "British" picture, which is "not a bona-fide attempt to produce a picture for marketing," but merely a device to defeat the quota act, looms as a strong possibility, following selection of John Maxwell, chairman of British International Pictures, as a member of the committee. Maxwell is author of the suggestion to scrutinize so-called quota films. Meanwhile, there has not been any support of Sir Gordon Craig's proposal that the quota be increased to 25 per cent.

Graham to Head Renter Association in England

London.—J. C. Graham, managing director of Famous Lasky Film Service, Ltd., is to be elected president of the Kinematograph Renters Society, when that body holds its general meeting Feb. 11. His nomination, tantamount to election, was voted recently.

May Switch to Hollywood

Hollywood — Although intended for production in Paramount Long Island Studios, it is expected that the company will announce "Subway Express" to be made early in the spring in the west coast studios. Switch in production responsibility is now being discussed.

Fox Gets 2 Denver First Runs

Denver.—Acquisition of the two first runs and two suburbans of the Harry Huffman chain here, marks another step in the keen building race under way throughout the inter-mountain and far western states between Fox West Coast and Publix.

Denver for long has been a Publix stronghold, with Fox having had negotiations under way for some months to strengthen its position here.

Denver—Fox West Coast has closed a deal for the four Denver theatres of the Aladdin Theatre Corp., chain of which Harry E. Huffman is general manager. In addition, the firm plans erection of a $1,000,000 house to seat more than 3,000. Huffman is to be general manager of Fox theatre interests here. Houses acquired are the Aladdin, 1,400-seat house, which was first in this territory to be wired; America, downtown, and Bide-a-Wee and Blue Bird, suburbs. The option runs until Feb. 23.

Other Fox houses here are: Isis, Queen, Oriental, Egyptian and Mission. It is expected that Frank Culp, manager for Fox here, will be assistant to Huffman.

Price War May Be Due in Seattle, Cut Indicates

Seattle.—Whether this city is due for a price war is being asked following cut of the Fox Coliseum for a 25 cents matinee top and a 35 cents evening top, from 35 and 50 cents respectively. The house plays a few program first runs and second runs of extended attractions from the Fox or Fifth Ave. The cuts follow opening of the "pop"-priced Liberty, first run, which runs at 15 cents up to 1 P.M., 25 cents matinee and 35 cents night. The Liberty has 1,850 seats, the Coliseum a few less.

Hamrick Cuts Prices

Portland, Ore.—Due to the overseated condition existing here, John Hamrick, operating the Music Box has cut his 50 cent prices to 25 cents with children's admission a dime at all times and a few loge seats at 50 cents. This puts some 1,837 seats on the market at the lower price. At the Blue Mouse, also under Hamrick's management, prices will remain at 50 cents top. This change marks a return by Hamrick to a policy of low prices that he adopted in Portland several years ago.

Winkler Producing Staff To Headquarter in L. A.

Charles B. Mintz of Winkler pictures has completed arrangements to transfer his staff to Hollywood where production will be concentrated in the future. Ben Harrison and Manny Gould head the group of animators now turning out the Krazy Kat series of sound cartoons which Columbia is distributing.

Winkler plans another cartoon series, the nature of which is yet to be determined.

Independents Lining Up Several at Metropolitan

Hollywood—Caddo, Sono-Art, Halperin Bros., Christies, Hamilton Comedies, and Robert Bruce are at work, or will be shooting soon, at Metropolitan Sound Studios.

Robert Bruce will again do an outdoor talking scenic for Paramount. Alf Goulding, directing Lloyd Hamilton talking comedies, is preparing for another in this series of shorts.

Three features are being whipped into shape by Sono Art, one from Reginald Denny, already in work; Ruth Roland's first talker, and a new James Cruze production.

The Halperin vehicle will be a sequel to "Party Girl." Tiffany will release.

Caddo is half way finished with cutting on "Hell's Angels," and is preparing a new one, "Front Page," which starts early in February.

Cleveland Clinic Fire May Bring Strict Regulations

Cleveland—Hospitals, exchanges and photographers storing film will be forced to revamp their handling systems, if an ordinance now before the Public Safety Committee is passed. The measure is an outgrowth of the clinic disaster, in which 123 lives were lost when X-ray film destroyed the structure.

Coast Equity Actors Plan to Bring About Proposed Reforms at Studios

Hollywood Players Meet with Producers to Form A New Association For Protection of Own Studio Rights

Hollywood—Actors in the film colony, apparently jealous of the influence attempted to be inflicted upon them as the result of the recent Actors Equity strike, last week, took the first step toward the formation of an independent association rivaling Equity among Hollywood actors.

This contemplated action was intimated at meetings last week, of actors, producers, and legal advisors. The meetings were the direct result of the failure recently of the Actors Equity Ass'n to enforce Equity shop in the studios. The differences sought to be straightened out are: Computation of working time on contracts; starting and quitting time; retakes and other minor phases. The committee of actors represented at the meetings included Lawrence Grant, Sam Hardy, Jean Hersholt and Conrad Nagel. William C. DeMille represented the Academy of M. P. Arts and Sciences.

Leaders in the player ranks were assured, it was understood, that producers would give full cooperation when acting in conjunction with the players' organization. It was intimated that the players branch would have equal representation with producers on an arbitration board to sift any complaints coming from the actors.

Western Tour for Major Vaudeville

Minneapolis—Return of a western major vaudeville tour, with the Twin Cities as starting point, is planned by Radio-Keith-Orpheum. The Hennepin-Orpheum here, which some time ago became a de luxe picture house, is to be key theatre of the tour announced by J. L. McCurdy, division manager who succeeded Claude Saunders here, when the latter was transferred to the Easy. The tour is to include St. Paul, Winnipeg, Vaucouver, Seattle, Portland, Spokane, San Francisco, Salt Lake City, Denver and Omaha.

The Seventh St. here and the President, St. Paul, are to be de luxe picture houses under the plan.

Ind. Exhibitors Rally to Help Flood Victims

Indianapolis—A "canned goods" matinee for the benefit of flood sufferers in southwestern Indiana is to be held in 37 neighborhood theatres, according to Louis R. Markum, state representative and local theatre owner. The committee in charge is composed of Markum, Charles Metzger, manager of the theatre owners of Indiana; Robert L. Moorhead, Taylor Gronninger, Bert Fuller and Roy Bair.

"If this plan works out as we expect, we should have well over a carload of food for the flood sufferers," Markum asserted. "Mr. Metzger will inform theatre owners over the state of the plan and we expect a hearty response on the part of the public."

Branch offices of film exchanges here are co-operating, Markum said, and will contribute films for the matinee. Admission will be one or more cans of food.

One Day Rest in 7 for N. Y. Operators Asked

Albany, N. Y.—One day's rest in seven, and tightening of license requirements for operators are provided in two bills introduced in the legislature. Sen. Williams is author of the one-day rest bill, while Assemblyman Schwartz sponsors a bill calling for age minimum of 21 years and six months' apprenticeship for operators. Applications would be accompanied by statement of character and responsibility and by approval of the fire commissioner and the city clerk.

Fox European Heads in N. Y. for Sales Meetings

European sales managers of Fox are in New York for conferences with Clayton P. Sheehan, head of the foreign department. Those in attendance at the meetings, which continue into next week, are from five foreign branches.

Ohio Unit Pledges Fox Moral Support

(Continued from Page 21)

"The Fox interests represent one of the foundation stones of this industry," Wood points out to members, "and if it crumbles a reflection will be cast upon the entire industry. Further, from your standpoint as an exhibitor the elimination of Fox from the producing and of the business can only result in a tightening up of production to the probable extent of the number of pictures produced by the Fox organization—and fewer good pictures mean higher film rentals. Therefore if for no other reason than this you should desire to see a perpetuation of the Fox interests."

Otterson and Stuart Fight Launched by Fox

(Continued from Page 20)

Fox defends his action pledging credit of the corporation for $17,500,000 loan to Fox Theatres to acquire control of Loew's, stating consolidation of the three firms would effect economies of $17,000,000 a year and produce net of $50,000,000 annually. The deal was discussed with Electrical Research and Halsey, Stuart & Co. at the time, he says, adding these firms knew a permanent financing plan would have to be undertaken to pay the debts incurred. The large block of stock purchased could not have been acquired at less than the price paid, he asserts.

Acquisition of the Gaumont British chain of 300 houses, was necessary as a protective measure, Fox asserts, because the houses were being offered for sale, which would endanger $500,000 a year in rentals. He expected profit of $1,500,000 yearly from the theatres, says the affidavit.

W. E. RCA Rivalry Seen Fox Obstacle

(Continued from Page 20)

byRadio-Keith has been discussed and there is little doubt that financing for this purchase can easily be arranged. Interests associated with Radio-Keith have been endeavoring for some time to acquire the Loew holdings of Fox.

"It is also probable that the Fox properties may eventually be combined with Radio-Keith. It is likely, however, that the Fox business may be left undisturbed to the Western Electric Co. and that only the Loew holdings will be acquired by Radio-Keith."

Buys at San Bernardino

San Bernardino, Cal.—Fox West Coast has acquired the Fox here for a reputed

New Protective Committee Formed By Fox Note Holders

Claiming to represent a "substantial number of Fox Film Corp., gold notes" a protective committee has been named to protect noteholders. A number of bankers are members of the committee, which is calling for deposit with it of notes, together with coupons due April 1. Halsey, Stuart and Co. is urging deposit of the notes as requested, stating the company has defaulted certain of the covenants of the notes by incurring indebtedness prohibited by such covenants.

Dee-licious

At the Warner luncheon to Oscar Straus:

John Philip Sousa, leading American band leader, voiced his appreciation for the musical capabilities of Straus by launching into a eulogy of the man who wrote "The Blue Danube." Sousa explained his reluctance to play it while in Vienna some years ago as he felt he could not do the famous melody full justice.

It was a nice tribute to the composer and very well put. The guests appreciated the sentiment, but as a matter of fact it was Johann Strauss and not Oscar Straus who wrote the piece.

Stop Us If We're Wrong

COLUMBIA PICTURES is clicking with shorts at four Broadway houses. These are: "The Cat's Meow," Paramount; "Hell's Bells," Globe, "Canned Music," "Talking Screen Snapshots" and "Busy Fingers," at the Cameo.

* * *

Speaking of Columbia, its house organ, "The Beacon," again has been increased in size and now is a 12-page affair.

* * *

It was a well-deserved promotion that finds Harry Royster, veteran publicist, as supervisor of Publix publicity for Buffalo, Rochester and Toledo. He did a fine job at the Paramount, New York, where Bud Gray has succeeded him.

Another promotion is that of James Furman to district supervisor at Kansas City and Denver. He is succeeded at the Rialto, New York, by M. Gottlieb.

* * *

Now the government is planning an Indian talker to preserve the "Ugh, Ughs" of old war and peace council days. What a soft job that will be for the recording engineer.

* * *

Joe Rivkin, popular Patheite, went to Baltimore to publicize opening there of "The Grand Parade."

* * *

"Red" Grange is hitting the line again in an effort to crash the picture heights, via talkers. He is to start work March 1.

* * *

Charles (Buddy) Rogers is receiving plaudits on his rescue of two servants from his gas-filled home in Los Angeles.

* * *

Lillian Roth, who has been vacationing in New York for the past three weeks, has left for the Coast to resume work at the Hollywood studio.

* * *

Publix will use four prints of 'Her Unborn Child,' simultaneously over its Northwest circuit to meet a total of 428 playdates, said to be a record. Credit Mark Ross, hustling distributor of the picture in the Milwaukee and Minneapolis territories, with the booking.

* * *

Muriel H. Stevensen, who was chosen to act as secretary at the recent meeting of the directors of the M. P. T. O. of Virginia, is unlike most girls in the amusement world. She accepted the position, but when reporters appeared to get details of the meeting she said she did not care to have her name appear in print. Lee Levy was elected district manager. He succeeds his brother, Joel A. Levy, now of New York.

* * *

Patrons of Universal theatres in Wisconsin whose birthday fell on Jan. 17 were admitted free to company houses, in honor of Carl Laemmle's birthday.

Urges Pay by Check

Washington—James J. Davis, Secretary of Labor, urges American industry to develop a policy of paying all wages by check to stop the wave of banditry and lawlessness now flooding the country.

The labor chief claims the transportation of money to meet pay rolls is a deliberate incentive to crime, and the adoption of the modern check method would result in an annual saving of lives and millions of dollars.

Your Order, Please!

Rochester, N. Y.—Down-and-outers will probably take full advantage of the coffee and cake menu in the new coffee foyer at Loew's Rochester, largest house in town, which also provides bridge tables for those waiting for seats.

A. H. BLANK, long a dominant power in Iowa and Nebraska, prior to sale of his chain to Publix, rapidly is building up an independent circuit in Iowa. The veteran showman has left for the Coast on an extended vacation.

* * *

Harry M. Warner has sailed for Cuba on a vacation trip.

* * *

Samuel Moscow, Boston manager for Columbia, has won a well-deserved promotion as special traveling representative. His first trip is a three-month's tour through the South.

* * *

Frank Scully is now carrying a grip for United Artists out of Boston. He formerly sold First National in New England.

* * *

Erno Rapee is due in Hollywood Feb. 7, taking the Panama route from New York. He is joining Warners as general musical director.

* * *

Harry Lotz, manager for United Artists, Boston, and John Dervin, salesman, have resigned.

* * *

Rin-Tin-Tin is getting a break, if traveling can be called that for a dog, for he's due in New York late this week to play personal appearances at film and vaudeville houses and then make a European tour. His owner, Lee Duncan, is writing a book recounting the dog's dramatic life.

* * *

It was a bad break for Lawrence Tibbett that a concert itinerary prevented him from attending New York opening Tuesday of "The Rogue Song," which attracted many opera celebrities.

* * *

Max Weiss will arrange for London premiere of "Her Unborn Child" while in England. The veteran independent, who sailed from New York last week, also plans to arrange for European distribution of the film.

* * *

Abe Waxman and Jack Lewis are editor and associate editor of "Vitaphone News," being issued to patrons of the Winter Garden, Central and Warner theatres, New York, in the interests of Vitaphone pictures. A weekly circulation of 40,000 is claimed.

* * *

Charles G. Husted, pioneer film executive, now is directing affairs of the Little Russia night club in New York.

* * *

Paul Whiteman has issued an emphatic denial of a reported rift with Universal.

* * *

El Brendel, Fox's Swede comedian, is making a personal appearance starting Friday at the Fox, St. Louis.

* * *

Warren Nolan, who handles United Artists publicity, is in Detroit in connection with premiere of "Lummox," at the United Artists.

RONALD COLMAN has sent to Richmond as a gift a monkey used in one of his plays. Impressive ceremonies in Loew's marked the presentation of the monkey to the Richmond Tent of Saints and Sinners of America, with which organization Jesse L. Lasky is identified. Harold W. ("Chick") Evens, manager of Loew's, aided in arranging for the presentation. Dr. Clifford Rudd, president of the local tent, accepted the animal on behalf of the Saints and Sinners. All over a monkey!

* * *

Real, hardboiled gunman fired a shot through the windshield of an automobile in which Sally O'Neil and her sister, Molly Day, were riding in Hollywood. Police are investigating.

* * *

Eddie Buzzell, stage and screen star, is making personal appearances Friday at the New York and Brooklyn Strand theatres, in connection with premiere of his first talker, "Little Johnny Jones."

* * *

Mr. and Mrs. Pat McGee of Oklahoma City have been blessed with twin baby girls where one was expected. Pat, genial and popular manager of Publix's Criterion, had to hustle more baby clothes than was expected. The entire family is reported as doing well.

* * *

Publix has posted a notice on the bulletin board of the Paramount, New York, notifying performers that jokes about the stock market crash are taboo. Just as if that was any joke.

* * *

Irene Bordoni doesn't know whether she is an American citizen and is disturbed over the fact that she may have lost her citizenship when her marriage to E. Ray Goetz was annulled. She has asked for a ruling on her status.

* * *

Alice Joyce, who went to Hollywood to appear in the John McCormack picture for Fox, has decided to make her Coast stay an indefinite one, and is closing her eastern home.

* * *

Another who has fallen hard under Los Angeles' spell is Moe Mark, veteran New York exhibitor, who says he is on the Coast to invest money.

* * *

W. S. and Mrs. Butterfield are off on a two-months' vacation and sea fishing at Pass Christian, Miss. Michigan is too cold in January.

* * *

Joe Bonomo, chesty serial king, is doing an alley-oop strong-man act over the RKO New York circuit. Joe was a big iron-bender in Universal serials and plans others upon completion of his vaude tour.

* * *

They take their Alps seriously in Switzerland, it was shown during the week, when the management of a Zurich picture house had to remove a film with purported scenes of Swiss mountain adventure, but which were shot in Alaska. A parade of protest was staged by University students.

Jockeying

Minneapolis.—Salesmen who have had experience in routing shows have the edge in the Northwest in seeing to it that they are spotted into the right towns in these days of heavy snows. Then if they get snowbound, they at least get a break on the hotel, rather than being stranded in some hoop-de-doo tank where even keeping warm is a problem.

Russians Developing Own Sound Systems

Engineers in Soviet Russia are applying their own inventions for the development of sound recording and reproducing apparatus, according to Leon Monosson, Amkino president, who has just returned to New York from an extended trip through Russia, during which he said he found a willingness on the part of the Russian industry to develop an understanding with American manufacturers on sound equipment.

Although Russian film leaders are interested in developing the sound field, he said it is not their intention to drop silents as completely and quickly as American producers. Russian studios now are geared to turn out 260 features yearly, and several hundred shorts. At the end of 1930 they will be in a position to make 280 a year, and by 1931, 350.

"In Moscow, there is installed an RCA Photophone, and numerous Russian systems," states Monosson. "In Soviet Russia films are considered not only as entertainment, but also as an invaluable educational medimu and production chiefs proclaim that sound must be an integral part of each production and by no means only a mechanical combination with the action," he said.

Studios Studying Sound.

"At present, the largest companies of the Soviet have groups of scenarists, directors, artists, musicians and technicians all studying and developing new methods and forms for making and reproducing sound films different from those already applied in other countries. Educators are working with directors on sound educational films.

"In a very short time, a large group of directors and other production factors will visit the United States to study achievements in the technical development of sound."

Amkino, the American unit of Sovkino, will release 39 pictures in 1929-1930, in addition to a group of short subjects.

Warner Copy Pulled After Film Rap at Baltimore

Baltimore.—C. S. Langue, manager of Warners' Metropolitan, has pulled all advertising from "The Baltimore Sun" morning, evening and Sunday. The action is said to have followed a rap printed by "The Morning Sun" reviewer on "The Show of Shows." Meanwhile, "General Crack," which opens the house Saturday, will play day and date at the Rivoli, which is using "The Sun."

Pinched for Midnight Shows

Davenport, Ia.—Midnight shows at the Star have brought indictments of Harry Pabst, owner, his wife and two employes, charged with giving immoral plays, exhibitions and entertainments. The shows are said to have been in operation since last October.

Publix, Wyo., Opening Feb. 14

Cheyenne, Wyo.—Walter Bradley's Capitol Avenue, turned over to Paramount on a lease, reopens as a Publix house Feb. 15, re-christened the Paramount.

Watters on Viertel Story

Hollywood—George Manker Watters is writing the story, adaptation and dialogue for Berthold Viertel's next assignment at Fox. The picture was suggested by a magazine short story.

Estabrook at F. N.

Hollywood—Following a scenario assignment for Fox, Howard Estabrook has joined First National for one picture. He is under contract to Paramount.

Intelligentsia Knock Old-Man Reformer for Series of Loops

Reformer, that black-bonnetted old man, frequently pictured as the undertaker of motion pictures, was knocked for the count by a group of important and nationally-known educators assembled at the closing session of the annual National Board of Review conference in New York, which delivered what was generally agreed to be one of the greatest verbal bombardments against federal and state censorship, on record. It was heard by millions over a 42-station radio hook-up of the Columbia broadcasting system.

Four hundred delegates from all points of the country heard a dozen speakers sound the death-knell of censors. Addresses were made by Dr. Geo. W. Kirchway, former Sing Sing warden and now dean of Columbia Law School; Mrs. Nellie Taylor Ross, former governor of Wyoming, and now vice-president of the Democratic National Committee; Representative Franklin Fort, New Jersey, secretary of the Republican National Committee; Harry H. Warner, Fannie Hurst, Estelle Taylor, Geo. K. Arthur, Giovanni Martinelli, Dr. Harry Barnard, director of the White House Conference for Child Health and Protection; Mayor John T. Alsop, Jacksonville, Fla., John M. Casey, representing Mayor Curley, of Boston; Prof. LeRoy E. Bowman, Columbia University, and others. President Hoover, in a message to the delegates, commended the board for its work.

Playing It Alone

"The National Board of Review is not in any way connected with an organization in the motion picture industry with a long name, and headed by a former United States postmaster general," stated Prof. LeRoy E. Bowman, of Columbia University, in speaking for the Board, of which he is a director, at the annual conference held in New York. The organization took advantage of a 42-station radio hook-up to voice its independence, following charges made a few weeks ago by Canon Chase, who intimated that the association was directly associated with the business.

Orchestra Retained in Fort Wayne Strike Settlement

Fort Wayne, Ind.—Orchestra at the Palace is to be retained under a settlement of the musicians' strike, calling for employment of seven men. The scale is $55 for musicians and $80 for the leader. The settlement indirectly affects 368 performers. A strike of building workers over the open shop question has been called at the Paramount, under construction here.

Leo McCarey May Sign As Universal Director

Hollywood.—Leo McCarey, who directed "The Sophomore" and now is megaphoning "Let's Go Native" for Paramount, may sign with Universal. McCarey, it is understood, is under contract to Pathe to direct one more picture following completion of "Let's Go Native" for Paramount.

Warners Will Reopen L. A. Formu Feb. 6 After Repairs

Los Angeles.—Warners on Feb. 6 will reopen the Forum, recently acquired. The house has been remodeled and redecorated. Gus A. Metzger and Harry Srere, former owners, plan the Fairfax at Fairfax Ave. and Beverly Blvd. to seat 1,800 and open March 15.

Thorpe Joins Tiffany

Hollywood—Richard Thorpe has been signed by Tiffany to direct "Paradise Island," a South Sea Island story by A. P. Younger, with adaptation by Monte Katterjohn.

Sunday Election Provided

Albany—Referendum on the question of Sunday shows at Peekskill is provided in a bill introduced in the Assembly.

Dissolution of Seattle Pantages Firm is Sought

Seattle—A petition for the dissolution of the theatre company founded in the state of Washington by Alexander Pantages twenty years ago has been filed in the King County superior court. The company was known as the Rodney-Lloyd Northwestern Theatres Co. of Washington, named after the two sons of Pantages.

It was originally known as the Pantages Theatres Co. of Washington, the name being changed nine years ago when Pantages moved his original headquarters from Seattle to Los Angeles and formed the Pantages Theatre Co. of California, which now has taken over all the assets of the local incorporate group. After Pantages sold his Tacoma and Spokane interests to RKO a few months ago the local corporation was kept in existence to handle the affairs of the Seattle and Vancouver Pantages theatres, now to be handled from the California offices.

Studio "Rep" of Clubwomen Soon to View Story Material

Mrs. Thomas Winter, representing clubwomen of America at Hollywood studios, who now sits in at production conferences to voice sentiments of club interests, will soon discuss story material with producers, Harry Warner told delegates at the National Board of Review conference in New York.

Murray on "Jango" Tour

Capt. Ben F. Murray, lecturer and explorer, will appear in connection with road showings of "Jango," African picture made by the Davenport-Quigley Expedition.

23 Units Busy at Paramount Studio

Hollywood—With 23 units busy, day and night staffs are being maintained at Paramount, where eight pictures are being filmed; seven are being made ready for early starting dates, and eight others are in the editing rooms.

Those being edited are "Vagabond King", all technicolor musical starring Dennis King; "Sarah and Son," with Ruth Chatterton and Fredric March; "Men Are Like That," from "Show-Off," with Hal Skelly; Gary Cooper's "Only the Brave"; the Evelyn Brent-Clive Brook vehicle, "Slightly Scarlet"; William Powell's first starring production, "Street of Chance"; and the Richard Arlen picture, "Burning Up."

Occupying the sound stages are the following: "Paramount On Parade"; Charles Rogers' "Young Eagles"; new Moran-Mack comedy, "Two Black Crows in the A. E. F."; the musical, "Let's Go Native"; George Bancroft's "Ladies Love Brutes"; "Benson Murder Case", with William Powell; Nancy Carroll's "Honey"; and the first all-talking Zane Grey story, "Light of Western Stars," starring Richard Arlen.

Arlen in Westerns

Hollywood—Richard Arlen, together with Mary Brian, is to step from one western starring role to another, according to plans of Paramount. Following completion of "The Light of Western Stars," Arlen will start work on another Zane Grey picture, "The Border Legion," with Miss Brian again featured opposite. Jack Holt will be in the cast.

Zilahy on Script

Hollywood—Paramount has imported Lajos Zilahy, Hungarian playwright, to assist on the film adaptation of his play "The General," which B. P. Schulberg purchased during his recent trip abroad. The picture is scheduled for production in April under direction of Lothar Mendes.

"Jane Eyre" Again

Hollywood—Pathe will use a modernized picturization of "Jane Eyre" as Ann Harding's next production. Russell Mack, recently with RKO as a dialogue director, has been engaged to handle direction and Rollo Lloyd is writing adaptation and dialogue.

Director to Sign

Hollywood.—Benjamin Christensen, former stage director and more recently picture director, is to be added to the directorial staff of one of the leading studios shortly.

Sloman with Columbia

Hollywood—Edward Sloman, contract director with Universal for several years, has been signed by Harry Cohn, producing head of Columbia to direct a series of special productions. His first assignment will be "Hell's Island," with a big cast.

Clara in "Quarantine"

Hollywood—"Quarantine," a magazine story by F. Tennyson Jesse, is being prepared as a talker production for Clara Bow. Maude Fulton is writing the adaptation and dialogue.

Story Editors, Beware!

Only middle-aged persons "with inactive minds" read sensational, cheaply romantic novels, a survey by the N. Y. Public Library reveals, pointing out a waning interest in so-called trashy books, with non-fictions steadily gaining in popularity.

• *The Switching Post* •

Hollywood

LEWIS STONE and Ernest Torrence have been assigned feature parts in M-G-M's talker version of "The Circle," which goes into production shortly.

* * *

CONRAD NAGEL and Raymond Hackett play featured spots in First National's "Jailbreak," which Mervyn Le Roy will direct. Both were borrowed from M-G-M.

* * *

DOUGLAS FAIRBANKS, JR., Robert Edeson, William Courtenay, Anders Randolf, William Orlamond, Ivan Simpson and Louis King have been signed by First National for "Sin Flood," which Frank Lloyd will direct.

* * *

HARRY GRIBBON leaves Sennett upon expiration of his term contract this month. He intends to return to the stage.

* * *

HELEN KAISER has been given a new contract by Radio Pictures.

* * *

ARTHUR EDMUND CAREW and Lionel Belmore have been added to the cast of "Sweet Kitty Bellairs," in which Marion Nixon will play the lead for Warners.

* * *

JEANETTE LOFF has been placed under contract by Universal. Her work in "The King of Jazz Revue" is reported responsible.

* * *

WARNER OLAND will play the lead in "The Return of Dr. Fu Manchu" for Paramount.

* * *

CATHERINE DALE OWN will play the feminine lead in "The Circle" for M-G-M. Others so far selected include Lewis Stone, Alison Skipworth, Ernest Torrence, Tyrril Davis and Mary Forbes.

* * *

JUNE PURSELL is a recent addition to the cast of "Viennese Nights," first operetta written for Vitaphone. Others are Alexander Gray, Vivienne Segal and Jean Hersholt.

* * *

JEAN LANG, "America's sweetheart of the air," so called, has been placed under long-term contract by Universal.

* * *

SID SILVERS has been signed by Warners to appear in "Those Who Dance." Vincent Barnett is another player chosen. Monte Blue will have the lead.

* * *

"THE PRINCESS AND THE PLUMBER," by Alice Duer Miller, has been purchased by Fox as a future production for Janet Gaynor and Charles Farrell.

* * *

MARY McALLISTER has been added to the cast of "On The Level," which features Victor McLaglen and Lee Tracy.

* * *

J HAROLD MURRAY and Fifi Dorsay will appear in an original singing, dancing and talking romance for Fox. Alexander Korda will direct.

* * *

MAE CLARK, Kenneth MacKenna and William Harrigan have been assigned leads in "A Very Practical Joke," to be directed by Berthold Viertel.

* * *

ADDITIONS to the cast of "Jail Break" include Frederick Howard, Ralph Ince and Ivan Lonow. Conrad Nagel plays the lead.

* * *

ALBERT GRAN has been added to the cast of Billie Dove's next picture, "Sweethearts and Wives."

FRANK LLOYD is assembling a cast for "Sin Flood." Douglas Fairbanks, Jr., William Courtenay and Robert Edeson are already selected.

* * *

BEATRICE LILLIE is preparing for "The London Revue," to be directed by Hassard Short, for Fox.

* * *

GEORGE O'BRIEN, Helen Chandler and Antonio Moreno are in the Cascades shooting exteriors for "Girl Who Wasn't Wanted," Fox. A. F. Erickson is the director.

* * *

LUMSDEN HARE is the newest addition to the new Joan Bennett vehicle, "In Love with Love," Hamilton McFadden directing for Fox.

* * *

REGIS TOOMEY, Fred Kohler and Wm. LeMaire are cast adds to "Light of Western Stars," Paramount Arlen vehicle.

* * *

SECOND long-term contract was signed this week between Paramount and Eugene Pallette.

* * *

NORMAN PECK and John Litel, stock players in West Coast companies, are on the Educational lot working in Jack White shorts.

* * *

PHILLIPS HOLMES will have the lead with Nancy Carroll in "Devil's Sunday," a new Paramount.

* * *

FRED KELSEY is working in Eddie Lambert's new Mermaid-Educational two-reeler.

* * *

MARY NOLAN will be directed in "Carnival" by Lew Collins.

* * *

COLUMBIA has signed John Holland as lead in Black Sheep," Virginia Valli opposite.

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REGINALD DENNY and Roland Young are the only two signed by DeMille for 'Madame Satan," work on which starts Feb. 1.

* * *

ROMANCE," new Garbo talker, is in work at M-G-M. Upon completion of this, Greta will make a German version of "Anna Christie," Clarence Brown directing both.

* * *

RAMON NOVARRO'S third dialogue feature, "Singer of Seville," has been placed in work by Charles Brabin.

* * *

WARNERS will feature Grant Withers and Loretta Young in "Agony Column," Roy del Ruth directing. Support includes H. B. Warner, Judith Vosselli, Crawford Kent, Claire McDowell, John Loder, Sidney Bracey.

* * *

JAMES CRUZE, INC., has made an agreement with Universal to borrow Joseph Schildkraut for "Soul of the Tango." R. Wm. Neill is directing.

* * *

EDNA MURPHY, Eddie Phillips and Sid Silvers round out the lead spots in Warners' "Those Who Dance." Lloyd Bacon is the director.

* * *

PARAMOUNT switched Natalie Moorhead from "Ladies Love Brutes," starring George Bancroft, to "Benson Murder Case." A delay on the Bancroft vehicle caused the change.

* * *

LEON ERROLL'S work in "Paramount on Parade" will consist of several specialty dances.

* * *

THOMAS JACKSON is now on the Fox lot to appear in "Yonder Grow the Daisies."

Wild Rush by Publishers to Overload Market with Song "Hits" Causes Slump

Independents and Companies with Producer Tie-ups Suffering From Sales Snag Brought About By Over-Production

Wholesale marketing of theme and picture songs has created a worrisome situation in the music field, with affiliated and non-picture song publishers, except in a few cases, suffering from a general slump in sales.

Counter material no longer receives the heavy and consistent plug of the old days, because the ink on the sheets is barely dry before songs from a new production are placed in the racks. From four to eight "hits" are turned out on the average musical vehicle, and with new pictures released weekly, the market has become cluttered.

The independent field is likewise suffering from over-production, in an attempt to compete with picture-song publishers.

Louis Bernstein, head of Shapiro-Bernstein, is one of the first in the independent field to tone down heavy production. Several others are expected to follow suit shortly.

J. J. Robbins, of Robbins Music Corp., verifies the existence of over-production, stating that the policy must be changed with the publisher deciding on only one or two hits from each picture and exploiting no others from the same vehicle.

Executives of M. Witmark and Sons, music publishing company controlled by the Warners. Left to right: Sam E. Morris, Hermann Starr, Lewis Warner, son of Harry M. Warner; "Buddy" Morris, son of Sam E. Morris; Harry M. Warner and Albert Warner.

Robbins Firm Has Eleven Branches in Music Field

There now are 11 branch offices in the Robbins Music Corp chain. The firm is affiliated with M-G-M.

The executive, professional and sales heads are, J. J. Bregman, general manager; Bernard Prager, sales manager; Billy Chandler, professional manager; Stephan Levitz, production manager; George D. Lottman, director of publicity and advertising; Harry Koch, manager of band and orchestra; Fred Smith, office manager; Frank Kelton, eastern promotion and Phil Wilcox, western promotion managers.

Managers of the branch offices are: Sig Bosley, Los Angeles; Carl Zoehrns, Philadelphia, Baltimore and Washington; Chick Castle, Chicago; Chick Wilson, entire South with headquarters at Atlanta; Newton Kelly, San Francisco; Carl Winge, entire Northwest with offices in Seattle; Dick Arnold, Minneapolis and St. Paul; John Sandusky, Kansas City; Ben Goldberg, Boston; Charles MacLaughlin, Denver, and Al Skinner, Detroit.

Tremaine Records D. & H. Tune

"That Four-Four Rythm Band," written by Ted Brewer and Eddie Kilnosky and published by Denton & Haskins, has been recorded by Paul Tremaine and his Aristocrats.

Irony

James B. Eggert, Chicago manager for Ager, Yellen & Bornstein, Inc., killed in the airplane crash near the Fairfax airport in Wichita, Kansas, was on a tour of sales and exploitation for the songs in the M-G-M production "Chasing Rainbows" according to Ben Bornstein.

High and Low Along Music Row

DE SYLVA, BROWN & HENDERSON will soon bear down on three new tunes: "One Never Knows," written by Bobby Dolan and Walter O'Keefe, for "Rich People" (Pathe); "Mona," by Conrad, Gottler and Mitchell, and "I'm on a Diet of Love," by L. Wolfe Gilbert and Abel Baer. These last two are from the Fox Grandeur production, "Happy Days." "If I Had a Talking Picture of You," written by the boys, ranks third in sales for the entire country to date.

* * *

A WEEKLY sheet, containing news, information, promotion ideas and photographs of window displays, will be sent to every branch manager and road man on the Robbins staff. Called "Round Robbins," this organ will be edited by George D. Lottman, director of publicity and advertising for the Robbins Music Corp.

* * *

SHAPIRO-BERNSTEIN & CO., INC., have a sure hit in "What Do I Care?", from Harry Carroll's "Music Box Revue." Chalk this one up for Ray Klages, Jesse Greer and Harry Carroll. Incidentally, this firm is introducing a new character in "The Man From the South With the Big Cigar in His Mouth," the brain child of Rube Bloom and Harry Woods. "There'll be a hot time in the old town" when this boy meets "the big butter and egg man from the West."

* * *

MARTY BLOOM, general manager for Gene Austin, Inc., showed us a cablegram from Campbell-Connelly of England, saying that "At Twilight" is stepping out as one of the big hits of the year there. "Vell," as Charley Dale would say, "who sed dat it vasn't a goot sonk anyway?"

* * *

PAUL VAN LOAN, director of the Jeddo Highlanders on Station WEAF, is the owner of the original manuscript of "The Pagan Love Song," which was written by Nacio Herb Brown eight years ago. As for "Chant of the Jungle," Jack Robbins tells us that Nacio wrote it ten years ago.

* * *

TALKING about Nacio reminds us about that party Robbins gave him last week. It was a veritable "song pluggers' Utopia." Every orchestra leader and radio artist of note was there with the exception of Alexander of the famous "Rag-time Band."

* * *

PHIL KORNHEISER, over at Feist, is all het up over a new song entitled, "Like a Dream," a fox-trot ballad which was written by Vincent Rose, Benee Russell and Harold Soloman. "Love Me," the American version of the French song, "Deja," has been a Feist representative among the "best sellers" of the past few weeks.

* * *

LOVERS of every type of music will enjoy Pathe's "Buck and Bubbles," the series of Negro comedies directed by Monte Brice. What'll you have?

Jazz? Step this way. We've got "If I Had You," Mean to Me," "St. Louis Blues," "I'm Ka-razy for You" and "12th St. Rag."

Southern folk tunes? Sure, How about "Coal Black Mammy O' Mine," "Dixie," "Swannee River," "My Old Kentucky Home" and "Old Black Joe."

Yeh, here's a couple of old-time tunes that ought to revive a memory or two: "When I Get You Alone Tonight," "In the Good Old Summer Time" and "Oh, You Beautiful Doll."

Opera? You bet. "Chopin's Funeral March," "Wagner's Wedding March" and "Rachmaninoff's Prelude in C Sharp Minor."

* * *

THIS Rudy Vallee influence has reached the American marines stationed at various posts in Nicaragua. One of the officers said, "Send by the next boat two victrolas and 50 records of varied, soft, agreeable, pleasant and melodious strains."

* * *

HOWARD PHILLIPS, the dancing maestro, whose orchestra is featured at the Manger Grill, is proving to be a hit with the patrons. And he doesn't croon. He sings.

* * *

TWO new songs have been added to the Joe Morris Music Co. roster. "I Still Remember," written by Charles Tobias, Sam Ward and Peter deRose, and "Take Your Hands Out of Your Pockets and Put Your Arms Around Me," by Al Sherman and Al Lewis. "All That I'm Asking Is Sympathy," another Morris song, has been selling like proverbial "hot cakes" these past few weeks.

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DAN DOUGHERTY, who is under a three-year contract to write exclusively for Ager, Yellen & Bornstein, Inc., has moved his manuscripts over to the Columbia lot, and will fill in the notes there.

* * *

CARL EDOUARDS, for the past eight years musical director for the Mark Strand, New York, has signed with Affiliated Sound Recordings, Inc., where he will synchronize and record music for pictures and also arrange music for radio broadcasting.

PINCUS.

Drive to Open Philadelphia On Sunday Being Renewed

Philadelphia—Renewed effort is being made to modify the "blue" laws, which prohibit Sunday shows when admission is charged. Market St. merchants have passed a resolution calling for poll of sentiment in the city's theatre district, in the belief that the "Sour Sabbath" is a drawback to the city.

Councilman Apt declared Sunday films, theatricals, baseball and football must be permitted if the city is to prosper. The city, he said, is suffering from too much legislation.

"It is time to erase obsolete laws from the statute books of the city and state," he declared. "A city dead in the amusement sense soon becomes dead in a business sense also. Millions of dollars are spent outside this city by Philadelphians who journey to points in New Jersey or New York, where they will not be molested in their innocent diversions."

Mayor Mackey in an address before the Independent Young Men's Beneficial Ass'n voiced an appeal for Sunday amusements and stated that the Penna. Blue Laws should be replaced by legislation more adaptable to the thoughts and practices of the Twentieth Century.

The ancient blue laws were also denounced at a luncheon of the Poor Richard Club.

K. C. Exhibitor Is Killed in Air Crash

Kansas City—William Flynn, who operated the Globe here, downtown house and for several years a partner in the distributing firm of Richards & Flynn, was one of the five persons killed in an airplane crash and fire near Wichita this week.

Flynn was first to install a pipe organ in a Kansas City theatre, first to have an orchestral accompaniment to pictures here and first to wire his house for sound. He had been planning to reopen the Globe, which has been dark several months. Nugent Flynn, his brother, is associated in the enterprises.

Indiana Indorsers to Hold Meeting on Apr. 22-23

Indianapolis—Annual convention of the Indiana Indorsers of Photoplays will be held here April 22 and 23, states Mrs. Earl Peters of Fort Wayne, Ind. The executive board of the organization met recently, when plans for the spring convention were started. One of the convention days will be devoted to an institute when all phases of the motion picture industry will be discussed.

New Writers at Studio

Hollywood.—Grace Henry and Maurice Hamilton have joined the Fox song writing staff and are now on the Fox lot.

Repeat Sound Classes

Hollywood — Definite decision has been made to repeat the Academy sound school, with courses starting early in March. There will be only minor changes made in the original course of ten weeks, with new additions bringing developments in recording methods up to date. The new classes will be limited to 250, with present applications totaling 200.

Exhibitor Stakes Dough on Silents

Lancaster, Pa.—So confident in his belief that there is an enduring place in the field for silent pictures is W. L. Benedict, veteran exhibitor, that he has seized upon an opportunity to sub-lease the Fulton Opera House, one of the oldest and largest houses here and rendered temporarily "dark" by the discontinuance of stock company productions, and reopened it as an exclusively silent film house.

It is his expressed intention to operate the theatre permanently on this basis in opposition to a number of first-run sound theatres now running in Lancaster. He builds his confidence in his ability to make the venture a profitable one not only a firm belief that there is even now a big demand for strictly silent films but on his opinion that the present great popularity of sound pictures is passing fancy of the public which, like many other fads, will ultimately wane.

The Fulton Opera House, centrally located, has been successfully operated for almost three-quarters of a century with various types of entertainments, but it has never before been a picture house. For several years it has been run as a theatre for stock company productions which had prospered there until the inroads of sound pictures rendered it unprofitable.

Starting with a matinee on a Saturday afternoon Benedict presented his first silent picture program, featuring "Moulin Rouge." There was also a special "Sunday midnight" showing of the program, actually starting at 12:05 A. M. the following Monday morning. The same bill was continued through Monday and Tuesday, following which another attraction was put on. The theatre seats about 1,400 persons, Benedict advertising "all seats at any time for 25 cents," except children, who are admitted for ten cents at any performance.

Trade Mark Jam in Canada Over Vitaphone Settled

Vitaphone Corp. now is using its trademark in Canada without molestation, following settlement of litigation over the matter with Baldwin International Radio of Canada, Ltd. The Canadian firm renounced all claim to the trademark under terms of the settlement.

Pathe Signs Two

Hollywood—Pathe's directorial roster has been augmented by Russell Mack, stage director. Lynn Riggs is another addition at Pathe, signing to write originals.

Drys vs. Wets

At "The Rogue Song" premiere in New York this week, M-G-M ran a Hearst-Metrotone Newsreel on the bill which included arguments of Senators Walsh and Jones, pro and con on prohibition. The dry talk by Jones brought catcalls and hisses from the hihat audience, an unusual occurrence at a ritzy opening, but resulted in an unenjoyable evening for one old woman, apparently an ardent dry who attempted to persuade her party to leave the theatre, claiming the management and audience was too sympathetic with the wet cause.

She threatened to have her dry crusaders picket the place if the "disgraceful conduct" continued.

"World" Thinks Expansion of Films Deserving; Knocks Legit

Amusements are recipients of a generous handout of brickbats and bouquets editorially by the New York "Evening World," which states that "bad as the movies are, it deserves to expand. And good as many of the plays in the theatre, it deserves to shrivel on thin pickings."

In discussing alleged unbusiness-like principles in the "legit" field, the paper pointed out that "the theatre, so far as we know, is the only business that disregards all the known principles of economics; which seeks to stimulate the demand for its product by putting the price of it up instead of down; which treats the customer as though he were some kind of low thief merely because he shows up at the box-office and tries to buy tickets. And the theatre is the only business that failed to wax bigger in the period of expansion we have seen in the last ten years, with the single exception of the hairpin business.

"All these things being as they are, it does not strike us as surprising that the cinema business, which treats the principles of economics with the deference they deserve, posting reasonable prices, and according the customer all possible courtesy, has expanded along with the rest."

Bus Line Sues Paramount for Damage from Film Fire

San Antonio, Tex.—Charged with negligence in packing films in transport, Paramount is defendant in a suit filed by Union Bus Lines, which seeks to recover $2,975, representing damage to a bus when two cases of film exploded on Dec. 5, killing three passengers. This has resulted in general order by distributors against transportation of film on buses.

Enforcement of New Sunday Ordinance Stopped by Court

Eldon, Mo.—Local enforcement of the new Sunday closing measure is restrained by an injunction secured in circuit court by H. M. DeWitt, who claims the ordinance is illegal because it was not passed by majority vote of the city council.

New Carnegie Manager

Milton H. Chamberlain, for many years associated with Leo Brecher as manager of the Plaza has been appointed manager of The Little Carnegie Playhouse, New York.

10 Per Cent Tax Levy Sought in Va. Threatens to Darken Many Houses

Boosting of Nut by Enactment of Tax Would Force Houses to Wall in Many Instances—Administration Reported Opposed

Richmond—Many theatres in Virginia will be forced to close if the ten per cent admission tax being proposed is made law.

Lucien H. Shrader of Amherst is author of the measure, the third within the last five years. The nut of Virginia theatres, due to the sound development, is so high that if the tax is added, profitable operation will be impossible in many instances, it is declared. The money collected on the proposed tax would be used for school purposes under the plan.

The administration, headed by Gov. John Garland Pollard, is declared opposed to any measures which will harrass the amusement business.

Remains Silent

Charles Chaplin says he will make no talkie, at least for the present. He is making a silent picture that has already cost a million, and thinks his silence more eloquent than his voice, asking you to notice that the heavens declare the glory of God, and the firmament showeth forth His handiwork, silently, not in talkie fashion.

Chaplin said, and may be right: "A good talking picture is inferior to a good stage play, while a good silent picture is superior to a good stage play."—Arthur Brisbane in "The N. Y. American.

Famous Canadian to Rebuild House Burned at Winnipeg

Winnipeg—Rebuilding of the Capitol, western key theatre of the chain destroyed by fire Wednesday, is planned by Famous Players-Canadian. Origin of the blaze, which caused loss of $300,000, is unknown. The house, which lately had been remodeled, contained office of H. M. Thomas, general manager of the western division. Manager Walter Davis lost personal effects and records.

"U" Renews Cossitt Contract; Starts Work on Two Films

Hollywood—Renewal of its contract with Henry La Cossitt, writer, and launching of two feature units highlight current activities on the Universal lot. Tom Reed and Henry La Cossitt have just completed dialogue for "Jailbreak."

Mary Nolan is at work in "Romance," from "Carnival," the William Doyle tent-show play, and William Wyler will direct a remake of "The Storm."

English, French Versions of Film to Play Day, Date

Ottawa—English and French versions of Maurice Chevalier's "The Love Parade" will be shown here day and date starting Feb. 8 at the Regent and Imperial, respectively. Ottawa is one of the largest bilingual cities of Canada. Upon the reception accorded the French version is expected to depend future policy with respect to showing of French talkers here.

Pathe Signs De Recat To Supervise Direction

Emile de Recat, stage and screen director, has been signed by Pathe to supervise the direction of foreign productions. He is now on his way to Hollywood to assume his new duties.

Sunday Show Ordinance is Again Vetoed at Binghamton

Binghamton, N. Y.—Mayor Boyd for the third time has vetoed an ordinance to permit Sunday shows.

Television Seen As Aid to Film Houses

Television in the home will only serve to stimulate attendance at pictures, in the opinion of William S. Paley, president of the Columbia Broadcasting System, as expressed in the current issue of "Screenland."

The herd instinct, Paley maintains in this article, is the safeguard for films and the theatre. Radio, he believes, is merely a supplement to the charms of home life, but it will never keep people at their own firesides.

Even when television is perfected on a commercial scale and televised subjects are broadcast into millions of homes, he continues, the picture theatre will gain, rather than lose, in popularity. Television will play a large part in the very theatres that some feel it threatens, he believes.

Film Academy to Invite New Class of Members

Hollywood.—New membership classifications in the Academy of Arts and Sciences are nearing completion as the result of proposed amendments to the constitution. The new classifications will be available to all branches of the society.

At present active members in five branches of the Academy are invited to join with initiation fee of $100, and monthly dues of $5. Under the proposed changes this class will be known as "foundation members," qualified to serve on the board of directors.

Social Workers Opposed to Child Film Attendance

Sixteen of 19 representative workers on child welfare, including children's specialists, judges of juvenile courts, settlement workers and teachers, believe children under ten years of age should not be permitted to attend picture theatres, is shown in a survey completed by and published in "The Parents' Magazine." Only three of those queried could see no harm in child attendance at film shows.

Carol Finishing at Fox

Hollywood—Local reports state that Fox will not renew option on contract of Sue Carol. The player is currently appearing in "The Golden Calf" under direction of Millard Webb.

RKO Story Hounds Still on Hunt for Filmable Stories

Hollywood.—RKO scenario department is still busy lining up story material for productions to be made during the current year. The company has just acquired the talker film rights to "The Chatterbox," a stage play by Bayard Veiller which starred Fay Bainter several years ago. The story will be filmed with Bebe Daniels starred, and production is slated to start previous to "Dixiana."

RKO will also remake "Lights Out," from play by Paul Dickey and Mann Page, as one of the current year's releases. A silent version of the property was produced by FBO in 1923.

Film Industry in France at Low Ebb, Canty Says

Washington—France's film industry has reached its lowest level in more than ten years, according to George R. Canty, film trade commissioner of the U. S. Dept. of Commerce in Europe. Production declined 24 per cent in 1929, while consumption fell 25 per cent under 1928 figures. American imports declined 32 per cent to 211 features, while German imports increased. America supplies 48 per cent of the market, Germany 29 per cent.

Friedman Resigns from "U"; Al Szekler in Berlin Post

Joseph Friedman, former general manager for Universal for Continental Europe, is in New York. He has been succeeded by Al Szekler, former general manager for Universal in Latin American countries. Leo Beran, the company's representative in Argentina, now fills Szekler's post.

Sloane Busy on "Revels"

Hollywood.—Initial rehearsals for "Radio Revels" started this week under the direction of Paul Sloane. Actual work gets under way in about two weeks, with plans calling for the production to be shot entirely in Technicolor. The cast so far signed includes Bert Wheeler, Robert Woolsey, Jobyna Howland, June Clyde, Hugh Trevor and Ivan Lebedeff.

• • Briefly Told News

Visuagraphic Business Up 80%

An increase of 80 per cent over 1928 in total volume of business was recorded by Visugraphic Pictures, New York, for the year ended Dec. 31. Edward F. Stevenson heads the non-theatrical producer-distributor unit.

May Gets New Post

Rochester, N. Y.—Edward C. May, former organist and associate manager of the Liberty has taken over managership of the Riviera, largest neighborhood house in the city, seating 1,500. George Jennings is assistant manager. William Belcher, former manager, went to the Lake.

K. C. Yeggs Get $2,500

Kansas City.—Four yeggmen entered the Liberty, downtown Kansas City house, tied up the negro janitor, broke open the safe and escaped with approximately $2,500.

Two Versions Shown

London.—British International Pictures is trying out a novel stunt in connection with "Atlantic," talking picture, showing the German version every Saturday. These showings are declared to be well attended.

British Actor in N. Y.

Harry Terry, who has played in a number of pictures made by British International Pictures and Gainsborough Pictures, is in New York. He is planning picture work in America.

Discuss Daylight Saving

Baltimore.—Daylight saving was under discussion here Thursday before the Baltimore Ass'n of Commerce.

Player and Director to Wed

Hollywood.—Virginia Browne Faire and Howard B. Worne, Jr., director, have secured a marriage license.

Schnitzer Goes to Havana

Joseph I. Schnitzer, Jr., president of RKO, is en route to Havana for a mid-winter vacation.

'Blue' Election Halted

Bloomfield, Ia.—"Blue" Sunday advocates have prevented an election on the subject through injunction proceedings.

Publix Switches Titles

Asheville, N. C.—Opening of the new Publix house here resulted in a switch at the chain's Paramount, re-christened the Princess. The new house is known as the New Paramount and assumes the first run sound policy formerly held by the old stand, which will hereafter run seconds.

Adventists Immune

Centerville, Ia.—Alleging false arrest and conviction, Luther and Richard Day, Victor operators, have brought suit for $20,500 damages against Mayor Carter, who convicted and fined them for operating Sunday shows. The brothers, who are Seventh Day Adventists, appealed to district court, contending they were exempt from the "blue" law, because they observe the Sabbath on Saturday. The court directed a verdict in their favor.

On Sales Jaunt

Phil Reisman, general sales manager of Pathe is on a tour of Pathe exchanges, taking the southern route, winding up on the coast and returning to New York the end of February.

Remodeling at Arkansas City

Arkansas City, Kan.—J. R. Burford is remodeling the Burford here.

$1,500 Fire at Portland

Portland, Ore.—Fire caused damage of $1,500 at the Temple, operated by G. A. Ruring.

Patrons Orderly in Fire

Guernsey, Wyo.—Patrons filed out in orderly fashion when fire, starting in the basement of the Star, caused damage of $1,000. E. A. Coulter operates the theatre.

Warners in Ridgewood, N. J.

Ridgewood, N. J.—The Chamber of Commerce will discuss action on a permit sought by Warners for construction of a new theatre to replace the Playhouse. More than 3,000 residents signed a petition advocating favorable action.

Woof, Woof

Copenhagen — American films are "essentially calculated for negro tribes and other half-wild peoples," it was charged at a meeting of the municipal board of Fredriksberg, near here.

And American films constitute 90 per cent of those shown on Danish screens.

Wallace Handling Branch

Chicago.—C. C. Wallace, formerly with Paramount and United Artists, now is serving as manager of the Columbia exchange here. Phil Dunas, former manager, advanced to district management when Cecil E. Mayberry resigned that post.

D. M. House Changes Hands

Des Moines—Mrs. George Wiegman and Eli Bookey are joint purchasers of the Hiland suburban house. The Hiland is the only house located in the northern district of the city. The theatre was purchased from John Veenschoten, who has operated the house for the past nine years.

Switches to Friday Change

Toronto—The Uptown, parent house of the 200-theatre chain of Famous Players in Canada, has switched to Friday openings in order to reap the benefit of newspaper reviews in week-end papers. Originally the runs opened on Monday, and then the Saturday policy was adopted.

Batten in N. Y.

John Batten, star of the English version of Ufa's "Love Waltz," 100 per cent talker, is in New York prior to a trip to the Coast, where he may appear in a picture before returning to Europe. Carl Winston, American director, assisted in production of the picture under supervision of Erich Pommer. Lillian Harvey plays opposite Batten. William Fritsch plays the lead in the German version. English version soon is to have its American premiere in New York, according to Felix Malitz, Ufa vice-president.

Islendskra Listamanna

The current unionizing movement has reached Iceland, where writers and artists have formed a union organization to unite Icelandic literary endeavors, with Gunnar Gunnarson at its head.

Bandalag Islendsra Listamanna is the name of the new outfit.

Talker of Lagerloff Novel

Stockholm.—"Charlotte Loewenskold," novel by Selma Lagerloff, is to be made into a talker by the Swedish Film Industry Co.

Purcell, Radio Artist, in Films

June Pursell, radio singer, will make her film debut in Warners "Viennese Nights."

Unions Advertise Closed Shop

Ottawa—Switch of the Embassy to a closed shop policy is being advertised in the newspapers by the Ottawa Theatrical Federation, comprising all organized local theatre employes.

Warners Rebuild Lynn House

Lynn, Mass.—Moe Mark's old Strand, operated by Warners, has been rebuilt at a cost of $50,000.

Levy on Havana Trip

Jules Levy, film buyer for RKO circuit, left New York Friday for a vacation in Hanavan.

New Owner at Davenport

Davenport, Ia.—The Olympic has been purchased by Arp and Clark from Al Steffan. The theatre will be slightly altered without closing for changes.

Frankel Sells House

Washington, Ia.—H. L. Redding has bought the Grand from Harry Frankel, president of Talkaphone equipment. The house has been under management of Jim Sebastian.

New Owner at Arlington, Ia.

Arlington, Ia.—J. K. Hill, the new owner of the Opera House, is new to the theatre business in Iowa. The house was purchased from Joseph Peters, of the firm of Peters Bros.

'Frisco House Remodeled

San Francisco—A new Majestic will greet patrons of the house when it emerges from the hands of carpenters, decorators and electricians as a talking picture theatre. The theatre has been entirely redecorated, refurnished and reseated.

Benson Now at Boone, Ia.

Boone, Ia.—Roy Benson, formerly of the Crest at Creston, has purchased the Strand here. Meanwhile, the Creston house now is being operated by Otis Sears.

Vermilion Showman Dies

Vermilion, S. D.—Frank Beckett, 67, veteran peace officer and owner of this city's first picture theatre, is dead here after an illness of three years. For many years he owned both of Vermilion's theatres.

From Everywhere • •

Judicious Jimmy

"I wouldn't dare buy a second-hand typewriter in Hollywood," said James Gleason, prominent stage and screen player. "It might have belonged to one of the actors and the capital 'I' would be worn off."

M-G-M Moves Boston Office

Boston—RKO will move into the exchange vacated by M-G-M. The latter is now in a new building at 44 Church St.

Jews to Advise on Product

International Order of B'nai B'rith will advise producers on material which might be offensive to Jews, working with Carl Milliken of the Hays organization.

Two St. Louis Owners Robbed

St. Louis—Receipts of the McNair, operated by Joe Kotnik, and the Shenandoah, a St. Louis Amusement Co. house, were taken by armed bandits in daylight holdups.

Medford Turns Anti-Blue

Medford, Mass.—Sunday shows are now permitted at the Medford and Riverside.

Fined for Sunday Violation

Greenville, Tex.—Local exhibitors were fined $20 and costs for operating on Sunday.

New Owner at Coon Rapids

Coon Rapids, La.—Bert Howell has bought the Lyric from Edward Ridgeway and plans to wire the house for sound.

Sells at Wagner, S. D.

Wagner, S. D.—L. A. Scobill has taken over the management of the Posey from R. C. Metzger.

Le May Co. Formed in Missouri

Luxenburg, Mo.—Le May Theatre Co. will operate a new theatre here. Lee, Ella and Irvin Lau are incorporators.

Lining Up "Royal Box" Dates

Detroit, Buffalo, Cincinnati, Hoboken, Philadelphia and Pittsburgh runs for Warners' "Royal Box" are scheduled, following the first nine openings already set on the German picture which starts Feb. 14 at Chicago and Milwaukee.

Kingsmore Switched

Baltimore—Howard P. Kingsmore is city-managing Loew houses, coming from Cleveland where he acted as general manager of all company Ohio stands. Charles Raymond goes to the Mid-West, it is understood.

Ray Huggins Dies

Shelbina, Mo.—Services were held here for Ray Huggins, of the Auditorium at Marshall, who died there from pneumonia.

Sound for British Censors

London—Dialogue may now be heard by the board of censors, who have installed sound equipment at their headquarters. The secretary previously read titles aloud directly from the script.

Publix Buys at Huntington

Huntington, Ind.—Publix has purchased the Jefferson here from Principal Theatres Corp.

Plans British House

London.—J. J. Kay, chain grocery store owner, is planning a 3,000 seat house at Norwich.

New 'Change Bldg. for P. F-L

Albany—Construction of a new two-story exchange building for Paramount starts soon.

Fox's Daughter Divorced

Mrs. M. F. Tauszig, daughter of William Fox, has been granted a final decree in Supreme Court from her husband, Douglas N. Tauszig, former official of Fox Film Corp.

General Lists "V. T. C."

Board of Governors of the N. Y. Curb Market has admitted voting trust certificates for 2,026,250 shares of General Theatres Equipment, holding company for Mitchell Camera, International Projector, National Theatre Supply, and Grandeur Films.

A Talker "Zorro"

Hollywood—Another opportunity to contrast a star's talker portrayal of the same role essayed in a silent film will be offered by Douglas Fairbanks, when he films "The Mark of Zorro" as a talker. The silent version was one of his biggest box-office cards.

Omaha Starts Operator School

Omaha.—First school here for operators is being conducted by R. E. Edgecomb, city building inspector, and Harry Green, fire inspector. Elimination of fire hazards in theatres is the object of the city-conducted school. Operators must finish the course before they can receive a license, according to a new city ordinance.

Form Theatre Firm

Boston—Lafayette Corp., organized to operate theatres, has incorporation with 5,000 no par shares. Incorporators are Edmund T. Poulin of Newton, Alfred B. White and Hugh W. Blanchard, Boston.

Levenson in Another Firm

Boston—Strand Theatres Corp., has been organized and capitalized at $500,000. Incorporators are Max L. Levenson, 1149 Old South Building, Boston; Benjamin Rosenthal and Alexander C. Kilpatrick.

New Owner at Russell, Ky.

Russell, Ky.—D. L. Parsons has taken over operation of the Regent here.

Plans Improvements

Portage, Pa.—Norman Sebring plans to remodel and re-equip the Alma theatre.

Remodeling Two at Cheyenne

Cheyenne, Wyo.—Publix will remodel the Atlas here, it is understood. The firm now is remodeling the Capitol.

Makes German Version

German version of "A Ship Comes In," starring Joseph Schildkraut and originally made as a silent, has been produced by Pathe under direction of Frank Reicher.

Five Houses Under Hammer

Two Bronx theatres, leaseholds on another and two in Yonkers were slated for sale at auction Friday by the James R. Murphy organization. Houses are: Interboro, 3452 East Tremont Ave. and 1320 Castle Hill. Lease of the Rosedale, 1800 Westchester Ave., is to be sold.

Campbell with Essaness

Chicago.—R. L. Campbell, former Detroit and Chicago advertising man, has been named advertising and publicity manager for the 15 Essaness theatres. Campbell operated his own advertising agency in Detroit for a number of years and was advertising manager of the Spiegel Furniture Co., Chicago, before coming to Essaness. Putting across the opening of the Pantheon was his first task.

Wren with R-K-O

Milwaukee.—Harry Wren, for the past year assistant manager of the Alhambra, a Milwaukee Theatre Circuit house, has been named manager of RKO's Palace-Orpheum. Harry Billings, formerly manager of both RKO's Palace and Riverside theatres, will devote his entire time to the management of the Riverside. Wren's successor has not as yet been named.

Blank Speeds Wiring

Des Moines.—All houses but six of the W. H. Blank independent chain, Central States Theatre Corp., have been wired by Western Electric. The Capitol at Ames and the King at Albia are equipped with Goodall Reproducer. Harry Weinberg owns the Albia house. The Garden, Iowa City, is to be equipped with RCA Photophone. The Star, Ames and Strand, Clinton, have not been wired.

Syracuse Prices Boosted

Syracuse, N. Y.—Ten cent increase in evening admission to both Loew's State and RKO Keith's theatres has been inaugurated. Top price is now 60 cents. The advance in price came as a result of Paramount and Warner Strand, straight picture houses, charging the same as the combination houses.

Silent House Quits

Elkhart, Ind.—Harry E. Lerner, head of the Lerner Theatre Corp. here, has announced that the Family has been closed for an indefinite period. "We are of the opinion that the silent picture is through, and unless there is a heavy demand for this type of picture, the Family will not reopen." The Lerner corporation recently purchased the Orpheum theatre here and equipped it for sound pictures.

Press Agents' Pals

Plans designed to impress manufacturers with the futility of free publicity methods were adopted at state conventions held by the Pennsylvania Newspaper Publishers' Ass'n, and the N. Y. Society of Newspaper Editors. Members of the Pennsylvania group will use a specially printed envelope in which to return all free publicity material, not to the press agent sending it out, but direct to the manufacturer whose product the "p.a." is exploiting.

The Market Abroad

Multi-Lingual Plan Heartens British

London.—Stimulation of British production is being forecast here as a result of the talker development. This is expected to take the form of multi-lingual pictures, along the lines of the Williams' plan, sponsored by Sir Gordon Craig. This calls for the making of talkers in six languages, using the same sets on all versions. About 200 films could be distributed in Europe each year under this plan, it is figured.

British International To Expand Production

London, Gratification over the reception accorded the 20 pictures produced last year, 12 of them talkers, and hint of an enlarged program for this year, is set forth in letter to stockholders by John Maxwell, chairman of British International Pictures. The company now has eight sound stages, he says. Its subsidiary, Associated British Cinemas, now has a chain of 110 theatres.

Other subsidiaries are: British Cinema, First National Pathe and Wardour Films. Action on the dividend will await close of the financial year, March 31.

Product of British International is distributed in the United States and Canada by Sono Art-World Wide Films, with physical distribution through Educational exchanges.

British Firm Plans Series of Features and Shorts

London—Associated Sound Film Industries is planning seven talker features and one series of talker shorts, in co-operation with Tobis. A number of the subjects are to be made in several languages and some will employ color.

Seat Increase Slow in Germany During Year

Berlin.—Theatre building in Germany lagged during 1929, the number of seats increasing by one per cent as against 11 per cent in 1928. There now are 5,076 theatres in Germany, with capacity of 1,946,613, or one seat for every 30 persons.

6,000 Theaters Cater to Spanish-Speaking Patrons

Six thousand theatres cater to Spanish-speaking people, Pathe estimates, of which 200 are wired. The firm is planning a Spanish version of "The Grand Parade."

Check Instituted in Paris

Paris—This city has been stirred deeply by the Paisley, Scotland, theatre fire tragedy, and increased vigilance is noted at local houses.

French Trust Has Cheap Reproducer

Paris—Marketing of a sound reproducer to cost about $5,000 installed, is planned by the new French trust, composed of six leading producing, distributing exhibiting firms. American equipment, it is said, has been costing from $10,000 to $15,000, a price the smaller houses are declared having difficulty in meeting. There now are 117 wired houses, 90 of which have American equipment.

Phillipine Censor Measure is Enacted

Manila, P. I.—Establishment of a censor board of 15 members, appointed by the governor general with the consent of the senate, is provided for in a new law just enacted. This supersedes the disputed board created by an order of former Gov. Gen. Wood. Censors must be picked from among officers of the government or private citizens and shall receive no compensation. The board is under control of the secretary of the interior.

Decisions take immediate effect unless appeal is taken to secretary of the interior, whose decisions in turn may be appealed to the governor general. Unauthorized exhibitions and violations shall be punished by imprisonment for not more than one year or by fine of not more than 1,000 pesos or both.

Stuttgart Firm Now Has German Chain of 17

Washington.—Palast-Lichtspiele A. G. Co., Stuttgart, Germany, now has 17 theatres in its chain as result of purchase of three houses, seating respectively 1,100, 1,000 and 700 from the Helia A. G. Duarstadt, Trade Commissioner George R. Canty, Paris, reports to the Dept. of Commerce. Another house, to seat 2,500, is under way at Stuttgart.

110 Theatres in Associated British Cinemas Circuit

London—There now are 110 theatres in the British chain of Associated British Cinema, it is shown in the company's annual report. The firm is a subsidiary of British International Pictures.

Austria Printers Alarmed

Vienna.—Printing firms are alarmed over the decrease in the number of positives in Austria, due to the sound development. Only three or four, compared to a previous maximum of eight, now are required. Limitation of imported prints is being asked.

B. & K. Reported Taking Over Last Ascher House

Chicago—Ascher Bros. again are without a theatre. Balaban & Katz are reported to have taken over the Diversey, which for some time past was the sole remaining tie between Aschers, one-time Chicago picture power, and the theatre business. The Aschers, pioneers in the chain house movement, reached a peak several years ago when they operated 20 houses here. Units were abandoned from time to time, and with the acquisition by the Fox chain of the Sheridan, Commercial, Portage Park, Mid-West, Terminal and Crown the Ascher name seemed about to pass from Chicago's theatre business. Soon after, however, it was announced they had re-entered the field by acquiring the Diversey from RKO.

"Broadway" Shown in German at Frisco House

San Francisco—A novel program was given at the RKO Orpheum when "Broadway" was shown entirely in German dialogue, with the posters in front of the house designed in German and ad copy in the newspapers voiced in the tongue of the Fatherland.

This is the print at present showing in Berlin and other German cities. The occasion for the showing at the Orpheum was the appearance of the Pacific Saengerbund, a singing society of 200 voices.

Publix Takes Over Two More Anderson Houses

Anderson, Ind.—Announcement was made here that Publix has taken over the Riviera and Starland here, two older houses owned by the Principle Theatres Company of Louisville. The Publix organization already has invested $1,000,000 in new theatres here, including the Paramount, which opened last summer and the State which will open soon.

M-G-M Signs 2, Assigns "Good News" to McGregor & Grinde

Hollywood.—Drafting of stage talent for talkers continues at M-G-M. Arnold Korff, director, and Andre Luguet, French actor, has been placed under long term contracts. Luguet is en route from New York. Direction of "Good News" was assigned to Edgar McGregor, stage director now on the staff. Nick Grinde will handle the pictorial angle.

Newsreels Aid Foreign Travel, Milliken Tells A. T. D. A.

Washington—Inclusion of foreign shots in American newsreels is an important factor in developing tourist travel, Carl Milliken told delegates at the American Travel Development Ass'n convention. "Newsreels today are seen by nearly 300,000,000 throughout the world each week," Milliken stated.

Business Bureau Warns of "Rubber" Check Passer

Warning against a person using the name of Lou H. Goldberg, who claims to be a technical director for M-G-M, contracts for use of theatres or ballrooms to gain confidence, and then passes worthless checks, has been sounded by the National Better Business Bureau.

THE SHOWMAN
SECTION

MOTION PICTURE NEWS
February 1, 1930

THE motion picture has given to architecture the beauty of its theatres.

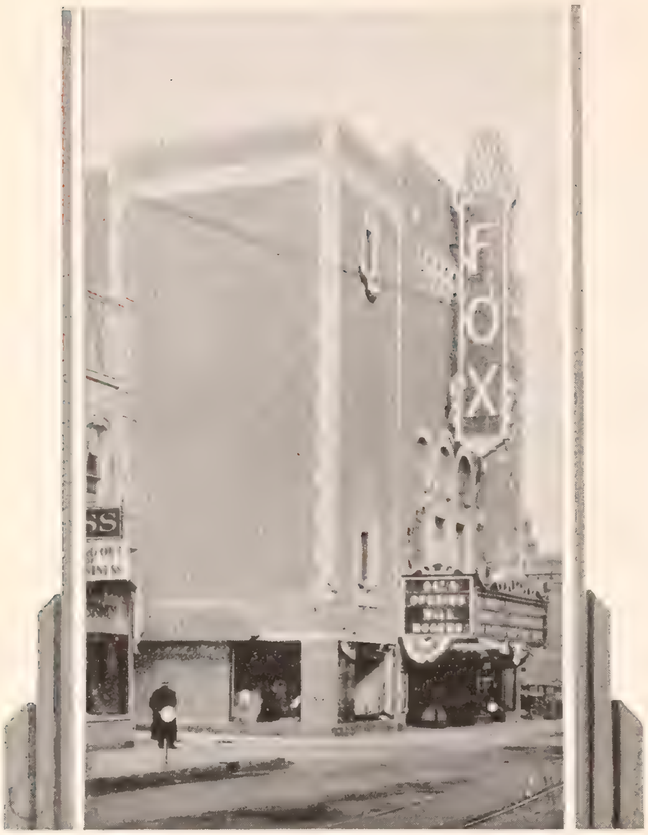
THE SHOWMAN, in presenting monthly a few examples of the current trend in construction, seeks to fasten attention upon innovations in the field of exhibition.

In the belief that reproduction of the beautiful and intriguing in motion picture theatres on these pages will aid its readers, MOTION PICTURE NEWS repeats its intention of pursuing this policy, coupling with the pictorial, discussions on methods of improving theatre operation.

THE SHOWMAN, in the future as has been its policy in the past, further proposes to be a clearing house for all problems pertaining to exhibition in its manifold phases.

KANN

THE SHOWMAN *section, a special department devoted to the equipment, building and operation of the theatre plant, is published once a month as a regular feature of* MOTION PICTURE NEWS, *appearing in the first dated issue of each month.* MOTION PICTURE NEWS *Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. Thomas C. Kennedy, Manager of Equipment Advertising. Chicago Office: Harry E. Holquist, Central West Representative, 910 So. Michigan Avenue, Phone: Harrison 2431. Los Angeles Office: Hotel Roosevelt, Hollywood.*



Artistry *Plus* Showmanship

Another theatre is credited to the Fox organization with the recent opening of the Fox in Appleton, Wis. Electrical display makes this house stand out as a credit to good showmanship

ARCHITECTURAL science of the time of Columbus has reached across the seas and joined hands with that of the twentieth century.

Result—the new Fox theatre in Appleton, Wisconsin.

The richness of old Granada has lent itself to the decorative scheme in the theatre with all the vividness of the Moorish trend.

Going into the foyer the patron is greeted with rich tapestries and fabrics against a background of decorative effects that only the Moors knew how to bring out. Floors are laid in strikingly colored tile. Textured walls are done in delicate reds, blues and golds.

Wrought iron balconies in grill work stand out from the walls in the grand foyer. Pendant from these are bright-colored Spanish silks, Moorish shawls and draperies. The floors are thickly carpeted with vivid Oriental rugs. Massive period furniture has been used sparingly giving the foyer a spacious appearance of ease and freedom.

Once in the auditorium the splendor and brilliance of a typical Moorish sky, flooded in sunlight, greets the eye. Stars twinkle overhead out of the softness of a moonlit night.

The auditorium follows the Spanish patio style enclosed by towering walls decorated with creeping vines and still flowers. Hand wrought iron fixtures and grill work are in evidence.

The carpeting is of unique design done in an elaborate color scheme in harmony with the bright colors always associated with Moorish decorative art. Upholstered velour seats arranged and constructed for their beauty and comfort are used.

Rare paintings, rich tapestries and objects of art are seen in the mezzanine. The lounging and rest rooms are examples of combined beauty and restfulness.

The design, plans, furnishings and decorating are the work of the United Studios, Inc., Chicago.

The Fox is one of the chain of 43 Fox Midwesco theatres in Wisconsin. For the presentation of sound pictures the Fox Appleton has been equipped with the best the science of acoustic affords. Here the human voice is heard as a voice not as a reproduction.

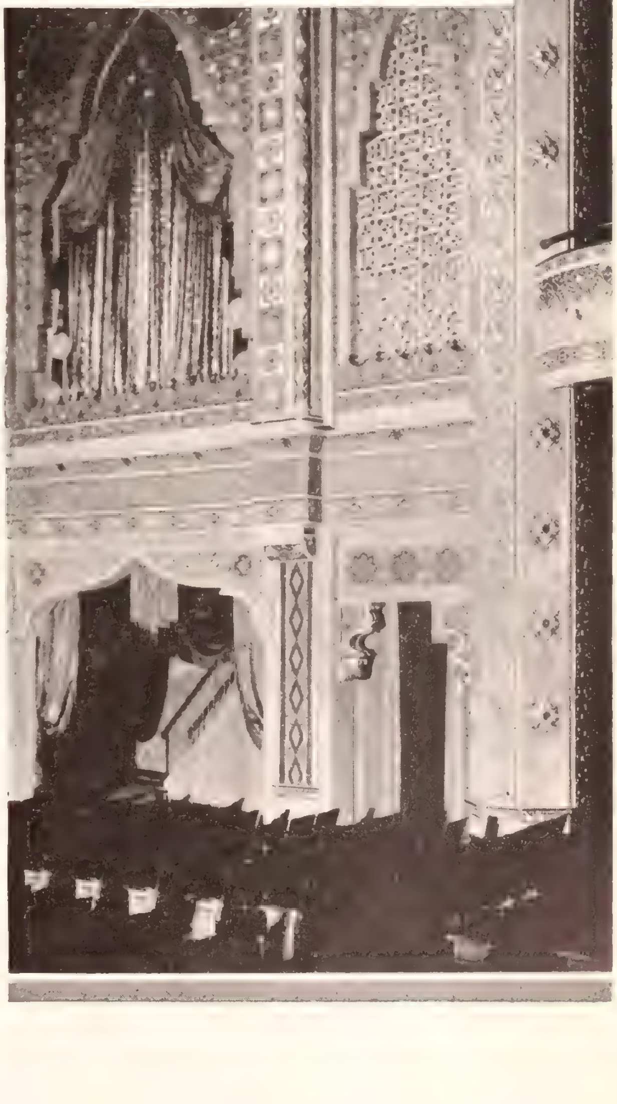
Above
Proscenium arch
of Fox
Reminiscent of
Moorish
Artistry

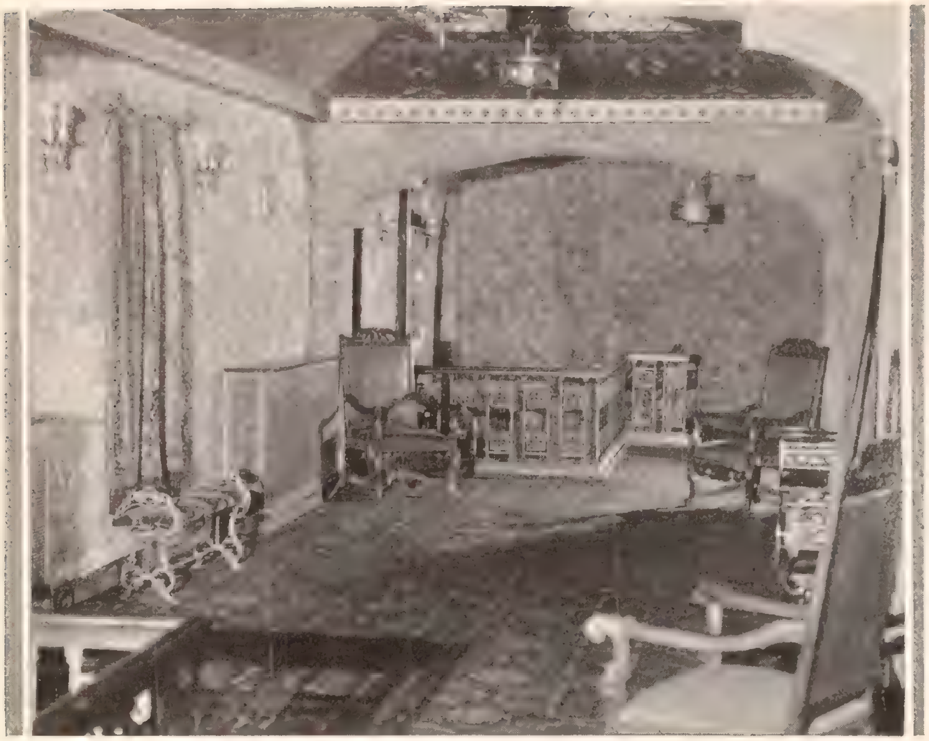
◇

Left
A sidewall and
section of
auditorium with
hint of fifteenth
century art.

◇

Right
Another view of
sidewalls, showing
magnificence
of drapes and
panelling.





Mezzanine Foyer in Fox retains Moorish trend

A MODERN ventilating change of air in the system provides a theatre every six minutes using 60,000 cubic feet of air with every change. The refrigeration plant insures an average temperature of 75 degrees regardless of how the thermometer registers on the outside. Heat is supplied by an oil-burner system consuming 500 gallons of oil daily when burners are running full speed ahead.

¶Assurance of the best possible sound results is given by the special treatment of side walls and ceiling with special acoustical plaster preventing the reverberation of sound.

¶A sub-power station supplies the electrical current used for power and light, including the operation of a 150-h. p. synchronous motor used for the refrigeration plant. The switchboard with remote control is equipped with a pre-set arrangement for varied set-ups in attaining lighting effects. An emergency system, independent of the city system, insures electrical power for the theatre at all times.

¶The Fox has a seating capacity of 2,036 and represents an investment of $350,000. The structure is 72 by 80 feet, of reinforced concrete, steel and brick and is the nearest approach to fireproofing science has perfected.

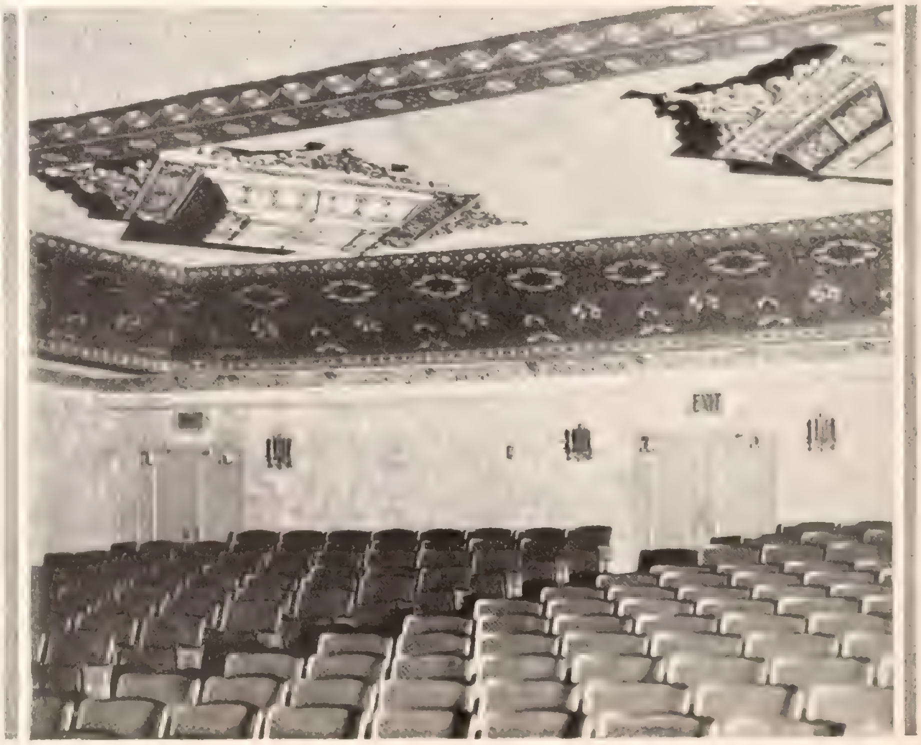
¶The theatre's interior decoration probably accentuates the Moorish style of harmony to a degree of near-perfection.

¶The Moorish style lends itself, first of all, to marked simplicity. A certain spaciousness is made possible eliminating that sense of "too much" decoration which is found in many buildings which have not been decorated with harmonizing arrangement as an element.

¶The same simple scheme is followed out throughout, even extending to the free, open flat spaces on the decorative ceiling where embossed panelling work has been used effectively.

¶The walls, too, are and example of simplicity itself with the flat surfaces broken only occasionally by decorative plaques of small design.

¶Simplicity invariably sets off beauty, wherever found, in the best possible and truest light. The Moorish type of architecture, in its fundamental trend to the simple, always adapts itself to a homelike, comfortable atmosphere.



Rear of auditorium is fine example of the beauty possible in a ceiling

A Modernistic Trend Followed

A CENTURY Circuit theatre, seating 1,900, the new Sheepshead, at Sheepshead Bay, near Coney Island, New York, brings the circuit's total in the Brooklyn and Long Island district to 26.

In pronounced modernistic design, the Sheepshead has been built in conformity with the strictest laws of artistry.

Bringing a definite refinement to the Sheepshead Bay district, the new theatre stands out as a colorful individual among amusement houses.

Both exterior and interior have been done in accordance with the modernistic trend in theatre construction. The decorative color scheme is in henna, mellow green and silver and gold. The walls are embellished with mural decorations divided between floral designs and birds of plumage.

A Fantastic Curtain

The main stage curtain carries out the general decorative scheme with a hand painted tapestry of a fantastic nature.

A special feature of the Sheepshead is the unique treatment of the orchestra pit with its modernistic steps. Indirect lighting effects are used throughout the house.

The design and decorative scheme are the work of William Rau, of the Rau Studios, Inc. The furnishings were arranged by Teresa Jackson. The construction work was done by A. H. Schwartz, of the Homack Construction Company. Thomas R. Short was architect.

Refinement seems to have been the watchword of all connected with the completion of this palace erected to the presentation of sound pictures.

Lounge Oval-Shaped

The lounge on the mezzanine floor immediately impresses with the refined effect sought. It is oval in shape. This, in itself, is modernistic to the extreme. Mural decorations on the walls of the lounge are done in henna, black, silver and green. Draperies are in henna and green.

"Like a palatial home" is the way one patron described it.

An Appeal to Women

Like all works aspiring to the beautiful, the new Sheepshead has not forgotten its women patrons. The lounge keeps to the modernistic scheme with the French idea accentuated. Delicacy seems to have been the watchword in every touch given this corner devoted to the comforts of the woman patron.

Throughout the theatre, furnishings greet the eye that not only stand out for their simple beauty, but strike the observer as being put where they are to lend quiet and refinement rather than to attract special attention. All invites an assured comfort with emphasis on that comfort always due the senses. One not only is at home, but feels at home.

On entering the theatre one immediately senses the difference, between pretense and an endeavor to please without the blare of trumpets.

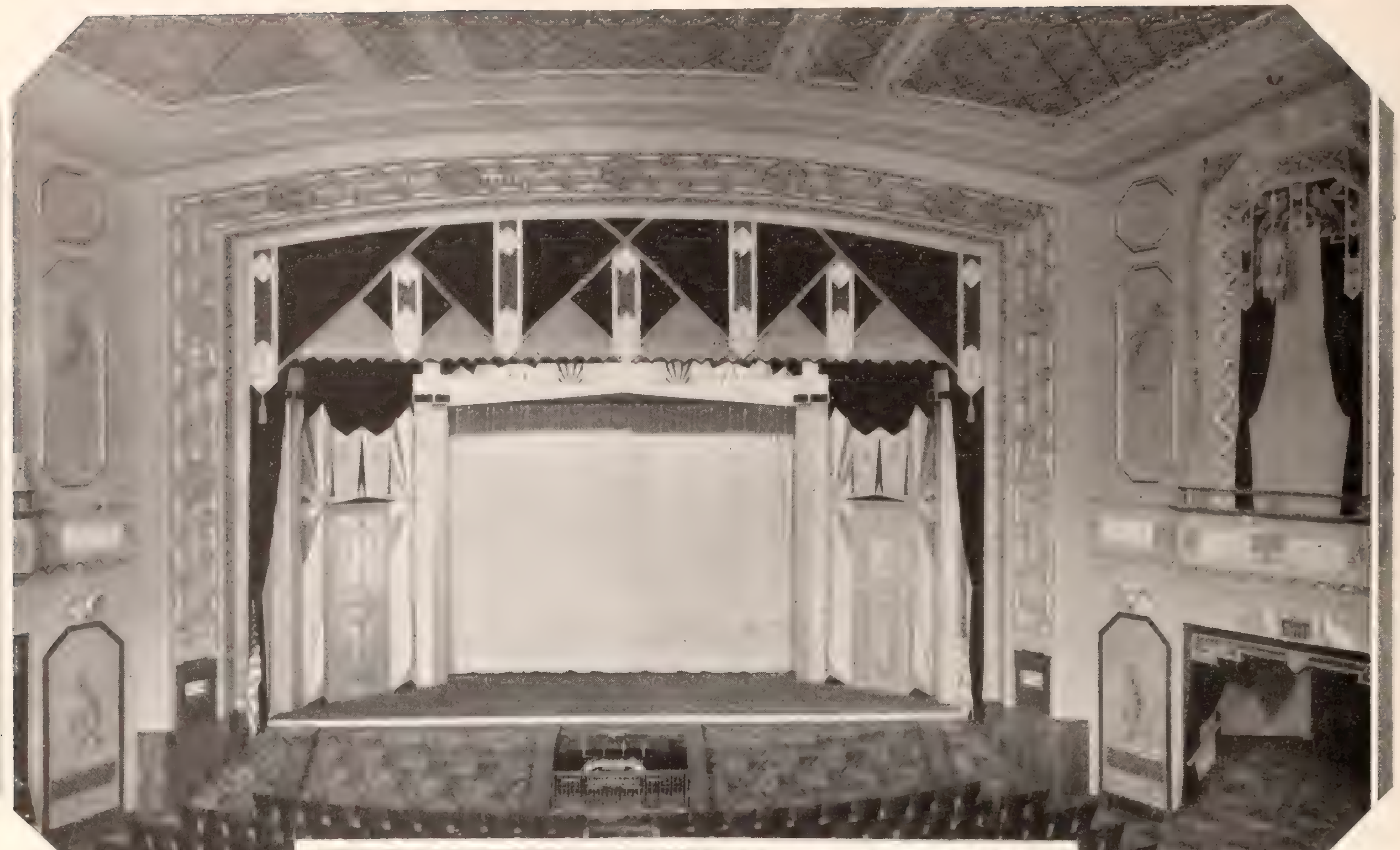
An Effective Simplicity

It is at once evident that the designers appreciated the simplicity that must be evident to conform with the modernistic trend.

The view obtained from an end balcony seat looking toward one end of the proscenium arch and onto the side wall, taking in the ceiling with its ornamental chandelier giving off a soft overhead lighting effect is one of the luxury, yet the essence of simplicity.

The sidewall panelings, the cozy warmth of the loge effect, the straight lines of the draperies over the proscenium—all tend to incite relaxation in the patron.

"The modernistic design in theatre interiors seems to meet in every way the undeniably modernity of the sound element in motion pictures," is the way one architect expressed it.

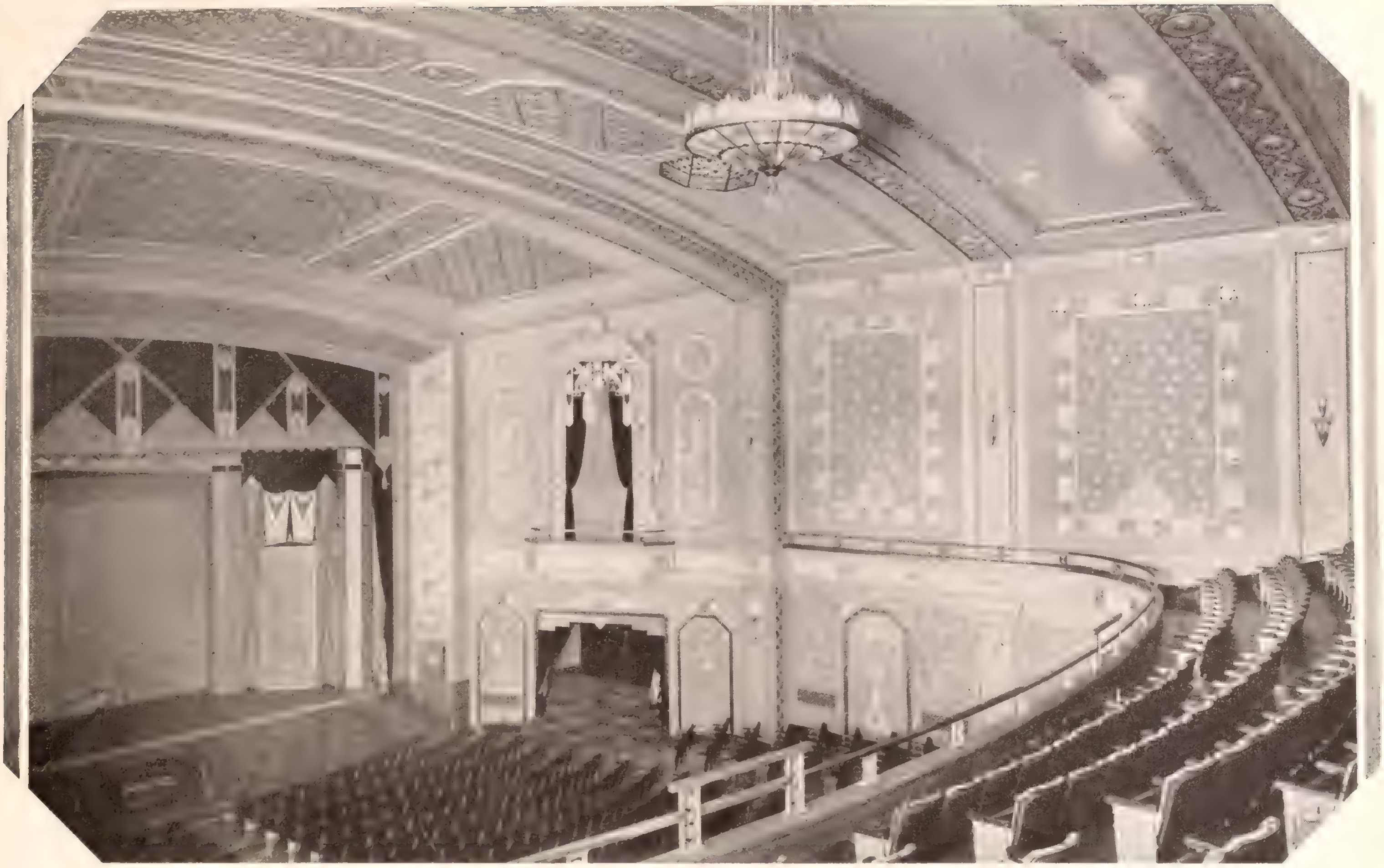


Above

In no part of the theatre is modernism in design followed more closely than in the proscenium arch

Left

A corner of the ladies' room shows consideration taken for the woman patron of the Sheepshead



A corner beautiful in the new Sheepshead

INTERIOR decoration in the Sheepshead Theatre renders a fine example of what can be accomplished when an architectural design of simplicity is employed in planning the building, inside and out.

This undisputed artistic addition to the architectural beauty of Sheepshead Bay's business district has been modelled after a design that starts and ends with the simplest of decorations.

There is nothing that can defeat the beauty of simple line and that is just what the architects have attained in designing this temple of beauty to the art of the motion picture.

Sidewalks Are Plain

The sidewalls, alone, represent simple plainness. Viewing the interior of the theatre at a diagonal slant from a balcony seat one looks upon one end of the procenium arch with a sidewall as a relief.

The walls are done in simple panellings, laid far apart with a flat surface between that attracts attention solely because of its plainness.

The decorations have been made to serve as subsidiaries to the attraction on the screen.

The fact that the surrounding decorations to any building housing a place of amusement accentuates the simple, tends to draw attention, not only to the screen attraction but, equally, to the house that screens it.

This should be one of the major objectives of the present-day exhibitor—to please the eye from the standpoint of the architectural connoisseur as well as the patron who wagers his all on the presentation on the screen.

The watchword of the Sheepshead Theatre's general scheme is simplicity which always spells beauty.

Both Needs Met

The Sheepshead Theatre has been designed to meet both of these needs. The very fundamental of its architectural design and interior decoration hinges on the simplicity of the Modernistic designing its builders chose for the dominating element of its construction.

The basic idea of the Modernistic style of architecture is just what the Sheepshead has attained—simplicity.

Ceilings Follow Style

Go to the ceilings. There the patron finds the same extended simplicity as is carried out in the general design of the theatre at large from an interior standpoint.

Embossed panellings stand out with all the prominence of blemishes on the facial skin of an otherwise perfect feminine beauty.

Wide, open, flat spaces have been left which leaves the impression that beauty is not dependent upon lavishness.

All Requirements Met

Every detail meets with the requirements of modernistic art and adheres strictly to the formula.

Nothing meets the eye on entering the Sheepshead Theatre that tends to arouse any feeling other than one of restful comfort.

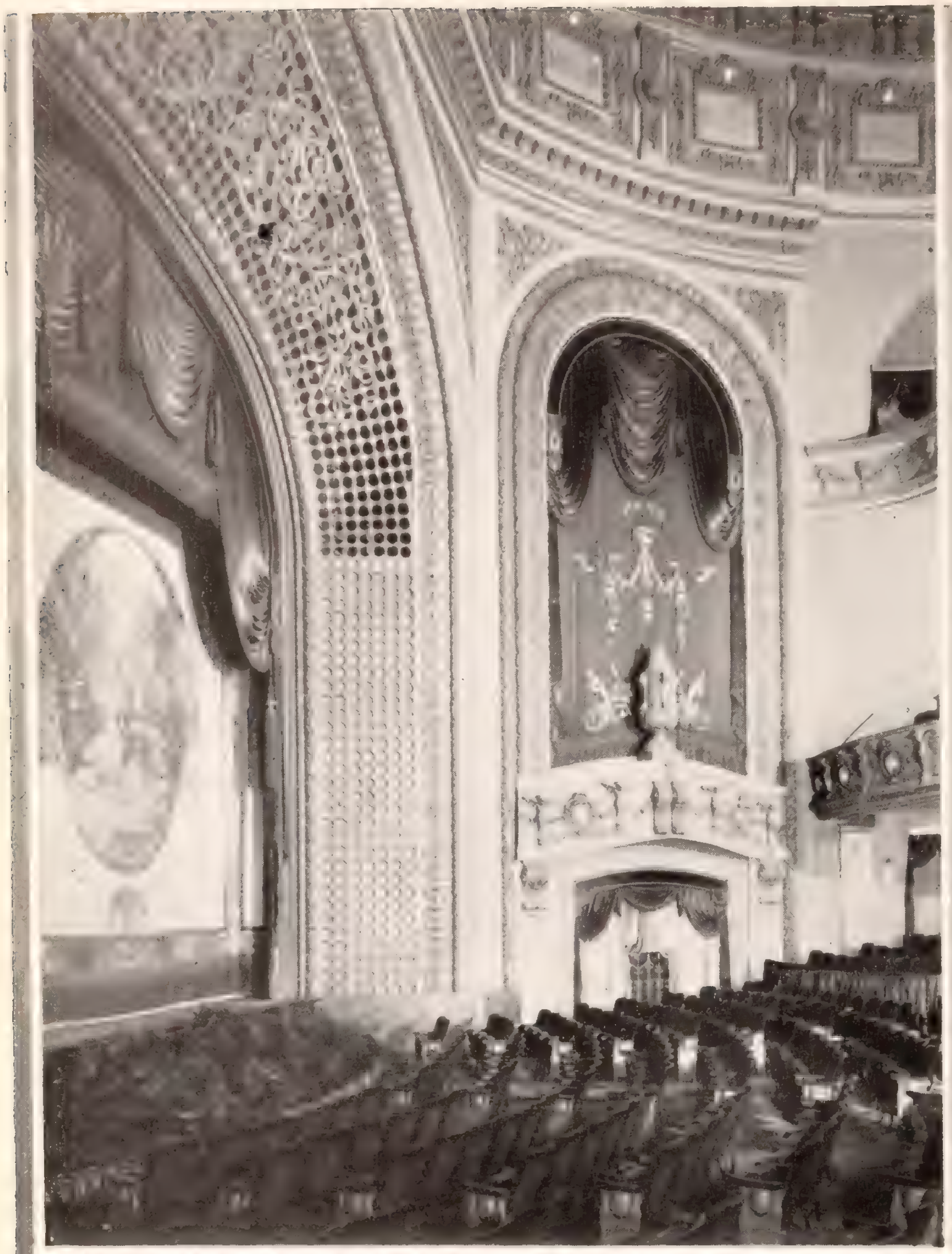
Old Theatre Made Thing of Beauty

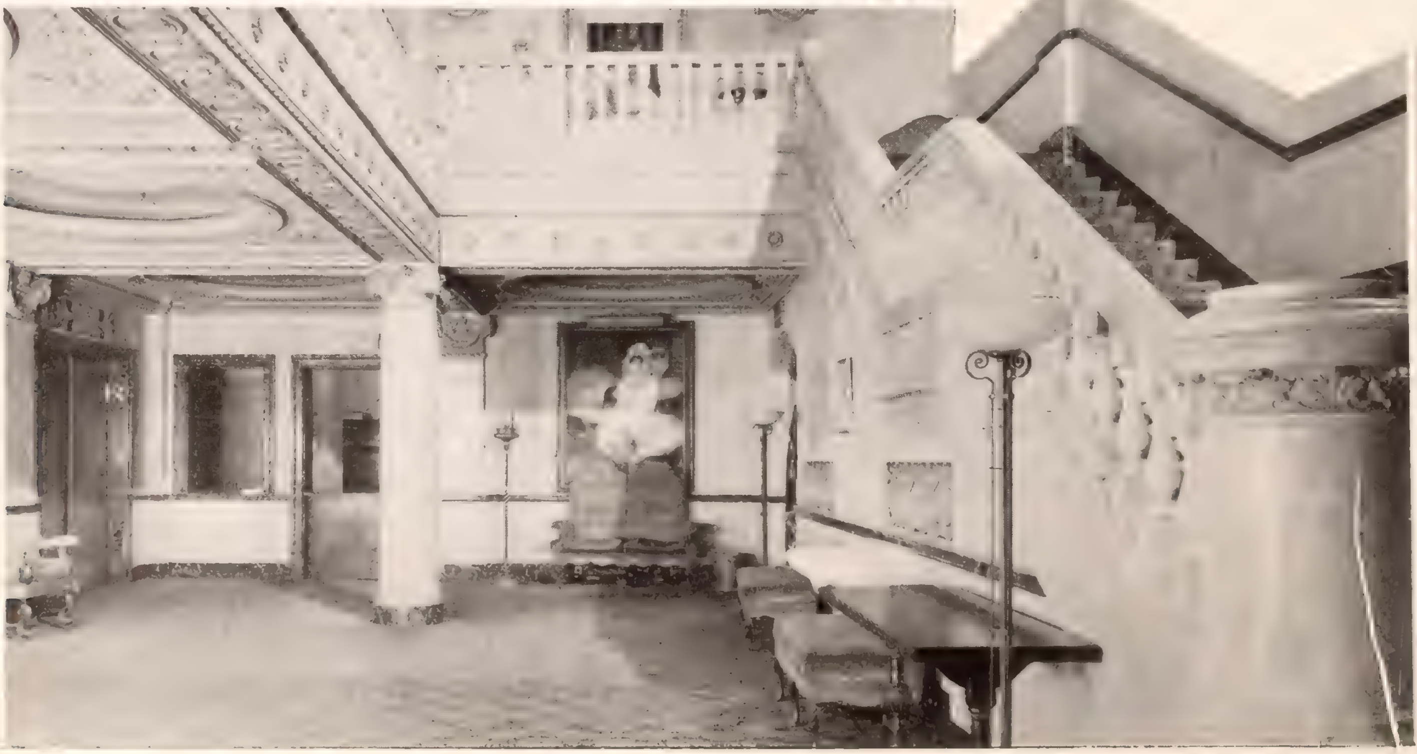
NO plastic surgeon ever restored the facial beauty of a woman to greater perfection than architects have remodeled the Pabst theatre in Milwaukee.

It is the work of Alexander H. Bauer, of Dick and Bauer, Inc., architects. Bauer has made of an old-time theatre one of the finest works of architectural beauty in the midwest.

Among other changes made was in the main staircase, changed from a T-shape to a straight run. The entire stair was removed and new steel stair provided to support marble work. The theatre's basement was renovated to provide for a large, common lounge, ladies' room and men's smoker.

The loges on the sides of the auditorium were removed. A new organ screen was built into the proscenium arch. New drapes, carpets and seats were put in as were new heating and ventilating systems. It stands today as a shining example of what can be done with old material as a foundation.





Where Broadcasters Swelter

Manufactured Weather

now speeds up the show

WHAT the theatre requires in silence and comfort is exceeded many fold in the recording and broadcasting studios. Here, again, there must be adequate ventilation and cooling, but without the slightest interference with recording . . . without the least suspicion of a jarring note transmitted through the sensitive microphone. ¶ The Carrier System for Air Conditioning is providing the theatre, the recording and broadcasting studios . . . patron and entertainer alike . . . with a fresh, clean, comfortable atmosphere . . . meeting perfectly the most exacting demands for adequate ventilation and cooling without the slightest interference with recording or reproduction. ¶ This System was the first to offer complete temperature and humidity control . . . the downward diffusion of air . . . safe, simple, compact Centrifugal Refrigeration. And now, after thorough laboratory research, Carrier has added to all of these proven features the *Sound Level Guarantee.* ¶ All Carrier Systems now being placed in broadcasting studios, sound stages and theatres are guaranteed as to *sound level;* that is, guaranteed *not* to produce sounds disturbing to recording or reproduction.

To windowless, thick-walled studios, Carrier equipment brings fresh, pure, conditioned air . . .

SILENTLY

◆

HARRY RESER'S CLICQUOT CLUB ESKIMOS in one of the National Broadcasting (WEAF) windowless, sound-proof studios. Manufactured Weather so regulates temperature and humidity here that even fur-clad artists are comfortable, no matter how hot it may be outside.

IF you don't think this noise problem has been licked, visit any one of the following broadcasting and sound studios in which **Manufactured Weather** makes **"Every day a good day"**

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- WLW—Crosley Radio Corporation, Cincinnati
- KYW and WMAQ—The National Broadcasting Company and the Columbia Broadcasting System, Chicago.
- Paramount Famous Lasky Studios New York and Long Island City
- Metro-Goldwyn-Mayer New York and Culver City, Calif.
- Wm. Fox Studios New York and Fox Hills, Calif.

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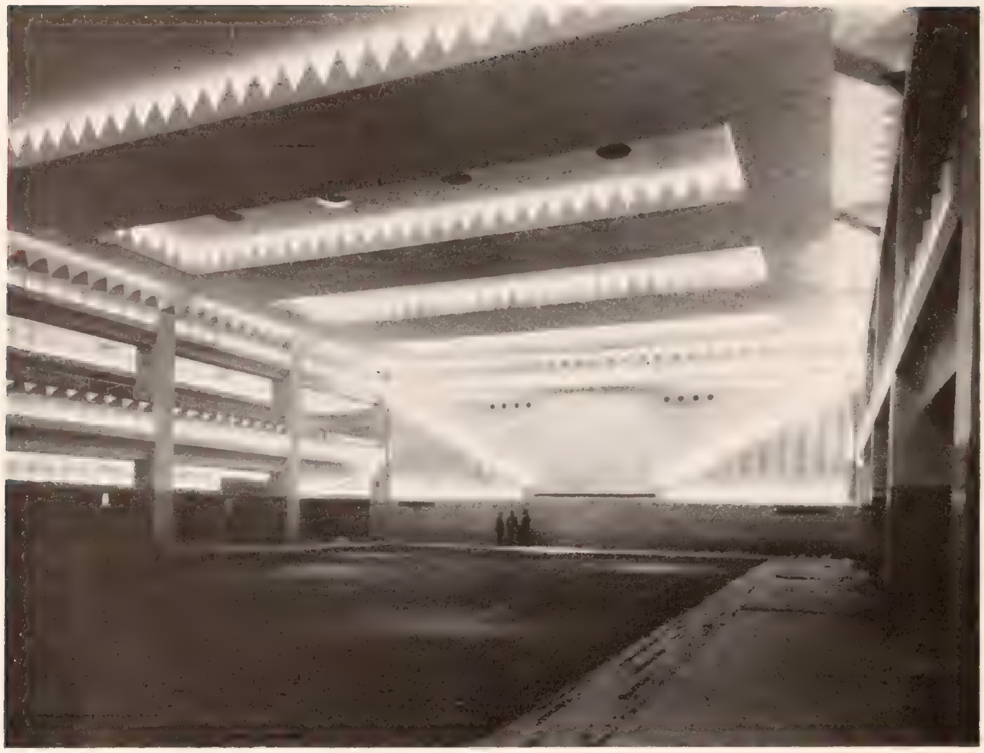


Ballroom of the St. George Hotel, Brooklyn, N. Y., using only the white light under the Colorama system. As various colors come into play any desired effect of color or design may be had at the will of the operator

A Radical Lighting Innovation Looms

"Colorama" May Be the Revolutionary Force to Point the Way To Hitherto Untouched Phases in Theatre Presentation

AN entirely new idea in interior decorating through the medium of colored light that paints countless designs and colors on walls and ceilings at will, has been developed by F. J. Cadenas, illuminating engineer of the General Electric Company. The first commercial installation of the system has been made by Mr. Cadenas in the ballroom of the Hotel St. George with the co-operation of Winold Reiss, decorator.

The idea, as previously exhibited in model form before architects attending the recent Memphis Exposition of Architecture and Industrial Arts and at various illuminating engineers' meetings, essentially consists of two controllable factors. First, placing colored lights in front of and behind a series of vertically pleated flutes, these lights being reflected on a cove. Second, these colors form designs changeable at will, or other master patterns, due to the cutting off of the light rays by the flutes.

The result is that one operator may decorate a room for a morning wedding, change the scheme for a luncheon, adapt an entirely new conception for an afternoon bridge party, paint college colors on the walls and ceilings for a fraternity dance, and so on ad infinitum. Colors and designs may be changed at will, the glory of a sunrise merging into the dusky grayness of a storm at sea; ghastly green faces appearing and disappearing, changing to floral or other designs as the operator wills, and at an instant's notice. It is like a master organist with the whole gamut of colors as his keyboard, combining his tones and harmonies as the spirit moves.

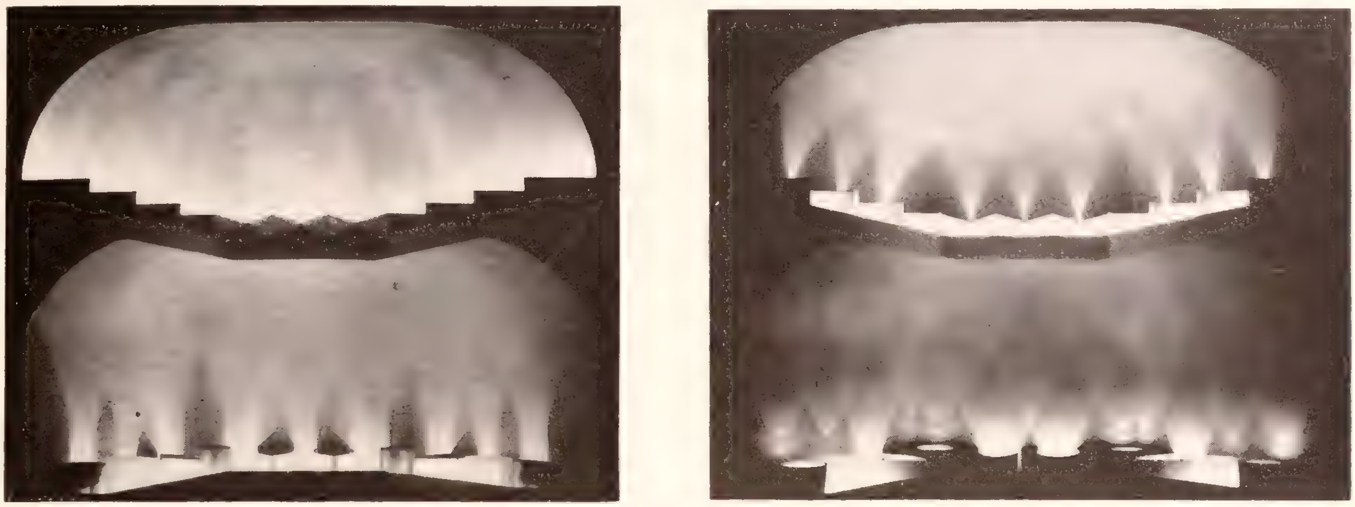
Twenty-eight hundred people attended the opening of the first commercial installation of the system at the ballroom of the St. George Hotel—architects, engineers, bankers, journalists and statesmen. A description of that installation is, essentially, a description of the fundamental principles that permit the system to be adapted to many other locations.

This installation consists essentially of a remote-control switchboard with dimmer plates and a series of light troughs in the room. The troughs contain electric light bulbs covered with color caps arranged in front and in back of vertically pleated flutes which make the shadow and color designs. This equipment permits the use of fixed or moving designs and colors, which may be changed by the control board operator at will, on the walls and ceiling. In addition to controlling the patterns and colors it is also possible to control the intensity of the illumination. The equipment thus serves the dual purpose of illuminaing the room as well as decorating it in a manner suitable for the varying purposes for which the room may be used.

The St. George ballroom has no windows. There are no visible ceiling or wall lighting fixtures. The entire room is finished in flat white paint to provide the "canvas" upon which is "painted" with light various patterns and color combinations. It is estimated that it is possible to secure hundreds of thousands of different combinations of color and light patterns varying from geometrical designs to cloud and other effects. The ballroom has a floor area of 11,000 square feet and a clear ceiling height above the floor of 31 feet. There are two tiers of balconies along the side and back walls.

The lighting system for the walls consists of a series of four separate and parallel coves fitted with vertically-pleated flutes.

This article is reprinted by courtesy of "The American Architect"



Model used in developing the lighting of the St. George Hotel ballroom, showing color gradations and light patterns, which are changeable at the will of the control operator. Above, effect of lights used in back of flutes only. Below, effect of lights used in front of flutes only. Thousands of combinations of pattern and color effects are possible

and clear lamps, of various wattages, equipped with color caps, are placed in both the front and back of the flutes.

The lighting system for the ceiling is a series of five inverted troughs, 10 feet wide and 60 feet long, placed symmetrically on 20-foot centers. The troughs are made of No. 20 gauge galvanized iron, in sections of about twenty feet in length. The troughs have saw-tooth openings along the sides through which colored lights and shadows are projected onto the ceiling. In the bottom of the troughs are roundels through which may be projected red, blue, green and white light.

Color effects are obtained by using inside-frosted and clear electric lamps with color caps and aluminum collars. Only clear red, green, blue and white lamps are used, but the color effects which can be obtained from them are unlimited in number. Shades of orange, gray, black, white, yellow, purple and cerise and the tints of red, blue, green, yellow and purple are obtained. The result secured depends both upon the wattage of the lamp employed for each primary color and upon the location of the lamp.

More than 7,000 lamps are installed in the St. George Hotel ballroom, in the flutes and coves, and they range in size from 50 to 1,000 watts. A total of over 630,000 watts is required to operate the various decorating effects so far anticipated. The lighting is controlled from a remote-control board that is approximately 4 by 6 feet in area and contains more than 500 buttons. The switchboard proper is 30 feet long and contains over 200 dimmer plates. If the system were operated by manual control eight men would be required at the switchboard at all times. As designed, one man is able to operate the entire lighting system of the ballroom through the use of the remote-control board.

Over 82 miles of wire is used in the installation. It is stated that over 3000 square feet of steam heating radiation was omitted from the ballroom owing to the heat generated by the lights. The installation in the hotel ballroom cost approximately $150,000. This cost is, of course, offset by the saving in cost of decorating the walls and ceiling in the usual manner.

The following schedule of lamps used in the top wall cove near the ceiling will give some conception of the lighting arrangement in the troughs. This cove contains 172 flutes. Each front flute contains two 100 watt blue, two 60 watt red, two 50 watt green and one 100 watt clear lamps. Back flutes are equipped with one 200 watt blue, one 100 watt red, one 75 watt green and one 100 watt clear lamps. The total lamps and wattages used in this particular cove is as follows:

FRONT

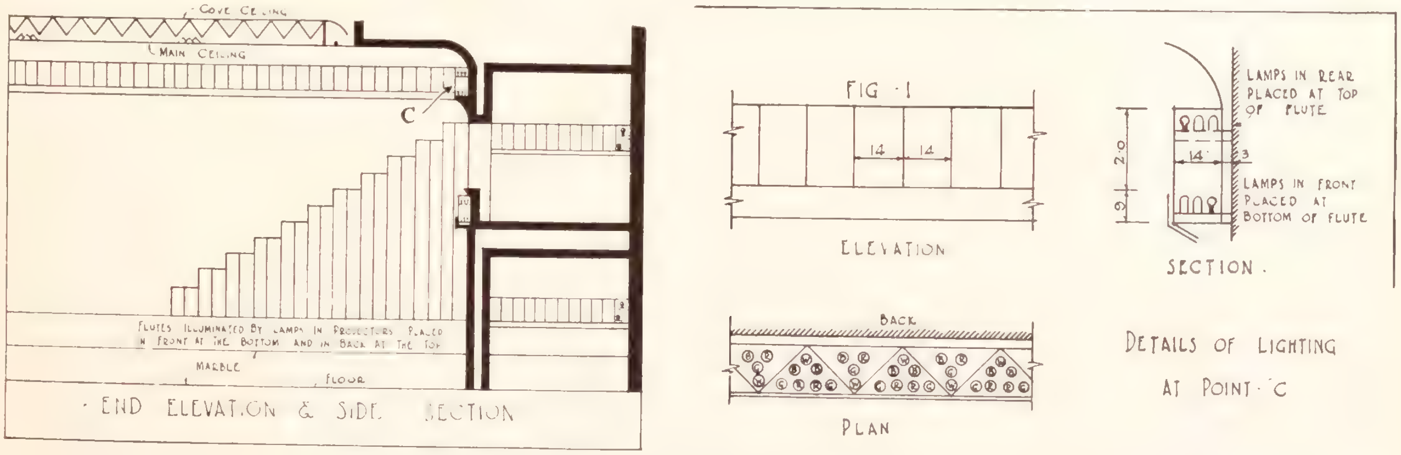
Wattage blue	...34,400	Lamps	.344—100 watt
" red	...20,640	"	344— 60 watt
" green	.20,200	"	344— 50 watt
" clear	..34,400	"	172—100 watt
Total front	89,440	Lamps	1,204

BACK

Wattage blue	...34,400	Lamps	.172—200 watt
" red	...20,640	"	172—100 watt
" green	.17,200	"	172— 75 watt
" clear	..17,200	"	172—100 watt
Total back	81,700	Lamps	.168

Total for this section: wattage, 171,140, and lamps, 1,892. Total watts in ballroom are as follows: blue, 181,775; red, 114,140; green, 97,055; clear, 139,500. The ballroom

(*Continued on page* 40)


COVE CEILING
MAIN CEILING
C
FLUTES ILLUMINATED BY LAMPS IN PROJECTORS PLACED IN FRONT AT THE BOTTOM AND IN BACK AT THE TOP
MARBLE
FLOOR
END ELEVATION & SIDE SECTION
FIG 1
14
14
ELEVATION
BACK
PLAN
LAMPS IN REAR PLACED AT TOP OF FLUTE
2.0
14
3
9
LAMPS IN FRONT PLACED AT BOTTOM OF FLUTE
SECTION.
DETAILS OF LIGHTING AT POINT C

End elevation and section showing lighting system of the St. George Hotel ballroom. Right—Detail plan and section of lighting system at Point "C" of the drawing at the left

Squawkies Give Way to Talkies

Growing Knowledge of Acoustics Makes Theatre Reproduction More True Than Ever Before

By S. K. Wolf*

Theatre Acoustics Engineer, Electrical Research Products, Inc.

THE addition of sound to motion pictures has changed the entertainment standards of the public. Unfortunately it also has inflicted upon the unsuspecting public its bi-product for which I can think of no better name than the "squawkie."

This short talk on sound pictures has been prompted by the interest and keen desire on the part of the public to learn more about sound pictures. If you will wait just a minute before tuning me out, I will give you some reasons why you derive a keen enjoyment out of some talking pictures and dislike others, or why talkies please you and squawkies displease you. I will limit my remarks to the sound and operating differences, independent of the story or the picture.

As you realize, it was not so long ago that the squawkies took the upper hand and I remember the advice I received from a friend of mine when I informed him that I was entering the talking movie picture business. He suggested that as an alternative, if I were really interested in making money, would be to stand in front of the theatres and sell ear muffs rather than waste my time trying to improve the talkies. At that time, his suggestion, at least, was more enterprising, but as I think most of you will admit, progress, the inevitable, has blessed the talkie and materially aided it in its fight against the "squawkie."

A Problem in Acoustics

Perhaps the best test of a good talkie is how well we understand the words spoken from the screen and how pleasant the music sounds. The understandability of speech and the pleasantness of music depend largely upon the theatre. I will explain the word "acoustics." It is by definition that branch of physics which treats of the laws and behavior of sound as applied to our sense of hearing.

The acoustics of a theatre may be thought of as its sound producing qualities. In order that the sound producing qualities of a theatre be good, or that speech be understood and music be pleasant to listen to, certain requirements must be met.

Should Avoid Loudness

In talking pictures, the first requirements, that of loudness, is easy to attain, being a mechanical system which may be regulated as simply as the loudness of a radio. However, one of the most serious obstacles to good acoustics is the fact that sound in many theatres is operated too loudly. Even today there are being shown sound pictures of unusual merit and excellent recording that drive patrons out nightly, and would drive more out if it had not have been for the price they paid, because of the deafening and unnatural loudness at which the sound is coming from the screen. I am sure you have all experienced listening to radios being operated so loudly that it grates on your nerves. Any sound picture will be inferior and the acoustics of any theatre will be effectively poorer if the sound is too loud.

If we assume that a talking picture is being shown at the proper loudness, there still remain other acoustic obstacles to be avoided, a very important one being the theatre must not be too "reverberant." The reverberation in a theatre refers to sound that lingers or remains after it has been spoken. For example, if a word is spoken and it can still be heard for some time after the speaker has uttered the word, it will interfere and make it difficult to understand the words that follow.

Three Fundamentals Worth Remembering

Sound reproduction in the theatre will be good when the showman observes these three fundamentals:

> The speech and music must be sufficiently loud, but not too loud.
>
> Each sound must be heard with its proper loudness so as not to affect the reception of one another.
>
> Every sound, however rapidly uttered whether by speech or music, should be clear and distinct as well as free from other sounds or noises.

Mr. Wolf, expert in matters acoustical, explains why in this article.

The suddenness with which a word is absorbed or dies away depends upon the amount of absorption in the theatre. Hard plaster walls and ceilings found in many theatres and hard concrete floors do not absorb the words, but reflect them and they remain audible for seconds after they have been spoken. Rugs, velour curtains, upholstered chairs and the clothing of the audience all are highly absorbent and therefore quench the sound soon after it has been spoken. Recently a theatre manager asked why the talkies were more easily understood in the winter time than in the summer time. This may seem to you a ridiculous question; however, I am sure you can answer that question now yourselves, assuming every one has not checked his or her coat.

Difficulties of Absorption

An excellent example of a reverberant place would be your bathroom or a sports arena. You have all no doubt experienced difficulty in understanding announcements made in a certain famous sports arena, particularly when it is only partially filled. This is due to the lack of absorption and highly reflecting surfaces used in its construction. The sound simply bounces from wall to wall like a rubber ball before it dies down so that it can no longer be heard.

There is still another acoustic obstacle which affects the proper reception of talking pictures—the echo. Echoes in theatres are caused by domes and curved surfaces in the ceiling, rear wall, and possibly side walls. By definition an echo is the recurrence of a sound at least one-twentieth of a second after the original has been uttered. The dome and curved surfaces, which are generally made of hard plaster will not only reflect the sound from it, but it will concentrate it in a beam and focus it to certain areas generally in the front of the theatre.

Echoes Make Funny Noises

Perhaps one of the most embarrassing acoustic discoveries in the form of an echo is the one cited by Sir John Herschel, who states that in one of the cathedrals at Sicily, the Confessional was so placed that the whispers of the penitents were reflected by the curved roof and brought to a focus at a distant part of the church. The focus was discovered by accident and for some time the person who discovered it took pleasure in hearing and in bringing his friends to hear utterances intended for the priest alone. One day it is said his own wife occupied the confessional stool and both he and his friends were thus made acquainted with secrets which were the reverse of amusing to one of the parties.

**Mr. Wolf's article was originally prepared and delivered as a radio address.*

Is There a Good Reason Why I Should Reseat My Theatre ?

LOOK FOR THE ANSWER IN YOUR BOX OFFICE RECEIPTS!

There you will find the figures that justify reseating

RESEARCH has shown that old, unattractive, uncomfortable seating is the most common cause for the downward trend of box office receipts.

Look over your chairs...examine them critically. Ask yourself if they are comfortable enough to rest tired bodies. Sit in them yourself. Be sure they are attractive, inviting, and modern. If not — invest in reseating. It will pay you in extra profit and patronage.

Comfort attracts patrons

Reseating brings comfort . . . and comfort brings patronage. That has been proved time and again where modern, attractive, comfortable "American" chairs have been installed. For comfortable seating ranks equally with fine projection and an entertaining show as an attraction to theatre goers.

Get the facts now!

The facts on "American" reseating service are available to you. Write us. We will be glad to send you all data on the logic of reseating and its value to you. There is no obligation to reseat unless it appears the advisable thing to do. Find out how between curtain and overture . . . without a show being interrupted, your theatre can be completely transformed into a favorite with the theatre going crowd!

Reseating brings comfort and comfort brings patronage

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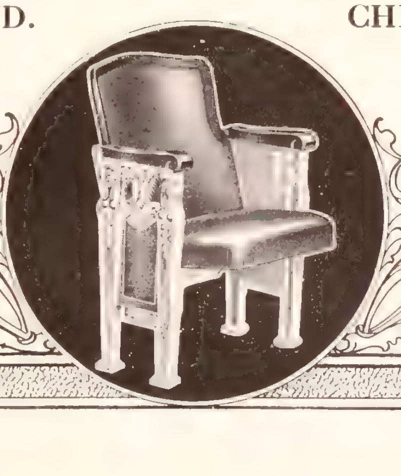

Sales and Service Organizations in All Principal Cities

WHAT THE THEATRE OWNER WANTS TO KNOW ABOUT ACOUSTICS

The average theatre owner is not interested in an abstract discussion about acoustics. All he wants to know is whether or not his customers can hear comfortably. If they cannot he wants to know the cause and the remedy.

*By JOHN S. PARKINSON

MANY sound film theatres need acoustical treatment. In some cases flaws are apparent but very often these flaws may be remedied by a few simple changes in apparatus or furnishings. The fact remains, of course, that many theatres really do require expert advice and treatment. By making a few simple experiments described below, the theatre owner or manager can determine whether poor acoustics are interfering with satisfactory reproduction in his theatre.

Reverberation

The most common acoustical defect is excessive reverberation. This produces an overlapping of successive syllables and musical sounds with an attendant loss in intelligibility.

Nearly everyone has experienced the effect of excessive reverberation. A familiar case is the sound of one's steps reverberating in a long, bare corridor. The opposite effect is obtained in a library or in the rug department of a large store. The difference is obvious, and will convey a fairly accurate idea of how much good hearing conditions depend on the control of reverberation. In a theatre this effect is most noticeable at the end of a sentence, or after an abrupt pause in the dialogue. The sound continues to be heard for two or three seconds, sometimes apparently in far corners of the house.

To check for reverberation, compare a person's normal voice with the sound of the reproducing system and listen for a "hangover" on each pause, then observe whether the condition varies with the size of the audience and whether it is different in various parts of the house.

The quality of the reproduction may be determined with this comparative test by using a person speaking instead of the electrical apparatus. The speaker should stand as close as possible to the horns and speak with approximately the same loudness. Obviously, if he can make himself understood without exercising any undue effort, the fault must lie in the reproducing apparatus.

If hearing conditions improve as the size of the audience increases the probabilities are that the trouble may be laid to reverberation. A single person seated in a theatre furnishes as much sound absorption as 25 square feet of the average drapery. Large audiences sometimes cure excessive reverberation simply by virtue of the tremendous area of absorptive surface which they furnish. For this reason it is useful to compare the afternoon and evening performances.

Echo

Sometimes echo makes itself noticeable through apparent stuttering or blurring in the words. It is necessary to observe whether the word is actually being heard twice. This effect is best observed at the end of a phrase as in the case of reverberation. A simple test can be made if one person will stand next to the horn and clap his hands sharply while someone else listens on the floor of the house. If a confusion of sound ensues it is probably only reverberation, but if one or more of the following sounds stands out sharply an echo is present.

If the difficulty is caused by echo, only certain seats or rows of seats will be affected. In this respect the reports of patrons are often surprisingly reliable. The writer has seen a number of theatres where the patrons of the house seem to know almost exactly where echoes were noticeable. These areas are generally characterized as "dead spots."

The hand clap test may be made conclusive if the person clapping will gradually increase the rate until a steady putt . . . putt . . . putt . . . putt . . . like a motor boat exhaust results. Every alternate impulse will come from the echo. The technique consists of increasing the rate until the echo comes midway between claps at which point the number of reports suddenly appear to have been doubled.

The Remedies

If you find by these tests that you have an acoustical problem it is advisable to call in an acoustical engineer and have him make a thorough analysis. If the problem is found to be reverberation the solution is generally simple—requiring only the installation of a certain amount of absorbent material. This material may take the form of draperies, carpets, and the like, although it is usually better to use one of the various commercial acoustical materials, which meets fire-resisting requirements. From a standpoint of sound-absorbing efficiency, Johns-Manville sound-absorbing materials, which are especially designed for the purpose, are far cheaper than draperies or other improvised materials.

Problems involving echo and so called "dead spots" generally have a similar solution, but the material must be installed in the proper areas, or there will be no correction. To this end it is important to have a competent engineer check your own analysis, since the determination of echoes is largely a matter of experience.

The point which should be emphasized, however, is that in all cases a brief preliminary survey on the part of the owner or manager is desirable and possible. The simple tests described require no previous experience, and ask no more of the ear than it is equipped to give.

If upon making these tests you find that the acoustics of your theatre are interfering with satisfactory reproduction, or if you are still in doubt, call in a Johns-Manville Acoustical Engineer. He will be glad to tell you without charge how the condition can be corrected and prescribe materials that will do the job *right* at the lowest expense. Address Johns-Manville, New York, Chicago, Cleveland, San Francisco, Toronto.

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* *Staff Acoustical Engineer Johns-Manville, 292 Madison Ave., New York.*

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Its low initial and operating costs make Kooler-Aire many times more profitable than expensive systems of no greater capacity. Investigate NOW. A word from any theater executive will bring complete information. Write today.

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1912 PARAMOUNT BUILDING, NEW YORK, N. Y.

Keep An Eye on Those Apertures

They're Important in These Days of Sound—This Article Tells What's Being Done Toward Standardization

By Lester Cowan *

Assistant Secretary, Academy of M. P. Arts and Sciences

RECENTLY much concern was aroused among Hollywood studio technicians by the fact that in some theatres the heads and feet of characters, important words in titles, and other vital elements of the picture were being cut off in projection of sound-on-film pictures. Projectionists were inserting in the film gate a solid sliding aperture (Fig. 1) which masked out from the top and bottom of the picture an amount sufficient to restore the normal picture proportions. The smaller aperture reduced the height to three-fourths of the width which had been diminished by the addition of the sound track. The smaller rectangular picture when projected with a one-half inch shorter focal length lens filled the screen with a picture equal in area to the silent picture.

Except in a few cases cinematographers had not been warned of the reduced aperture practice. They did not anticipate it in their photography. The result was that parts of the picture were being cut out which cameramen assumed would reach the screen as usual. Studio technicians in general were at a loss to know what to do; they did not know the extent of the practice or the exact size of the reduced aperture. An immediate coordination of studio practices with existing theatre methods was imperative. To this end a nation-wide survey of theatre chain and production studio practices was launched by the Academy of Motion Picture Arts and Sciences with the assistance of the Technical Bureau of the Association of Motion Picture Producers.

Summary of Survey Data

Theatre Practices

Replies from theatres reveal four different practices, alike in that each provides for matting out the sound track by a movable masking device, but different in their manner of compensating for the screen area left blank because of reduced picture width due to the addition of the sound track. For the sake of convenience let us refer to these four practices or methods as methods A, B, C and D.

Method A—Combination of Reduced Aperture with Shorter Focal Length Lens.—An aperture is inserted in the film gate which masks out, in addition to the sound track, a portion from the top and bottom of the picture sufficient to reduce the height to about three-fourths of the reduced width. The smaller 3 by 4 picture is enlarged by a one-half inch shorter focal length lens to fill the screen. Recentering is accomplished by auxiliary devices which enable the lens on the machine to be moved from right to left. Unless due allowance has been made in production for this smaller aperture vital portions of the picture will almost certainly be cut out. The estimated cost of installing this method is $200.

Method B—Movable Mask or Flipper.—A movable mask or flipper about 30 inches wide at the left side and facing the screen changes the screen shape to correspond with the picture shape. When sound-on-film pictures are being shown it is moved over to cover the blank strip on the left of the screen. The flipper is operated by a stage hand, some member of the regular house staff, or by remote control from the booth.

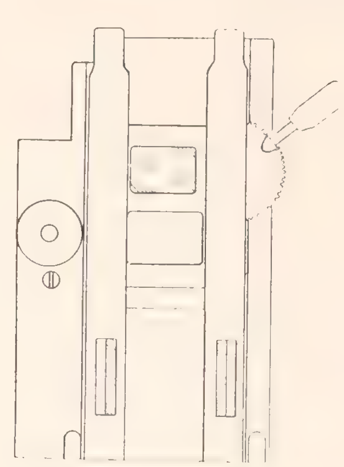

Fig. 1. *Drawing of one attachment used to simplify change from small oblong aperture to large aperture.*

Method C—Blank Strip on the Left Side of Picture.—A sliding plate masks out the sound track. A blank strip shows on one side of the screen.

Method D—Small Blank Strip on Each Side of the Picture.—Rather than leave a blank strip on the left side of the picture some theatres shift the projection machine in order to centre the picture, so as to divide the blank area between the two sides

As conditions are constantly changing it does not seem possible at this time to give an accurate estimate of the number of theatres employing each of the four methods referred to above. From information received it is reasonable to assume that theatres using methods C and D are almost exclusively the smaller houses with less critical audiences due to lower admission prices. These theatres proceed cautiously before adding new devices which increase their overhead or operating expenses. The installation of a flipper costs only about $50 but to this must be added the labor cost of operating it. In many localities the flipper can be operated only by the employment of an extra stage hand. The alternative—a new set of lenses and aperture plates—would cost approximately $200, a very considerable amount to the small theatre owner. It is likely that many of these small houses will continue to show their sound-on-film pictures with a blank strip either on one side or on both sides of the screen.

Practically all of the better class or de luxe houses fall within classes A or B. At present the theatres in class B probably outnumber those in class A but the tendency is definitely toward the spread of the reduced aperture-shorter focal length lens method.

The following example illustrates the rapidly changing conditions and the tendency. Electrical Research Products, Inc., undertook on behalf of the Academy a complete survey of the aperture situation in all theatres west of Denver using "Erpi" equipment. The current practice in 306 theatres was reported by E. R. P. I. field representatives. A tabulation of the reports made on August 9th gave the following results:

Theatres using method A	35
Theatres using method B	123
Theatres using method C	136
Theatres using method D	12
Total	306

On August 20—eleven days later—a supplementary report gave the following additional information: "Since our last report of August 9th Fox West Coast Theatres has decided to equip all of its theatres with the proportional masks and change of lenses." Publix is also doing this in all of theatres in the western part of the country, except those of the Marcus enterprises recently acquired. These new developments would raise the number of theatres first reported as using method A from 35 to at least 100.

Recentering.—Probably the most difficult problem in connection with the reduced aperture method (A) is to recentre the picture after it has been enlarged. The amount masked out from the top and bottom of the picture in reducing the aperture is calculated to balance the increased magnification so that from the standpoint of height the picture will fit into the screen frame. Magnification extends the left margin of the picture to cover about half of the blank strip. The right margin is extended an equal amount beyond the black border so that the picture must be moved to the left in order to be properly centered. Standard equipment now in use does not provide for this need. Movement of the picture from left to right is not possible due to the stationary base which gives a fixed position to the projection machine.

There are two ways in which recentering may be accomplished, both involving the use of auxiliary devices. The first and most common method of recentering is by moving the lens slightly to the left. Publix theatres use a lever operated, horizontally movable lens mount (Fig. 2) which moves the optical centre of the lens 0.080 in. to the left. This introduces spherical aberration which is sometimes noticeable on the screen but usually not enough to be considered a defect. An "Ilex" lens has been developed with optical corrections permitting sharp definition at two focal lengths, thus simplifying the procedure by eliminating the necessity of actual lens changing. The second method of recentering is by use of a device

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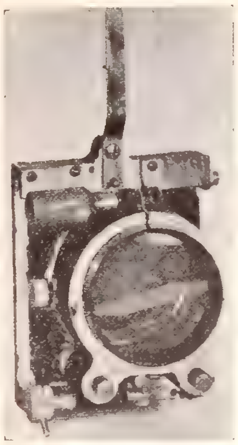


FIG. 2. *Movable lens mount to center undersized aperture as developed by Publix Theatres.*

which makes it possible to move the equipment on the horizontal plane. A lever at the front moves the front end of the machine laterally to preset stops.

The newest development which promises a satisfactory solution to the problem is a shifting device (Fig. 3) developed by the Bell Laboratories for the "Erpi" reproducer set for the specific purpose of centering small aperture pictures on the screen.

The shifting device consists primarily of these two units: a pivot plate for the forward pair of legs, and a plate incorporating a pedal mechanism for the rear pair of legs. Provisions are made for anchoring the foot pads of the reproducer set to these units, which in turn are bolted securely to the floor. By proper adjustment of the stop screws on the foot pedal mechanism a full sized picture is centered by depressing the right hand pedal until further motion is halted by the adjustable stop, and the smaller picture is centered bv depressing the left hand pedal. The locking device, which consists of a quick release screw clamp, maintains either position and assures the picture remaining centered. Briefly, the device permits the operator to quickly center either sized picture at will and maintain that position constantly.

Other Aspects of the Reduced Aperture Method.—Attention has been called to several other aspects of the reduced aperture practice.

1. The shorter focal length lens increases the graininess of the picture on the screen. No theatre reported this as a serious defect.
2. One theatre chain called attention to the fact that the smaller aperture slightly reduces the amount of light that gets to the screen. Due to the fact that the size of the picture is increased, this reduced light must cover a larger screen area. However, there has been no indication that this constitutes a serious problem.
3. The projectionist's problem of keeping his picture in the frame is more difficult and requires painstaking care. Although the cameraman may keep his action within the smaller area he usually fills up the balance of the frame with foreground and background for the benefit of theatres using the standard aperture. This means that the projectionist finds no indication on the picture as to the exact line of its upper and lower limits. More is dependent upon his own judgment than formerly and his responsibilities are greater.

Studio Practices

Now let us turn our attention to the studios to see what, if anything, they are doing to meet these changing conditions in the theatre. Twelve studios reported in the Academy survey. All were making allowance in photography for the sound track either through a definite marking on the camera ground glass or through instructions to camera to centre their pictures to the right so that the addition of the sound track would not affect their composition. Two of the twelve studios, Fox and Paramount, who had been in communication with their own theatre chains, were informed of the new practices and accordingly had markings put on their camera ground glasses delineating a smaller rectangle within which all action was to be photographed. The pictures photographed within these new ground glass markings did not suffer from the reduced aperture practice.

As the ground glass markings shown in Table II indicate, when compared with the dimensions of the reduced projection machine aperture, most of the studios had done nothing to anticipate the new theatre methods.

Table II. ***Summary of Studio Aperture Practices***

Studio	*Dimensions of Ground Glass Markings*
Paramount	0.623″ × 0.812″
Fox	0.650″ × 0.835″
Metro-Goldwyn-Mayer	0.723″ × 0.835″
Columbia	0.725″ × 0.950″
United Artists	0.700″ × 0.920″
Universal—Bell Howell	0.720″ × 0.969″
Mitchell	0.723″ × 0.835″
Sennett	0.720″ × 0.865″
R-K-O—Bell & Howell	0.720″ × 0.855″
Mitchell	0.723″ × 0.835″
Educational	0.723″ × 0.895″
Darmour	0.700″ × 0.840″
Tiffany-Stahl	0.700″ × 0.868″
Pathe	0.723″ × 0.887″

Note: Aperture on Bell & Howell cameras is 0.720″ × 0.969″; *on Mitchell cameras,* 0.720″ × 0.923″.

It is interesting to note that twelve studios reported twelve different dimensions marked on camera ground glasses. This is partly explained by the fact that some studios have had the sound track width indicated by a line on the ground glass while others simply instructed cameramen to centre their compositions to the right so as to make room for the sound track.

When the cameraman looks into his ground glass he must bear in mind that the picture which he is composing is likely to be projected through apertures of three different sizes:

The picture must look well in all three forms. The practice of most camermen is to favor the reduced Movietone apertures by centering their picture a bit to the right. A properly composed picture will confine the action within the smaller area with a suitable background and foreground for theatres using the Movietone or standard apertures. If any of the three forms suffer it will most likely be the picture for silent or disc release. Successful examples of triple composition have been made proving that it is possible to have the picture look well under all conditions. In this connection a comment made at a recent Academy meeting is interesting.

> "There is a way, I think, whereby we can satisfy both the silent picture exhibitor and the sound picture exhibitor, giving them both an identical composition in the 3 by 4 ratio. The method is just the reverse of what Photophone did when they first began. The method is to take the picture in the camera on a smaller size, masking off the rest of the film, then printing the release for the sound version in the usual manner and printing the release for the silent version on optical printers. Such a printer is being used back in New York. It is made by Bell & Howell. At one time nobody knew how to do optical printing, but with all the skill there is in the business, it could be done."

Conclusion

The facts summarized above were presented at a joint meeting of the Technicians' Branch of the Academy of Motion Picture

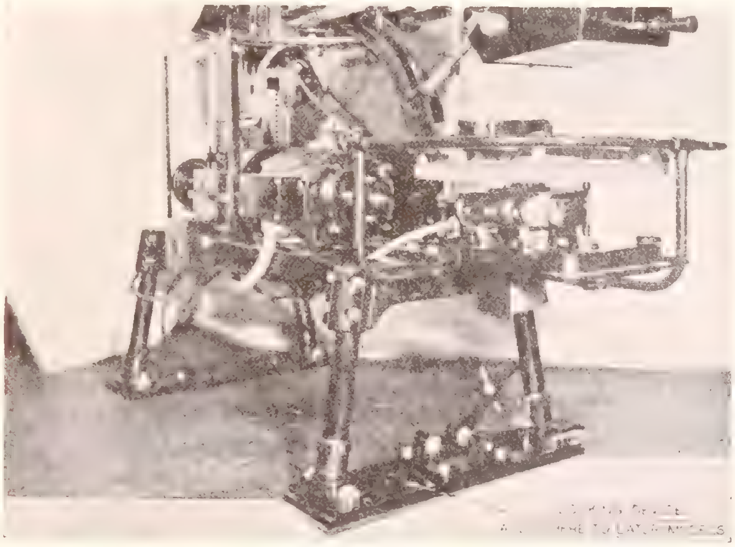


FIG. 3. *Screen centering base incorporated in new models of Electrical Research Products, Inc., reproducer set equipment.*

Restoration of Aperture to 3 x 4 Proportion on Basis of Dimensions Recommended by Academy of Motion Picture Arts and Sciences.

Circle Represents a Head Close-up.

A–Original "B and H" Silent Aperture—.720"x.9375".

B–A with Sound Track—.085".

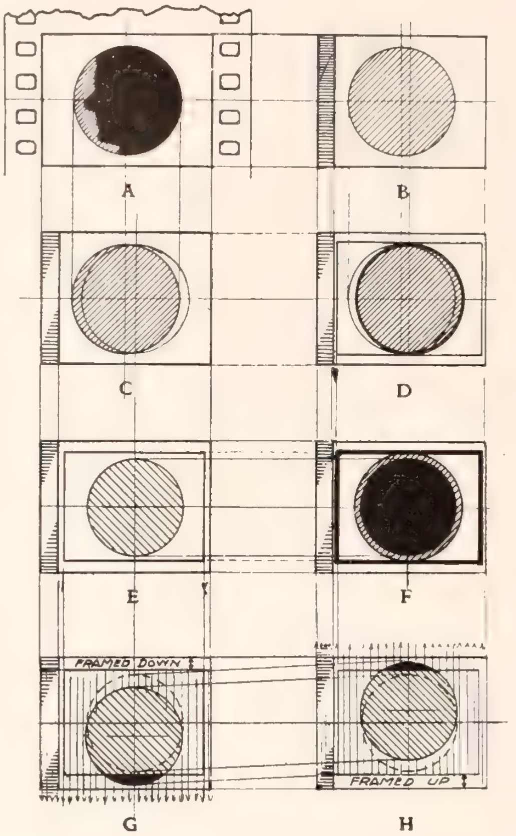
C–Recentering of B—Account of Sound Track.

D–C Recentered—with Camera Aperture as shown—.620" x .835

E–Head Reduced to meet projection requirements of Proj. Aperture in F.

F–New Proj. Aperture, size .600" x .800", inside Camera Aperture showing Head reduction.

G *and* H represent cutting of Head in Projector by improper Framing.



By V E. Miller, Paramount-Famous-Lasky

Arts and Sciences with the American Society of Cinematographers and the local chapters of the Society of Motion Picture Engineers and the American Projection Society, held in the Academy assembly room on August 15. After an extended discussion the meeting decided to refer the survey data to a joint committee composed of representatives of the four organizations. This Joint Committee was constituted as follows: Gerald F. Rackett, John Arnold, E. W. Anderson, Sidney Burton, Albert Feinstein, John F. Seitz, J. F. Westerberg.

At a second joint meeting of these four societies the joint committee reported the recommendations embodied in the following resolution, which was adopted by unanimous vote of the four societies:

> Whereas, investigation has revealed wide variance in theatre projection practices and that there is no effective standard aperture for projection of sound-on-film talking motion pictures:
>
> *Be it resolved*: That as a temporary measure this committee recommends that all studios and cinematographers using sound-on-film methods make marks on the camera ground glass equally spaced from the top and bottom in addition to the mat or mark for the sound track; these marks to delineate a rectangle 0.620 by 0.835 inch in size and that all vital portions of the picture be composed within these limits.
>
> *Be it also resolved*: That the committee further recommends that theatres which make a practice of reestablishing the full screen proportions from sound-on-film pictures do so by the use an aperture whose size would be 0.600 by 0.800 inch on the basis of projection on the level, the horizontal center of the aperture coinciding with the horizontal center of the S. M. P. E. Standard Aperture.

Copies of this resolution have been sent to executives of all motion picture studios and leading theatre chains. The following Hollywood studios have already reported that markings would be made on the ground glass of all cameras in accordance with the specifications contained in the resolution: Paramount-Famous-Lasky, Metro-Goldwyn-Mayer, United Artists, Pathe, Universal, R-K-O, Tiffany-Stahl, Mack Sennett, Darmour, and Educational. Present markings on Fox studio cameras approximate the recommended practice. This assures a uniform practice in the studios that anticipates and is in accord with existing practices in the theatres. The aperture dimension recommended to theatres represents a mean of dimensions reported by theatres now using the smaller aperture and may serve as a guide to theatres which may choose to adopt it in the future.

Copies of this resolution have also been sent to the Standards Committee of the S. M. P. E.* and the Projectionists' Advisory Council in the hope that these two important bodies would interest themselves in working out a set of permanent standards to meet the new conditions.

Addenda

The following item, although not a part of this paper, I thought might be an interesting sidelight to some members of the Society.

A supervising projectionist of one of the largest theatre chains in his reply to our inquiry raises a very pertinent question. He says:

"The matting off at the top and bottom of the picture seems essential to members of the profession but the thought occurs to us, 'Does the shape of the projected picture matter to the general public?'" Our curiosity aroused, we put the question of the comparative advantages of the square and rectangular screen among others, to Dr. Walter R. Miles of Stanford University. Dr. Miles is professor of experimental psychology and an outstanding authority in his field. He was passing through Hollywood on his way east to attend international congresses of physiology and psychology. His comments on the proportions of the screen are given below.

According to the view of Dr. Miles, the physical nature of the eye as well as long habit is against the nearly square shape of the sound-on-film picture for the motion picture image as compared with the rectangular shape silent picture. He says:

> "No generation of man is entirely free from former generations. Whether this is accident or intention it is hard to determine. If we make a survey of the tools and household articles that were used in Egypt as compared to those that are used today we find, perhaps to our surprise, considerable uniformity in shapes and sizes. For example, there is an optimal size and weight for the hammer that is used in one hand. There is an optimal size and shape for the hand mirror to be used by a woman. Many illustrations of this come to one's mind.
>
> "The proportions of the rectangle have been a subject of scientific study since about 1875. At that time it was noted that man, in using the rectangle in nearly all of his buildings, furniture, and conveniences, adopted a ratio which was strikingly different from the perfect square. Although there is no correct exactness in this ratio it tends to be about five to eight, a combination which has been called the golden cut, frequently found in crosses, windows, *et cetera*. The formula has been: the short side is to the long side as the long one is to the sum of the two. This must not be regarded as a law to be striven for or which will bring punishment if it is transgressed.
>
> "If we seek for a basis in the physiology of the eyes and in the psychology of perception the following points come to our notice. The eyes have one pair of muscles for moving them in the horizontal but two pairs for moving them in the vertical. Vertical movements are harder to make over a wide visual angle. As man has lived in his natural environment he has usually been forced to perceive more objects arranged in the horizontal than in the vertical. This has apparently established a very deep-seated habit which operates throughout his visual perception. Perhaps we can see the whole thing typified in the opening through which the human eye looks; it is characteristically much wider than it is high.
>
> "If one thinks over the famous paintings with which he is familiar or visits a gallery he finds most of the canvases with a longer horizontal axis than vertical. They are thus true to nature as man experiences nature. Movement can take place more easily on the horizontal and therefore this axis may well be a longer one than the vertical.
>
> "One final feature in the psychology of visual perception is that the vertical axis is over-estimated. A true square looks about three units too high.
>
> "We, therefore, see conformity with man's general experience as well as with the accepted art practice in projecting a picture that is wider than it is tall."

Upon his return from the east Dr. Miles took pains to reassure us that some of the leading physiologists and psychologists of the world with whom he had discussed this very interesting subject had in general confirmed his opinions.

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* *Editor's note: This resolution was recommended as standard practice by the Standards Committee of the S. M. P. E. See report in this issue.*

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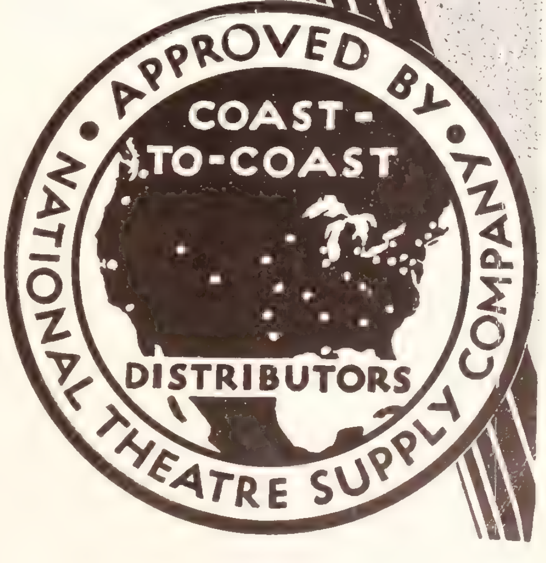
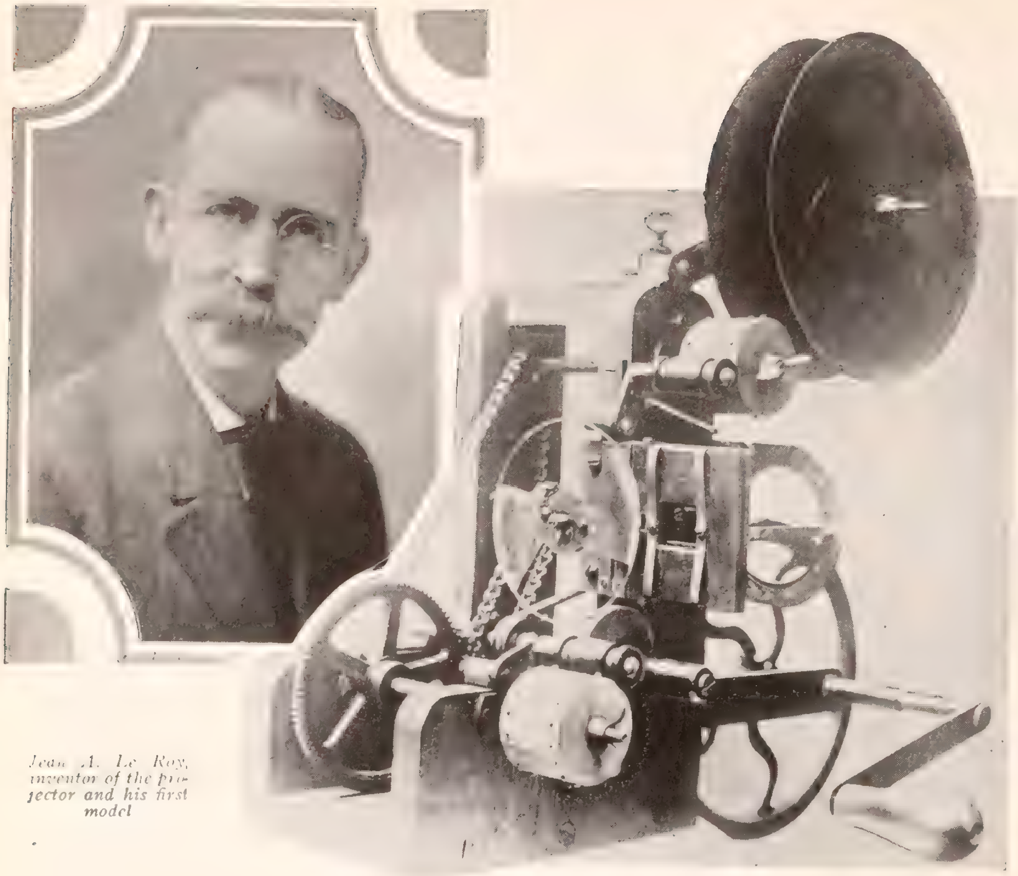


The Projector Has A Birthday



Jean A. Le Roy, inventor of the projector and his first model

JEAN A. LE ROY, a photographer, following experiments begun in 1876, successfully projected motion pictures on the screen for the first time on February 5, 1894.

On the fifth of this month the thirty-sixth anniversary of Le Roy's projection of motion pictures will be celebrated.

The Le Roy projector was called the "Marvelous Cinematograph" by the inventor. From this crude but effective invention has been developed projection as it stands today.

The "Marvelous Cinematograph," on the occasion 36 years ago of its first practical demonstration, was installed in one of the display rooms of Riley Brothers Optical Shop, on Beekman street, New York City. The audience witnessing this first demonstration, consisted of 25 prominent theatrical and amusement magnates. The exhibition was brief, 40 feet of film being run through the projector. Le Roy gave a short talk setting forth the basic principles of his invention, the lights were extinguished and for the first time, motion pictures were thrown on a screen before an audience.

"Peep Show" Films Shown

The pictures projected Le Roy took from the collection of the Kinetoscope "peep show," where, for a nickel, in those days, one could "get an eye full," as the expression went of "The Execution of Mary Queen of Scots," "Washing the Baby," a study in black and white, showing a negro mammy bathing a pickaninny in a tin bathtub, and other subjects.

These fleeting shadows lasted a little more than one minute. Bewilderment and surprise greeted the exhibition. Le Roy's dream of 20 years had come true.

Scientists had insisted "it couldn't be done." Le Roy did it.

Some of the men who stood in that little room, 36 years ago, are living today. A few days ago, one of them dropped in on the inventor, at the latter's home, to congratulate him on the approaching 36th anniversary of the first projection machine.

Prior experimenters and inventors had projected pictures in motion on the screen. These consisted of a series of posed lantern slides, or drawings, to simulate movement, or pictures on paper tape in various attitudes depicting motion. Le Roy for the first time used what is known today as celluloid motion picture film.

A Photographic Expert

Jean Acme Le Roy, who celebrated his 40th birthday, whimsically enough, by disclosing his projector on Feb. 5, 1894, was born near Bedford, Ky., in 1854. In 1872, he came to New York City, and became an apprentice in the photographic studio of Joseph Thwaites, at No. 1 Chamber street.

The Thwaites establishment held high place in photographic circles both before and after the Civil War. Young Le Roy worked with both the old Daguerrotype, Ambrotype, Malinotype, and the tintype process; from the old albumen silver (or sun) prints to the dry plate and bromide printing-out paper, as used today. He became an expert photographer during his seven years' apprenticeship, and remained with Thwaites for many years.

In 1875, Le Roy began experiments to show with animation on a screen what the ground glass of the camera depicted in views of street scenes. The lantern slide, a "still" picture, was used then as a means of education and entertainment. Mechanical slides also were used to depict motion, crudely. Le Roy theorized that some means could be found whereby the apparent, actual, motion could be shown with a lantern. He succeeded in the Autumn of 1876.

The apparatus was crude, bulky and noisy. The picture, a series of posed slides, depicted a boy and girl dancing a waltz. The series comprised 200 slides, and each picture was posed separately. When recombined, and passed through the mechanical carrier attached to the lantern, they produced the illusion of motion.

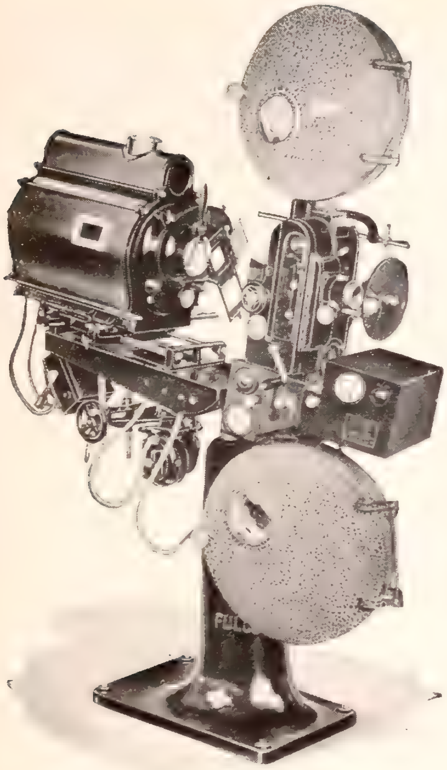
Further experiments, to eliminate the noise, weight and other obstacles, resulted in Le Roy abandoning this line of study, and his research from that time until 1894, 18 years later, was confined to the general theory of the apparatus which he finally called the "Marvellous Cinematograph."

It should be recorded, that in 1893, Le Roy built a projector employing friction rolls, instead of sprockets. A similar method was used by the American Biograph Company, some years later. This projector did not meet with Le Roy's requirements, and he turned to the sprocket wheel and perforated film successfully. The 1894 projector was hand operated, and was used by Le Roy until July 6, 1897.

Fails to File Patents

It was apparent that Le Roy was not familiar with the requirements of the U. S. Patent Laws, which makes it necessary to file an application for a patent within two years of the finished invention. It was two and one-half years, after Feb. 5, 1894, when he was informed by a patent lawyer that the time for filing could be done about it. The Le Roy projector, therefore, went into "the public domain."

Le Roy is also a pioneer exchange man. In 1894 he opened a repair shop and exchange. A skilled mechanic as well as an expert photographer, with a shop at 143 East 13th Street, New York, Le Roy, on Aug. 15, of that year, set up a repair business. He also sold lantern slides, sold and exchanged films for the "peep-box" kinetoscope, and gave exhibitions with his projector for clubs, churches and theatres.



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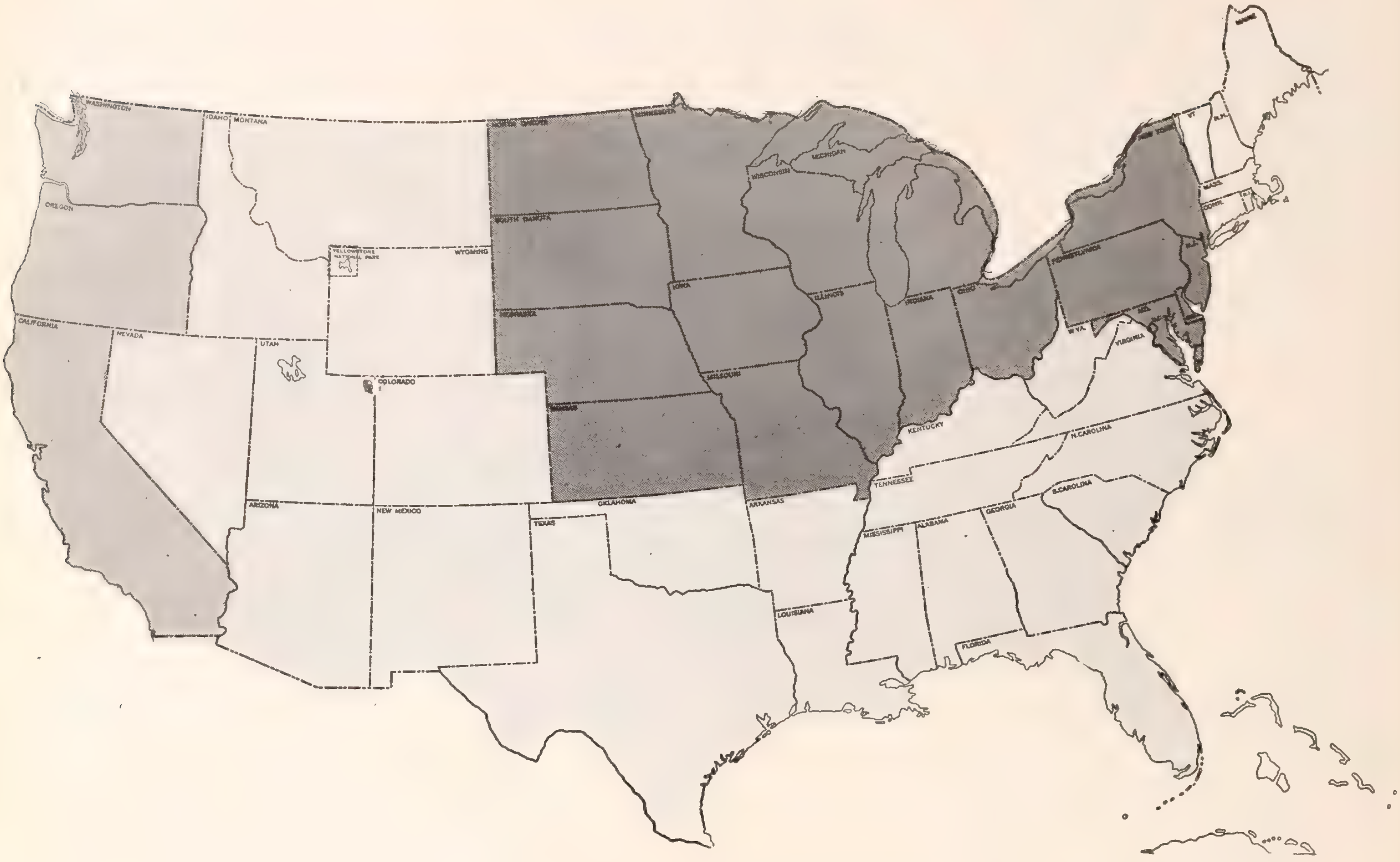
Theatre Building Activity Shifts



ESTIMATED total expenditure for theatre building projects announced during the period of this report—December 15, 1929, to January 15, 1930—reached the high total of $19,674,540, for sixty-one new projects to be carried out in the United States this year.

This is an increase of $580,048 over the figures for the similar period last year, and indicates an activity in new construction and remodeling work that exceeds by a substantial margin many estimates advanced on theories tinged with a pessimism growing out of the memorable market crashes of last November.

Thus, there continues to accumulate from all quarters of America, tangible evidence that actual conditions fail to support theories of a lean first-quarter of the new year.

Eastern Tiers Lead

As shown on the map, the heaviest construction is in the North Atlantic and Middle States sections of the country. The North Atlantic group leads with a total of $8,426,364 as the estimated cost of twenty new projects announced for that territory. Two theatres costing a million or more are included in this number. The total figure for the Middle States is $5,554,092 for seventeen new projects.

The West Coast comes next with eleven new projects announced, and estimated total cost of which is $3,094,092.

Index To Map

The map of the United States shown here is divided into seven territories, with shading indicating the division of new theatre building reported during the period from December 15, 1929 to January 15, 1930. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities; dark, representing greatest value of proposed theatres; medium, second in valuation of new construction; light, showing conservative building; and the very light areas, where investment in new theatre projects was comparatively light. The information was obtained through reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The Western group and the Southwest follow. For the former, five new projects were announced, the cost estimated at $875,000. The total for the Southwest is higher—$1,250,000, for four new projects, due to the fact that a new project of the million or more dollar type was announced for that territory.

Two Sections Very Light

In the New England and the Southeast territories, very light programs were announced, the totals being an estimated expenditure of $150,000, for one new theatre, in New England; and $325,000 for three new projects in the Southeast.

The three leading states are: New York, estimated expenditure $3,551,364; Ohio, estimated expenditure $3,227,728; California, estimated expenditure $2,994,092.

The total number of new seats called for in projects announced for the period is 82,920. Thus the average cost per seat is $237.63. The average cost per theatre for the sixty-one new projects is $322,533. And the average seats per theatre, 1,350.

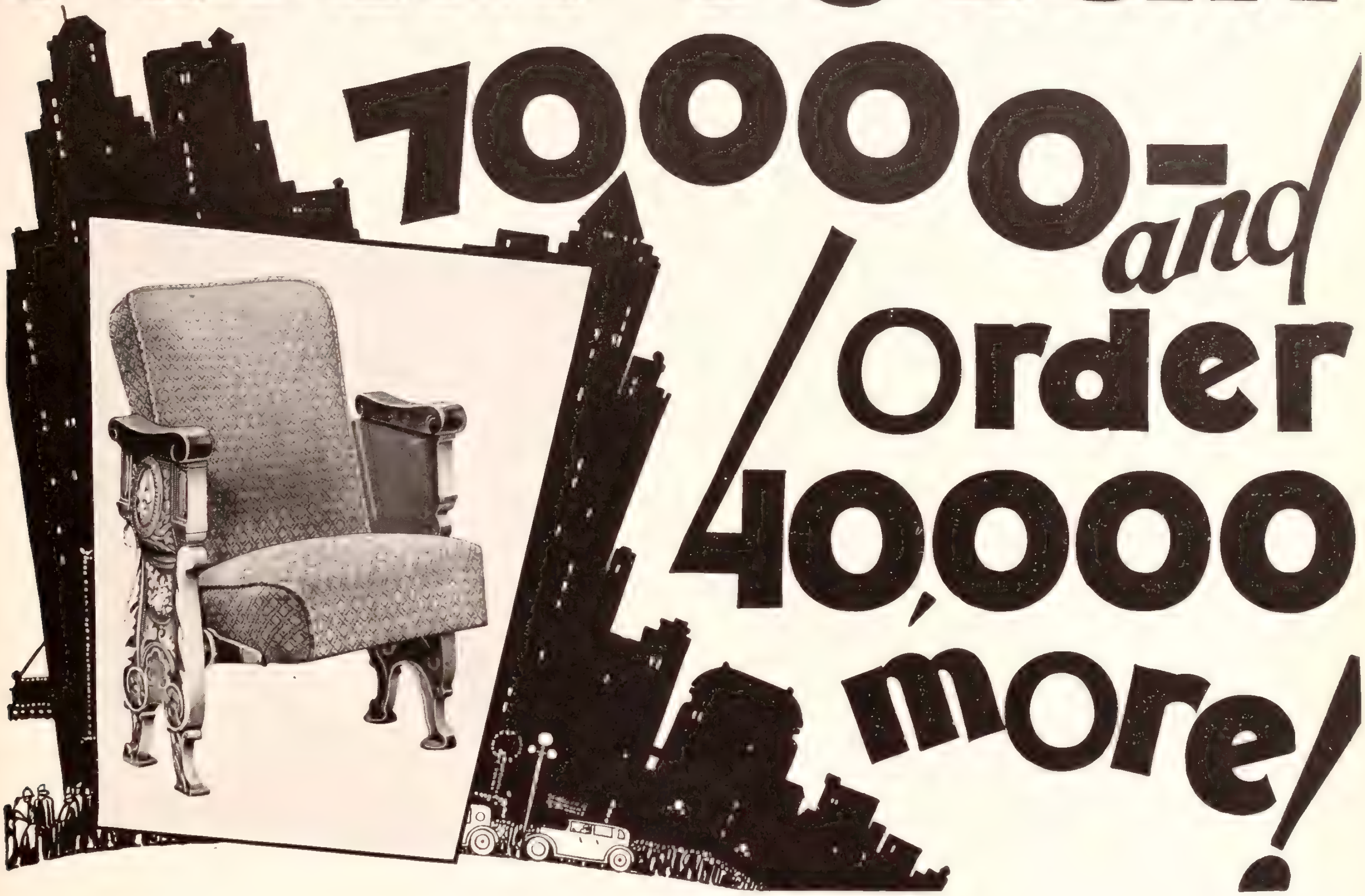
Remodeling on Increase

Many major remodelling jobs were announced during this overlapping period. Activity along this line continues to increase, both in the amount of work and the amount of money involved in the average remodelling job. This phase of the 1930 theatre activities appears to indicate as large a volume of equipment sales as was realized in 1929, which proved a banner year in theatre equipment production and distribution.

The following tabulation shows estimated expenditures for new projects by territories with comparative figures for the same period last year:

Territory	1930	1929
North Atlantic	$8,426,364	$8,141,000
Middle States	5,554,092	2,898,500
West Coast	3,094,092	4,720,000
Western States	875,000	760,000
South Western	1,250,000	1,385,000
South Eastern	325,000	70,000
New England	150,000	1,120,000
Total	$19,674,548	$19,094,000

PUBLIX BOUGHT 70000- and Order 40,000 more!



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IN eighteen months Publix Theatres, Inc., has purchased over 70,000 Heywood-Wakefield chairs! NOW they order 40,000 more! What finer or more convincing recommendation could be made for any theatre chair? Before Publix officials ordered the first 70,000, their chemists, engineers, and maintenance men made an exhaustive study of theatre chair construction, comfort, and style. The contract was placed with Heywood-Wakefield. NOW, after 70,000 chairs are installed, Publix officials have been so impressed with the chairs, service, and the installations that they repeat with an order for 40,000 more. . . . Pantages, Orpheum, Schine, Saxe, and many other leading showmen in the United States are installing Heywood-Wakefield chairs for good, money-making reasons. Let us tell you and show you why. . . . A note to the nearest Heywood-Wakefield sales office will bring detailed information on the merits of seating or reseating with these de luxe theatre chairs.

HEYWOOD-WAKEFIELD
Theatre Seating Division

Sound Horn Ailments Diagnosed And Treated By Expert Doctors

NOT all the trouble which theatres have in sound reproduction originates in the projection booth. Nor, in fact, with any part of the reproducing device. Much of it—more, perhaps, than is realized—develops in the auditorium or from the manner in which sound waves are directed into the theatre.

This week, in this series of articles based on the work and experience of M-G-M's sound technicians, will be considered difficulties arising in that wide realm between the reproducing horns and the ears of the theatre's customers. The technicians themselves will tell the story, in their own words, changing nothing except names.

Very Bad Reverberation

"Mr. Bolger had been complaining that the sound was very bad in his theatre and asked if I would go out and ascertain what the trouble was. It was acoustical difficulty, this being the worst house in this respect which I have yet visited. It was solid plaster walls and ceiling, wooden seats and cement floors. There is absolutely no treatment in the house whatever, so it is easy to image the quality of sound which he is getting. The reverbation, I would say, lasted from six to eight or nine seconds.

"I outlined in detail the proper method to follow in treating the theatre, first starting with the back walls and proceeding along the sides. The horns are placed side by side on the stage floor in front of the screen and considerably above the heads of the audience. They are not baffled in any way.

"I suggested that they move one horn to each side of the screen, placing each about four feet from the floor and baffling them in the approved manner. I also suggested that the stage floor be covered.

"Mr. Bolger was in the exchange today to see me. The changes which I had suggested in the horns and on the stage had already been made and the sound was reported to be very greatly improved. The acoustical treatment of the theatre is in progress and I am certain it will result in a very great improvement."

Good Quality; Poor Direction

"Having heard from other exhibitors of assistance which had been rendered, Mr. Smith asked me to come to his theatre and listen to his sound. I found that he was getting very good reproduction and that the house has received proper and intelligent acoustical treatment. After listening to the sound for only a few moments, it was very clear that his trouble developed from improper distribution. Examination of the horns developed that they were set in such a manner that the sound waves were crossing. By straightening and deleting them somewhat the results in the auditorium were very much improved. I also suggested that Mr. Smith anchor the horns more solidly as they were now developing considerable vibration."

Improper Acoustics And Their Remedies

EXPERIENCES of M-G-M's sound technicians in aiding exhibitors to alleviate the evils of improper acoustics in the theatre, have been written exclusively for MOTION PICTURE NEWS. This article deals largely with troubles arising from horns.

Specific instances are given, omitting true names, where the proper course has been suggested.

In all cases the theatre manager whose complaint has been answered has profited by the advice given.

Dialogue Indistinguishable

"Mr. Jones wanted to cancel his sound contracts with all companies, abandon use of his equipment and return to a policy of playing silent pictures. He complained that nothing he plays is clear enough to be understood by an audience. I did not have far to seek to find the cause of trouble.

"The theatre is box shaped. It has wooden floors, wooden seats, solid plaster walls and a very low wooden ceiling. Reverberation lasts from five to six seconds or longer. I found the equipment in good shape and explained that his troubles were wholly acoustical, outlining a method of treating the house with inexpensive monk's cloth. The ceiling, however, will be somewhat more difficult as there are several chandeliers and a great deal of wiring. The logical thing to do is to cover it but, as he has no height to spare and as he wished to keep the expense at the minimum, I suggested as a compromise the hanging of strips of cloth from the ceiling at stated intervals across the width of the house.

"I saw Mr. Jones several days after this and he told me that part of the work had been finished and that the results were most gratifying."

"In conversation at the exchange with Mr. Frank he stated he believed there was an echo in this theatre. However, he had not been able to locate it and wanted to know if I would come to the theatre and see what I could discover. I found that he had just installed new equipment and that it was working satisfactorily.

"As Mr. Frank could not offer any suggestions as to the source of the presumed echo, I began at the stage and worked back to the end of the house. What I found was a slight reverberation which manifested itself when I stood in the rear at the side and clapped my hands. The reverberation then appeared on the opposite side. When standing in front of the stage it was so slight that it was hardly noticeable. In this manner I discovered that two pilasters near the rear of the house were the cause of the trouble. I suggested that they be treated. This was done and the difficulty was completely eliminated."

Bad House Conditions

"Mr. Kimble was having what he expressed as 'a lot of trouble' ever since he installed sound equipment. I visited his theatre at his suggestion and believe me, he needed help. The house was awful. I found it was impossible for a person standing at the back of the house when the theatre was empty to understand another person speaking from the stage. There was a very decided echo. The auditorium is large with a high dome-shaped metal ceiling which is broken at intervals by metal ribs banding it all the way across. The walls are high, broken with pilasters and the surface is hard. The back of the house, both upstairs and down, is plaster finished. Prior to my visit, in desperation Mr. Kimble had ordered two thousand square feet of acoustical felt but I felt that by draping the pilasters and ceiling in a manner which I suggested with other cheaper materials it would not be necessary to use more than one-third of the amount of felt which had been ordered. This plan was followed and according to reports made to the exchange the exhibitor is considerably more than satisfied with the results.

Smothered Sound

"Mr. Applejack was worried because he was not getting enough volume and had about decided to put in another stage of amplification.

"Upon investigation I found his main speaker was set behind a silent silver screen and in addition the front of the cone itself was covered with celutex. Naturally, very little sound came through. I suggested that he move the speaker in front of and to one side of the screen and that he take off the celutex. The result was ample volume.

"I also found that the speaker was overloaded and suggested that some of

(*Continued on page* 68)

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SOUND

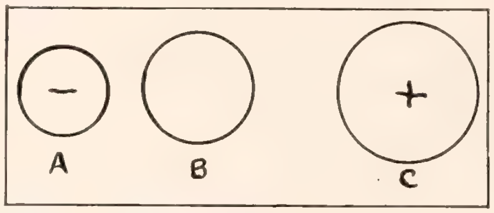
By
John F. Rider

Formulae for
Reference Use

VACUUM TUBE CHARACTERISTICS

EVERY device, no matter what its structure, performs in a definite manner. Whether or not this performance is as determined in the design is a matter of how the device is employed. However, vacuum tubes are designed with a definite function in mind. It is well to say that a vacuum tube possesses the property of amplifying. How this is accomplished is of greater interest. To understand tube characteristics and tube performance, it is necessary to refer to the action of electric charges.

Suppose that we have three charges, A, B and C, as shown. Charge A is negative and is free to move. B is of such structure that A can move right through it, for example, a sieve. C on the other hand is stationary and bears a positive charge. The relation between B and A and C and A, is that C is three times as far from A as B is from A. B at this time has no charge upon it.



Referring to the charge shown, C being of opposite polarity and being positive will attract A. However, if a charge is placed upon B, it too will display an effect upon A. Whether this effect is going to be attracting or repelling depends upon the polarity of the charge upon B. If it is attracting, it is going to aid the force exerted by C. If, however, it is repelling, it is going to counteract some of the force exerted by C. Since the force exerted by a charged body upon another charged body depends upon the distance outlined earlier in this text, the charge required by B in order to counteract the force due to the charge upon C need be only one-ninth that possessed by C, since B is three times closer to A.

The action of these charges represents the action found in the vacuum tube. The fact that the change in charge upon C to counteract the change in charge upon B must be multiplied, signifies that the effect of B upon C with respect to A is that of magnification. The change in charge upon C is the same as if the change in charge upon B introduces a charge upon C. If these charges are based upon similar units, each unit change upon B is the same as if a much larger change is introduced upon C. This action gives rise to the characteristic known as amplification constant of the vacuum tube.

AMPLIFICATION CONSTANT

AS IS evident, the multiplying effect upon the charges is due to the physical relation between the charges. If we consider charge A as the filament, charge B as the grid and charge C as the plate, we have the structure of the regular three element tube.

The positive charge applied to the plate of the tube, assuming zero charge, voltage or bias upon the grid, attracts the electrons emitted from the filament and results in a stream of electrons between the filament and the plate.

The grid being located between the plate and the filament, exerts an influence upon the stream of electrons. If a positive charge is applied to the grid, the attracting power of the plate is increased since another force acting in the same direction is active at the same time. The effect is an increase in plate current. If the charge upon the grid is negative, the grid repels the electrons attracted by the charge upon the plate and the plate current is reduced. The magnitude of attraction or repulsion of the grid depends upon two factors, the charge upon the grid and the separation between the grid and the filament, or the distance between B and C with respect to A.

The effect of the grid is to decrease or increase the rate of flow of the electrons, or the number of electrons that reach the plate in a certain period of time. This of course may also be governed by the charge upon the plate or the plate voltage, since the voltage governs the attracting power of the plate. Under the circumstances, if a negative charge is applied to the grid and the plate current is reduced by a certain value, that same reduction may be accomplished if the charge is removed from the grid but the plate voltage or charge upon the plate is changed. As a numerical illustration, let us assume that the application of a 1 volt negative bias upon the grid causes the reduction of the plate current by .001 ampere or 1 milliampere. Now, if the 1 volt negative bias is removed and the plate voltage is changed say 8 volts so that the plate current is again reduced by 1 milliampere, the effect of the 1 volt bias upon the grid is the same as if the plate voltage were maintained at the normal value and a voltage equivalent to 8 volts were introduced into the plate circuit but in such fashion that it is subtractive from the normal plate voltage.

If the grid bias is changed to 1 volt positive, the attracting power of the plate is increased, so that the current will now increase, and the effect of the positive grid bias is the same as if 8 volts were added to the normal plate voltage. Thus the grid acts as a medium which introduces into the plate circuit of the vacuum tube a voltage governed by the separation between the various elements, in this case the distance between the grid and plate, the diameter of the wires of the grid, the separation between wires and the mesh.

Not an experiment but an established essential to quality sound reproduction

SAF 3 MIXER

Selector of Audible Frequencies

While the results are magical, there is no magic about the SAF 3 MIXER. This marvelous instrument applies to sound reproduction scientific principles employed since the beginning of electrical recording.

SAF 3 MIXER gives the operator in the projection booth the same absolute control over High, Medium Register and Low frequencies which is given to the operator in control of sound recording at the motion picture studio.

And remember, SAF 3 MIXER is ATTACHABLE TO ALL MAKES of sound equipment—sound on film or disc. It makes the best reproducer produce better sound results, because it controls the frequencies which pass from the pick-up into the amplifier.

Speech issues from the speakers clearly, distinctly and naturally—when the operator turns the knob which tunes out the disturbing Lows causing drummy, muffled sound. Music issues richer, more pleasing and faithful to the original when the unwanted Highs, causing shrilly notes, are cut out.

Results are the important thing in sound reproduction—important to the box office. Price, the cost of installation also is important—to the exhibitor who must make the outlay. Both of these important factors are met in the SAF 3 MIXER. It produces results.

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Optical Engineer Reviews Steps Leading to Color Picture Film Process

By WILLIAM HOYT PECK
(Optical Engineer)

TO stabilize many of the variables of photography, to get a practical color process for motion pictures, we have carried on research work for many years.

For a long time it was possible to get beautiful specimens but impossible to get sharp, defined pictures and produce them on a quantity basis.

During this early work we discovered that it was necessary to find a law that would satisfy the unusual color characteristics of the eye. After this law was once worked out we were able to stabilize each step of the Colorcraft process as it is today.

Process Simplified

Dr. Michelson, eminent scientist of the Chicago University, has stated that "when a theory not only explains a known phenomena but makes it possible to predict and discover new phenomena, it is a convincing proof of the value of a theory."

After we developed this theory which we will call "The Law of Frequencies," different steps of our process have been simplified which have made it possible to control every step and get a final result of as well defined pictures in color as are obtained in black and white, and with a great deal more depth, even approaching a stereoscopic effect. This process gives an uniformity of prints and quantity production with the same accuracy and speed of the black and white laboratory.

When analyzing color for motion pictures one always must bear in mind that nature is in harmony with itself in all its realms and if our process is scientifically and mathematically correct the resultant pictures will have the same harmony. This law of frequencies starts with sound and it mathematically shows why certain combinations of frequencies create pleasing effects and other combinations of frequencies cause more or less discord.

Radio Waves Listed

Next, the variables of radio waves can be calculated. It is easily understood why one radio frequency penetrates a fog, another frequency carries greater distances at night than it does in the daytime, and some frequencies circle the entire earth.

The next order of frequencies known as "infra-red" have their mathematical advantages and disadvantages which check with one another, some frequencies irritating and others stimulating.

Following we have the frequencies which affect the different nerves of the eye building up color vision on an intensity ratio of the amount of red, green or blue that the eye is able to see in the object. These frequencies, when carried by the optic nerve probably to the aura of the pineal gland of the brain, give the impression which we know as color.

Frequency Groups

There is the "ultra-violet" group of frequencies, the near ultra-violet, the far ultra-violet and extreme ultra-violet. Some of these have unusual healing qualities, others have excessive irritating qualities.

Higher up on our scale of frequencies we locate the X-ray frequencies, some of which break down tissue, others bring on stimulation which builds up tissue and a still higher order of frequencies known as the "gamma" and "alpha" waves of radium which have their distinctive effects.

Undoubtedly there is some limit to this law of frequencies so I have taken the thought wave as this limit and so named it the "Nth" frequency band. Certain mental impressions create antagonism, others create harmony. Some day we will understand the "Nth" band of frequencies and can use them to the extent of reading one's mind.

Method Explained

To properly make colored motion pictures, we found it necessary to calculate a photographic lens that would harmonize with both the eye and the sensitive silver emulsion on which the image must be recorded. After our picture is properly photographed according to our established law of frequencies, it is necessary to make prints controlling densities according to this same law and later select dyes which are in tune with all other steps, if we wish to get a uniform production.

There are many ways to make colored motion pictures.

The first process was known as the Fulse-Green method developed in the early days of motion pictures. This consisted of projecting red and green pictures on the curtain alternately. Due to the persistency of vision of the eye these colors blended and gave the effect of a colored motion picture, but the insistent bombardment caused a tremendous strain to the optic nerve.

Defects Eliminated

The process had many other defects consisting of fringing, showing red and green images on each side of moving objects, and it was necessary to run the projecting machine at a high speed which destroyed the life of the film and ruined the projector.

This process first used a color wheel and was later improved by dyeing the alternate pictures red and green. Another step in color photography consisted of projecting two pictures on the curtain at the same time, one colored red and the other colored green. This gave a very pleasing effect, but it was impossible to keep the pictures in register due to the varying shrinkage of the film and both of the above processes required twice the amount of light to get the desired result on the curtain. Both of the above methods are known as additive color photography.

Variety of Methods

The Lumiere starch grain process is well known for still pictures. The Pagett process is of the same general character. Due to the size of the starch grains or dye sectional units it is impossible to use either process for motion picture work because the starch grains or squares are magnified to sufficient size to be seen on the curtain. These processes also require a great deal more light.

There are many methods of subtractive color photography which obtain a fair result.

The one used a great deal by experimentors is the uranium and iron method of toning when using single or double coated stock. The actual color values are so poor that such a method we would not even consider as being colored photography. It is possible to use a dye with the uranium and shift the color value slightly, but it is impossible to get color reproduction.

A very old method of subtractive color photography which is being used now a great deal in production work is known as the imbibition method which was originally developed by Ives.

Lithographing Process

This is really a lithographing process where a matrix is used to transfer dye, held in a hard and soft gelatine, to a positive transparent base and by the addition of a second or third step other colors are built up on this base. Such a process depends on the stabilization of its steps, no step of which is quantitative and film shrinkage will make pictures indistinct especially where there is any detail.

The Colorcraft finished print consists of a dyed image of specially prepared dyes to exactly match other dominating steps of the process so as to get accurate reproduction. If this film is placed in water the picture will not wash out. We do not think this is true of any other process with the exception of the toning methods which do not give even a fair reproduction of the original. Each step of the process is so stable that the final result is constant. A finished film may be washed for a few minutes or hours and get the same result.

By using negative with photographic lens it will be possible to convert a Bell & Howell camera, a Mitchell camera, an Akely sound camera and many other cameras by the expenditure of a few hundred dollars, so the cameraman can use the same camera for black and white or Colorcraft photography.

COOLING gets the Crowds

ARCTIC NU-AIR

COOLING AND VENTILATING SYSTEM

Multiplies Summer Patronage

Plan now to pep up your summer business. You can make the coolness of your theater an outstanding hot weather attraction, with an Arctic Nu-Air on the job.

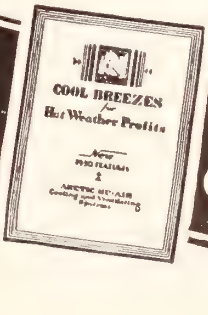
This system gives real relief from the heat, and perfect ventilation the year round. Uesd in more than 4000 theatres. When the long months of hot, sultry weather come Arctic Nu-Air fills your theater with a deluge of coolness—pure fresh air actively circulated in every direction.

Remote Hydraulic Control enables you to regulate air volume exactly to suit conditions. ***Noiseless Operation***—does away with all roar, slapping noises and rumble—"The silent system for sound films!"

Investigate NOW. Don't wait until the warm-weather season is here. Get this new book "Cool Breezes for Hot Weather Profits." Send in the coupon now!

ARCTIC NU-AIR CORPORATION
821 State Lake Bldg., Chicago, Ill.

Get this BOOK NOW



Send Coupon

ARCTIC NU-AIR CORP.
821 State Lake Bldg., Chicago, Ill.

Gentlemen: Without obligation on my part, please give me detailed information about the ARCTIC NU-AIR COOLING and VENTILATING SYSTEM.

Name ....

Name of Theater..

Address ....

City .... State............

Those Theatre Ads Can Be Made To Look A Lot Better—Here's How

Telling Your Story with Plenty of White Space Around Your Copy Is One Way

By Charles E. Lewis

Editor, MANAGERS' ROUND TABLE CLUB *Section of* MOTION PICTURE NEWS

IN approaching this subject, as well as any subject for that matter, it is necessary to keep in mind at all times the fact that all discussions must be by nature, general. It is all very well for Tom, Dick or Harry to tell you how to run your business, but neither one nor the other knows the existing circumstances surrounding your own theatre and town. That is why we start off with this preamble.

But we can generalize on any subject to our heart's content, and if this, that or the other fellow finds useful thought here or there, then we have not shouted in vain. With such a view at the very start, let's try to get down to the present subject and one that is, of course, of tremendous importance to every manager or showman whose theatre must use the daily papers to advertise his wares.

Receiving upwards of a hundred newspapers a week by courtesy of the members and readers of the MANAGERS' ROUND TABLE CLUB of MOTION PICTURE NEWS, we have had a good opportunity to study the way some of the different managers and publicity men have been handling their advertising and layouts. Which must not be misconstrued to mean that we are making a blanket indictment against them or their methods. But we have tried to pick little bits here and there that may help the other boys over the rougher spots when they try to improve their own newspaper layouts.

Value of White Space

The particular point which we will try to bring out at this time is the tremendous value of white space in connection with your newspaper advertising.

Some managers feel that they are wasting money when they fail to make use of every bit of space they pay for.

They are "all wet." And what's more we'll prove to their own satisfaction that using some of that paid space for just "white space" around their ads will more than improve ordinary theatre copy.

Here's Our Contention

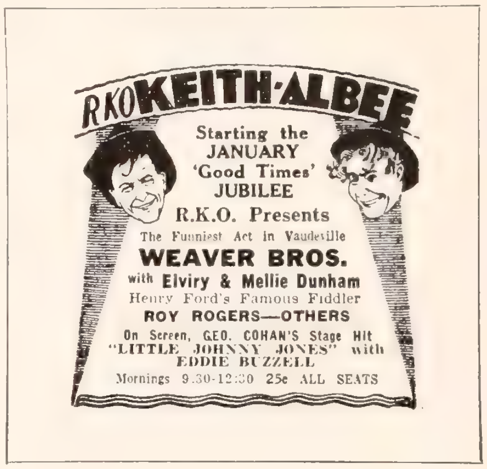
We show here two reproductions of the same theatre ad. It's of minor importance which theatre made it up. The point we are trying to drive home is which ad in your opinion is the most effective. They are identical in copy. But one, you will note, covers the full amount of given space while the other is reduced in size and proportion and leaves a wide white margin around the entire copy.

Do you agree with us that the smaller ad with the white space around it is the most effective of the two?

Suppose you try it yourself. Just for the sake of determining which style appeals most to you and to prove what it looks like in fact, instead of fancy, arrange your theatre's next ad in just such a way and see if the finished job doesn't make a decided impression on you. See if it doesn't make your ad stand out from all others on the theatre page of your newspaper.

Don't Scramble Ads

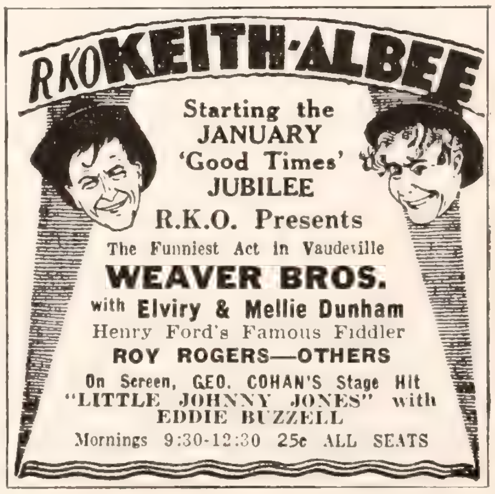
Of course, poorly arranged copy, foolish use of mats and a million other contributing causes can make a theatre ad worthless or not worth the trouble to put together. The old alibi about the newspaper composing room being at fault is rather antique. If you pay a visit or two to said composing room and have a talk with the composer you will soon find that your copy and ideas are being transferred to the printed page just as you want it.



RKO KEITH-ALBEE

Starting the
JANUARY
'Good Times'
JUBILEE
R.K.O. Presents
The Funniest Act in Vaudeville
WEAVER BROS.
with **Elviry & Mellie Dunham**
Henry Ford's Famous Fiddler
ROY ROGERS—OTHERS
On Screen, GEO. COHAN'S Stage Hit
"LITTLE JOHNNY JONES" with
EDDIE BUZZELL
Mornings 9:30-12:30 25c ALL SEATS

Avoid, by all means, any habit of sending copy typed out to the press. Printers cannot be expected to know just what you want brought out and what you want kept in the background. If you get the habit of making your ad up with pencil and paper in rough form, but a facsimile of what you want it to look like when finished you will soon be surprised to find that your ideas are materializing. If you are, by nature, a good ad writer, you will have the pleasure of watching your ideas take form.



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EDDIE BUZZELL
Mornings 9:30-12:30 25c ALL SEATS

Variety Is Important

Don't get the wrong impression that because I have laid particular stress on the subject of white space around ads, that it is the only important angle in theatre newspaper advertising.

Over a long period of years I have found that variety in advertising is of the utmost importance. Don't let your ads become monotonous to the newspaper reader. Try to inject new angles and layouts each day or change. This especially applies to the advertising on the day before, or day of, program change.

The smart manager who must depend solely upon his own knowledge in his newspaper ads, and who has no advertising or publicity man to take that worry and responsibility off his shoulders, soon learns the ropes and in this respect he is a darn sight better off than his brother manager in the big cities where newspaper advertising for the neighborhood houses is just a slug and a title or not at all.

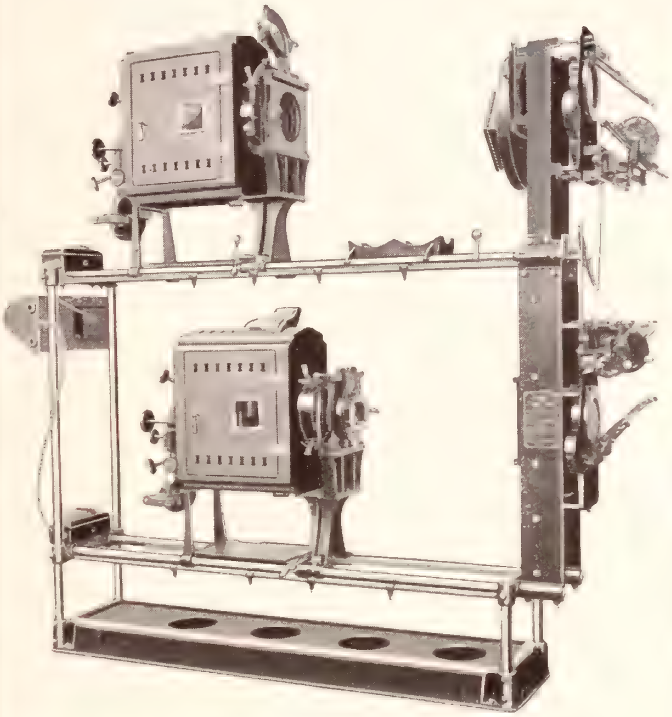
Theatre Name Slugs

These things have been called most everything from "sig" cuts to slugs, but as the saying goes: a rose under any other name is still a rose. So a slug under whatever name you want to title it is still the cut with the name of your theatre. Here again variety is the spice of your ads. Try to make up a series of different type slugs. Some horizontal, some upright, some triangular in shape and any other forms that will fit into your ad make-up each day.

You will be surprised to learn how cheap these things are and how they can be duplicated for only a few cents when they wear out or are lost. And they will dress up your copy and give you many opportunities to use different styles in your daily advertising that sooner or later will command respect and attention from newspaper readers. Get them to look for your ad each day. It's possible beyond all shadow of doubt. But you must learn the art of getting the most out of your paid space without making it a task to find out what you are showing at your theatre.

NEW ...QUALITY ...ACTION ...COLOR

for your theatre



BRENKERT F-7

Master Brenograph

THERE are no lagging moments in the program of a theatre equipped with a Brenkert F-7 Master Brenograph. At an exceedingly low cost your 'all talkie' programs will be pepped up with new action, new color and new quality. This universal effect projector is declared by experienced showmen indispensable to the modern theatre. Install a Brenkert F-7 Master Brenograph and improve your entertainment which increases your box office returns. Write today for special literature.

SEND FOR EFFECT CATALOGUE

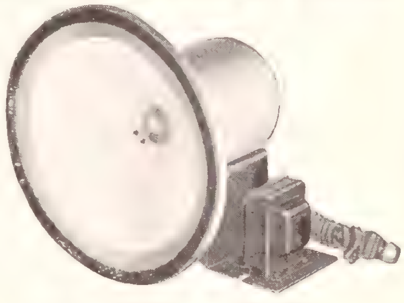
A complete stock of effect scene plates to meet the requirements of every theatre and occasion. These plates are designed and produced at the Brenkert factory, for exclusive use in the Brenkert F-7 Master Brenograph.

Brenkert

BRENKERT LIGHT PROJECTION COMPANY
ST. AUBIN AT E. GRAND BOULEVARD, DETROIT, MICHIGAN

"Greatest We Ever —Dreamed Of"—

MORE and more theatre owners are pinning their faith to Wright-De Coster Reproducers because of their faithful reproduction of recorded sound.



The Speaker of the Year

They are ideal for clearness—distinctness and brilliancy of tone. Read the following letter from Mr. Grissinger. It tells the Wright-De Coster Story.

SHAPIRO THEATRE COMPANY
Mount Union, Pa.
January 14th, 1930

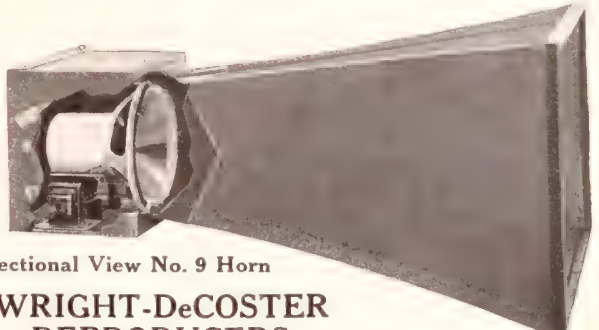
Mr. D. H. Wright,
c/o Wright-DeCoster, Inc.
St. Paul, Minnesota
Dear Mr. Wright:

We received the No. 9 horn and No. 107 speaker, and tried it last night after rehearsal before playing to the public. Mr. Wright, we want to say that this speaker is the greatest we ever dreamed of.

The writer belongs to the Motion Picture News Round Table Club, and I will certainly recommend these speakers.

So far as we know, there is no speaker on the market anywhere near equal to the Wright-DeCoster. It is simply great, Mr. Wright, and anyone giving it a trial will say the same. Under separate cover we are ordering the second speaker.

Yours very truly,
SHAPIRO THEATRE COMPANY
By: (signed) C. A. Grissinger



Sectional View No. 9 Horn

WRIGHT-DeCOSTER REPRODUCERS

The Wright-DeCoster Reproducer, installed in the No. 9 directional horn, has made it possible for theatre owners to secure good sound reproduction after they had given up all hope. This horn may save you hundreds of dollars unnecessarily spent in trying continually to improve the acoustics in your theatre.

Write for Descriptive Matter and Address of Nearest District Sales Office.

WRIGHT-DECOSTER, Inc.
2229 University Avenue St. Paul, Minn.

Export Dept: M. Simons & Son Co.
220 Broadway, New York City
Cable Address: Simontrice New York

TRUVISION

NATURAL VISION — GLASS BEADED

Fire-Proof Screen for Sound

A FIRE-PROOF SOUND SCREEN WITHOUT ANY LOSS OF THE INCOMPARABLE QUALITIES PERTAINING TO THE TRUVISION GLASS BEADED SOUND SCREEN

BRILLIANCE — DEPTH — DEFINITION — THIRD DIMENSION ILLUSION

NO DISTORTION **NO VISIBLE PERFORATION**

Easily washed—retains original brilliance

Electrical Testing Laboratories' Report 48114, Jan. 22, 1930

ROXY THEATRE

Installs ANOTHER Truvision Glass Beaded Sound Screen for

GRANDEUR PICTURES

Truvision Glass Beaded Sound Screens Are the Last Word for Projection and Sound

TRUVISION PROJECTION SCREEN CORPORATION
841 Tiffany Street, Bronx, New York
Tel. Dayton 8886-8887

WORLD TICKETS

AND

SIMPLEX TICKET REGISTERS

ARE A PERMANENT GUARANTEE OF

Service—Accuracy—Quality

SATISFIED USERS ARE OUR BEST ADVERTISEMENT

WORLD TICKET & SUPPLY CO., *Inc.*
1600 Broadway New York

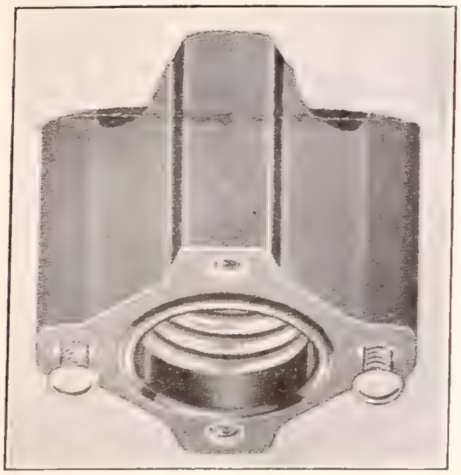
Solving Your Theatre Construction Problems

a valuable feature service appearing every month in

THE SHOWMAN

MOTION
PICTURE
NEWS

IS
FIRST
WITH
SERVICE



MAJOR BASE SOCKET

New Type Electric Socket Is Featured

A new type medium base socket designed particularly for signs and troughs is a recent addition to the line of electrical equipment offered by the Major Equipment Company, Chicago.

The new development is called the Major No. 54 B Medium Base Socket, and is built on a moulded Termoplax body. This material, moulded cold, is non-absorptive. It is virtually unbreakable, according to the sponsors. The centers of the mounting screws are the same as other standard makes, making them interchangeable with mogul sockets of other design. Current is carried to the center contact by phosphor bronze strap.

The terminal screws on back are upset to prevent falling out. There is an extra screw holding yoke. There are four No. 8-32 mounting screw inserts. Sockets may be installed with wire channels in metal troughs regardless of how mounting holes are punched. Heavy gilders metal shell, solid machined button head center contact, and phosphor bronze coil spring support for center contact are other features.

RCA Sound Device On World Cruise

For the first time on record, at last tourists on a world cruise will be furnished with sound and talking pictures.

When the Columbus of the North German Lloyd line left New York she carried a complete RCA Photophone portable sound reproducing equipment, set up and ready for operation.

James Fitz Patrick, travelogue producer, is supervising the operation of the portable sound equipment, which, it is said, can be set up and dismantled in half an hour.

Penitentiary Wired For Sound Pictures

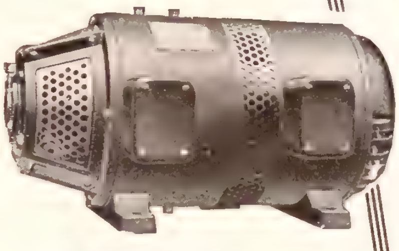
Atlanta, Ga.—Talkies now supplant silent picture presentations at the Federal Penitentiary. A new sound system recently was installed there by Warden W. V. Aderhold. The equipment is a Super Mellaphone disc reproducer similar to that which has been in operation since November at the Government penitentiary at Leavenworth, Kansas.

Electrical Radiator Cabinet On Market

An electrically-equipped cabinet which slips over the radiator, has been patented by J. L. Gordon and is being distributed by the Luna Metal Craft Corporation, of Brooklyn.

The cabinet, according to its inventors, may be used for the auxiliary heating of the home, club, church, hotel, apartment, office or theatre building.

It is known as the Combination Electric Radiator Cabinet.



SPECIFIED AGAIN - - -

THIS TIME
IN
WARNER
BROTHERS
NEW HOLLYWOOD
THEATRE
N. Y. C.

DESIGNED, CONSTRUCTED AND EQUIPPED AS THE FINEST THEATRE IN THE WORLD

SAMUELS
STABILARC
MOTOR GENERATOR

TWO 65 H. P.—40 K. W. Machines for Projection. ONE 65 H. P.—40 K. W. Machine for the Stage. All with Full-Automatic Starting Equipment.

SELECTED SOLELY UPON ITS MERITS AS THE BEST EQUIPMENT

Whether you require 20 Amperes or 1000, the same Superior Design and Performance is built into all STABILARC Motor Generators without extra cost.

ONCE USED—NEVER REFUSED

AUTOMATIC DEVICES CO.
739 HAMILTON STREET, ALLENTOWN, PA.

Also Manufacturers of the A. D. C. Automatic Curtain Control Equipment and Silent Steel Curtain Tracks

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

Sound Horn Ills Treated Expertly

(*Continued from page* 58)

the amplification be shut off and the fader be stepped up. This tended to eliminate the overload.

"Several suggestions also were made for treating the sides and back of the house as well as the front of the projection booth. Moving the speaker out in front of the screen also necessitated treating the floor of the stage. I do not need to add after the foregoing explanation, that Mr. Applejack is not going to buy another amplifier."

"This outfit was surprisingly good due to proper pick-ups and a good installation. However, the horns were placed so low that they were blasting right into the hard seats. I suggested that the horns be raised.

"I also advised that banners be draped across the ceiling in the usual approved manner as there is considerable reverberation in the theatre at present."

Horns Set Too High

"Mr. Foster, I think, was the most appreciative man I have ever met. I found his troubles, which he has been trying to overcome for several months, were due to improper direction of sound waves from his horns and to lack of proper acoustical treatment in certain parts of his auditorium. The horns were too high and I suggested lowering them.

"Mr. Goldberg was not in a pleasing frame of mind. He had been having trouble ever since he installed equipment. First I had to go behind the screen where the horn was located and ask the exhibitor to stand at the back of the theatre to see if he could understand me when I spoke to him. He finally agreed that he could not. Then I asked him to go over to the pilasters and speak into the corner of one where it joined the wall. The amplification and echo of his voice surprised him. I then had him stand back of me while I talked into the corner and the barrelly effect of this condition was admitted. After repeated demonstrations of this sort I succeeded in convincing him that a bad house condition, rather than bad recording or faulty equipment was his trouble.

Not Using Equipment

"Mr. Sanders had installed sound equipment in his theatre some weeks previous to my visit. He was still running silent pictures because he was dissatisfied with the results which he had been getting. As the equipment was new and practically unused, I naturally found it to be in good condition. His troubles, as a matter of fact, originated almost exclusively in the auditorium. Probably ninety per cent. of this difficulty was due to a set of open ceiling ventilators which, although not in use, had not been closed. There was also an echo caused by the hard surface walls at the front of the house. I suggested closing the ceiling ventilators, treating the walls and hanging banners from the ceiling.

"The trouble here was simple and all acoustical. Beginning at the front of the house I suggested that the felt on the floor of the stage be extended to cover the footlights. The horns should be boxed. I also suggested that the aisles be carpeted as they are quite wide and in direct line with the horns.

An Ounce of Precaution

"Mr. Meyers had ordered his sound equipment, but it had not yet arrived. I visited the theatre at his request to advise him whether the house needed acoustical treatment. Friends, it seemed, had advised him that this would not be necessary. How reasonable this advice was may be judged by the fact that the entire ceiling is metal. There is also a metal portion of the ceiling which runs at an angle from the top of a side wall upward.

"I suggested draping the sides, using banners on the ceiling, covering the biased portion of the ceiling with some good sound-proof material, treating the front of the booth and boxing in the stage and horns. The back of the house also should have acoustical treatment.

New Trailer Series

"Screen Master of Ceremonies of Coming Attractions" is title of a series of weekly sound shorts produced and distributed by Advance Trailer Service Corp., New York. These feature stage personalities who give talks, interspersed with gags and songs, selling the theatre and coming attractions. The subject precedes the silent trailer.

HUB

The Most Comprehensive Theatre Lighting Hand Book Ever Issued

A Copy is Yours for the Asking

The Hub 1930 Handbook for Architects, Engineers and Producers

This unique data file of readily accessible information on theatre lighting is now ready for distribution to all persons interested in the planning, building, and operation of all types of theatres, auditoriums, ball rooms, armories, public institutions, and the like.

It is prepared in such a way that it can be read by the layman as well as the technician. The application of Hub switchboards and various other types of electrical equipment is shown with data and photographs of installations.

Write today for your copy.

HUB ELECTRIC CO.

Switchboards
Footlights
Border Lights
Stage Pockets
Cove Lighting
Exit Signs

Complete Theatre Lighting Equipment
Factory and General Offices
2219-2225 West Grand Avenue
Chicago
Telephone Seeley 6440-1-2

Down Town Chicago Sales Offices
Suite 323—155 N. Clark St.
Phone State 7966

New York City
1457 Broadway
Phone Wisconsin 4843

Toledo, Ohio
1220 Madison Ave.
Phone Adams 5518

Milwaukee, Wis.
123 Second St.
Phone Grand 1533

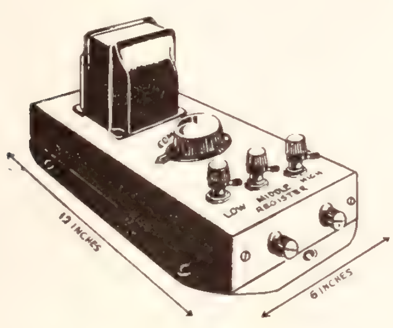
Spot Lights
Service Boards
Panel Boards
Usher Signals
Directional Signs
Flood Lights

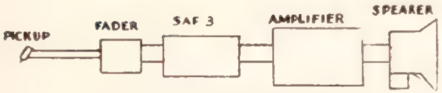
New Sound Device Placed on Market

A selector of audible frequencies, known as the Saf 3 Mixer has been put on the market by Simplimus, Inc., of Boston, manufacturers of the Simplimus reproducer. The frequency selector employs the same principles used in the mixer which plays an important part in recording at the studios.

The device, according to the announcement, is easily installed and attachable to all makes of reproducers of sound-on-film or disc types and gives the operator the same control over the frequencies passing into the amplifier that the recording mixer permits in studio work. The Saf 3 Mixer connects between the pick-up and the amplifier.

It carries three switches, low middle and high register, according to the manufacture, and carries a compensation knob.





SAFE THREE MIXER

In cases where speech is muffled or of "drummy" quality the low frequencies causing the condition are eliminated by throwing the switch marked "Low Register," it is explained. The compensator knob also is turned to the right. The operation, it is said, cuts down the over-accentuated lows.

The opposite condition is the most frequent cause of shrill musical notes in reproduction, in which case, the high frequencies are over-accentuated. In this emergency the switch marked "High" is thrown.

It also is claimed that in cases where theatre resonance to certain frequencies are disturbing the Saf 3 Mixer offers a solution to the problem.

Special Carbon Arc Serves Wide Films

A special carbon arc, claimed by its sponsors to have from 30 to 50 per cent greater brilliancy than the sun affords, now is being marketed by the National Carbon Company, Inc., of Cleveland.

The arc was brought out with particular attention being paid the innovation of wide films and screens. The manufacture of the arc requires from six to eight weeks, the company states.

Beltone Equipment Territory Acquired

St. Paul—Fred H. Stern, head of the Elec-Tro-Fone Corp., which markets a disc reproducer here, has acquired distribution in the Northwest of the Beltone sound-on-film reproducer. The reproducer can be attached to any make projector, it is claimed. Five stages of amplification are needed, including the power stages. Super cells used were developed by R. C. Burt of the Burt Scientific Laboratories, Pasadena. Sound head amplifiers and fader are mounted in one cabinet placed on the floor between the projectors. A six-volt storage battery and 45-volt B battery are contained in the lower part of the cabinet.

RCA Sound Placed In Mexico Theatre

Teatro Rodriguez, in Monterey, Mexico, seating 2,000, recently was wired and equipped with RCA Photophone.

The Rodriguez, owned by A. Rodriguez and Brother, who have been exhibitors for more than twenty years, is said to be one of the three finest theatres in Mexico. This firm also operates a number of houses along the border and in the United States and Mexico. The Rodriguez is the first of the string to install sound.

When thinking of Service
one thinks of Vallen

FOR VALLEN SERVICE NEVER FAILS!

Shh!

Close by--or far off--our policy remains the same. Distance is no hindrance to the Vallen consumer --even in far off Singapore!

The new Capitol Theatre, Singapore, S. S., has installed Vallen High Speed and Junior Controls, Syncontrol, and Vallen Noiseless All- Steel Safety Tracks.

Infallible Performance; Eventual Economy; Perpetual Wear

DEPENDABLE CURTAIN CONTROL EQUIPMENT
VALLEN
SINCE SUPREMACY 1915
"NOISELESS"
NOISELESS ALL STEEL SAFETY TRACK
CURTAIN CONTROL SILENT SAFE POSITIVE
SERVICE
LIKE THE MAGIC OF HIDDEN HANDS
GUARANTY
VALLEN
ELECTRICAL CO. INC.
AKRON, OHIO.

YES SIR!

It's Specialization Today
That Gets There

That is why the Transverter is doing such a wonderful job everywhere in Motion Picture Theatres throughout the world.

The Transverter is made in a plant whose main business has always been the manufacture of motor generators for the motion picture industry.

Hertner engineers specialize in meeting and *anticipating your needs*—that's why Transverters give such universal long time satisfaction.

"If you show Pictures you need the Transverter"—and more so today than ever before.

Sold in the U. S. A. by
The National Theatre Supply Co.

Canadian Distributors:
Perkins Electric, Ltd.

THE HERTNER ELECTRIC COMPANY
12694 ELMWOOD AVENUE TransVerteR CLEVELAND, OHIO
Exclusive Manufacturers of the Transverter

The Only Screen
for Color Pictures

Clear, realistic pictures, freedom from eye-strain, and natural tone quality is necessary to win and hold your patronage.

To insure projection as good as you had before Sound, to get the best reproduction from your sound outfit, you must have the right kind of a screen.

Vocalite Sound Screen is proven best by scientific test. Many successful installations have proved it to be superior in light, definition, and tone quality.

It is the only screen optically and chemically correct for the projection of Colored Pictures.

Full information will be sent on request, cost no higher than any good screen.

Approved by Electrical Research Products, Western Electric Co., Inc., and other makers of Sound Equipment.

Porous but not perforated

Fire Proof
Non Inflammable

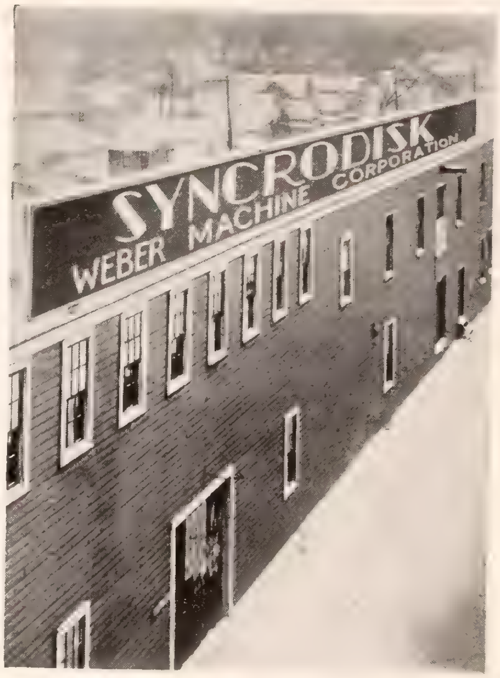
Vocalite
Sound Screen
The First Screen Scientifically Perfected for Sound Pictures

Beaded Screen Corp.
Roosevelt, New York

Weber Firm Gets More Factory Space

Increased business during the past two months forces the Weber Machine Corporation, of Rochester, New York, to increase its manufacturing area.

The Weber Company, manufacturers of the Syncrodisk turn-tables and Syncrodisk pick-ups, has constructed an additional factory, known as Factory B, giving the company an additional 15,000 square feet of room. The new factory building is being devoted to assembly, packing and shipment of Syncrodisk turn-tables and the Syncrodisk sound-on-film equipment, details of which are to be announced.



NEW WEBER FACTORY

The main factory and general offices are at 59 Rutter street. The new factory building brings the shipping room virtually alongside the railroad shipping platforms, thus making possible an increase in the speed with which shipments may be effected.

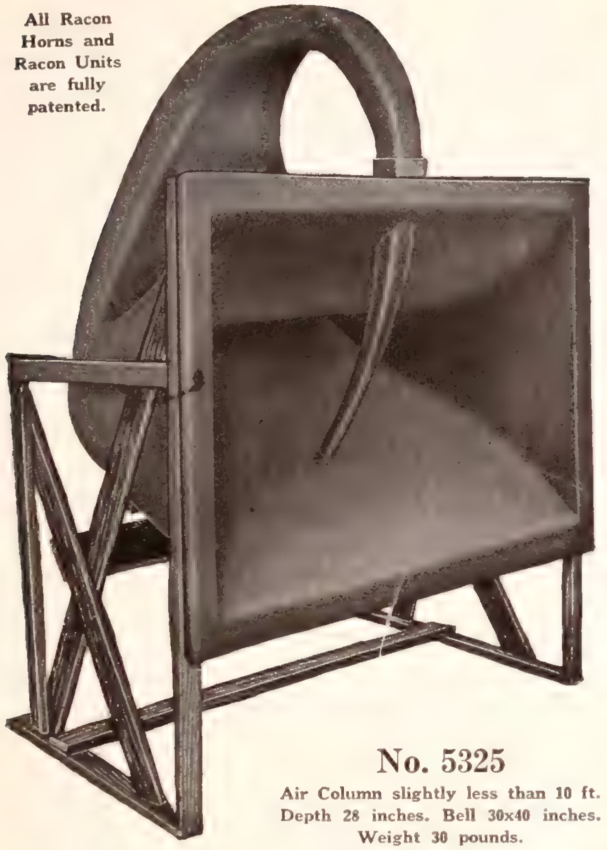
Carl M. Weber, president of the company and inventor of its products, announces that production of the sound-on-film machine is now actually under way and deliveries are being made. The expansion program calls for the employment of about 45 additional workers.

Robert S. MacMahon, sales manager, states actual orders now on hand for sound-on-film equipment, with the price remaining to be fixed, total close to 100.

Describe Vocalite Screen

Complete description and data covering the Vocalite Sound Screens is contained in new catalogue just issued by the Beaded Screen Corporation, Roosevelt, N. Y., manufacturers and distributors of the Vocalite screens, which feature a glass-beaded surface made by a patented process on a silk fabric of special weave and designed to allow for sound permeability.

All Racon Horns and Racon Units are fully patented.



RACON

Here is an innovation which strongly appeals to theatre owners who have little space between screen and wall.

This new member of the famous Racon family retains all the superior qualities of the parent horn, No. 4320.

With the same full, rich tones on both speech and music that have created Racon leadership throughout the country.

The patented non-vibratory, non-porous material and construction are now combined with the extra convenience of space saving.

No. 5325

Air Column slightly less than 10 ft. Depth 28 inches. Bell 30x40 inches. Weight 30 pounds.

We wish to mail you the new Racon catalog.

Racon Giant Electro-Dynamic Type Horn Unit

RACON ELECTRIC CO. INC.

Specialists in Acoustic Chambers

Factories: 18 to 24 Washington Place, New York; Slough, Bucks, England, and 3 Mutual St., Toronto, Canada

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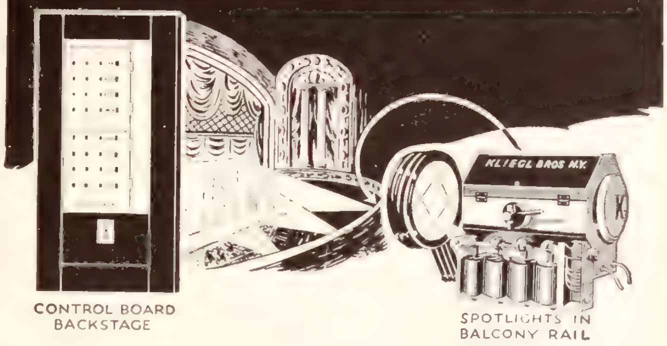
BALCONY SPOTLIGHTS
with Remote Control Color Frames


KLIEGL BROS N.Y.

CONTROL BOARD BACKSTAGE

SPOTLIGHTS IN BALCONY RAIL

Equipped with an electromagnetic device which permits their complete and entire operation, including the control of four or more color frames, to be accomplished from a remote point. It is now possible to install a single group of spotlights that will give all the color variations obtained with several groups heretofore; or install the same number of spotlights, obtaining four or five times as much light for each color.

Write for Bulletin No. 3

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 WEST 50th STREET
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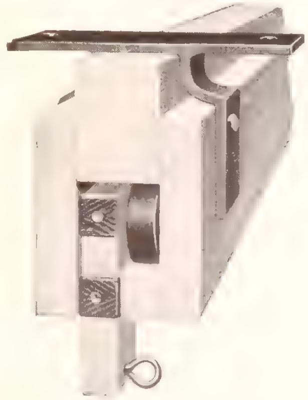
Traveltrol

TRADE MARK

A Simplified, Dependable Method of Operating Curtains Electrically

Built for Service.

Truthfully Advertised



Of course, it's Guaranteed

End View of Traveler

A complete unit! Electric Operator and 35-Foot Traveler, complete for $150

THE ECONOQUIPMENT MANUFACTURING CO.
Akron, Ohio

Your

Theatre Construction Problems

Solved by

Victor A. Rigaumont

(Architect)

Note:—*This department is conducted as a general service to exhibitors and as an aid to them in solving their various construction problems (excepting those which relate to projection rooms). All correspondence will be treated in strict confidence and answers will be identified by initials only. Address all communications, Victor A. Rigaumont, in care of* Motion Picture News, *729 Seventh Avenue, New York City. Readers incur absolutely no obligation through requests for advice on construction addressed to this department.*

Proper Acoustics in Small Theatre With Metal Cealing and Walls

Dear Mr. Rigaumont:

I have a theatre 22 feet wide and 90 feet long, ceiling 30 foot. The theatre has a balcony. It has steel metal sides and ceiling. I want to install talking pictures in this theatre. Would the steel metal sides and ceiling prevent me from getting proper acoustics in this building?

J. A. E.

Answering J. A. E.:

I know of several small theatres which have tin ceilings and which have installed sound, and the resulting sound reproductions have been very good. The only suggestion I can make is to say that you should experiment with what you have and watch the results. Perhaps you will have some difficulty because of your metal side walls, but I believe that this can be overcome by placing panels of draperies made of fireproof velour, hung loosely in folds. The panels should be 5 feet wide by the height of the room and spaced about 10 feet apart. Your balcony will be of assistance to you in your acoustics, and I believe your metal ceiling will also be of assistance in this respect, but keep in mind that the sound box on the stage should be thoroughly draped so that the sound will have the right direction. As stated before, the best thing to do is to try it out.

* * *

Eliminating Second Balcony to Modernize Projection Booth

Dear Mr. Rigaumont:

Our theatre has two balconies. On the first balcony at the rear is the projection booth that we have had there for about eight years. This booth is constructed of asbestos and angle iron and occupied a great deal of space. Also, we are limited in the size of the picture because the light strikes the underside of the upper balcony. This second balcony has about 300 seats and is not used very much. In fact, we would just as soon have it removed, but, in doing so, we do not know how to take care of the projection booth and yet maintain a dignified appearance to the theatre.

E. J. M.

Answering E. J. M.:

You do not state whether or not you have or are going to install sound equipment and this answer is based upon the assumption that you will operate sound pictures. The projection booth of today is much different from that of two or three years ago. Today, the stage has moved up into the projection booth. The only things left on the stage are the screen and the horns and the draperies, in the average small town theatre. It is the cycle of development and progress and, therefore, when you do build a new projection booth, that is to be sufficiently larger, it should not be less than 12 feet deep and 20 feet long for the projection room proper. Adjacent thereto, you should have a large battery room and also a large generator room. Of course, the dependencies such as toilet and locker rooms and stairs are in addition. It is very important that all these rooms be well ventilated and fireproof and soundproof, emphasis on the soundproof. It will pay you to make the quarters very large because developments in electrical appliances and inventions are coming fast and there must be plenty of room to accommodate them as they develop. Your operators in the booth must be well taken care of. Do not forget that if they are, they will run your pictures and sound equipment more efficiently and this is highly desirable, since the heart of the show is in your projection booth.

There is no trouble in doing what you suggest in taking out the top balcony. It seems to me that, if you place the projection room floor about 12 feet above the last row of seats in the balcony and suspend the construction from the roof, or take it down and slide columns down through the earth, without interfering too much with the sightlines—your problem will be a small one. You will benefit, of course, by the removal of the present booth which occupies very important seats in the balcony, because the balcony today is one of the best places to listen to a picture. Your local architect can easily take care of this situation and, since he will be able to see the place, he can give you ideas as to redecoration.

* * *

More Space Between Seat Rows To Add to Patron's Comfort

Dear Mr. Rigaumont:

We have gone "Sound" in our theatre and realize that we must make some changes to meet the situation. There is a 30-foot stage with curved footlights which project ten feet into the auditorium. In front of the footlights is an orchestra pit eight feet wide. On the first floor the seats are 28 inches apart and we would like to improve the appearance of the place and the patrons' comfort by rearranging these seats, which seem to be rather crowded. Can you give us any suggestion that will accomplish this without losing too many seats, because we realize that to make them further apart would be a loss and our standing room is now so small that we can't go into it?

H. H.

Answering H. H.:

Another house gone "talkie" and another exhibitor who looks forward to the comfort of his patrons. That is the right spirit.

The curved footlights you mention went out of existence when the picture business came in. There is no advantage now in having the footlights step out beyond the proscenium arch and, as for your orchestra pit, you of course, will not need any since you have gone "Sound."

I suggest that you place your seats not less than 32 inches back to back and further apart if you want to and can afford it. You can gain 10 feet by flattening the footlights straight with the proscenium arch and you can gain another 8 feet by eliminating the orchestra pit. If you have an organ console, place that on the stage in the wings, or any place in the house, as long as the organist can see the screen. You will gain quite a number of seats, or you may come out even. And you will at the same time give more comfort to your patrons such as you are anxious to do. If you want to, you can go further into the stage with the seats, cutting off some of the stage floor. Of course, this is suggested providing you do not put on shows with actors and scenery, because then your asbestos curtain will have to function.

* * *

An Idea of How to Give An Old Opera House New Life

Dear Mr. Rigaumont:

I happen to be the operator of a good old opera house in our town. The people are accustomed to it and don't want anything fancy, but I guess they are getting tired of coming to see the old stuff that was done thirty years ago. What we'd like to do is to give the theatre new life. However, we haven't much money to spend on it. We have a good location, a good trade, but rumors have been going around that the people coming back from the large cities kind of miss the nice things they have seen there and we'd like to give them what they like—at least to some degree.

C. R. S.

Answering C. R. S.:

If your seats are good seats, there is no reason why you should make any physical alterations to your theatre. You would be surprised what a few chandeliers, soft lights, draperies, new carpets, new seats, and a brand new set of rest rooms for the men and women, as well as furniture in the lounges, would do to give new life to your theatre. I suppose the theatre is like a great many old opera houses and, if there

When the hour of decision arrives

Light

concerning your system of light-

is

ing control you know you can

important

obtain greater service, continuous

to

satisfaction and more economy

your

by specifying the MAJOR FA SYSTEM

TRADE MARK

Ask for proof of superiority

Frank Adam
ELECTRIC COMPANY
ST LOUIS

profits

THE WORLD'S TALLEST HOTEL

New Addition Gives MORRISON 2,450 Rooms

chicago's

MORRISON HOTEL

COR. MADISON and CLARK STS.

Already the tallest hotel in the world, the Morrison is destined to become the world's largest and tallest. A new addition, containing 500 rooms, is now under construction—made necessary by an ever increasing demand for Morrison Service.

Radio Set in Every Room

No effort is spared to make each guest's stay most pleasant. Rooms rent for only $2.50 up, yet every room is outside with bath, running ice-water, bed-head lamp, telephone, Servidor and radio set.

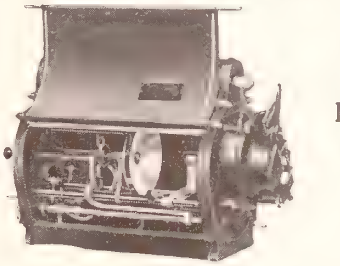
Nearest Hotel in the City to Offices, Stores, Theatres and Railroad Stations

THE MOTOR CONTROLS STRONG THE ARC CONTROLS

You Must Have MORE Light!

that is, if you want to properly project Movietone film—project it in the same size and with the same intensity as silent full-sized film.

STRONG AUTOMATIC REFLECTOR ARC LAMPS



PRODUCE THIS NECESSARY INCREASE IN LIGHT

For Sale by
Trustworthy Independent Supply Dealers Everywhere

THE STRONG ELECTRIC CO., Inc.
2501 Lagrange St. Toledo, Ohio
Export Office—44 Whitehall St., New York City, N. Y.

Save Money on Tuning

When you permit the temperature of your pipe organ loft to become cold, it throws the pipes out of tune. Makes it impossible to bring out the exquisite tone qualities. Prevents you from doing justice to your work. And it adds far more to your tuning expense in one season than to maintain pipes at the temperature they were tuned.

PROMETHEUS

Organ Loft Heater

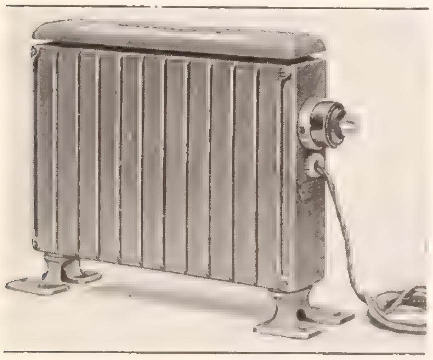
keeps the loft at the desired temperature, without danger of overheating or chilling, without waste of electricity, by means of an automatic thermostat.

As it does not heat to a red temperature, there is no danger of fire. Does not dry out glue and open up joints in the wood-work.

Made of cast-iron with aluminum finish. Nothing to get out of order. Sets directly on floor and occupies but little space.

Write for a catalog, or mail the coupon.

The Prometheus Electric Corp.
358 West 13th St. New York, N. Y.



Prometheus Electric Corp.,
358 West 13th St., New York
Without any obligation on our part, please send a copy of your Organ Loft Heater Catalog.

Name ....

Address ....

Town...................... State..........

New Lighting Era Looms in Theatre

(Concluded from page 11)

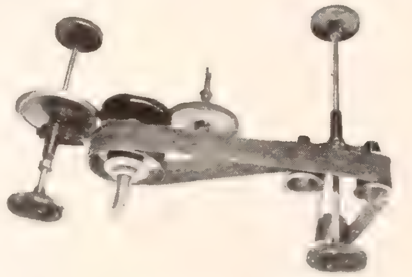
contains 11,000 square feet clear floor area and is provided with 48.4 watts per square foot.

From the house distributing board twelve 500,000 circular mill conduits are carried in two feeders to the ballroom dimmer bank room, where they terminate in two 800 ampere circuit breakers. The control board is provided with ammeters so that the operator can keep the load on the ballroom within the 800 ampere capacity of the two feeders. From the circuit breakers sub-feeders are carried to the contactor boards, splitting the four colors—that is, white, blue, green and red—from the contactor board.

Flame proof wires are carried back to a control board located in the control booth in the ballroom directly behind the contactor board. There is a connection strip box with approximately 600 two-wire circuits from which the circuits branch. The circuits consist of No. 8, No. 10 and No. 12 wires grouped to allow a uniform voltage throughout the ballroom. The wires are colored to correspond with the colors of the lamps. Wires from the control board terminate in junction boxes located in the catwalk in the ceiling of the ballroom.

In general the wiring is arranged so that the fourth light of each color is on a separate circuit. These circuits vary from 1,000 to 1,200 watts and are carried to the contactor board, where they are grouped so as to connect with the dimmer bank. The dimmer banks are motor driven by a series of seventeen motors.

Elec-Tro-Fone Pos-Tiv Drive



For Simplex and Powers

Just what the Exhibitor and Operator have been looking for to drive Turn Tables and Projectors at a positive uniform speed.

No Leather Belts to stretch, break or slip.

Made of 1½" double strength endless Webbing. Furnished for converting your present equipment with one set of pulleys and belts.

$25.00 each projector

Elec-Tro-Fone Corp.
2470 University Ave. St. Paul, Minn.

No. 7180 Modern Art Wrought Iron Plant Holder, with 3 single tapered standards 24 inches — 30 inches — 36 inches high, to hold pots. Beautiful theatre display and home ornament with 3 pots of assorted plants, vines, green pot covers, 4 feet high by 2 feet wide, 4 piece set, complete $7.50.
Write for copy of our SPRING CATALOGUE No. 7 illustrating in colors Artificial Flowers, Plants, Trees, Vines, etc., MAILED FREE ON REQUEST.

FRANK NETSCHERT, INC.
61 Barclay St. New York, N. Y.

Thieves know and avoid York Round Door Chests!

Large theatre chains have noticed a marked decrease in the number of attacks by burglars on their theatres following the installation of York Round Door Chests.
Insurance companies grant it their lowest burglary rate.
Write your name and address on the margin of this advertisement for complete information.

York Safe & Lock Company
York, Pa.

NATIONAL SCREEN SERVICE
SOUND AND SILENT
TRAILERS

K. G. KURTZ

Kurtz Is New Head For Nu-Air Sales

K. G. Kurtz, formerly general sales manager of the Bartola Organ Company, and well known in the theatre field, now occupies a similar post with the Arctic Nu-Air Corporation. Kurtz joined Arctic Nu-Air about four months ago as district sales manager, handling several states out of the Chicago office.

He has had a long career in the theatre field, in which he began as a pianist. He became associated with the Bartola Organ Company and headed eventually the sales organization.

Kurtz has established general sales offices in Chicago and will have full charge of district sales offices in Boston, New York, Pittsburgh, Atlanta, Kansas City, St. Louis, Los Angeles, Chicago, and other offices to be opened later by Arctic Nu-Air Corporation.

New Wiring Style Claimed Safeguard

Believing the maze of confusing restrictions and regulations governing the specification and installation of electrical circuits in theatres needed clarifying, the National Electrical Manufacturers' Association has compiled a booklet for the use of architects, engineers, and electrical contractors, outlining a new system which is claimed to safeguard against failures in electrical service.

The compilers claim maximum economy consistent with permanence of investment, reduction of fire hazards, lowest maintenance cost and flexibility and adaptability as the reward of their guidance.

The normal processes of building, the investigators claim, introduce many opportunities for injuring wiring systems before they are actually put to use. Conditions may be created, it is claimed, which ultimately will cause a failure of electrical service months, or even years, after the initial work has been completed.

Radiotone Offers New Rental Terms

An optional rental-purchase agreement now is offered exhibitors by Radiotone Pictures Corporation, whereby the exhibitor may rent talkie equipment with the option of buying it at the end of four months.

At the end of four months' use if the equipment proves satisfactory, the rentals continue for the balance of the year and the exhibitor has sole right to the equipment so rented. If at the end of four months the exhibitor decides he does not want the equipment it is returned to the company, the company says.

Radiotone announces equipment is ready for immediate delivery.

A New Use for Talkers

Washington—Suggesting a use for sound pictures outside the field of theatre entertainment, a talker, projected by RCA portable photophone, were the feature recently of a farewell banquet honoring Walter I. McCoy, retiring Justice of the Supreme Court of the District of Columbia.

NOTICE

RENT TALKIE EQUIPMENT—FOR $25 WEEKLY

Try It for 4 Months

to see if talkies pay. After 4 Months, equipment may be returned and you are under no further obligations. If results are satisfactory you may continue to use the equipment on the same payment plan for the balance of the year—then you own it. **The Equipment Is Yours—The Rentals Have Paid for It**

Serviced by Paramount, Warner's, Metro, Fox, First National, F. B. O., Pathe, Universal and Everyone

Not so long ago we were selling Pathe Radiotone for $2000.00

Radiotone talking equipment is now operating in a number of New York Theatres with 100% efficiency. Brilliant and powerful tone for theatres up to 2500 seats

EQUIPMENTS READY in Factory for IMMEDIATE DELIVERY

Service Men Appointed to Serve You in Every Locality. Write at Once Stating When You Desire Equipment, Size of Booth, Theatre Capacity, A. C. or D. C. Current and Cycles, Projectors.

WE TEACH YOUR OPERATOR TO BE A SERVICE MAN IF YOU DESIRE

Communicate with Home Office

RADIOTONE PICTURES CORP. 729 Seventh Ave., New York

NOVELTY SCENIC STUDIOS
BUILT ON MERIT

DRAPERIES
STAGE FURNISHINGS
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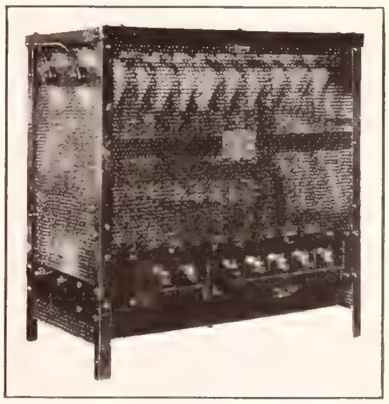
Tell Us Your Problem!

NOVELTY SCENIC STUDIOS
340 W. 41st St. **New York City**



PERFECTION RHEOSTATS RHEOSTATS RHEOSTATS

From Fox Paramount, Keith and Loew's to the smallest suburban theatre. Perfection Rheostats are recognized as perfect aids to the highest motion picture standards.

HOFFMANN & SOONS
387 FIRST AVE. NEW YORK CITY

Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists

Selected List of Important Trade Publications

Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

AIR CONDITIONING
(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CLEANNG SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Spotlight, effect projectors, automatic and remote control color and effect machines for atmospheric theatres, cove lighting, lobby and rest room illumination, with specifications for uses and operation.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
(11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
(12a) Emergency Lighting Plants.

MOTOR-GENERATORS
(13) Various designs of motor-generators specially designed for motion picture projection.
(14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
(15) Theatre organ of various types for large and small auditoriums.
(16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
(20) Drapes, curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

SIGNS AND MARQUISE
(24) Theatre advertising signs, marquise designs illustrated

TICKET VENDORS
(25) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment

(26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING
(27) AMPLIFIER UNITS
(28) HORNS AND SPEAKERS
(29) HORN TOWERS
(30) NON-SYNCHRONOUS DISC REPRODUCERS
(31) PICK-UPS
(32) RECORD LIBRARIES FOR NON-SYNCHRONOUS DISC REPRODUCERS
(33) RECORD CUEING SERVICES
(34) SYNCHRONOUS DISC REPRODUCING UNITS
(35) SYNCHRONOUS DISC AND FILM-TRACK REPRODUCERS
(36) TRANSFORMERS AND VOLTAGE REGULATORS

Request Blank

Motion Picture News
729 Seventh Ave.
New York City

Please obtain for me free copies of trade publications dealing with the following subjects:

____
(Insert above numbers indicating subjects)

Name ....

Theatre ....

Street ....

Advertisers Index For the Feb. 1

The Showman

Section

The following list of advertisers in The Showman Section has been prepared for the convenience of readers and while care has been taken to make it correct it cannot be guaranteed against possible errors or omissions.

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ANIMATED STATIC

OR

A BUSY BOX OFFICE?

Which Do You Choose

Many a theatre is still four walls surrounding hideous noise. Many a former patron has given up the movies since the talkies began to transform a restful hour to one of horror in the night and shrill, nerve-tearing sounds that resemble nothing human.

Even the mob is getting critical—big houses are getting the razz.

But those who were careful, wise and bought well are starting to reap their reward.

Syncrodisk owners are in this class. You'll find a well nourished box office wherever you find Syncrodisk inside—and that's a pretty fair test.

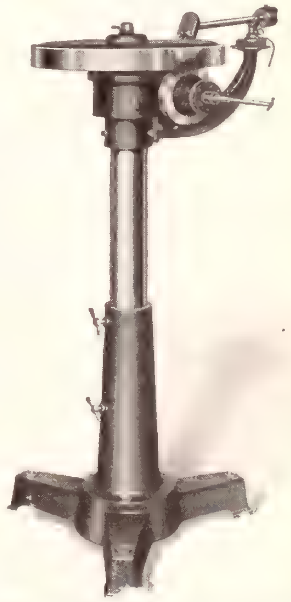
This year will see a shakedown—eliminations, failures. Syncrodisk offers you protection—box office stability—the assurance that your talkies will never go bad; the certainty that your old patrons will continue to come back—and they'll be bringing *others* with them.

Remember it doesn't take thousands of dollars to equip your theatre for the Syncrodisk type of talkies.

Get in touch with us and learn all the details of Syncrodisk Synchronized Turntables.

They don't fall in the bargain class—and discounts don't bring them so low that you'll think we are giving them away but two turntables, two pick-ups and fader complete are only $500.

And that is for equipment which is far removed from the average, ordinary.



Two Syncrodisks, Two Pick-Ups And Fader Complete, For Only

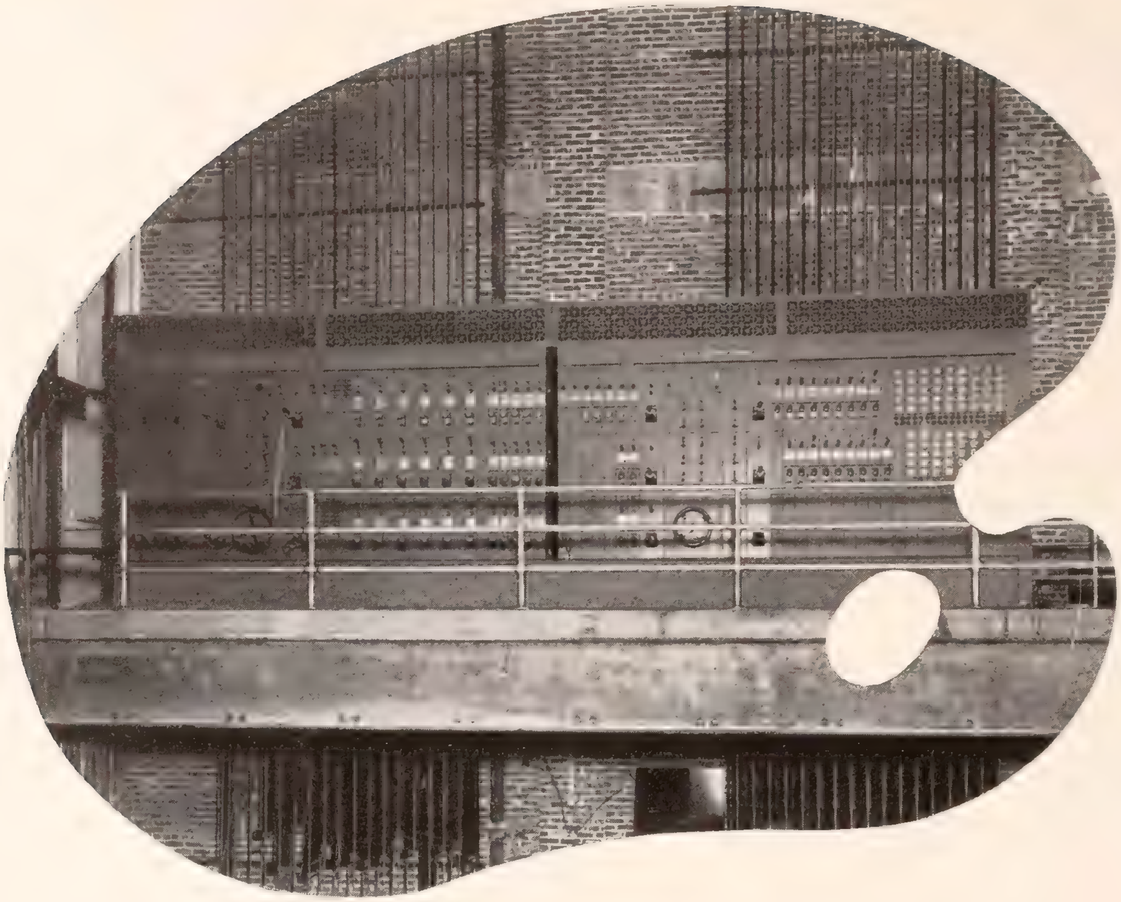
$500

Built by Weber, whose tradition is Precision—the Turntable with Spring Suspension.

Write, Wire or Phone Glenwood 6520

WEBER MACHINE CORP.

59 Rutter Street Rochester, New York



The light artist's palette

BEHIND the scenes, hidden from the view of the audience, stands the modern light artist's palette—the Westinghouse theater switchboard. With the operation of a single switch the cold gray light of early dawn, the glowing colors of the midday sun and all the splendor of purple twilight flash in a symphony of colors.

Warm, sensuous colors for a tropical love scene, or cold, bleak colors for the tale of the frozen north are mixed in the hidden theater switchboard, the silent partner of good showmanship. As the light artist weaves his magic spell, the audience is unconsciously attuned to the spirit of the production and lives in imagination the scenes before their eyes.

Would you like to know more about this magic lighting that produces such realistic scenes, and transports the audience wholeheartedly into the land of make-believe? Ask the nearest Westinghouse office for complete information.

WESTINGHOUSE ELECTRIC & MFG. COMPANY
BROOKLYN WORKS BROOKLYN, N. Y.

SALES OFFICES AND SERVICE SHOPS IN ALL PRINCIPAL CITIES OF THE UNITED STATES

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Westinghouse

T 30921

Opinions On Pictures

The Rogue Song

(M-G-M—All Dialogue)

Real Attraction; Tibbett Aces

(Reviewed by Red Kann)

TIP the women off! There's a brand new screen personality headed their way. Lawrence Tibbett, member in good standing of the Metropolitan and a rare operatic combination of good looks and splenderness, looms largely on the horizon of topnotch romantic lovers.

Tibbett has a beautiful voice and a swagger that will set women from coast to coast talking about the latest in screen finds. In "The Rogue Song" he plays a bandit prince who composes songs as he goes. He falls, as does she for him, in love with Catherine Dale Owen. The story, lacking in well-knit situations and often skiddy, deals with their tiffs and final understanding. Laurel and Hardy, dragged in by cuffs, supply the comedy. While they are funny, as always, their antics usually don't belong. The picture is entirely in Technicolor; has been lavishly produced and is a splendid example of musical romance in pictures.

Has enough music; dramatic shorts suggested.

Produced and distributed by M-G-M. Story based on operetta by Franz Lehar, A. M. Willner, Robert Bodansky. Directed by Lionel Barrymore Adaptation by Frances Marion and John Colton. Music by Franz Lehar and Herbert Stothart. Edited by Margaret Booth. Photographed by Percy Hilburn. Running time, 1 hour, 45 mins.

THE CAST

Yegor	Lawrence Tibbett
Princess Vera	Catherine Dale Owen
Princess Alexandra	Nance O'Neil
Countess Tatiana	Judith Vosselli
Prince Serge	Ullrich Haupt
Yegor's Mother	Elsa Alsen
Nadja	Florence Lake
Ossman	Lionel Belmore
Hassan	Wallace MacDonald
Petrovna	Kate Price
Count Peter	Burr MacIntosh
Ali-Bek	Stan Laurel
Murza-Bek	Oliver Hardy

Blanket Coverage

FOUR new pictures made their appearance on Broadway this week. Of the four, three were caught by *Motion Picture News* weeks prior to their debut on the big street. They are "Rogue Song," "Seven Days Leave" and "Their Own Desire."

This week's line-up on Broadway demonstrated that the *News* was, in most instances, far ahead of its competitors in priority of review coverage.

Also in this issue advance reviews on "New York Night," Norma Talmadge's first talker; "Be Yourself," starring Fannie Brice, and "The Girl Said No," new Haines vehicle. The current main stem line-up and dates when *Motion Picture News* reviewed the attractions follow:

Picture	Theatre	Reviewed
Across the World	Cohan	Jan. 25
Condemned	Rivoli	Nov. 9
Disraeli	Central	Oct. 5
General Crack	Warner	Nov. 16
Hell's Heroes	Hippodrome	Dec. 21
Hit the Deck	Earl Carroll	Dec. 21
Locked Door	Rialto	Jan. 25
Love Parade	Criterion	Oct. 19
Night Ride	Colony	Dec. 28
Party Girl	Gaiety	Dec. 21
Rogue Song†	Astor	Jan. 11
Sally	Winter Garden	Dec. 28
Seven Days Leave*	Paramount	Nov. 23
Seven Keys to Baldpate	Globe	Jan. 4
Show of Shows	Strand	Nov. 23
Sunny Side Up	Roxy	Oct. 12
Their Own Desire	Capitol	Nov. 16
Untamed	Little Carnegie	Dec. 7

* Riviewed as "Medals."

† Wired review by Edwin Schallert from Hollywood.

Be Yourself

(United Artists—All Dialogue)

All Fanny Brice; Average

(Reviewed by Don Ashbaugh)

ANY excuse is enough to start Fannie Brice off in another song in "Be Yourself," her first United Artists picture. Those who like to hear Fannie sing will go for it strong. Robert Armstrong, Harry Green and Gertrude Astor are film names which will help put the production across where Miss Brice is little known.

The picture doesn't rate to play any golden theme song on the box office cash register, but nevertheless will manage to hold its own nicely with current program productions. Miss Brice has appeared in one picture, but will require plenty of ballyhoo to acquaint the crowd with the type of character singing she does so well. You'll have to get behind it.

Miss Brice shows in her many song numbers that she isn't afraid of any microphone—scoring several times with her songs and pantomime routines. Armstrong as a lazy prizefighter, and Harry Green in the role of Fannie's younger brother, present characterizations that are standouts. Gertrude Astor is entirely capable as the blonde vamp. Thornton Freeland provided average direction.

Dramatic shorts and scenics can be used to balance the singing and comedy in the feature.

Produced and released by United Artists. From play by Joseph Jackson. Directed by Thornton Freeland. Adapted by Max Marcin and Thornton Freeland. Photographed by Karl Struss and Robert H. Planick. Length, 6900 ft. Running time 1 hr. 15 mins. Release date, Nov. 1, 1930.

THE CAST

Fannie Field	Fanny Brice
Jerry Moore	Robert Armstrong
Harry Field	Harry Green
McCloskey	G. Pat Collins
Lillian	Gertrude Astor
Step	Bud Fine
Lola	Marjorie "Babe" Kane
Jessica	Rita Flynn

The Mask of Love

(Fox—All Dialogue)

Decidedly Interesting

(Reviewed by Walter R. Greene)

THERE is plenty of audience value in "The Mask of Love," which will assure it rating as substantial entertainment for the key city week runs and subsequent bookings.

The story carries along at a good tempo and is enhanced by fine direction and capable characterizations by the players. Elinor Glyn is credited with the original story, which weaves a most interesting drama around the mysterious disappearance of a financier while on an airplane journey over the English Channel. Unlike the general run of Glyn material, romance is secondary to the dramatic movement of the story. The picture should not be mistaken for "hot stuff."

Warner Baxter, featured, gives a fine performance, closely followed by Hedda Hopper and Claude Allister. Catherine Dale Owen is rather negative in the spot opposite Baxter, probably made so by the excellent characterizations of the other members of the cast.

"Mask of Love" is geared to do much better than average business. It should be sold as dramatic, rather than romantic, entertainment.

Comedy shorts needed to fit here for balanced program.

Produced and released by Fox. From original story "Such Men Are Dangerous," by Elinor Glyn. Directed by Kenneth Hawks. Adaptation and dialogue by Ernest Vadja. Running time 1 hour, 10 mins. Release date undetermined.

THE CAST

Ludwig Kranz	Warner Baxter
Elinor	Catherine Dale Owen
Paul Strohm	Albert Conti
Muriel Wyndham	Hedda Hopper
Frederick Wyndham	Claude Allister
Doctor Erdmann	Bela Lugosi

New York Nights

(United Artists—All Dialogue)

Fair, That's All

(Reviewed by Alvin Meyers)

IN spite of the fact that this is not the type of role usually associated with Norma Talmadge, plus the fact that neither is the story new nor strong, "New York Nights" will prove a fairly strong attraction.

Much of the credit for keeping this moving must be given to Miss Talmadge, who struggles valiantly with a characterization unsuited to her capabilities. Yet she comes through with pretty good colors. The story is concerned with a liquor-loving song writer and his wife's efforts to keep his nose to the grindstone. The developments include a separation and a reconciliation. Through it all, you find the usual underworld baron on the make for the wife. And, yes, there is a theme song as persistent as only a theme song can be.

John Wray, fresh from the stage, is excellent as the heavy, notwithstanding a tendency to overact. Gilbert Roland is almost totally inadequate. Norma is appealing, but the material proved a real stumbling block.

Produced and distributed by United Artists. Directed by Lewis Milestone. Story based on "Tin Pan Alley," stage play by Hugh S. Stange. Scenario by Jules Furthman. Edited by Hal Kern. Photographed by Ray June. Length, 7447 feet. Running time, 1 hr., 12 mins. Release date, Dec. 28, 1929.

THE CAST

Jill Deverne	Norma Talmadge
Fred Deverne	Gilbert Roland
Joe Prividi	Jonn Wray
Peggy	Lilyan Tashman
Ruthie Day	Mary Doran
Johnny Dolan	Roscoe Karns

Murder on Roof

(Columbia—All Dialogue)

Satisfactory Attraction

(Reviewed by Red Kann)

THE start was a wow. A mystery story in which you suspected the real criminal, but didn't know how he pulled the crime. After the first reel or so, the picture treatment called for a cabaret background and a love theme. Right then and there the mystery slant hit earth and remained there until the final clinch.

The scene of the crime is a roof cabaret and the reason, possession of a valuable diamond. A down-and-out lawyer is framed, his daughter invades the premises posing as a cabaret performer to verify her suspicions and clear her father. She does, but is almost accused of the owner's death were it not for a drunk, ably played by Raymond Hatton, who divulges his real self as a reporter and proves an eye witness to the second crime.

A good yarn gone wrong. Too bad, but blame the treatment. Why they do it the way they do continues to be one of life's biggest mysteries. Hatton stands out; others average.

Comedies will fit in here.

Produced and distributed by Columbia. Story by Edward Doherty. Adaptation, continuity and dialogue by F. Hugh Herbert. Edited by Robert Jahns. Photographed by Joe Walker. Length, 5400 feet. Running time 56 minutes. Release date, Jan. 19.

THE CAST

Molly	Dorothy Revier
Drinkwater	Raymond Hatton
Maria	Margaret Livingston
Ted Palmer	David Newell
Joe Carozzo	Paul Porcasi
Monica	Virginia Brown Faire
Anthony Sommers	William Mong
Victor	Louis Natheaux
Ryan	Fred Kelsey
Joe Larkin	Richard Cramer
Emile	Pietro Sosso
Lucille	Hazel Howell

Opinions on Pictures

The Girl Said No

(MGM—All Dialogue)

Satisfactory Programmer

(Reviewed by Alvin Meyers)

SPATTERED with his usual smart aleck antics and the usual sobering up process, this is true to the Haines formula. Two things are noteworthy—the fact that he shows marked ability to carry straight lines and the fact that he is able for the first time in many moons to invoke no little sympathy for his character.

The original title of this was "Fresh From College"—which about tells the story. Of course, there is the job he loses through his bum comedy; the girl he loses the same way; the necessity to change his tactics and the final winning back of both the girl and the job.

Haines will be very well liked; so will Leila Hyams, who is a natural as his lead. Polly Moran and Marie Dressler contribute plenty of laughs, although, wonder of wonders, they do not appear together at any time. The direction, in the hands of Sam Wood, is adroit and keeps the pace well keyed up.

"The Girl Said No" is made in the usual Haines mould. His followers will go for this satisfactory programmer. Not unusual, but pleasing.

Novelties, cartoons and musical shorts advisable.

Produced and distributed by M.G.M. Directed by Sam Wood. Story by A. P. Younger. Adaptation by Sarah Mason. Dialogue by Chas. MacArthur. Photographed by Ira Morgan. Release date, March 15, 1930.

THE CAST

Tom Ward	William Haines
Mary Howe	Leila Hyams
Hildegarde	Polly Moran
Mrs. Ward	Clara Blandick
Jimmie Ward	William Janney
Mr. Ward	William V. Mong
McAndrews	Frances X. Bushman Jr.
Eddie Ward	Junior Coughlan
Alma Ward	Phyllis Crane

Love at First Sight

(Chesterfield—All Dialogue)

Good Musical Night Life Stuff

(Reviewed by Joseph Kelley)

WITH the song writer, the Polyanna prima donna, night club and speakeasy atmosphere sprinkled in profusion, this one affords good entertainment accompanied by lots of noise. No one whose name is invaluable to box-office pull is in the cast.

The song writer who turns out a musical comedy hit built around his numbers meets the girl of his dreams in the person of the pretty miss with the prima donna tones.

Edgar Lewis, who was doing some pretty fine work with the megaphone as far back as the "Bar Sinister," shot plenty of action and transferred to the screen a story well told though old and true to the formula that is a sure-fire maker of convenient situations calling for a burst of song.

There are selling points if your audience doesn't insist on million dollar productions. Norman Foster, of stage repute, is featured. Abe Reynolds is easily the star with his fine comedy work.

Romance, comedy and night life sequences should please the most fastidious fan.

Sound cartoons acceptable with this.

Produced by Chesterfield. Story, lyrics and music by Lester, Lee and Charles Levison. Directed by Edgar Lewis; Edited by Russell Shields. Photographed by Dal Clawson. Length 6160 feet. Running time, 1 hr., 12 mins. Release date, Feb. 15.

THE CAST

June Vernon	Suzanne Keener
Richard Norton	Norman Foster
Mrs. Vernon	Doris Rankin
Paul Russell	Lester Cole
Abe Feinstein	Abe Reynolds
Frank Belmont	Hooper L. Atchley
Master of Ceremonies	Burt Matthews
Jig a Boo Singer	Dorothee Adams
Tracy & Elwood	Themselves

Fragment of An Empire

(Amkino—Silent)

Propaganda, Not B. O.

(Reviewed by Joseph Kelley)

RUSSIAN propaganda evidenced in no uncertain quantities. Almost entirely devoid of comedy touches. Many sequences verge on the morbid. At times strongly dramatic. A silent product of the Sovkino in Moscow; distributed by its agent in America, Amkino.

Presumably no attention has been given continuity in action or sequence. A conglomerated collection of scenes thrown together in much the same style as the futurist artist builds up his subject.

What story there is timed with any degree of plausible sequence concerns Sergeant Filmonov, who, in the Great War, loses all remembrance of what has transpired, is rehabilitated by the revolutionists and becomes a factor in their reconstruction period.

A Russian actor, Yacov Goodkin, in the role of the young soldier, gives a fine portrayal. Fedor Nikitin as Sergeant Filmonov does some notable character acting.

Frederick Ermler, who directed, apparently was intent on getting Russia's new industrial trend before the public.

The production gives a fine illustration of what Russia is attempting to do to rehabilitate the Empire.

It will go strong in communities where there is a predominance of Russian descent.

Good, strong comedy shorts with this one.

Parade of the West

(Universal—All Dialogue)

Snappy Programmer

(Reviewed by J. P. Cunningham)

FEATURE-length sound Westerns present too many mechanical difficulties, so producers pick the rodeo and wild west show as a substitute for hard-riding thrills.

Universal assigned a story of this type to Ken Maynard for "Parade of the West," and Maynard takes full advantage of the opportunity to show what he can do in the arena, offering considerably more action than one would find in the average Western.

It's the same old outdoor show story, but done effectively by Harry J. Brown, who keeps the action moving pretty steadily, except in a few spots. Gladys McConnell supplies the love interest, but she has very little to do. Jackie Hanlon is the chief support. The 12-year-old kid is a knockout. He can do fancy riding as well as any old vet of the saddle. This kid angle is a strong selling point where youngsters supply a large part of your weekly intake. Of course, it's Maynard's show. Comedy relief headed by Otis Harlan, while not sensational, provides some laughs.

Use a two-reel musical revue number and a cartoon.

Produced by Ken Maynard and released by Universal. Story and continuity by Bennett Cohen. Directed by Harry J. Brown. Titled by Leslie Mason. Photographed by Ted McCord. Length, 5,900 ft. Time, 1 hr., 10 mins. Release date, Jan. 19, 1930.

THE CAST

Bud Rand	Ken Maynard
Mary Owens	Gladys McConnell
Prof. Clayton	Otis Harlan
Billy Rand	Jackie Hanlon
Sicily Joe	Frank Yaconelli
Dude	Stanley Blystone
"Tarzan"	By Himself
"Man-Killer"	"Rex"

Corking Comedies Highlight Short Releases

"Vernon's Aunt"

(Universal Talker—2 Reels)

A Bushel of Laughs

CLEVERLY constructed gags provide many laugh-provoking situations concerning the efforts of Vernon Dent and Lou Archer, posing as a pair of nuts in an attempt to discourage a visiting aunt from prolonging her stay. They get the point over very nicely and auntie flees for her life. Rapid-fire comedy material, sure to click. Running time, 20 minutes.

Use a novelty reel.

Summer

(Columbia—"Silly Symphony")

Simply Grand

AND still they come! This young man, named Walt Disney, is helping to supply an entire nation with a constant load of laughs. The "Silly Symphony" series in "Summer" adds another to a long list of delightful bits of cartoon humor. The animation by Ub Iwerks is clever in the extreme. He gets the most ludicrous of situations from his characters which, with the additional nicely timed and properly selected music, make this one reeler exactly what it is. Running time, 8 minutes.

Good comedies will fit in nicely.

"Oh, Darling"

(Jack White-Educ'l—2 Reels)

Funny Situations

HONEYMOONERS, chased by the bride's parents, and a married couple in the room adjoining, the wife a flirt and the husband extremely jealous. That's the theme and it leads to many complications and some laughs. It registers as a good comedy with a fair sprinkling of laughs. In the cast are: Nancy Dover, Norman Peck, Addie McPhail, John Litel, Eva Thatcher, Sidney Bracey and Al Thompson. Sidney Roberts directed, using Western Electric recording. Running time, 15 mins.

Novelty shorts, cartoons or travel, O. K.

"Crimson Courage"

(Universal Silent—2 Reels)

Up to Standard

WHERE they go for a Northwestern M. P. story, in silent form, they'll like this. Ted Carson, directed by Josef Levigard, in the cut and dried "get your man" yarn, this one centers around a clique which is concentrating on a big haul in the office of the Dragon Mine. The M. P. collars the trio after the usual wild chase. Running time, 18 minutes.

Book a strong comedy with this one.

"Getting the Air"

(Universal Silent—2 Reels)

Good for Kiddies

ARTHUR LAKE is the much-abused young lover who is stuck with a whole gang of kids on a picnic which he had planned as a party for two. The gang's capers provide the

(*Continued on page* 81)

Several Corking Comedies Highlight Week's Shorts

"Getting the Air"

(Continued from p. 80)

fun, all at the expense of Arthur. The first reel doesn't register, but it's slowness is redeemed, to a great extent, by the wind-up. The kiddies will eat it up. Running time, 16 minutes.

A short musical and a novelty will go great.

"Camera Shy"

(Educ'l—All Talker—2 Reels)

Hamilton Gets Laughs

THIS is a fair Hamilton comedy, with some laughs and funny situations. It has a number of expensive sets, Hamilton has done better, but this has an unusual twist, in that it shows the star on a film lot, trying to get listeners to hear outlined his great starring story, in which he goes through a number of amusing and provoking incidents. Harry Edwards produced with Gilbert Pratt directing and using Western Electric recording. In the cast are Ruth Hiatt, Harry Woods, Natalie Joyce and Will Hays. Running time, 16 mins.

Cartoon short will go well with this.

"Sugar Plum Papa"

(Sennett—Educ'l—2 Reels)

A Wow of a Comedy

THIS is probably the best of the Sennett all-talking comedies. It sure packs a load of punch. The screen needs more good comedies like this one which clicks from a wide variety of angles. It has story, cast, gage and speed, and the laughs come often. Daphne Pollard has been added to the list of Sennett favorites, which includes Marjorie Beebe, Andy Clyde and Harry Gribbon. Others in the cast are: Bud Jamison, Rosemary Theby, Bert Swor. Sennett directed this from story and dialogue by John A. Waldron, Harry McCoy, Hampton Del Ruth and Carl Harbough. Gribbon is the stepson of a wealthy social climber, who tries to marry him to a countess. But the boy has other plans, and half the navy comes in to help him put 'em over. Running time, 17 minutes.

Talk about this one; it rates it. Other shorts don't matter when you play this.

"All Stuck Up"

(Pathe-Talker—2 Reels)

Inexcusable

ALL of the gags in this boresome line-up of slapstick fall as flat as a pancake, save one, and that one gag happens to be objectionable. It concerns the antics of a female impersonator, who is very realistic in his portrayal of a big blonde gal. If this same sequence was injected into anything but a slapstick of this type, we hardly think it would get by. At one particular spot, the impersonator reveals a well-rounded dumbbell which he uses in the bosom of his dress. Distasteful. Generally, the reel is jammed full of hodge-podge which bears all the earmarks of production standards of other days. A Checker Comedy, produced by George Le Maire.

Strong short dramatic material needed to bolster this up.

Stage Door Pests

(Columbia—Victor Gem)

Just Another Sound Act

THIS hits that vast in-between: neither very good nor very bad. Boyce Coombes manages to get over a fair degree of comedy via his impersonation of an English duke, sappy enough to wish himself on the stage and pay his way to do so. He sings several numbers, the best of which is a sneezing song about "colds in the dose." No excitement in this one. Directed by Jasper Ewing Brady. Running time, 10 minutes.

Won't stand on its own. Needs good support in shorts.

Spookeasy

(Columbia—"Krazy Kat")

A Darb

GIVE yourself a good time—not forgetting your audiences—by spotting this in. Now, pronto, at once. For this cartoon affair concerns the adventures of Krazy Kat in the land of spooks. Ben Harrison and Manny Gould did the animation and what a grand job they put over The trees, lightning, church steeple and everything else in sight swings into the rythm of the music in a series of happenings which are as funny as anything done in the field of sound cartoons to date. Don't pass this one up. Running time, 8 minutes.

Can stand as a lone short on any program.

"Audio Review—No. 5"

(Pathe-Sound—1 Reel)

Entertaining

IN four units, the first revealing a picturesque array of shots filmed at Tivoli, near Rome, and nicely synchronized. In the next, "Gats and Guns," Frank Dolph gives the lowdown on his interesting collection of firearms. A cowboy quartet follows with "Hills of Home," put over effectively while several impressive shots of the wide open spaces flash across the screen. In the last unit, "Machine," fast-moving wheels, cogs, pistons and other paraphernalia are worked into a weird phantasy by trick photography and double exposures.

Book a fast comedy with this.

Dowling Co. Dissolved, 7 New Firms Incorporated

Dissolution of the Eddie Dowling Co., as a corporation, highlights current corporate activities, which embrace formation of seven new firms.

In New York, Ray Amusement Co., represented by C. Hoehhauser, 55 W. 42nd St., N. Y. C., was formed to operate Brooklyn theatres. Operation of theatres is likewise listed by Federal Theatres Co., on a Delaware charter, represented by the Corporation Guarantee & Trust Co.

Eastern N. Y. Amuse. Corp. and Sterling Amuse. Corp. are two new New York theatre units, former represented by Mirrosion & Schiff, 320 Broadway, N. Y., while S. Krim, 34 Park Row, N. Y., is listed as attorney for Sterling. Another theatre company is Bosroad Theatre Corp., New York, papers for which were filed by Diamond, Abrams & Strauss, 270 Madison Ave., N. Y.

In the sound equipment field, Cine-Tone Corp., received a New York charter, listing R. Bagarozy, 119 W. 57th St., as representative. National Vision-Tone Dist. Corp., a Delaware company, was designated to do business in New York.

Society for Visual Education, Inc., operating in the non-theatrical field, was chartered in Delaware by the Corporation Trust Co. of Amer.

Before the "Mike" In N. Y. Studios

LOUIS McDERMOTT, Publix stage presentation producer recently tried his hand at directing a one-reeler featuring Johnny Perkins. Because Johnny was appearing on the stage, the shooting took place at midnight. Mac's "dark moment," as it 'twere!

* * *

RUSSELL MATTHEWS, assistant director of Paramount West Coast studios, came East and with Ed Cordner, Long Island studio location manager, tried to take some New York exteriors. After three weeks the local weather man gave the boys a break.

* * *

MAL ST. CLAIR, who will direct "Dangerous Nan McGrew" at the Paramount studios, is 6 feet 4 inches in height and uses a new Ford to and from the studios. He goes through a contortionist act, getting in and out of his tin—er—his car—and after two or three more weeks of practice ought to be able to double for Lon Chaney.

* * *

ACCORDING to rumors over at the Astoria plant, the Jim Sweeneys are anticipating a blessed event. Jim is chief film editor at the Paramount studios.

* * *

JAY GORNEY, musical director and composer, with E. Y. Harburg also of the Paramount music staff, by special arrangement are doing the musical scores for Shubert's "The Duchess of Chicago."

* * *

"THE Bubble Party," which was recently completed at the eastern Vitaphone studios under the supervision of Murray Roth, was a real Lambs Club party. The story was written by John Hobble, a member of the Lambs, directed by Arthur Hurley, another member, and the entire male cast was played by members of the Lambs Club.

* * *

TWO of the dresses worn by Margaret Knight and Catherine Proctor during the shooting of "The Bubble Party" (which, by the way, was some blowout) are authentic 1890 style and came from the Vanderbilt collection.

* * *

IN "The Master Sweeper," Vitaphone Variety featuring Chester Conklin, Leni Stengel played the same part she had in the ballroom scene of "The Royal Box." She again showed how a duchess should squint through a lorgnette, curtsy, etc. Jessie Busley, noted character actress of the stage, emoted the wife and Evelyn Knapp, the "dutiful daughter."

* * *

CLARENCE MOORE and his police dog Lobo, both members of Horace Heidt's Californians, has made a Vitaphone Variety under Murray Roth's direction. Lobo, who last year was subjected to every kind of test by scientists at the University of California, did everything but write a theme song.

* * *

WHEN Stuart Stewart, casting director of the east Vitaphone studios, parked his (sister's) car on West 48th Street last week, he agreed to let an old man, who does the car watching on that block, look after it. He did. The police recovered it some five hours later on the next block with a few dents and such.

* * *

WAITE HOYT, Yankee pitcher; Fred Coots, songwriter, and May Questelle breezed over to Flatbush to make a Vitaphone Variety entitled "A Battery of Songs," under Murray Roth's direction. To make Waite feel at home, some one shouted "Batteries-s-s for today's game," etc., while some whistling of snatches from "Precious Little Thing Called Love" was all that Freddie Coots needed.

Critics Rave Over Tibbett

Many pictures have played the Main Stem since any one of them was accorded the favorable break given Lawrence Tibbett in "The Rogue Song" (M-G-M) by New York newspaper reviewers. They stand unanimous in proclaiming his first screen performance a success. Consensus of opinion follows:

American— . . . presence of Tibbett dwarfs all the other achievements that M-G-M . . . presents . . . in "The Rogue Song." And these indeed are not a few . . .

Daily News— . . . we have had. (operatic) short subject songs . . . But these can hardly be compared with Tibbett's wholly ingratiating, powerfully vocalized performance.

Graphic— . . . most thrilling vocal performance the audible screen has yet exhibited . . . His (Tibbett's) gorgeous baritone voice gave the talkies a new meaning, and dwarfed the mincing aspirations that have passed for emotion vocally interpreted by his lesser Hollywood contemporaries . . .

Herald-Tribune— . . . Tibbett . . . is eminently successful . . .

Journal · . . . vocally and visually compelling.

Post— . . . a singing voice that lends itself admirably to the exigencies of sound reproduction, but it is a pity that a more substantial vehicle for his first effort could not have been found . . .

Sun— . . . the best of the operettas that have tinkled and reverberated from the talking screen . . .

Telegram—The advance reports . . . were entirely justified . . . Mr. Tibbett . . . is the film's most valuable asset . . .

Times— . . . inspiring . . . Tibbett . . . fills his part well . . .

World (Evening)—Musical romance such as it never has been presented on the screen . . . and thus the talking screen may be said to have achieved its ral expression for the first time . . .

World (Morning)— . . . Tibbett sang and played . . . with distinction, with, indeed, a magnificent dramatic effect.

"A real attraction; Tibbett aces," states Motion Picture News *in reviewing "The Rogue Song," on page 79, in the current issue.*

Number of Originals for Whiteman's "King of Jazz"

Song numbers for "The King of Jazz" have been written by Mabel Wayne, Billy Rose, Milton Ager and Jack Yellen. Besides George Gershwin's "Rhapsody in Blue" are "The Bridal Veil," "A Bench in the Park," "Happy Feet," "I Want to Do Things," "The Song of Dawn," "It Happened in Monterey" and "Wait for the Happy Ending" which was one of the songs featured in John Murray Anderson's "Almanac." Herman Rosse designed the setting of "Rhapsody in Blue."

New Gilbert Yarn

Hollywood.—Lawrence Stallings and Maxwell Andersen are collaborating on the adaptation of "Paradise Bar," which M-G-M will use as a talker for John Gilbert. Dale Van Avery, under contract to M-G-M, wrote the original.

Alice Joyce Starred

Hollywood.—Alice Joyce will be starred in the stage version of Augustus Thomas' former hit, "Her Friend, the King," which will open in San Francisco soon under management of Henry Duffy.

Camp with Sono Art

Jack Camp has been appointed special feature manager for Sono Art-World Wide Pictures for the Milwaukee territory, effective immediately.

50-50 Break for New German, Russian Films

"Because I Love You," the first dialogue picture made in Germany to reach American screens, highlighted a group of foreign pictures which opened this week at New York art houses. Three German and a Russian vehicle were in the group. They were all given a fair break by New York newspaper critics.

"Because I Love You" brought over by American General Film Co., is compared with early American audibles. "The Kaiser in War and Peace," distributed by Rex Prod., is a newsreel record of the Hohenzollerns, built into a feature. The third German vehicle, "Last Night," was not treated too kindly, general consensus of opinion branding it as a slow-moving vehicle. Amkino's "Fragment of an Empire" was accepted by the critics as "interesting," "morbid" and chock full of propaganda.

Brief opinions of the New York reviewers follow:

"Because I Love you"

American— . . . recommended as a novelty . . . should hold special interest for those who understand the language . . . audience seemed . . . pleased.

Graphic— . . . compares with the early American audible productions.

Journal— . . . much of interest . . . recording is good . . . voices register well . . . it is, however, imitative of Hollywood product, and judged by American film standards, crudely so.

Post— . . . possesses to a high degree the salient characteristics of all the Hollywood products since the advent of talkies . . .

Sun— . . . while it indicates the Germans have not yet attained mechanical perfection of the American sound films it shows them moving steadily in the proper dialogue picture that came . . . from Hollywood. . . .

Telegram— . . . neither better nor worse than the early American sound pictures. . . .

Times— . . . far from a satisfactory example of audible films, but . . . it is one that possesses imagination in its direction . . .

World— . . . immeasurably superior to the first dialogue picture that came . . . from Hollywood

"Kaiser in War and Peace"

American— . . . a museum picture—an historical record . . . a valuable record . . . audience seemed only mildly pleased.

Daily News— . . . the new compilation of events is . . absorbing.

Morning Telegraph— . . . amusing and interesting . . .

Times—A seemingly endless and boring pictorial record . . .

Worla— . . . It represents the most comprehensive record of the Hohenzollerns . . . which I have seen.

"The Last Night"

American - . . . sets are attractive, and . . . acting fair enough . . . final impression is that of tedium. . . .

Daily News— . . . tastefully conceived . . . unfolded in painfully slow pace . . .

Herald-Tribune—This tiresome silent screen effort . . . must have been pulled out of a bag of antiques. . . .

Telegram— . . . a slight, highly artificial little piece that depends essentially upon the acting of its principal players and on the treatment it receives from the director for its effectiveness.

Times—An interesting German silent picture.

World (Morning)— . . . seems pretty heavy and outworn. . . . It is well acted, but . . . a trifle too well acted.

"Fragment of an Empire"

American - . . . one of the most satisfactory pictures yet to emerge from Soviet Russia . . . should prove a magnet to those who find interest in the usually depressing, propaganda-loaded product emanating from the steppes . . .

Daily News— . . . extremely interesting . . . starkly grim and brightly optimistic.

Graphic— . . . a superfluity of allegorical shots, sometimes vividly impressing, but often excessively boring and confusing.

Herald-Tribune— . . . mature and stimulating . . . even though . . . often tinged too strongly with propaganda and . . . weighted down with a kind of Russian garrulousness. . . .

Telegraph— . . . generally satisfactory film entertainment for those who fancy this type . . . For the average moviegoer there is nothing of note.

Telegram— . . frank piece of Bolshevik propaganda . . . when you disregard the propaganda, it is a simple and effective film . . .

Times— . . . In certain respects this film is a trifle sketchy, but it is nevertheless impressive and imaginative. It is grim, sometimes unnecessarily morbid. . . .

World (Evening)— . . . moves at a snail's pace . . . M. Nitikin has the whole show.

World (Morning)—Excellent characterizations . . . It might very well be trimmed and joined with a better general result.

"7 Days" Placed In "10 Best" Class

It's still a little early, but, nevertheless, several New York newspaper reviewers rate "Seven Days Leave" (Paramount) as "one of the ten best pictures of 1930." "The Mirror" and "Morning World" disagreed with the favorable opinion held generally, the latter claiming it is "not much," while "The Mirror" believes the Barrie story was developed along lines "so dreary and pointless, it's incredible Paramount made it."

Excerpts from the reviews follow:

American— . . . between their tears and laughter the audience applauded louder and longer than it has for many a Friday morning . . . one of the best . . . of 1930. . . .

Daily Mirror— . . . so dreary and pointless, it's incredible that Paramount made it. . . .

Daily News— . . . an all-around cracker jack picture which wasn't meant for the box-office, but ought to have no difficulty in piling in customers. . . . sure to be one of 1930's best.

Graphic—A remarkably fine film drama. . . . shouldn't be missed.

Herald-Tribune— . . . a tender, charming and genuinely poignant picture heroically devoid of cinema clinches . . .

Journal— . . . one of the few genuinely beautiful pictures yet produced.

Sun— . . . probably the third most ambitious effort attempted by the talkies.

Telegram— . . . your interest never lags for an instant. . . .

Telegraph— . . . I suggest that you see the picture. . . . In fact, I urge you to.

Times— . . . Here is a picture that is a picture. . . .

World (Evening)— . . . you'll doubtless love the touches here and there in the story which can be traceable only to Director Wallace.

World (Morning)—Barrie, but not much. . . .

"An outstanding attraction," Motion Picture News *stated in its review, which appeared in the issue dated Nov. 13, under the former title, "Medals."*

New Time Cuts Jump for F. & M. Idea Units

Oklahoma City—Two more theatres in Oklahoma have arranged to play Fanchon and Marco "Ideas." They are at the Orpheum here, starting Feb. 24, and the Coleman at Miami, Okla., starting Feb. 19. Oklahoma City will be a four day date, playing the "Ideas" Monday to Thursday, with Miami playing them two days, Wednesday and Thursday.

Miami and Oklahoma City, with Tulsa already playing Fanchon and Marco shows, serve to ease the jump of "Ideas," on their return trip to Los Angeles after playing Atlanta.

Von Stroheim Acting

Hollywood—Acting apparently has the spotlight for Eric von Stroheim these days over both directing and writing. He has signed with Warners to assume the starring spot in "Three Faces East," from the play by Anthony Paul Kelly. Oliver H. P. Garrett is writing the adaptation. A silent version of the property was produced in 1926.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Anna Christie (M-G-M)

LOS ANGELES—Fox Criterion (1,652), 7 days, 35c-65c. *Other attractions*: The Movietone News and "Silly Symphony." *Opposition*: "Love Parade," "Hollywood Revue," "Show of Shows," "Hit the Deck," "New York Nights," "Dance Hall." *Weather*, fine. *Rating*, 277%.

Applause (Par.)

TROY, N. Y.—Lincoln (1,000), 25c-35c, 4 days. *Other attractions*, a Vitaphone act; all talking comedy and a Pathe Sound News. *Weather*, cold but pleasant. *Opposition*, "The Trespasser," "Glorifying American Girl." *Rating*, 60%.

Ad Tips—Tried featuring Helen Morgan as the New York burlesque queen, a $2 New York City smash, but being shown at regular prices, and I also featured her songs. *Audience appeal*, general.—Harold Janecke, Mgr. Lincoln, Troy.

Bishop Murder Case (M-G-M)

DENVER—Rialto (1,100), 25c-50c, 7 days. *Other attractions*: Pathe Sound News, Sound Attractions, "Mountain Melodies," "Home Edition." *Weather*, cold. *Opposition*: "Sunny Side Up," "Grand Parade," "Vagabond Lover," "Devil May Care," "Song of Kentucky." *Rating*, 80%.

Providence—Loew's State (3,800) 15c-50c, 7 days. *Other attractions*, "Lazy Days," Our Gang; Hearst Metrotone News, organlogue. *Weather*, warm, fair. *Opposition*, "Hot for Paris," "Sunny Side Up," "Laughing Lady." *Rating*, 95%.

Ad Tips—Mention fact that story is by the celebrated S. S. Van Dine. Plenty of big names to play with in ballyhoo. Stress mysterious angles of story and, if possible, arrange contests with papers. General appeal.—J. P. McCarthy, Mgr., Loew's State, Providence.

Bulldog Drummond (U.A).

VANCOUVER—Capitol (2,499), 25c-65c, 6 days. *Other attractions*: Musical novelty number, "In the Shade of the Old Apple Tree," Fox News, Alfredo Meunier and his Capitolians, Sydney Kelland at the Wurlitzer. *Weather*, clear and cold. *Opposition*: "Lucky Star," "Painted Angel," "Half-way to Heaven," Maurice Colburne Players, British Guild Players. *Rating*, 100%.

Cockeyed World (Fox)

OKLAHOMA CITY—Orpheum (1,500), 7 days, 25c-50c. *Other attractions*, "Aesop's Fables," RKO big time vaudeville presenting Eddie Stanley, with Ginger, in "Absurdities," Joseph Regan, American tenor, with Larry Walker and Maurice Colleano and Family in a dance potpourri. *Weather*, below zero, snow and sleet. *Opposition*, Al Jolson in person, "Laughing Lady, "It's A Great Life," "Sunny Side Up," "Sally." *Rating*, 125%.

Condemned (U.A.)

BUFFALO—The Buffalo (3,100), 7 days, 60c. *Other attractions*: Fox Movietone News, silent news, comedy, Paramount Sound News, Vitaphone acts. *Weather*, cold. *Opposition*: "Love Parade," "Hell's Heroes," "Navy Blues," "Love Racket." *Rating*, 175%.

MILWAUKEE—Palace Orpheum (2,587), 25c-60c, 7 days. *Other attractions*, Pathe News, sound cartoon. *Weather*, clear and cold. *Opposition*, "Harmony at Home," "Hot for Paris," "Sally," "Girl From Havana," "Peacock Alley," "Lost Zeppelin." *Rating*, 105%.

OMAHA—World (2,500), 25c-50c, 7 days. *Other attractions*: "Fatal Forceps" (Paramount), Pathe News. *Weather*, cold. *Opposition*: "Vagabond Lover," "Laughing Lady," "Song of Kentucky," "Three Live Ghosts." *Rating*, 90%.

PORTLAND—Fox United Artists (945), 50c-60c, 7 days. *Other attractions*: Fox Movietone News, Movietone Shorts. *Weather*, continued cold. *Opposition*: "No, No, Nanette," "Rio Rita," "Party Girl," "Love Comes Along." *Rating*, 110%. (2nd week.)

Ad Tips—Circulated several thousand copies of cablegram addressed to warden of Devil's Island prison; played Colman above picture and island theme; used Ann Harding's name as stage star draw. Lots of lure in penal prison angle, plenty of thrills. Audience appeal, favorable though some women thought it a little too gruesome.—Lionel Wasson, Mgr., World, Omaha.

Dance Hall (RKO)

LOS ANGELES—RKO (2,700), 7 days, 35c-65c. *Other attractions*: Pathe Sound News, RKO vaudeville revue. *Opposition*: "Anna Christie," "Hollywood Revue," "Love Parade," "Show of Shows," "Hit the Deck," "New York Nights." *Weather*, fine. *Rating*, 106%.

SALT LAKE—RKO-Orpheum (2,500), 15c-75c, 7 days. *Other attractions*: vaudeville, headed by Leavitt and Lockwood Hit Bits of 1929; news events. *Weather*, extremely cold. *Opposition*: "Sunny Side Up," "Sally" and "Lone Star Ranger." *Rating*, 100%.

Darkened Rooms (Par.)

TROY, N. Y.—Lincoln (1,000), 25c-35c, 3 days. *Other attractions*, an all talking comedy; one Vitaphone act. Pathe Sound News. *Weather*, cold but pleasant. *Opposition*, "The Kibitzer,' "Song of Kentucky." *Rating*, 92 per cent.

Ad Tips—Play this up as the mystery of the great beyond exposed, a story of romance and excitement and above all feature Evelyn Brent as the star. *Audience appeal*, mature.—Harold Janecke, Mgr., Lincoln, Troy, N. Y.

Devil May Care (M-G-M)

ALBANY, N. Y.—Harmanus-Bleecker Hall (2,000), 35c-50c, 6 days. *Other Attractions*, Laurel and Hardy comedy, "Night Owls"; Fox Movietone News. *Weather*, cold but pleasant. *Opposition*, "Unholy Night," "The Trespasser", "Second Choice," "Glorifying American Girl." *Rating*, 100%.

DENVER—The Denver (2,512), 25c-65c, 7 days. *Other attractions*: Publix stage show; Paramount Sound News. *Weather*, cold. *Opposition*: "Sunny Side Up," "Bishop Murder Case," "Grand Parade," "Vagabond Lover," "Song of Kentucky." *Rating*, 85%.

Ad Tips—Feature this as the musical romance sensation and play up Ramon Novarro. It is his first all-talking picture and feature him and his songs, in fighting his way to a lady's heart. Audience appeal, general.—Alec Sayles, Mgr., Harmanus-Bleecker Hall, Albany, N. Y.

Disraeli (W. B.)

BALTIMORE—Keith's (3,016), 6 days, starting with Sunday midnight show, 25c-50c. *Other attractions*, "Scotch" (all-talking comedy), Fox Movietone News. *Weather*, cloudy, cold, snow, to clear and cold. *Opposition* (screen), "Grand Parade," "Painted Angel," "Nix On Dames," "Meistersinger," "Show of Shows," "Sunny Side Up," "Hell's Heroes," "Love Parade," "Dynamite"; (stage), Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at lyric. *Rating*, 75%. (After being shown two weeks at Warners' Metropolitan Uptown, brought to this theatre downtown.)

Dynamite (M-G-M)

BALTIMORE.—Loew's Valencia (Shown simultaneously at Valencia and Parkway after one week at Stanley.) (1,500), 6 days, 25c-35c. *Other attractions*, Hearst Metrotone News. Weather cloudy, cold, snow to clear and cold. *Opposition* (screen) "Grand Parade," "Painted Angel," "Nix On Dames," "Disraeli," "Meistersinger," "Show of Shows," "Sunny Side Up," "Hell's Heroes," "Love Parade." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at lyric. *Rating*, 55%.

BALTIMORE.—Loew's .Parkway (Shown simultaneously at Valencia and Parkway after one week at Stanley) (1,092) 6 days, 15c-35c. *Other attractions*, Hearst Metrotone News. Weather cloudy, cold, snow, to clear and cold. *Opposition* (screen), "Grand Parade," "Painted Angel," "Nix On Dames," "Disraeli," "Meistersinger," "Show of Shows," "Sunny Side Up," "Hell's Heroes," "The Love Parade." Stage: Otis Skinner in "Papa Juan," Robin Hood," "Parisian Flappers," concert artists and operas at lyric. *Rating*, 90%.

CLEVELAND—Allen (3,300), 7 days, 30c-60c. *Weather*, very cold. *Other attractions*, "The Plasterer" (Paramount), Hearst Metrotone News. *Opposition*, "Sunny Side Up" (3rd week), "Sally" (2nd week), "Woman Racket," "Sky Hawk," "Oh Yeah," "The Lone Star Ranger." *Rating*, 90%.

DES MOINES.—DesMoines (1,600), 7 days, 25c-35c-50c-65c. *Other attractions*, Paramount Sound News, Vitaphone act, Clifford and Marion. *Opposition*, "Sacred Flame," "Forward Pass," "Sally," "So This Is College," "Sky Hawk," "South Sea Rose." Weather, snow, cold. *Rating*, 125%

Ad Tips—Stressed Cecil DeMille as the producer, and gave picture an important place in film history for that reason; also advertised it extensively as DeMille's first talking picture. It appealed to those who like lots of melodrama of all ages.—Isadore Lidman, Mgr., Allen, Cleveland.

Box Office Check-Up And Ad. Tips

Ad Tips—Conrad Nagel, a Des Moines boy, was played up. A suprprise letter in which a rubber band contrivance made a loud report as the letter was opened, played up the dynamite idea. Weather did not handicap the business which held up thru week against opposition.—George Watson, Mgr., The Des Moines, Des-Moines.

Footlights and Fools (F.N.)

OTTAWA—Centre, (1,200), 6 days, 15c-50c. *Other attractions*: "Lucky in Love," Fox silent news, negro comedy. *Weather,* fair and cold. *Opposition*: "The Kiss," "Saturday Night Kid," "This Is Heaven," "Romance of Rio Grande," "Shannons of Broadway." *Rating,* 90%.

Ad Tips—Used large painted signs over the marquee bearing the name of Colleen Moore, who has always been a favorite at the Centre, and the name of this film with cutouts suggesting the story. Brought out the point that Colleen was now to be seen in the role of a French stage star, surrounded by chorines, and that she sings a number of songs beautifully. Called it a "love story as thrilling as Lilac Time" and there is some exceptionally good acting in it. The feature pleases all classes and ages.—Don Stapleton, Mgr., Centre, Ottawa.

Forward Pass (F. N.)

DES MOINES.—Strand (1,100), 3 days, 20c-30c. *Other attractions,* Columbia act, "In a Talkie Studio"; Universal cartoon, "Ozzie at the Circus," Kinograms. *Opposition,* "Sacred Flame," "Dynamite," "So This Is College," "Sky Hawk," "South Sea Rose," "Sally." Weather, snow, cold. *Rating,* 90%.

Four Feathers (Par.)

OKLAHOMA CITY—Rialto (700), 15c-25c, 4 days. *Other attractions,* Pathe News. *Weather,* very cold, sleet and snow. *Opposition,* Al Jolson in person, "Laughing Lady," "It's a Great Life," "Sunny Side Up," "Cock-Eyed World," "Sally' (2nd week). *Rating,* 100%.

General Crack (W.B.)

SEATTLE—Music Box (950), 50c-75c, first week. *Other attractions*: One Vitaphone short. *Weather,* fair and cold. *Opposition*: "Sally," "Lost Zeppelin," "Lone Star Ranger," "Kibitzer," "Talk of Hollywood," "Hallelujah." *Rating,* 150%.

Girl From Havana (Fox)

MILWAUKEE—Merrill (1,298), 25c-60c, 7 days. *Other attractions,* comedy, newsreel. *Weather,* cold and clear. *Opposition,* "Harmony at Home," "Hot for Paris," "Condemned," "Lost Zeppelin," "Peacock Alley," "Sally." *Rating,* 95%.

TROY, N. Y.—Proctor's (2,000), 25c-60c, 4 days. *Other attractions,* vaudeville acts. *Weather,* cold but pleasant. *Opposition,* "The Trespasser," "Applause." *Rating,* 100%.

Ad Tips—Played this up pretty heavy not only through the newspapers but also lobby decoration. featuring it as a gorgeous singing, talking and dancing spectacle with Mary Eaton, Eddie Cantor and Rudy Vallee. Audience appeal, general.—Joseph Wallace, Mgr., Proctor's Grand, Albany, N. Y.

Ad Tips—Gave this considerable newspaper space as a pageant of youth and one in which Ziegfeld himself shows the famous Broadway stars. Also ran cuts of the stars in newspaper advertising. Audience appeal, general.—Jacob Golden, Mgr., Proctor's, Troy, N. Y.

Grand Parade (Pathe)

BALTIMORE—Auditorium (1,600), 6 days starting with Sunday midnight show, as the world premier of this picture, 35c-$1.50, four reserved seat shows daily. *Other attractions,* "Sportlights" (Pathe), an all-talking comedy, Aesop's fable, "Song Hits from Grand Parade." Weather, cloudy, cold, snow, to clear and cold. *Opposition* (screen), "Painted Angel," "Nix On Dames," "Disraeli," "Meistersinger," "Show of Shows," "Sunny Side Up," "Hell's Heroes," "Love's Parade," "Dynamite." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at Lyric. *Rating,* 50%.

Ad Tips—Exploit this as an all-talking, singing, dancing spectacle picture that "will live with the public forever." Play up names of Helen Twelvetrees and Fred Scott as the principals. Play heavily upon the title. Use words: The first minstrel musical super production to reach the talking screen. Hear the tuneful song hits "Molly," "Alone in the Rain," and "Moaning for You." Plenty of chances for tie-ups with music dealers, radio, phonograph record shops. Use banners plentifully, stretching one across the street in front of theatre if possible. Audience appeal is quite strong for all who remember minstrels and enjoy that type of performance. Others will enjoy it for its good music, fine dancing and spectacle.—Fred C. Schanberger, Jr., Mgr., Auditorium, Baltimore.

Half Way to Heaven (Para.)

VANCOUVER—New Orpheum (2,871), 25c-$1.00, 6 days. *Other attractions,* five vaudeville acts, Calvin Winter and his music, Ivy Evans at the Wurlitzer, Pathe News. *Weather,* cold and clear. *Opposition,* "Painted Angel," "Bulldog Drummond," "Lucky Star," Maurice Colbourne Players, British Guild Players. *Rating,* 95%.

Hallelujah (M-G-M)

SEATTLE—Fox (2,450), 25c-75c, 7 days. *Other attractions,* Mickey Mouse cartoon, Fox Movietone News, Henri LeBel organ solo, Vic Meyers Band with Owen Sweeten as guest conductor. *Weather,* cold and clear. *Opposition,* "Sally," "Lone Star Ranger," "General Crack," "Talks of Hollywood," "Lost Zeppelin," "Kibitzer." *Rating,* 85%.

Harmony At Home (Fox)

MILWAUKEE—Wisconsin (3,275), 25c-60c, 7 days. *Other attractions,* Fanchon & Marco's "Accordion" Idea, Fox Movietone News Reel. *Weather,* clear and cold. *Opposition,* "Hot for Paris," "Condemned," "Sally," "Girl From Havana," "Peacock Alley," "Lost Zeppelin." *Rating,* 110%.

Hell's Heroes (Univ.)

BALTIMORE.—Rivoli (1,981), 6 days, beginning Saturday, 25c-50c. *Other attractions,* "Love, Honor and Oh, Baby" (George Le Maire all-talking comedy), Barry and Whitledge in "Jest for Awhile," Albert Carroll in impersonations; Al Trahan in "The Musicale" (Vitaphone Varieties); Pathe Sound News, organ. Weather cloudy, cold, snow, to clear and cold. *Opposition* (screen), "Grand Parade," "Painted Angel," "Nix On Dames," "Disraeli," "Meistersinger," "Show of Shows," "Sunny Side Up," "Love Parade," "Dynamite." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at Lyric. *Rating,* 90%.

BUFFALO—Lafayette (3,000), 7 days, 60c. *Other attractions*: Vaudeville, comedy skit, song with organ, Fox Movietone News and Fox News. *Weather,* cold. *Opposition*: "Love Parade," "Love Racket," "Navy Blues," "Condemned." *Rating,* 110%.

Ad Tips—Exploit heavily on the title calling it a 100 per cent talking version of Peter B. Kyne's "great drama of three bad (?) men" At top of newspaper ad under black on white signature use line cut of Mexican girl in big hat at left with three horsemen silhouetted on hill at top right. Under title use half tone cuts of Hatton, Bickford and Kohler, as three bad men looking toward reader with Bickford shown with baby in arms. Audience appeal is strong for all classes and ages except very young. Humor and pathos is strongly developed and story interest holds throughout.—Frank Price, Jr., Mgr., Rivoli, Baltimore.

Hit the Deck (RKO)

LOS ANGELES—Orpheum (2,750), 7 days, 35c to 75c. *Other attractions,* Pathe Sound News and "Good Medicine." *Opposition,* "Anna Christie," "New York Nights," "Show of Shows," "Love Parade," "Hollywood Revue," "Dance Hall." *Weather,* fine. Gross, $13,800.

Hollywood Revue (M-G-M)

LOS ANGELES—Loew's State (2,418), 7 days, 35c to 65c. *Other attractions,* Fox Movietone News, Fanchon-Marco "Trees Idea," Georgie Stol and Band. *Opposition,* "Love Parade," "Show of Shows," "Hit the Deck," "Dance Hall," "New York Nights," "Anna Christie." *Weather,* fine. *Rating,* 87%.

Hot For Paris (Fox)

MILWAUKEE—Strand (1,406), 25c-60c, 7 days. *Other attractions,* Fox Movietone News. *Weather,* clear and cold. *Opposition,* "Harmony at Home," "Condemned," "Sally," "Girl From Havana," "Peacock Alley," "Lost Zeppelin." *Rating.* 120%.

PROVIDENCE—Victory (1,600), 15c-50c, 7 days. *Other attractions,* "Mickey's Big Moment," "Pathe Review," "Sportlight." *Weather,* warm, fair. *Opposition,* "Sunny Side Up," "Laughing Lady," "Bishop Murder Case." *Rating,* 125%.

SAN FRANCISCO—Fox, 50c-65c-90c, 7 days. *Other attractions*: Fanchon & Marco's "International Idea," with company of 100 concert orchestra. *Weather,* wet. *Opposition*: "Sunny Side Up," "Broadway," "Song of Love," "Laughing Lady," "Love Parade," "Sally." *Rating,* 90%.

Ad Tip—Advertised it as another "Cock-Eyed World." Bill McLaglen and El Brendel to the skies and use plenty of photos of the two in ads. Brendel is acquiring a tremendous following. Play up Parisian background and general whoopee. For all over 16. Great! Being held here for a second week.—Matt Reilly, Mgr., Victory, Providence.

Ad Tips—Vivacious Fifi Dorsay big puller. Victor McLaglen, El Brendel are laugh makers with a big following.—Herman Kersken, Mgr., Fox, San Francisco.

It's A Great Life (M-G-M)

OKLAHOMA CITY—Capitol (1,200), 7 days, 25c-50c. *Other attractions,* Laurel and Hardy in "The Hoosegow," Hearst Metrotone News. *Weather,* 10° below zero, sleet and snow. *Opposition,* Al Jolson in person, "Four Feathers," "Laughing Lady," "Sunny Side Up," "Cock-Eyed World," "Sally." *Rating,* 100%.

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Box Office Check-Up And Ad. Tips

Kibitzer, The (Para.)

SEATTLE—Metropolitan (1,100), 25c-65c, 7 days. *Added attractions,* "Deep Sea Melodies," "The Plasterers," Paramount Sound News. *Weather,* fair and cold. *Opposition,* "Sally," "Hallelujah," "Lost Zeppelin," "General Crack," "Lone Star Ranger," "Talk of Hollywood." *Rating,* 90%.

TROY, N. Y.—Troy Theatre (2,000), 35c-50c, 3 days. *Other attractions,* one Vitaphone act, sound "Sportlight," Paramount Sound News. *Weather,* cold but pleasant. *Opposition,* "Darkened Rooms," "Song of Kentucky." *Rating,* 90%.

Ad Tips—Play this up as the picture made from "the smashing Broadway stage success," with every minute a laugh, and don't forget to mention Mary Brian. Audience appeal, general.—Benjamin Stern, Mgr., Troy Theatre, N. Y.

Kiss, The (M-G-M)

OTTAWA—B. F. Keith's (2,596), 6 days, 15c-60c. *Other attractions*: Five RKO vaudeville acts, "The Talkies," Pathe News, orchestra overture, Canadian scenic. *Weather,* fair and cold. *Opposition*: "Saturday Night Kid," "Footlights and Fools," "Romance of Rio Grande," "This Is Heaven," "Shannons of Broadway." *Rating,* 92%.

Ad Tips—Although this was not a dialogue picture, the women were attracted by the title and the story, while the men flocked to see Garbo as usual. The atmosphere is distinctly French and this was emphasized in order to attract the large local French population. The story resembles "Madame X" and "The Trial of Mary Dugan" combined, but Greta proves to be a wonderful tragedienne. Details of feature and program were broadcast from the stage of the theatre Monday night and large pictures of Garbo were used outside.—J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Laughing Lady (Para.)

DALLAS—Palace (2,350), 7 days, 25c-35c-60c. *Other attractions,* Publix presentation, "Farm Yard Frolics" and Jimmie Ellard and his stage band, Johnny Winters in organ novelty, Paramount Sound News. *Weather,* cold. *Opposition,* "This Thing Called Love," "Chasing Rainbows," "Locked Door," "Love Comes Along." *Rating,* 100%.

HOUSTON—Kirby (1,654), 7 days, 25c-50c. *Other attractions,* "He Loved the Ladies," with Taylor Holmes, sound novelty song, and Paramount Sound News. *Weather,* bitter cold with lowest temperature in 52 years. *Opposition,* "Lilies of Field," "South Sea Rose" and "Their Own Desire." *Rating,* 85%.

OKLAHOMA CITY—Criterion (2,000), 7 days, 25c-50c. *Other attractions,* Paramount Sound News, Cliff (Ukelele Ike) Edwards in singing and dancing; "The Plasterers." *Weather,* 10° below zero, sleet and snow. *Opposition,* Al Jolson in person, "It's a Great Life," "Sunny Side Up," "Cock-Eyed World," "Sally." *Rating,* 125%.

OMAHA—Paramount (2.900), 25c-60c, 7 days. *Other attractions,* Publix "Creole Nights" unit, Paramount News, orchestra and organ. *Weather,* cold. *Opposition,* "Condemned," "Vagabond Lover," "Song of Kentucky," "Three Live Ghosts." *Rating,* 150%.

PROVIDENCE—Strand (2,200), 15c-50c. 7 days. *Other attractions,* "Dangerous Females," "At the Gate," song cartoon. *Weather,* fair, warm. *Opposition,* "Hot for Paris," "Bishop Murder Case," "Sunny Side Up." *Rating,* 90%.

SAN FRANCISCO—Granada, 7 days, 50c-65c-90c. *Other attractions*: "Overtures of 1812" (U. A. featurette), Frank Siegrist and his syncopators, organ selections, "Marriage Vows" (comedy), Paramount News. *Weather,* rain. *Opposition*: "Hot for Paris," "Sunny Side Up," "Love Parade," Broadway," "Song of Love," "South Sea Rose," "Show of Shows," "Sally." *Rating,* 100%.

Ad Tips—Play up Ruth Chatterton in adult drama. She laughed at life; she laughed when society branded her an outcast; she laughed at love"—was advertising keynote. Also bill Clive Brook for suave performance. Appeal is to adults.—Holden Swager, Mgr., Kirby, Houston.

Ad Tip—Stress in publicity Ruth Chatterton's fame on the speaking stage. Picture should be played up as smart, sophisticated comedy with appeal for young and old.—Ed Reed, Mgr., Strand, Providence.

Ad Tips—Ruth Chatterton's name enough to popularize show. Clive Brook good for another big following. Offer picture as dramatic sensation, with "screen's greatest emotional actress."—Hal Horne, Mgr., Granada, San Francisco.

Lilies of Field (F.N.)

HOUSTON—Metropolitan (2,512), 25c-60c, 7 days. *Other attractions,* Herman Timberg and Co. in Publix unit stage show; Pathe Sound News, orchestra and organ, both playing selections from "Love Parade." *Weather,* coldest in 52 years in Houston, cloudy and sleet. *Opposition,* "Laughing Lady," "South Sea Rose" and "Their Own Desire." *Rating,* 90%.

Ad Tips—Play up Corinne with a voice as lovely as she is, heard for the first time from the screen. Also the story of the wronged wife, and her way out. Ralph Forbes should be mentioned as Lillian Gish's leading man in "The Enemy." Also advertise dancing and singing ensembles. Appeal is to youth and adults.—E. E. Collins, Mgr., Metropolitan, Houston.

Locked Door (U.A.)

DALLAS—Old Mill (1,400), 7 days, 20c-25c-35c. *Other attractions,* Vitaphone short with Lillian Roth, Vitaphone short, "The Golfer," Pathe News. *Weather,* cold. *Opposition,* "Love Comes Along," "This Thing Called Love," "Chasing Rainbows," "Laughing Lady." *Rating,* 90%.

Lone Star Ranger (Fox)

CLEVELAND—Keith's East 105th St. (2,200), 7 days, 25c-50c. *Weather,* very cold. *Other attractions,* Pathe News (sound and silent), "Carnival Kid" (Disney Mickey Mouse cartoon), "Gentlemen of Evening" (Pathe comedy), Pathe Review, Vaudeville. *Opposition,* "Sunny Side Up" (3rd week), "Sally" (2nd week), "Dynamite," "Woman Racket," "Sky Hawk." "Oh Yeah." *Rating,* 100%.

SALT LAKE CITY—Victory (1,287), 4 days, 15c-50c. *Other attractions,* talking comedy and sound news. *Weather,* cold. *Opposition,* "Sally," "Sunny Side Up," and "Dance Hall." *Rating,* 100%.

SEATTLE—Fox Fifth Avenue (2,750), 25c-75c, 7 days. *Other attractions,* Fashion News, Fox Movietone News, Fanchon-Marco "Black and Gold" stage revue with Eddie Peabody as guest master of ceremonies. *Weather,* cold and clear. *Opposition,* "Hallelujah," "Sally," "General Crack," "Lost Zeppelin," "Talk of Hollywood, "Kibitzer." *Rating,* 90%.

Lost Zeppelin (Tiffany)

MILWAUKEE—Garden (1,150), 25c-60c, 7 days. *Other attractions,* comedy, newsreel. *Weather,* cold and clear. *Opposition,* "Harmony at Home," "Hot for Paris," "Condemned," "Girl From Havana," "Peacock Alley," "Sally." *Rating,* 90%.

SEATTLE—Blue Mouse (950), 25c-75c, 7 days. *Other attractions,* Mack Sennett comedy, Vitaphone acts, Fox Movietone News. *Weather,* cold and clear. *Opposition,* "General Crack," "Kibitzer," "Sally," "Lone Star Ranger," "Talk of Hollywood," "Hallelujah." *Rating,* 80%.

Love Comes Along (RKO)

DALLAS—Capitol (1,044), 7 days, 25c-35c-50c. *Other attractions,* Vitaphone short, Universal News. *Weather,* cold. *Opposition,* "Laughing Lady," "Chasing Rainbows," "Locked Door," "This Thing Called Love." *Rating,* 90%.

PORTLAND—RKO Orpheum (1,700), 25c-60c, 7 days. *Other attractions,* Charles Derickson, tenor; Burton Brown, pianist; Stuart and Lash Cavaliers and skit, Catherine Custer at organ, Pathe Sound News. *Weather,* Continued cold. *Opposition,* "No, No Nanette," "Their Own Desire," "Rio Rita," "Condemned," "Party Girl." *Rating,* 140%.

Love Parade (Par.)

BALTIMORE.—Loew's Stanley (3,654), 6 days, starting with midnight show Sunday, 35c-60c. *Other attractions,* Metrotone News, organlogue. Weather cloudy, cold, snow to clear, cold. *Opposition* (screen), "Grand Parade," "Painted Angel," "Nix On Dames," "Disraeli," "Meistersinger," "Show of Shows," "Sunny Side Up," "Hell's Heroes," "Dynamite." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at Lyric. *Rating,* 109%.

Ad Tips—Play heavily on the name of Maurice Chevalier. Also exploit Jeanette MacDonald as the co-star and Ernst Lubitsch as director. The latter is well known and the former has made a ten strike with the public. Chevalier is becoming a great favorite, is liked by men and women equally well. Audience appeal is there for all who want to see an extremely sophisticated musical comedy romance with plenty of fine music, singing and love making.—Charles Raymond, Gen'l Mgr., Loew's Stanley, Baltimore.

BUFFALO—Century (3,000), 7 days, 60c. *Other attractions,* Fox Movietone News, comedy, Paramount Sound News, Columbia Screensongs. *Weather,* cold. *Opposition,* "Love Racket," "Condemned," "Navy Blues," "Hell's Heroes." *Rating,* 156%.

LOS ANGELES—Paramount (3,596), 7 days, 35c to 65c. *Other attractions,* Paramount Sound News, Milton Charles organ concert. *Opposition,* "Hollywood Revue," "Show of Shows," "Anna Christie," "Hit the Deck," "New York Nights," "Dance Hall." *Weather,* fine. *Rating,* 159%.

Love Racket (F.N.)

BUFFALO—Hippodrome (2,900), 7 days, 60c. *Other attractions,* Paramount Sound News, Fox Movietone News, comedy, vaudeville. *Weather,* cold. *Opposition,* "Condemned," "Navy Blues," "Hell's Heroes," "Love Parade." *Rating,* 156%.

Lucky Star (Fox)

VANCOUVER—Dominion (800), 25c-50c, 6 days. *Other attractions,* Paramount News and magazine, "The Medicine Man" (Fox). *Weather,* clear and cold. *Opposition,* "Half Way to Heaven," "Painted Angel," "Bulldog Drummond," Maurice Colbourne Players, British Guild Players. *Rating,* 135%.

Meistersinger (Ufa.)

BALTIMORE.—Little (267), 6 days, 35c-50c. *Other attractions,* scenic, piano, musical translation by Orchestraphone. Weather cloudy, cold, snow, to clear and cold. *Opposition* (screen), "Grand Parade," "Painted Angel," "Nix On Dames," "Disraeli," "Show of Shows," "Sunny Side Up," "Hell's Heroes," "Love Parade," "Dynamite." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at lyric. *Rating,* 70%.

Ad Tips—Play up to the fact that this is a German film classic based upon Richard Wagner's famous opera. Send out cards to all musical societies and clubs and unions. Notify all music critics on newspapers. Have special matinees arranged for singing and musical societies. Notify all German singing societies. Get all Germans in your town interested. Arrange for co-operative advertising and window displays with all music stores. Here is your chance for big business for a classical film.

Box Office Check-up And Ad. Tips

Audience appeal is strong for all lovers of classic in film and music.—Herman G. Weinberg, Mgr., Little, Baltimore.

Navy Blues (M-G-M)

BUFFALO—Great Lakes (3,000), 7 days, 50c and 85c. *Other attractions,* Fox Movietone News, stage band, organ, comedy, Vitaphone Acts. *Weather,* cold. *Opposition,* "Condemned," "Hell's Heroes," "Love Parade," "Love Racket." *Rating,* 150%.

New York Nights (U.A.)

LOS ANGELES—United Artists (2,100), 7 days, 35c to 75c. *Other attractions,* The Gleasons in "Don't Believe It," Bruce all-talking scenic, Paramount Sound News, Gaylord Carter organ concert. *Opposition,* "Love Parade," "Hollywood Revue," "Anna Christie," "Show of Shows," "Dance Hall," "Hit the Deck." *Weather,* fine. *Rating,* 119% (2nd week).

Nix On Dames (Fox)

BALTIMORE—Hippodrome (2,500), 6 days, 20c-60. *Other attractions,* "Grass Skirts" Educ'l all talking comedy, Pathe Sound News, Bert Smith Players in "Sis Hopkins," with acts, chorus, orchestra, organ. Weather cloudy, cold, snow to clear and cold. *Opposition* (screen), "Grand Parade," "Painted Angel," "Disraeli," "Meistersinger," "Show of Shows," "Sunny Side Up," "Hell's Heroes," "Love Parade," "Dynamite." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at Lyric. *Rating,* 100%.

Ad Tips—Title is the thing to emphasize in this picture in all advertising and in newspaper ads use half-tone cut of Mae Clarke in arms of Robert Ames. Call it "a flippant comedy of love-sick woman haters." And name the featured players. Use possibilities here for tie-ups and window displays. Cosmetics, drug stores, music, radio, phonograph, record dealers. Audience appeal is strong for all who want to see a good backstage story off the beaten track with plenty of romance and action. —Nat Keene, Mgr., Hippodrome, Baltimore.

No, No, Nanette (Para.)

PORTLAND, Ore. — Portland (Publix) (3,068), 25c-60c, 7 days. *Other attractions,* Eddie Magill, crooner; Stanleigh Malotte, organ specialties; Paramount Sound News, sound cartoon. *Weather,* continued cold. *Opposition,* "Their Own Desire," "Party Girl," "Condemned," "Rio Rita," "Love Comes Along," *Rating,* 100%.

Oh Yeah (Pathe)

CLEVELAND — Circle, 7 days, 25c-50c. *Weather,* very cold. *Other attractions,* "Don't Get Excited" (Educ'l), "Stewed, Fried and Boiled" (Fox), Hearst Metrotone News. *Opposition,* "Sunny Side Up" (3rd week), "Sally" (2nd week), "Dynamite," "Woman Racket," "Sky Hawk," "Lone Star Ranger." *Rating,* 100%.

Painted Angel (F. N.)

BALTIMORE—Loew's Century (3,221), 6 days, 25c-60c. *Other attractions,* Fox Movietone and M-G-M News, Loew-Publix unit "Eton Days," headed by Dave Schooler, organlogue by Maurice, "Hodge Podge" (Educ'l), "Krazy Kat" (cartoon), "Fare Lady" (Educ'l. all-talking comedy), "Getting His Voice." *Weather* cloudy, cold, snow to clear, cold. *Opposition* (screen) "Grand Parade," "Nix On Dames," "Disraeli," "Meistersinger," "Show of Shows," "Sunny Side Up," "Hell's Heroes," "Love Parade." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at Lyric. *Rating,* 86%.

VANCOUVER—Strand (1,800), 25c-50c, 6 days. *Other attractions,* Fanchon & Marco's "Jazz Temple Innovation," Paramount Sound News, Jackie Souders and his band. *Weather,* clear and cold. *Opposition,* "Lucky Star," "Half Way to Heaven," "Bulldog Drummond," Maurice Colbourne Players, British Guild Players. *Rating,* 90%.

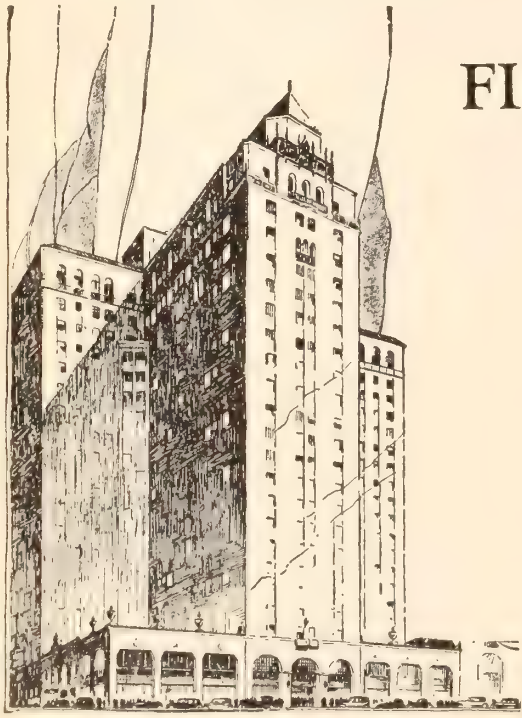
Ad Tips—Expoit names of Billie Dove and Edmund Lowe and bring out the fact that the latter is known for his work in "The Cock-Eyed World." Use line cut of heads of stars in love pose in upper right of advertisement with names and title to left of that. Use copy: "Two great stars in a sensational night club revel. Famous new co-stars that will thrill you with their singing, talking, dancing in a fiery romance." Plenty of chances for co-operative advertising and window displays in this, particularly with radio, photograph, record and music stores. Audience appeal is strong for all Dove fans and particularly for those who enjoy singing and dancing numbers worked into a story in an attractive manner.—Charles Raymond, Gen'l Mgr., Loew's Century, Baltimore.

Party Girl (Tiffany)

PORTLAND—Music Box (1,835), 25c, 7 days. *Other attractions,* Burns and Ashe at organ, Vitaphone acts, Fox Movietone News. *Weather,* continued cold. *Opposition,* "Their Own Desire," "Condemned," "Rio Rita," "Love Comes Along," "No No Nanette". *Rating,* 100%.

Peacock Alley (Tiffany)

MILWAUKEE—Majestic (1,990), 25c-60c, 7 days. *Other attractions,* comedy, newsreel. *Weather,* cold and clear. *Opposition,* "Harmony at Home," "Hot for Paris," "Condemned," "Girl From Havana," "Sally," "Lost Zeppelin." *Rating,* 85%.



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Where all of the "big shots" of stage and screen from the East stop when they come to Hollywood. . . .

. . . and where many resident stars and executives make their permanent homes.

Rooms, Single, En Suite, and Kitchenette Apartments. Every modern convenience.

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EUGENE STARK, *Managing Director*

ROOSEVELT HOTEL

HOLLYWOOD'S FINEST HOSTELRY

JOSEPH M. SCHENCK, PRES.

Box Office Check-up And Ad. Tips

Rio Rita (RKO)

LOS ANGELES—Fox Carthay Circle (1,650), twice daily, 75c to $1.50. *Other attractions,* Movietone News and Carli Elinor's orchestra. *Weather,* fine. *Rating,* 66% (10th week).

PORTLAND, Ore.—Tebbett's Oriental (1,600), 25c-35c, 7 days (5 shows). *Other attractions,* Pathe Sound News, Glen Shelley at Wurlitzer. *Weather,* continued cold. *Opposition,* "No NoNanette," "Party Girl," "Love Comes Along," "Condemned," "Their Own Desire." *Rating,* 135%.

Rogue Song (M-G-M)

HOLLYWOOD—Grauman's Chinese (2,023), twice daily, 75c to $1.50. *Other attractions,* Abe Lyman and Band and Movietone News. *Weather,* fine. *Rating,* 203% (2nd week).

Romance of Rio Grande (Fox)

OTTAWA—Imperial (1,200), 6 days, 15c-50c. *Other attractions,* "In a Barber Shop," Hearst Metrotone News. *Weather,* fair and cold. *Opposition,* "The Kiss," "This is Heaven," "Footlights and Fools," "Saturday Night Kid," "Shannons of Broadway." *Rating,* 85%.

Ad Tips—The outdoor atmosphere of this production was boosted to the skies. Used a painted display banner over the entrance showing a Mexican sunset scene to emphasize outdoor character of feature. The picture was played up as a story of the Southwest in order to emphasize its characteristics. There are some excellent male chorus songs. The production was liked.—Ray Tubman, Mgr., Imperial, Ottawa.

Sacred Flame (W. B.)

DES MOINES.—Strand (1,100), 4 days, 20c-30c. *Other attractions,* Pathe comedy, "Barber's College," Paramount cartoon, "Coco's Big Sale," Pathe Sound News. *Opposition,* "Forward Pass," "Sally," "Sky Hawk," "South Sea Rose," "So This Is College," "Dynamite," Weather, snow, cold. *Rating,* 80%.

Sally (F. N.)

CLEVELAND—Stillman (1,900), 7 days, 40c-75c. *Weather,* very cold. *Other attractions,* "The Spy" (Paramount), Hearst Metrotone News. *Opposition,* "Sunny Side Up" (3rd week), "Dynamite," "Woman Racket," "Sky Hawk," "Oh Yeah," "The Lone Star Ranger." *Rating,* 120% (2nd week).

DES MOINES.—Paramount (1,700), 3 days, 25c-35c, 50c-65c. *Other attractions,* "Orchestra versus Organ," music number; Paramount comedy, "Marriage Wows"; Paramount comedy, "Real McCoy"; Paramount News. *Opposition,* "Forward Pass," "So This Is College," "Sky Hawk," "Dynamite," "Sacred Flame," "South Sea Rose." Weather, snow, cold. *Rating,* 130%.

HOLLYWOOD—Warner Hollywood (3,000), 35c to 65c. *Other attractions,* Paramount Sound News and Vitaphone Varieties. *Weather,* fine. *Dating,* 164% (3rd week).

MILWAUKEE — Alhambra (2,660), 25c-60c, 7 days. *Other attractions,* Journal-Universal newsreel, sound cartoon. *Weather,* cold and clear. *Opposition,* "Harmony at Home," "Hot for Paris," "Condemned," "Girl From Havana," "Peacock Alley," "Lost Zeppelin." *Rating,* 160%.

OKLAHOMA CITY—Empress (1,500), 14 days, 25c-50c. *Other attractions,* Pathe News. *Weather,* 10° below zero, snow and sleet. *Opposition,* Al Jolson in person, "Four Feathers," "Laughing Lady," "It's a Great Life," "Sunny Side Up," "Cock-Eyed World," "Sally." *Rating,* 125%.

SALT LAKE CITY — Paramount (1,400), 15c-50c, 7 days. *Other attractions,* Talkertoon, "Marriage Vows" and sound news. *Weather,* extra cold. *Opposition,* "Dance Hall," "Sunny Side Up" and "The Lone Star Ranger." *Rating,* 110%.

SEATTLE—The Seattle (3,150), 25c-60c, 7 days. *Other attractions,* "Bouncing Ball," cartoon: Paramount Sound News, orchestra and organ specialties. *Weather,* fair and cold. *Opposition,* "General Crack," "Hallelujah," "Lost Zeppelin," "The Kibitzer," "Lone Star Ranger," "Talk of Hollywood." *Rating,* 115%.

Ad Tips—A preview was held for the trade and newspapers; full page newspaper ads were used; billboards and favorable reviews of all the local critics advantageously used in ads and lobby displays. A great audience picture, full of entertainment. Marilyn Miller scored a big personal hit.—George Gilliam, Mgr., Stillman, Cleveland.

Ad Tips—Played on a three-day run before a change of policy which puts the stage shows in for a half week run, the picture was played up with extra ads, with balloon placards from the sidewalk canopy. Marilyn Miller's name and fame means a lot.—Jack Roth, Mgr., Paramount, Des Moines.

Saturday Night Kid (Para.)

OTTAWA, Ont.—Regent (1,225), 6 days, 25c-60c. *Other attractions,* "The Doll Shop," "Bouncing Babies," Fox Movietone News, orchestra overture. *Weather,* fair and cold. *Opposition,* "Footlights and Fools," "Romance of Rio Grande," "The Kiss," "This Is Heaven," "Shannons of Broadway." *Rating,* 85%.

Ad Tips—Issued a general newspaper invitation to all shop girls who aspire to love and fame to see this production because it deals with a couple of girls behind the counter who have varied experiences. "I Treat 'Em Rough" was also played up big as theme of story in which Clara Bow is central figure. The story is a take-off on the promotional programs widely adopted by department stores and business institutions for their employes. Shopgirls everywhere will get the point. Picture will be enjoyed by all, but in particular, especially clerks in stores.—T. R. Tubman, Mgr., Regent, Ottawa.

Second Choice (W. B.)

ALBANY, N. Y.—Mark Ritz (1,146), 25c-35c, 6 days. *Other attractions,* one Vitaphone act, starring Bernie Cummings and orchestra; Pathe Sound News, a talking comedy, "The Salesman." *Weather,* cold but pleasant. *Opposition,* "Unholy Night," "Devil May Care," "The Trespasser," "Glorifying American Girl." *Rating,* 112%.

Ad Tips—This is a drama re: mock morals and modern marriage and found it to my advantage to feature in all newspaper advertising the names of not only Dolores Costello, but also Chester Morris and Jack Mulhall. Audience appeal, general.—Byron Farley, Mgr., Mark Ritz, Albany, N. Y.

Show of Shows (W. B.)

BALTIMORE.—Metropolitan (1,500), 6 days, 25c-50c. *Other attractions,* Kinograms, organ. Weather, cloudy, cold, snow, to clear and cold. *Opposition* (screen), "Grand Parade," "Painted Angel," "Nix On Dames," "Disraeli," "Meistersinger," "Sunny Side Up," "Hell's Heroes," "Love Parade," "Dynamite." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at Lyric. *Rating,* 75%. (2nd week).

LOS ANGELES—Warner Downtown (2,400), 35c to 65c. *Other attractions,* Paramount Sound News, Vitaphone Variety, "Always Faithful." *Opposition,* "Anna Christie," "Love Parade," "Hit the Deck," "Dance Hall," "Hollywood Revue," "New York Nights." *Weather,* fine. *Rating,* 140% (3rd week).

SAN FRANCISCO—Embassy, 50c, 65c, 90c, 7 days. *Other attractions,* Fox Movietone News, Concert Orchestra. *Weather,* wet. *Opposition,* "Love Parade," "Laughing Lady," "Sally," "Broadway," "Sunny Side Up," "South Sea Rose," "Song of Love." *Rating,* 150%.

Sky Hawk (Fox)

CLEVELAND—RKO Palace (3,600), 7 days, 35c-75c. *Weather,* very cold. *Other attractions,* Harmony Boys, (Paramount), "Call of the Sea" (Educ'l silent), "Good Medicine" (Educ'l sound), Pathe News (sound and silent), Pathe Review, 5 acts vaudeville headed by Madge Kennedy in playlet, "The Red Hat." *Opposition,* "Sunny Side Up" (3rd week), "Sally" (2nd week), "Dynamite," "Woman Racket," "Lone Star Ranger," "Oh Yeah." *Rating,* 125%.

DES MOINES.—Orpheum (2,000), 3 days, 25c-50c. *Other attractions,* Pathe News, Pathe comedy, "All Stuck Up"; RKO vaudeville. *Opposition,* "Sacred Flame," "Forward Pass," "Sally," "So This Is College," "Sky Hawk," "Dynamite," "South Sea Rose." Weather, snow, cold. *Rating,* 120%.

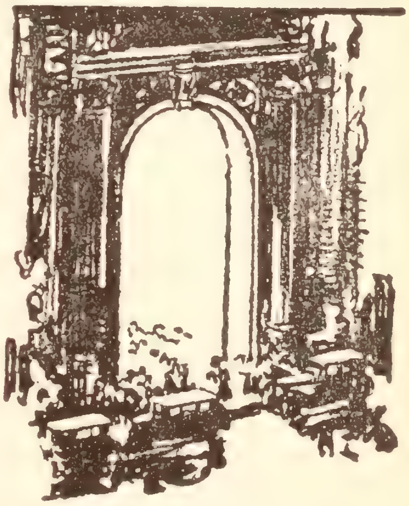
Ad Tips—Advertised this by placing a real airplane in the theatre lobby the week before opening, and aroused interest in the picture with this. Appeals to all types who enjoy excitement, and appeals particularly to those interested in this phase of the war never before presented.—Frank Hine, Mgr., RKO Palace, Cleveland.

Song of Kentucky (Fox)

DENVER—America (1,586), 20c-50c, 7 days. *Other attractions,* Fox Movietone News and Vitaphone acts—"Room 909," talking comedy, Sennett—"Don't Get Excited." *Weather,* cold. *Opposition,* "Sunny Side Up," "Bishop Murder Case," "Grand Parade," "Vagabond Lover," "Devil May Care." *Rating,* 90%.

OMAHA—State (1,200), 25c-40c, 3 days. *Other attractions,* "Weak But Willing" (Par.), Universal News. *Weather,* cold. *Opposition,* "Laughing Lady," "Condemned," "Vagabond Lover." *Rating,* 100%.

THE
Doorway of Hospitality



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Here is everything to do and see. Downtown Los Angeles is but 20 minutes away. The beaches, also, are easily accessible. Golf, recreation, night life and other entertainment surrounds the hotel.

Plan to stop here on your trip to Southern California. Reasonable rates . . . every possible comfort. Write for descriptive booklet.

THE HOLLYWOOD
PLAZA
HOTEL

HOLLYWOOD, CALIFORNIA

Box Office Check-Up And Ad. Tips

TROY, N. Y.—Proctor's (2,000), 25c-60c, 3 days. *Other attractions,* vaudeville acts. *Weather,* cold but pleasant. *Opposition,* "Darkened Rooms," "The Kibitzer." *Rating,* 100%.

Ad Tips—Play up Lois Moran and the fact that the story is based on the racetrack, which will appeal to all lovers of the fast steppers. Audience appeal, general.—Jacob Golden, Mgr., Proctor's, Troy, N. Y.

So This Is College (M-G-M)

DES MOINES.—Paramount (1,700), 6 days, 25c-35c, 50c-65c. *Other attractions,* Paramount News, Publix stage show, "Snap Into It.' *Opposition,* "Sacred Flame," "Sky Hawk," "South Sea Rose," "Dynamite," "Sally." Weather, snow, cold. *Rating,* 100%.

Ad Tips—This picture did a satisfactory week with little exploitation. Ads were devoted to the change of policy to be introduced at this theatre and the coming of "Sally." Picture on for the six-day run did not attract much attention. O. K. for all types of audiences.—Jack Roth, Mgr., Paramount, Des Moines.

South Sea Rose (Fox)

HOUSTON—Majestic (2,250), 25c-60c, 7 days. *Other attractions,* McLallen and Sarah, heading four acts vaudeville; Aesop's Fables, Fox Movietone News, orchestra overture. *Weather,* coldest in 52 years; sleet. *Opposition,* "Lilies of the Field," "Laughing Lady" and "Their Own Desire." *Rating,* 80%.

DES MOINES.—Orpheum (2,000), 4 days, 25c-50c. *Other attractions,* Pathe News, Pathe comedy, "Wednesday Afternoon Off"; RKO vaudeville. *Opposition,* "Sacred Flames," "Forward Pass," "Sally," "So This Is College," "Sky Hawk," "Dynamite." Weather, snow, cold. *Rating,* 100%.

Ad Tips—Advertise Lenore Ulric in another exotic role, that of a South Sea Island beauty, also that she dances the hula, talks and sings. Charles Bickford can be recalled for his work in "Dynamite." Appeal is general. — Eddie Bremer, Mgr., Majestic, Houston.

Sunny Side Up (Fox)

BALTIMORE—New (1,600), 25c-50c. *Other attractions,* Fox Movietone News and "Snapshots of Hollywood," at end of some performances. *Weather,* cloudy, cold, snow to clear and cold. *Opposition* (screen), "Grand Parade," "Painted Angels," "Nix On Dames," "Disraeli," "Meistersinger," "Show of Shows," "Hell's Heroes," "Love Parade," "Dynamite." Stage: Otis Skinner in "Papa Juan," "Robin Hood," "Parisian Flappers," concert artists and operas at lyric. *Rating,* 150%. (4th week.)

CLEVELAND—RKO Hippodrome (4,500), 35c-60c, 7 days. *Weather,* very cold. *Other attractions,* Fox Movietone News. *Opposition,* "Sally" (2nd week), "Dynamite," "Woman Racket," "Sky Hawk," "Lone Star Ranger," "Oh Yeah." *Rating,* 135% (2nd week).

DENVER—Aladdin (1,400), 35c-75c, 7 days. *Other attractions,* Fox Movietone News and Vitaphone acts. *Weather,* cold. *Opposition,* "Bishop Murder Case," "Grand Parade," "Vagabond Lover," "Devil May Care," "Song of Kentucky." *Rating,* 90%.

OKLAHOMA CITY — Liberty (1,800), 7 days, 25c-50c. *Other attractions,* Fox News. *Weather,* 10° below zero, snow and sleet. *Opposition,* Al Jolson in person, "Four Feathers," "Laughing Lady," "It's a Great Life," "Cock-Eyed World," "Sally." *Rating,* 100%.

PROVIDENCE—Majestic (2,400), 15c-50c, 7 days. *Other attractions,* Fox Movietone News. *Weather,* fair, warm. *Opposition,* "Bishop Murder Case," "Laughing Lady," "Hot for Paris." *Rating,* 125%.

SALT LAKE CITY—Capitol (2,000), 15c-50c, 7 days. *Other attractions,* Fox Movietone News. *Weather,* cold. *Opposition,* "Dance Hall," "Sally," and "Lone Star Ranger." *Rating,* 110%.

Ad Tips—The public advertised this picture, and were responsible for breaking house records. Street car hangers, window tie-ups, music store tie-ups and extra newspaper advertising helped make this the picture with the heaviest box office receipts in local history. Its appeal is tremendous for all types and ages.—William Watson, Mgr., RKO Hippodrome, Cleveland.

Ad Tip—Did two capacity weeks here. Names of Janet Gaynor, Charles Farrell and El Brendel will provide draw. Plenty of scope for nifty art layouts in ads and fans will help you by words of praise as the picture goes along. Clicks with all.—Sol Braunig, Mgr., Majestic, Providence.

Sweetie (Para.)

HOLLYWOOD—Grauman's Egyptian (1,800), 7 days, 35c to 65c. *Other attractions,* Movietone News and Fanchon-Marco "Ivory" Idea. *Weather,* fine. *Gross,* $13,700.

Talk of Hollywood (Sono-Art-WW)

SEATTLE—Liberty (1,850), 15c-25c-35c, 6 days. *Other attractions,* "Clancy at the Bat," "Songs of Spain," "Topics of Day," "Tracking Elephants for the Zoo," Paramount Sound News. *Weather,* fair and cold. *Opposition,* "Sally," "Kibitzer," "General Crack," "Hallelujah," "Lost Zeppelin," "Lone Star Ranger." *Rating,* 95%.

Their Own Desire (M-G-M)

HOUSTON—Loew's State (2,700), 25c-60c, 7 days. *Other attractions,* Harry Langdon comedy, Hearst Metrotone News and Dave Harris' "Variety Land" unit stage show. *Weather,* record cold, sleet and wind. *Opposition,* "Laughing Lady," "South Sea Rose" and "Lilies of the Field." *Rating,* 90%.

PORTLAND, Ore.—Fox Broadway (1,912), 25c-60c, 7 days. *Other attractions,* Fanchon & Marco's "Carnival Russe" Idea, with Countess Sonta, Sam Jack Kauffman and Broadway Syncopators; Micky Mouse comedy, Devaney at Wurlitzer, Fox Movietone News. *Weather,* continued cold. *Opposition,* "No No Nanette," "Rio Rita," "Love Comes Along," "Condemned," "Party Girl." *Rating,* 125%.

Thing Called Love (Pathe)

DALLAS—Majestic (2,985), 7 days, 25c-35c-60c. *Other attractions,* Interstate vaudeville headlined by Berni Vici and his all girl revue in the "Gab Vest," Fox Movietone News. *Weather,* cold. *Opposition,* "Laughing Lady," "Chasing Rainbows," "Locked Door," "Love Comes Along." *Rating,* 100%.

This Is Heaven (U.A.)

OTTAWA—Avalon (990), 3 days, 25c-35c. *Other attractions,* "In a Temple Garden," "Don't Get Excited," Fox Movietone News. *Weather,* fair and cold. *Opposition,* "Saturday Night Kid," "Footlights and Fools," "The Kiss," "Romance of Rio Grande," "Last of Mrs. Cheyney." *Rating,* 90%.

Three Live Ghosts (U.A.)

OMAHA—State (1,200), 25c-40c, 4 days. *Other attractions,* "One Man Reunion" (Par.), "Put On Your Old Gray Bonnet" (Par.), Universal News. *Weather,* cold. *Opposition,* "Laughing Lady," "Condemned," "Vagabond Lover." *Rating,* 100%.

Tiger Rose (W.B.)

TACOMA—Blue Mouse (601), 7 days, 25c-75c. *Other attractions,* Vitaphone acts, including an Edward Everett Horton comedy in sound, Fox Movietone News. *Weather,* cold and very bad. *Opposition,* "Vagabond Lover," "Untamed" and "Words and Music." *Rating,* 75%.

Trespasser, The (U.A.)

ALBANY, N. Y. — Mark Strand (2,000), 35c-50c, 6 days. *Other attractions,* one Vitaphone act, Paramount Sound News. *Weather,* cold but pleasant. *Opposition,* "Second Choice," "Devil May Care," "Unholy Night," "Glorifying American Girl." *Rating,* 110%.

TROY, N. Y.—Troy (2,000), 35c-50c, 4 days. *Other attractions,* one Vitaphone act, Paramount Sound News. *Weather,* cold but pleasant. *Opposition,* "Applause," "Glorifying American Girl." *Rating,* 108%.

Unholy Night (M-G-M)

ALBANY, N. Y.—Leland (1,400), 25c-35c, 6 days. *Other attractions,* all-talking comedy, "Scotch"; Fox Movietone News, George Dewey Washington, in songs. *Weather,* cold but pleasant. *Opposition,* "Devil May Care," "The Trespasser," "Second Choice," "Glorifying American Girl." *Rating,* 100%.

Untamed (M-G-M)

TACOMA—Fox Rialto (1,350), 7 days, 25c-75c. *Other attractions,* Mickey Mouse cartoon, Harry Langdon sound comedy and Fox Movietone News. *Weather,* bad, very cold. Matinees off. *Opposition,* "Words and Music," "Vagabond Lover" and "Tiger Rose." *Rating,* 110%.

Vagabond Lover (RKO)

DENVER—Tabor (2,269), 35c-75c, 7 days. *Other attractions,* Fanchon and Marco "Idea" stage attraction, Universal and Pathe Sound News. *Weather,* cold. *Opposition,* "Sunny Side Up," "Grand Parade," "Bishop Murder Case," "Devil May Care," "Song of Kentucky." *Rating,* 115%.

OMAHA—Orpheum (3,000), 25c-60c, 7 days. *Other attractions,* five acts RKO vaudeville, Pathe News and fables. *Weather,* cold. *Opposition,* "Condemned," "Laughing Lady," "Song of Kentucky," "Three Live Ghosts." *Rating,* 125%.

TACOMA—RKO Pantages (1,500), 7 days, 25c-75c. Added attractions, five acts of RKO vaudeville headed by Derickson & Brown and Stuart & Lash Cavaliers. *Weather,* bad, cold. *Opposition,* "Words and Music," "Untamed," and "Tiger Rose." *Rating,* 100%.

Woman Racket (M-G-M)

CLEVELAND—State (3,400), 7 days, 30c-60c. *Weather,* very cold. *Other attractions,* "Home Edition" (Paramount), "Getting Gay with Neptune" (Fischer), "His Operation" (Pathe), Paramount News, Publix Revue, "Showland," with Ted Claire, m. c. *Opposition,* "Sunny Side Up" (3rd week), "Sally" (2nd week), "Dynamite," "The Sky Hawk," "The Lone Star Ranger," "Oh Yeah." *Rating,* 76%.

Words and Music (Fox)

TACOMA—Colonial (965), 7 days, 25c-75c. *Other attractions,* Clark & McCullough in "All Steamed Up," Fox Movietone News. *Weather,* cold and bad for show business. *Opposition,* "Vagabond Lover," "Tiger Rose" and "Untamed." *Rating,* 75%.

CLASSIFIED ADS.

THEATRES WANTED

WANTED: Theatre in city of fifteen thousand or over, in the South. Must bear closest investigation. Address Box 677, Motion Picture News, 729 Seventh Avenue, New York.

EQUIPMENT

Theatre Lobby Frames, manufacturer to you. Low cost. Gem Frame Co., 2805 Brighton, Kansas City, Mo.

MANAGERS' ROUND TABLE CLUB

Charles E. Lewis
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

The Mailing List

FROM time to time we have dwelt upon the value and importance of an adequate mailing list for every conceivable type of theatre, regardless of its size or where located.

The reason for this insistence is not just because we are believers in such lists, but because experience and investigation have proven beyond all shadow of doubt that a good, live mailing list is a most valuable asset in advertising a theatre's program or special attractions.

The chief reason why such lists fall into the discard or lose favor is not because they become ineffective or worthless, but because the manager permits his list to contain too much "dead wood" and names that mean nothing, when all the time he should be keeping it alive and increased with new names.

Only a short time ago we told you in one of the Showman sections of the News how hundreds of names were being compiled at the News Reel Theatre here in New York because they were constantly plugging this one angle. Unquestionably, their fine list is accountable for much of the continued interest in this unsual theatre.

Another angle of great importance in dealing with mailing lists in theatres is to refrain from flooding them with too much or worthless material. If they do not look forward with interest for your letters or programs then you can certainly expect the envelope to go direct from the mail box to the waste basket.

Months ago we set forth the results of a personal investigation into the tremendous interest of the smaller town and city patron in the theatre program received through the mail. At that time we told how we watched the arrival of the mailman and that the patron lost no time in looking through the program or announcement as soon as it put in its appearance.

If every theatre manager were to look into this one angle with the same degree of interest as we did, they would soon be as enthusiastic about it as we are.

Granted that the local paper will convey your current or coming attractions to all those reading the paper. But what could be more impressive than the arrival of an announcement pertaining to some unusual attraction due at your theatre in a short time and setting forth, showmanlike and briefly, the outstanding points of that attraction?

If the piece of mailing matter has been properly made up it is bound to create in the minds of those receiving it a desire to either to see the attraction or know more about it.

(Continued on next page)

NOTICE

In an effort to keep pace with the tremendous amount of material being received from our members and readers, we have increased the number of Club pages in this issue to NINETEEN (19).

We can recall no precedent in trade paper history where so large a portion of its contents was devoted to the interests of managers and exhibitors.

**MANAGERS'
ROUND TABLE
CLUB**

TABLE OF CONTENTS WILL BE FOUND ON NEXT PAGE.

MANAGERS' ROUND TABLE CLUB

(Continued from preceding page)

Again, it gives you the opportunity of selling institutional matter to your regular patrons as well as telling them about added feature on your program.

There are so many desirable angles to this particular phase of showmanship that we could devote many more pages to it than just the little we have had to say, but after all, the wide-awake manager will surely grasp the significance of the suggestion and if he has not already built up an impressive mailing list he certainly should make a start right away.

"Chick."

Meet "The Firing Line"

Through the courtesy of Tom Olsen, Publicity Director for the Upstate Fox Metropolitan Houses, we have just had the opportunity of looking through the first copy of "The Firing Line," a weekly news letter turned out by Tom and assisted by Agnes Degni.

Our first reaction to this "peppy" circuit organ is that it's great and we are certain it will gain increasing popularity with each succeeding issue and also be of marvelous aid to the boys on the firing line at the various houses under the direction of District Supervisor E. M. Hart and Tom Olsen.

There was much of interest in this news letter that will surely find its way onto the Club pages and if it will help at all, we offer our heartiest congratulations to the sponsors of "The Firing Line" and thank them for their thoughtfulness in putting us on the mailing list.

An Inexpensive Sign Was Good for Jack Shields

Jack Shields gets in touch with your Chairman to remind him that we made a mutual acquaintance and friendship at the time I was looking over Eva Tanguay in Ansonia, and so, extreme apologies are in order, Jack. I hope you accept mine.

You see, I was under the impression that you only recently came to Ansonia from one of the other towns, and it was another one of the Hoffman managers that I met on my trip to Ansonia. At any rate, apropos of the visit about Eva Tanguay, I want you to know that I did book her, and that I lost plenty of dough on her. However, it wasn't Eva's fault, nor was it mine. Middletown didn't know what it was all about so far as Eva was all concerned, so we tried the best we could, anyhow.

Now, to get back to real business, we want you to see a nifty gag that Jack pulled in connection with "HOLLYWOOD REVUE," that was not only the talk of the town, but was really the talk of New England, when it came to advertising the theatre and an attraction. He erected a flashing sign on this attraction that was built of beaver board and lighted with two of the stage plug lights from back stage. The entire thing set him back about $20, but to us on the photo it certainly looks like a $300 gag, and I wouldn't be surprised if other people figured it cost just that much as well.

No need to go into too much of a song and dance over this one Shields has pulled, because it is self-explanatory by reason of looking at the sign itself, but we certainly hate to pass up the chance to tell him that it was a marvelous gag, and that we appreciate his thoughtfulness in sending it on to us.

If any of you other fellows are interested in anything along these lines, drop us a line and we'll send you all the dope complete, and we don't mind telling you that it is worth while writing for because it is not only inexpensive, but, as the photo shows, even in the small reproduction on the cut, it was well worth the expense.

Earl M. Willey Says:

"I am enclosing my application in the MANAGERS' ROUND TABLE CLUB. I need the 100% information in the CLUB pages to help run my theatre, not counting the valuable news and information between the covers of MOTION PICTURE NEWS."

Manager, Bijou Theatre,
Savannah, Ga.

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¶ Another Modern Movie Fable
¶ Stillman Now A House Manager
¶ Merchants' Tie-Ups Effective For Brodie
¶ Try This One From Roy Slentz
¶ Here's How Madeline Woods Does It
¶ The "Low Down" On J. W. Reynolds
¶ Some More New Members

MANAGERS' ROUND TABLE CLUB

Monty Salmon's Exploit Stuff is Going Over Big

Using a flock of good stunts, the newspaper contest was undoubtedly the highlight in Monty Salmon's campaign on "Fight," playing at the Rialto Theatre, in Macon, Ga.

The Macon "Telegraph" co-operated on the newspaper stunt as well as merchants subscribing to ads on the co-operative page. An aeroplane was cut into about 24 pieces and placed in the different ads on the co-op page. These pieces were to be cut out and when finished, the letters FLIGHT were written across the front of the plane.

The "Telegraph" contributed three cash awards amounting to $25.00 and the theatre kicked in with passes for the next 50 winners.

Over 400 answers were submitted on the plane contest. And so many beautiful planes were sent in—colored, mounted, placed in attractive frames, flying in the clouds, etc.—that a number of them were used to make displays in each of the store windows that had co-operated on the stunt.

An aviator was engaged to fly over Miller Field doing some fancy flying and at different intervals dropping large circus heralds on which appeared effective sales copy about the picture, cast, theatre and play dates.

Friday before play date, the aviator flew his plane over a field where a football game was in progress. The flight was timed so as not to interfere with the progress of the game—arriving at the scene between the halves. Heralds were again dropped and the vast assemblage scrambled to get one of these notices. Although Macon is not such a small city, it is still country enough to get excited over a stunt of this kind.

Salmon was fortunate in getting the J. C. Penny Co. to lend the theatre a number of toy aeroplanes and zeppelins and one mechanical plane which were placed on the mezzanine floor. These toys were suspended at various angles and the mechanical plane was connected with the light in the centre of the room and would fly around in a circle.

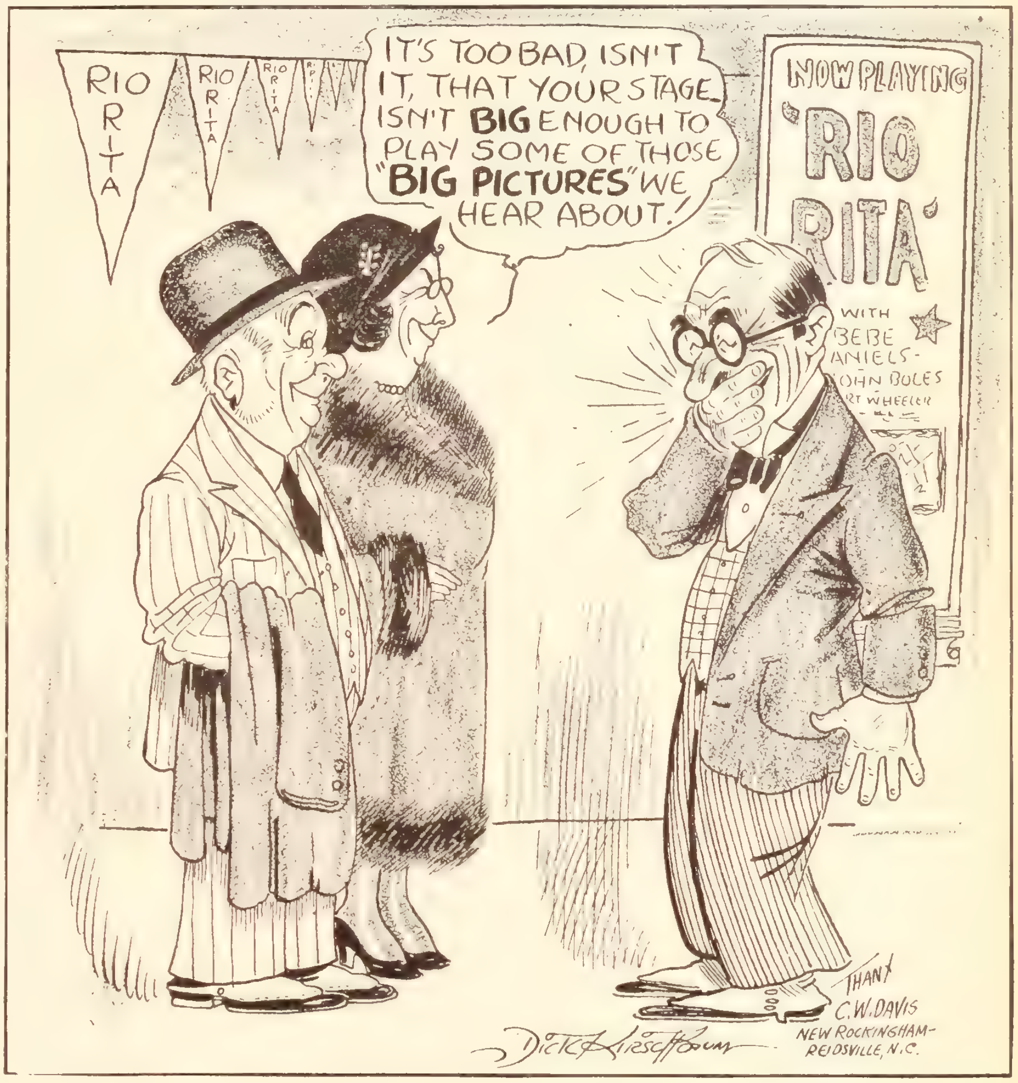
Salmon also obtained an aeroplane motor from a German plane that had been brought down in the war as well as the wings and propeller. The motor was placed in the lobby near the sidewalk with a small card on it giving the history. This display attracted crowds at all hours of the day.

Great stuff, Monty, and just what we would expect of a man of your experiences as demonstrated in the past on the pages of the ROUND TABLE CLUB. Suppose you follow it up with some more of your interesting activities and see that we get all the dope and photos.

BOOST YOUR CLUB!

"LOBBY LAFFS"

By Dick Kirschbaum


RIO RITA
RIO RITA
RIO RITA
IT'S TOO BAD, ISN'T IT, THAT YOUR STAGE ISN'T BIG ENOUGH TO PLAY SOME OF THOSE "BIG PICTURES" WE HEAR ABOUT.
NOW PLAYING 'RIO RITA' WITH BEBE DANIELS- JOHN BOLES -RT WHEELER
THANX C.W. DAVIS NEW ROCKINGHAM- REIDSVILLE, N.C.
Dick Kirschbaum

WRITE YOUR OWN CAPTION!

Nat Silver's "Parcel Gag" Is Worth Duplicating

Manager Nat Silver of the Merrimack Square Theatre, Lowell, Mass., is responsible for the idea of all three local Publix houses establishing check rooms where parcels might be checked gratis.

The stunt which is purely one of goodwill is not new to the industry but is apparently new to the people of Lowell.

People did not necessarily have to be a patron of any of the three Publix theatres, but everybody was welcome to take advantage of this newest Publix service. All that was necessary was to go to the doorman and ask him for the Publix Parcel Checking and your parcels would be taken care of.

Silver augmented this idea by providing each shopper with a special reinforced bag which has a big Publix seal and the slogan "Attend a Publix Theatre."

The stunt not only provided a convenience for the shoppers taking advantage of this service but made many new friends for the theatre as well as insuring the already Publix patrons that this was only another instance of trying to serve them as a Public servant.

The stunt also caused a lot of favorable talk—and the Publix shopping bags being carried through the streets also served to give the Publix houses further advertising.

We have already told you about Nat and some of the things he has engineered with the Publix theatres he has been running, so his name is by no means new on the ROUND TABLE CLUB pages. We would, however, like to encourage him to contribute a little more frequently, and to shoot along a photo or two, not only of his activities, but of himself so that we can better illustrate what he is doing out in his part of the world.

MANAGERS' ROUND TABLE CLUB

Student Appeal Plugged Imperial for Borenstein

Joseph S. Borenstein reached 3,500 students by making a direct appeal to 35 teachers in advertising "Taming of the Shrew" playing at the Imperial Theatre, Pawtucket, R. I.

Specially written letters about the educational value of the picture as well as enclosing five tickets each for the teachers' disposal were sent to the 35 English teachers in the Junior and Senior High Schools.

Part of the letter which is rather convincing follows: "The educational values to the students are obvious. At the same time, they are learning as they are being entertained, which is a pleasant and novel way of absorbing knowledge. Even if the students have studied this choice bit of literature or are going to have it as a part of their curriculum in the distant future, it will be worth their while to see and hear this twentieth century reproduction of the fifteenth century masterpiece."

Inasmuch as each teacher has approximately 50 students under her supervision, this message about the picture reached in the neighborhood of 3,500 students, who in turn imparted the message to their parents and friends.

Read Stopped 'Em With His Bath Tub Display

Manager John P. Read, Rialto Theatre, Colorado Springs, built a unique display to feature the fact that Winnie Lightner sings the burlesque song number, "Singin' In The Bathtub" in "Show of Shows." The display consisted of a real tub, a small one, placed in the lobby of the Rialto Theatre. Above the tub was arranged a real shower-ring and curtain. Inside the shower-curtain stood a life-size cut-out of Winnie Lightner, visible from the shoulders up. In front of the Lightner cut-out was a large card with copy as follows:

> "Winnie Lightner says, 'Singin' in the shower is like singin' in the rain, but you haven't heard anything until you hear my comedy song hit 'Singin' in the Bathtub' in Show of Shows."

The display was further captioned with a large card announcing "Singin' In The Bathtub" as the comedy hit of "Show of Shows," and reminding people that Winnie Lightner was the star comedienne of "Gold Diggers of Broadway."

From point of CLUB activities, Johnny Read has not been near as active as his brother Publix managers, but perhaps that is because he is of a retiring and shy nature. At any rate, we will figure it that way until future activities disprove that theory. Let's hear some more, Read, and be sure to send on your own photo.

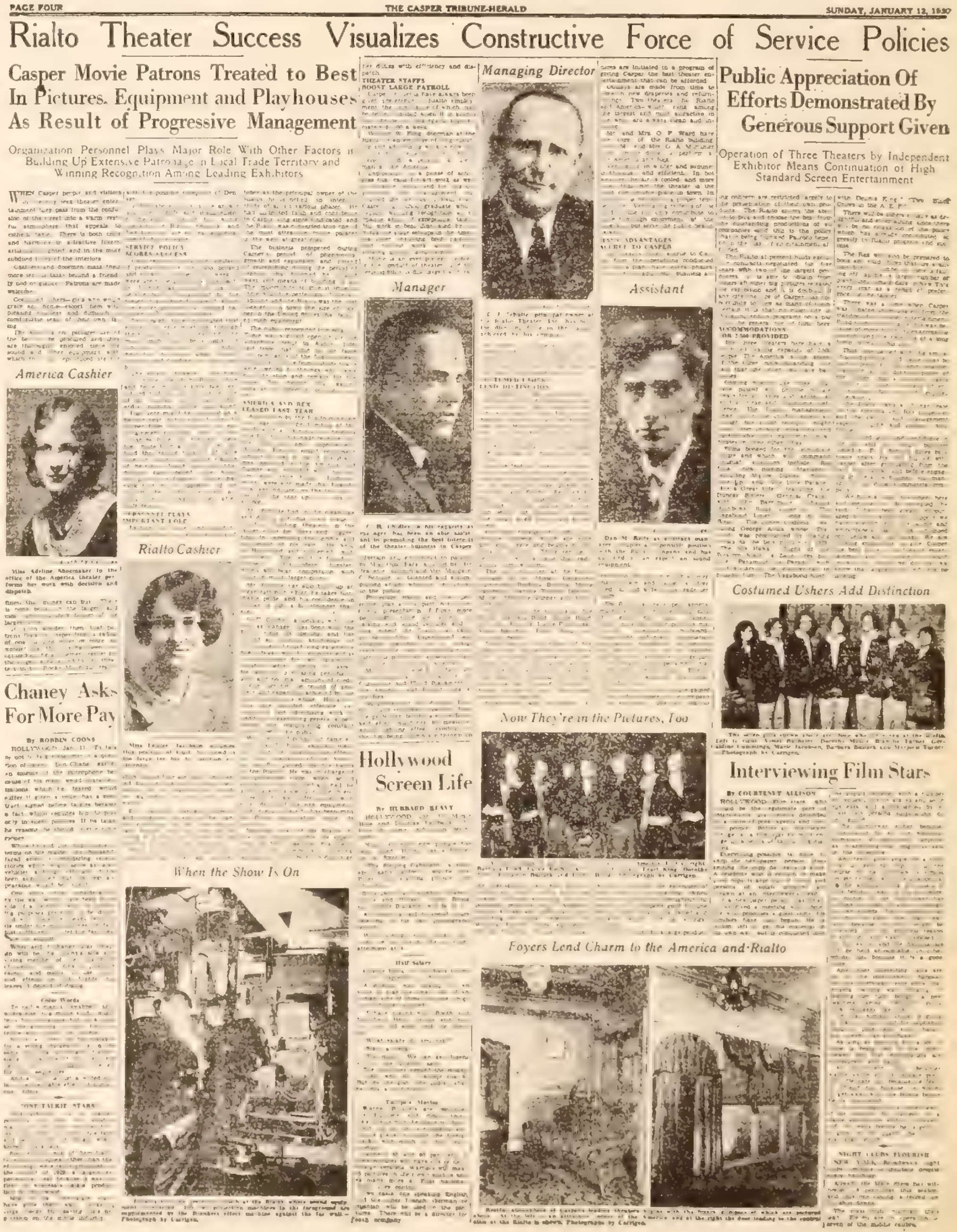
WORTHWHILE PUBLICITY!

We have passed along every conceivable kind of newspaper cooperative tieup imaginable, even where the theatre has been successful in crashing the local paper for free feature stories but this is the first time that it has been our privilege or pleasure to show a full page story in the form of a Sunday feature dealing with the personalities and activities as well as equipment of a theatre.

In this case, this fine piece of work was engineered by the folks who are responsible for the destiny of the Rialto Theatre in Casper, Wyo., a house which is under the managing directorship of E. J. Schulte, with C. H. Chidley as house manager.

We are certainly grateful to Mr. Chidley for forwarding this page, and while it may not show up as clearly as we had hoped it would, because of the reduction of size, it will nevertheless give you an idea of how a local paper with the proper ecouragement can feature the inside workings and various personalities connected with a local theatre and combine it all into a most interesting story that is bound to attract public attention and interest.

Here's hoping we hear a whole lot more about the Rialto Theatre, Inc., in Casper, Wyo., because everything they send is a real newsy and interesting item for the ROUND TABLE CLUB pages.



PAGE FOUR THE CASPER TRIBUNE-HERALD SUNDAY, JANUARY 12, 1930

Rialto Theater Success Visualizes Constructive Force of Service Policies

Casper Movie Patrons Treated to Best In Pictures, Equipment and Playhouses As Result of Progressive Management

Organization Personnel Plays Major Role With Other Factors in Building Up Extensive Patronage in Local Trade Territory and Winning Recognition Among Leading Exhibitors

Managing Director

Manager

Assistant

America Cashier

Miss Adeline Shoemaker in the office of the America theater performs her work with decision and dispatch.

Rialto Cashier

Chaney Asks For More Pay

By ROBBIN COONS

Hollywood Screen Life

By HUBBARD KEAVY

When the Show Is On

Now They're in the Pictures, Too

Public Appreciation Of Efforts Demonstrated By Generous Support Given

Operation of Three Theaters by Independent Exhibitor Means Continuation of High Standard Screen Entertainment

Costumed Ushers Add Distinction

Interviewing Film Stars

By COURTNEY ALLISON

Foyers Lend Charm to the America and Rialto

MANAGERS' ROUND TABLE CLUB

"Free Space" Featured This One From Perrin

C. T. Perrin of the Rex Theatre, Greeley, Colo., tied in on a stunt that added immensely to the gross receipts of "Romance of the Rio Grande."

Perrin found out that the local Chrysler Sales Co. was having an auction sale on Saturday (Dec. 21) and obtained exclusive permission to distribute free chances on two cars that were to be given away.

The free chances were given away to patrons entering theatre all week previous to the Saturday auction. This stunt was not only advertised in the newspaper but also on the screen for a week previous.

The backs of the "retained end" of the tickets carried the ads of the theatre attractions.

The stunt certainly had a tendency to stimulate business as was evidenced by the excellent box-office receipts.

Then, too, he got more space than he bargained for when the "Greeley Tribune" and the Sterling Theatre sponsored a color drawing contest for "Glorifying the American Girl."

In announcing the contest, the "Tribune" stated this new contest was one which calls on skill and good judgment of colors, and it invites everyone who can tell colors and who has a box of crayons or an old paint box to participate. That eliminates a few, but for the majority of people it's an easy way to make a bid for $5 in cash within the five days.

The "Tribune" topped the copy with a picture of a scene from the picture in three consecutive issues prior to the showing of the picture.

Contestants were asked to color the picture shown in the newspaper with crayons or water colors or anything else that will make a color—as nearly as possible as you expect to see it in the picture which will be shown at the Sterling Theatre on Thursday, Friday and Saturday of next week.

To the ones presenting the best colored picture, the "Tribune" awarded the following prizes: 1st prize—$5 in cash; 2nd prize—theatre party of six persons to the Sterling; 3rd prize—theatre party of four persons; 4th prize—two passes to the Sterling; 5th prize—two passes.

The newspaper not only gave the coloring contest an unprecedented amount of valuable space at no cost to the theatre but Perrin was also especially pleased with the unusually large number of answers submitted.

"THE SHOWMAN'S CALENDAR"

AN EXCLUSIVE CLUB FEATURE

Holidays Should Be Money Days For Your Theatre

Feb. 7th to 13th—National Boy Scout Week
Feb. 9th to 15th—National Drama Week
Feb. 11th—Daniel Boone's Birthday
Feb. 11th—Thomas Edison's Birthday
Feb. 12th—Lincoln's Birthday (Born 1809)
Feb. 12th—Georgia Day (Georgia)
Feb. 14th—St. Valentine's Day
Feb. 14th—Purim (Jewish Holiday)
Feb. 22nd—George Washington's Birthday (Born 1732)
March 2nd—Texas Flag Day
March 4th—Penn Day
March 4th—Shrove Tues. (Observed as Mardi Gras in Ala. Fla. & La.)
March 17th—St. Patrick's Day

* * * * *

Can you tie any of the above events into your theatre's activities?

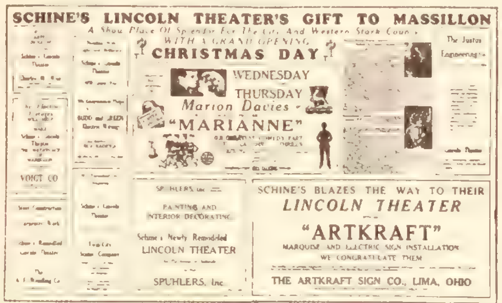
And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on the "Showman's Calendar" for an advance tip on future holidays and events.

Metcalf's News Tie-Up Built Up Interest in B. O.

Talk about your crashing double trucks in the newspapers in connection with a merchant's and newspaper tieup on big attractions, leads us to suspect that our friend Metcalfe at the Lincoln Theatre in Massillon, Ohio, is deserving of a vote of thanks for passing along the suggestion for a special double truck about the theatre itself.

We hope that the reduction of this double truck to a small 2½-inch cut will not do it an injustice, but most of the cooperative ads stand out so well that it is hardly necessary to go into a more detailed explanation.


SCHINE'S LINCOLN THEATER'S GIFT TO MASSILLON
A Show Place Of Splendor For The City And Western Stark County
WITH A GRAND OPENING
CHRISTMAS DAY
WEDNESDAY
THURSDAY
Marion Davies
"MARIANNE"
VOIGT CO
SPUHLERS, Inc.
PAINTING AND INTERIOR DECORATING
Schine's Newly Remodeled
LINCOLN THEATER
SPUHLERS, Inc.
SCHINE'S BLAZES THE WAY TO THEIR
LINCOLN THEATER
"ARTKRAFT"
MARQUISE AND ELECTRIC SIGN INSTALLATION
WE CONGRATULATE THEM
THE ARTKRAFT SIGN CO., LIMA, OHIO

Albert E. Metcalfe, as we know from past correspondence, is one of the Ohio livewire showmen and we have heard many interesting things about him already. His future activities should be more than welcome on the pages of the ROUND TABLE CLUB and to our many members and readers.

Lots of luck, Albert, and keep up this great work, because it is going to get you somewhere in this great big show business of ours.

HAVE YOU A CLUB PIN?

Chalk Up Another One For Mgr. Walter B. Rose

Walter B. Rose of the Strand Theatre, Brockton, Mass., won another mythical medal when he finally won over an anti-cooperative merchant in a tie-up that not only proved beneficial to both parties concerned but especially to the theatre during the four weeks in December.

The merchant in this instance is the proprietor of the Brockton Public Market. The "Market" puts on a Food Show and serves tea and coffee to patrons at the matinees. This tie-up was used during the four weeks in December.

In addition to the luncheon service, the "Market" permitted window cards of all kinds to be placed in one of its best windows.

Both the "Market" and the theatre were advertising this tie-up in their regular newspaper ads as well as through other mediums.

This tie-up was very unusual as the Market owner was very prejudiced against theatres and heretofore he would not even allow a window card of any description to go into his window; in fact, he would not be connected with a theatre in any way whatsoever.

Rose states that it took a lot of sales talk to swing the stunt, but having captured the "enemy" makes one feel as happy as a lark.

Now that the Market owner has finally succumbed to theatre tie-ups, it will be an easy matter to promote another stunt whenever it is deemed necessary.

MANAGERS' ROUND TABLE CLUB

Assistant Managers as Members!

(Reprinted by request)

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the Round Table Club, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.

The reason we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers, but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M.R.T.C.

J. B. Hardy's Wide Experience a Real Asset

It has taken us a little longer than usual to show you a picture of J. B. Hardy, but it is only because that modest gentleman needed a whole lot of persuasion before he would comply with our oft repeated request to send us one.

At any rate, we have succeeded, and we take particular delight in introducing the many members and readers of the ROUND TABLE CLUB pages to energetic and livewire manager of Loew's Mall Theatre, in Cleveland, Ohio.

Mr. Hardy has always been an enthusiastic booster for the ROUND TABLE CLUB and has followed our activities practically since the inception of the CLUB and has followed our pages with much interest and has also contributed to its success by reason of acquainting us of his various activities from time to time. Those of you other members and managers who have been following this department, already know about him from previous stories.

He has been in the show business for almost 18 years, having served as manager for at least ten years of that period. His association included connections with the Kunsky outfit in Detroit with Gardner and Kopler in Toledo, and various other theatres in and around the middle west.

We are certain that "J. B." is headed for great things in the show business, and it is only a question of time before we will be able to announce the fact that he has been promoted to bigger things in the show business. At any rate he carries with him at all times, our best wishes for his success that hard work in the business so well deserves.

Thank you for your photo, Mr. Hardy, and convey our kindest regards to our many friends and boosters out around Cleveland.

Tod Browning is Creating Interest Up in Boston

Latest word from Harry (Tod) Browning finds him now located as Managing Director of the big Publix De-Luxe Metropolitan Theatre in Boston, and hot on the heels of this announcement comes one of his usual livewire stunts. This time consisting of a tieup with the Postal Telegraph Company whereby this well-known outfit has opened a branch office right in the lobby of the Metropolitan Theatre.

In addition, Harry arranged for the Governor of Massachusetts to send a message through this branch office and all in all it gave him considerable publicity, including a corking good picture and a two-column story in the Boston Evening American issue of December 24th.

You can readily see from the picture how effective the stunt was for publicity purposes, as the photo shows the branch office, Governor and Mrs. Allen of Mass.

This may be a good lead for some of you other fellows to keep in mind in arranging your advance exploitation, that possibly there is some tieup that can be successfully engineered with your local telegraph office that may mean some more free newspaper space, as well as increased business through such a tieup. At any rate it is worth keeping in mind and having handy for future use.

Nice work, "Tod," but just in line with what we have always claimed you could do, so while it may be news to your bosses, it is not a bit surprising to us.

What's going to be your next one, and how soon can we look forward to getting it?

POSTAL TELEGRAPH
for the first time in its history, opens an office in a theatre
PRIZE CONTEST

Frank B. Hill Says:

"I am sure your MANAGERS' ROUND TABLE CLUB will grow to such an extent that it will become the greatest section of your magazine this coming year. As soon as I get the MOTION PICTURE NEWS, I turn to the MANAGERS' ROUND TABLE section, and I am sure you will find that true with the majority of the managers."

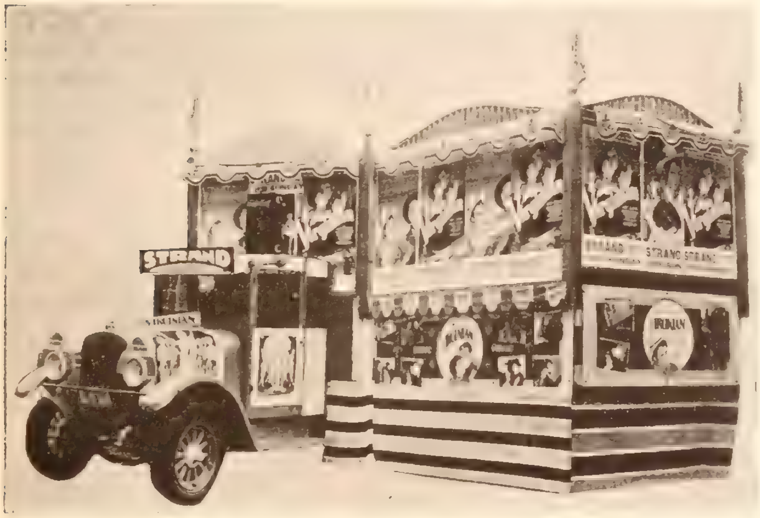
Resident Manager,
Inland Theatres, Inc.,
Walla Walla, Wash.

MANAGERS' ROUND TABLE CLUB

Johnny Scanlon is Hot on the Trail Of Biz. Up in Lynn

It didn't take Johnny Scanlon long to get moving, once he had both feet set on the ground up in Lynn, Mass., and the latest letter from him is ample evidence that he has started the theatre clicking at the box office for Warner Brothers in that peppy little theatrical town.

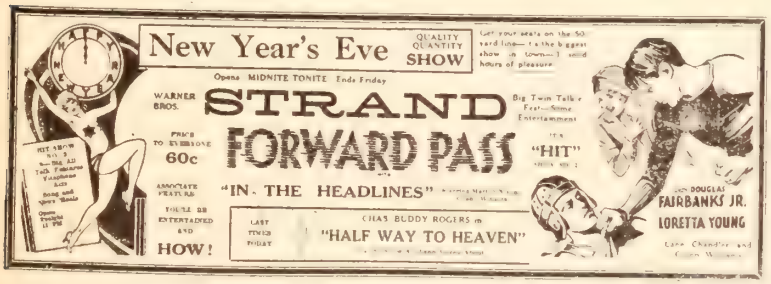
The cut with this story shows a most unusual street ballyhoo employed by Johnny in connection with the attraction "The Virginian" and contained several loud speakers run from batteries. This is one of the gags that generally gets the cash customers talking and keys up a lot of interest in the attraction being run at the theatre.



Another one of Scanlon's activities since taking over the Warner houses in Lynn was to engineer kiddie shows by the use of special kiddie tickets which admitted a certain number of them free every Saturday, and created the interest in the younger element for the Strand Theatre that Johnny hoped to accomplish when he worked out the details of the stunt.

While this is by no means new, it was sufficiently novel in his town to create the added business that he hoped to secure, and from latest reports, everything indicates that it is going over big. Unquestionably, before very long Saturday business at the Strand will be the better by several hundreds of dollars besides the tremendous number of kiddies who will be going about the street shouting the praises of the theatre and the shows.

Harping back to something that took place a little while back we want you to see a most attractive ad that Johnny worked out in connection with their New Year's Eve show and no doubt you will all agree that it is a fine piece of work. It was five columns wide and was at the top of the theatrical page, although the exact ad itself covered a space of only about five inches. This was particularly fine work, and we want to compliment Scanlon on the showmanship he is injecting into the town and the theatre.


New Year's Eve QUALITY QUANTITY SHOW

Get your seats on the 50 yard line— to the biggest show in town— 3 solid hours of pleasure

Opens MIDNITE TONITE Ends Friday

WARNER BROS. STRAND

Big Twin Talkie Feat— Same Entertainment

PRICE TO EVERYONE 60c

FORWARD PASS

"HIT"

ASSOCIATE FEATURE "IN THE HEADLINES"

YOU'LL BE ENTERTAINED AND HOW!

LAST TIMES TODAY CHAS BUDDY ROGERS in "HALF WAY TO HEAVEN"

DOUGLAS FAIRBANKS JR. LORETTA YOUNG

Lane Chandler and

Of course to better appreciate the ad itself, you would have to see it on the page, as the inch of white space on the top and the bottom made it even more outstanding than it appears in the reproduction on the cut with this story, but if you take any ad and place it on the theatrical pages with a little white above and below it, or even all around it, you will know immeditely how effective this type of advertising is and how well it pays to spend the extra money for the space involved.

Knowing how many of Johnny's brother members have been using his stunts to good advantage, we were equally delighted to learn that he himself made use of the BIGGEST PASS TO THE BIGGEST SHOW stunt which was printed only recently in the NEWS, and which he used to good advantage at the Strand in Lynn.

Glad to hear from you again, Johnny, keep up the fine work, but by all means keep us posted on what you are doing.

The Organist Again!

Our recent little squib about organs and organists brought a more rapid reaction than we ever anticipated, but it pleased us just the same.

It seems that we planted a fertile idea in the minds of lots of showmen who have expensive and worth-while instruments in their organ lofts but had discontinued using them when they went "all sound."

In our opinion there is no sense to such an arrangement at all.

The instrument cost your theatre plenty of "jack." Why not make that "jack" pay the house some dividends?

How?

Just as we said before. Get yourself an organist who knows his business. Start featuring him, but make sure that his specialty is of the kind that will have some audience appeal. By audience appeal we mean the right kind of slides and songs. If he knows his "onions" he'll soon have 'em waiting for his turn on the program and besides:

IT PRESENTS A MOST WELCOME RELIEF AFTER "MUSIC VIA THE HORNS" FOR THE ENTIRE SHOW.

We've been investigating this angle directly and indirectly, and our conclusions are based upon facts, not imagination. Just ask any manager whose theatre is featuring a good organist what he thinks of this feature of his program and you will soon learn what we have found out. It's just what the cash customers want.

Don't "horn" them to death with music via the sound equipment.

Another point worthy of your notice is that the present layout of pictures call for a majority of "all talking" subjects which eliminates too much of the music. I've seen dozens of shows where the entire screen entertainment was talking, and so little music, that even an old phonograph record would have been welcomed with open arms.

Whether the argument is in particular or in general matters very little. We won't back down from what we have said time and again to our many members and readers.

"IF YOU HAVE AN ORGAN IN YOUR THEATRE. . . GET AN ORGANIST AND USE IT."

"Chick"

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

HURRAH FOR N. Y. !!!

Just to prove that exploitation has not died the death of a dog in New York, the Rialto Theatre, 42nd Street and Broadway (Publix) has started a prize door key campaign involving ten well known shops on Broadway, who are offering gifts for the advertising they get out of the stunt.

If you are at all interested in the "DOOR KEY" gag in connection with "The Locked Door," you are at liberty to drop us a line and we will tell you as much as we know about it, or else we will find out what there is to the whole story.

Smeltzer Tries a New Racket Out on The Pacific Coast

William G. Smeltzer, who was formerly identified with The Riviera Theatre of the Golden State Circuit out in San Francisco, Cal., has temporarily abandoned the theatre business and has taken up the task of running a country hotel and inn at Los Gatos, Cal.

Backed up with his past experiences in the theatre and catering to the public, he should certainly be in a fine position to continue to cater and entertain them in his new enterprise. However, do not despair because Bill tells us there is a possibility that he may slip back into the show game by acquiring a theatre not far from his new venture.

At any rate, regardless of what he eventually decides to do, he carries with him the wholehearted well wishes of the MANAGERS' ROUND TABLE CLUB for success in whatever undertaking he finds himself engaged in. Let's hear some more, Bill, and we want you to feel that once a CLUB member, you will always be a CLUB member.

Cliff-Work & Frank Percy Put Over a Nifty on 'Broadway'

Manager Cliff Work of the RKO Orpheum Theatre and Publicity Director Frank Percy had all San Francisco interested in the family quarrels of a couple who would fight about "BROADWAY" in public. The troupers visited the busiest restaurants and street cars, arguing loudly over what moving picture to see. The "husband" would end the discussion by remarking in a loud and stern voice, "We'll see BROADWAY, as I wouldn't miss that picture for anything." As 80% of the street cars in San Francisco run up Market Street past the Orpheum before branching off to various parts of the city, the couple would get off in front of the theatre, making the stunt one hundred per cent. more realistic.

The other high spots of Work's campaign included the petition stunt for changing Market Street to Broadway; a cooperative page ad with O'Connor and Moffat, one of the leading department stores of the city, tying up radio with "Broadway"; a want ad contest to find hidden lines about "Broadway"; and dance orchestra song tie-ups.

L. O. Gill Says:

"Still getting plenty of good stuff from the CLUB and liking it better every week. It's great!"

Manager, Marshall & Wareham Theatres,
Manhattan, Kansas.

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

The Local Newspaper Refuses to Meet You Half Way!

The Chamber of Commerce Gives You the "Icy Stare"!

Local Merchants Just Won't Co-operate!

Churches and Other Institutions Can't Be Won Over to the Theatre!

These represent but some of the many troubles we all encounter in the course of our daily grind.

Tell us your problems and let your brother members and managers help you to the proper solution.

* * *

This interesting and instructive series will start in an early issue

WATCH FOR IT!

MANAGERS' ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB

Weiss-Perlberg Inc. Offer Another Of Peppy Activities

Chalk off another for Weiss, Perlberg, Inc., in connection with their campaign on "It's a Great Life." We offer it below for whatever value or interest it holds for your particular theatre and you may be able to find something here or there in the layout that you can convert to your own use.

They tied in a group of merchants and a newspaper in a stunt that resulted in lots of publicity for "It's a Great Life" playing at the Publix-Florida Theatre, Jacksonville, Fla.

The merchants co-operated on a page tie-up on the picture; all of the ads making some reference to the title of the picture, as well as showing a part of a picture from the screen production.

To assure the page greater reader interest, a contest was also offered to as many contestants wishing to take part. The details of the contest follows: "In each of the advertising spaces below you will find part of a picture, which when pasted together, describes one of the scenes from IT'S A GREAT LIFE with the Duncan Sisters now showing at the Florida Theatre.

Clip these parts from each advertisement and paste down neatly on a sheet of paper bearing your name and address. Then, tell in 50 words, written on one side of the paper only, which of the ads on this page impressed you most and why.

To each of the first 20 correct solutions of the cut-up picture accompanied by the best letters as described above the Florida Theatre will award 1 pair of tickets and the Cary Cab Co. will also award each winner 1 strip of complimentry cab tickets good in any Cary Cab any time. Mickler & Sanderlin will award each winner the cleaning of one suit or plain dress free. In case of a tie between contestants equal awards will be made."

Candy Tie-Up Was B. O. Booster for Smith in Dallas

F. F. Smith effected a unique tie-up with Martha Washington Candies that resulted in exceptionally fine publicity for "Show of Shows" playing at the Melba Theatre, Dallas, Texas.

The Martha Washington Candies two stores had all their three-pound boxes wrapped with a special paper on which appeared, "Martha Washington Candies present a special 'SHOW OF SHOWS' box honoring the all-talking musical extravaganza—THE SHOW OF SHOWS—77 Stars. . . . Chorus of 500—at the Melba Theatre, play dates."

These special candy boxes were on display on the counters for a week in advance and current with the playing of the picture. And on Sunday to Wednesday inclusive during run of picture, both stores had a window display featuring these three-pound boxes with a neatly-lettered sign in the centre of the display carrying similar copy as that appearing on the candy box wrappers.

Smith also used a popularity contest in connection with the 'Show of Shows.' The Postal Telegraph Co. put a Simplex machine in the lobby with a board on which appeared telegrams from all the stars in the picture. The idea of this stunt was for the patrons to vote for his or her popular screen idol and the star receiving the largest number of votes, 50 names were picked at random (from the patrons voting for the winning screen idol) and given one ticket each. This stunt also served an excellent purpose in advertising the picture.

All of which constitutes a doggone nice assortment of ideas to build up business in connection with an attraction that really has Box Office merit by virtue of its title alone.

Many of us are inclined to take things too matter of fact and assume that all we have to do is advertise the title of a big picture and the customers will break down the doors. F. F. Smith on the contrary took the proper attitude that like every other picture, additional business could be attracted to the theatre and went out after it in as big a way as the producers went about putting over the picture itself. Good stuff, and we want you to know that we appreciate the opportunity of broadcasting the glad tidings to the rest of the ROUND TABLE CLUB members and readers. Let's hear some more from you.

The Talking News Reel

Since we are entitled to our own humble opinion, I certainly want to express mine on the subject of Sound News Reels.

Like the rest of us, I have been seeing plenty of the sound news reels ever since they made their appearance. Until recently, practically every house has been running them, but a few nights ago it was my privilege to listen to Universal's Talking News Reel, and the audience's, as well as my own, reaction was such that, at the conclusion, there was a round of applause.

As far as your Chairman is concerned his vote goes 100% for Graham MacNamee and Universal's Talking News Reel. If you haven't heard it, "listen in" the first chance you get and see if you don't agree with us.

"Chick."

Parking Ordinance Handed Wood A Brand New Angle

G. L. Wood capitalized on a new parking ordinance to exploit Harold Lloyd in "Welcome Danger" playing at the Plaza Theatre, Paris, Tex.

1,000 cards bearing copy on both sides were effectively distributed throughout the town and especially placed on parked automobiles. One side of the card read, "You must obey the new parking and traffic Laws or you will Welcome Danger." The other side read, "See Harold Lloyd in his first all-talking picture 'WELCOME DANGER' at the Plaza Jan. 6-7-8."

Inasmuch as the new parking ordinance took effect on the opening day of "Welcome Danger" at the Plaza, it made the stunt all the more effective.

This is one we have often told you about and Wood really deserves a lot of credit for putting it over so effectively. You may recall that we gave you something quite similar to this only a short time ago and many of the boys had found it interesting and profitable enough to copy.

Let's hear some more from you "G. L." and see if we can't influence you sufficiently to send us one of your own photographs shortly.

The Slogan of the

Managers' Round Table Club

"One for All

and

All for One"

MANAGERS' ROUND TABLE CLUB

WHAT CONSTITUTES A GOOD USHER?

We are in receipt of a most interesting article entitled "What Constitutes a Good Usher" which was accidentally not signed. This was received from the Famous Players Canadian office in Vancouver, B. C. and the dictating initials were I. W. A., which we have assumed to mean Ivan W. Ackery. If, by any chance, we are crediting the wrong party, we would gladly rectify the error upon proper notification.

However, do not let this detract from the value of this fine little article which contains many points of real importance to managers who are compelled to worry about the various help they are engaging and the duties that the help must execute in the regular routine of operating the theatre.

"CHICK."

First: The Manager of a Theatre in engaging an Usher will seek the personality of the applicant, her attitude in applying for the position will give a good idea of her ability. She will present smartness with neatness in appearance which will indicate intelligence.

Second: Having made the selection, the Manager will then explain her duties, impressing upon her that at all times she must assume a quiet, polite manner to all who enter the Theatre. "To ask how many seats required" and to lead them to the best seats available. If any particular seat is preferred, they should be given them with a look of pleasure that you have done your best. An Usher who studies her patrons will be looked for on other occasions. Should she have to disturb others sitting in the aisle seats, she should excuse herself with "Thank you" in a pleasant voice.

A flash light will be provided so that she can show the way carefully. In the case of elderly people, helping them by taking the arm lightly and assisting them carefully is much appreciated and adds to the courtesy of the Usher.

She must at all times show the same attention to all patrons whether they are hard to please or not. Great care should be taken in choosing the uniform and great insistence should be used in demanding that at all times she must appear neat with smartness.

She must always be on the alert to do what she can to help any patron in directing to rest rooms or cloak rooms—this is service—and should be strictly observed.

Should any questions be asked in connection with "Theatre" the Usher should be well posted so as to give a *positive* answer to all enquiries concerning starting and ending of "Feature Pictures." She should not voice her like or dislike to any patron.

In case of argument or trouble she should immediately call the Head Usher, or Manager to settle the dispute but patrons should always be given the benefit.

She should be instructed in the assurance that the position she holds is an important part in the Theatre and that Service is the watchword in building up business.

In other words, "What constitutes a good usher" can be summed up in "Give of your very best and it will come back to you."

THANK YOU.

("This can also apply to Boy Ushers.")

George A. Smith Offers His Foreign Angle Idea

From far off Johannesburg, South Africa, we find out something more about the activities of George A. Smith, Chief Projectionist in charge of the exploitation and advertising of that particular theatre on the African Theatres, Ltd.

As you will note from these three photographs, which really are just little snapshots, and that we are hoping will show up fairly well in the cut, the one on the left was designed for use with "MIDNIGHT LOVERS" as a window display of an aeroplane over a house. He used mighty beautiful lighting effects to get the most out of this, and from the snapshot we would venture the opinion that what he started out to do he more than succeeded in. On "CRAZY MAZIE," a title which at this moment is unknown to us, he fixed up a very attractive front for his theatre and as the picture will show, he more than did justice to the attraction itself.

In the third on the right, we will show you George E. Smith, himself, and although it is but a rough snapshot, it will have to answer the purpose until something better arrives.

In giving this little brief story to you about George, we want you to know that he has been in the show business upwards of twenty years and understands practically every phase of it. In his position as projectionist, he is likewise assistant manager and has accomplished some mighty fine things in connection with his job, as well as with the attractions that are running at the Palladium Theatre down there in Johannesburg.

Having just installed talking equipment of the latest type, they are now about to embark on a more elaborate plan of presentation, which means that we should hear mighty interesting and valuable things from this theatre and Mr. Smith himself.

Thank you for your very kind letter, Mr. Smith, and we are going to comply by sending you what you have requested, and we will look forward to hearing from you again real soon. In the meantime, be sure to convey our kindest regards to all the boys in South Africa who are members and boosters of the CLUB, and to Mr. J. H. Stodel, himself.

Two Corking Stunts Featured Shay's Fine Exploit

H. Paul Shay used two excellent stunts to help advertise the 18th Birthday Anniversary of the Colonial Theatre, Haverhill, Mass., that had the people not only interested in the stunts but helped to sell the Anniversary programs as well. The pictures—playing a split week—were, "Halfway to Heaven" and "Evidence."

Shay secured the entire window of the local Western Union office and fitted it up himself in appropriate anniversary style with a huge candle in the centre. The candle was four feet high and 1½ inches in diameter.

A card alongside the candle asked people to estimate the length of time it would take the candle to burn. For those estimating the nearest correct time, prizes in the form of passes would be given.

The Western Union window was used four days in advance and throughout entire Anniversary Week, and always attracted the attention of passers-by.

Shay figuring Anniversary Week only came around once a year he could well afford to spend a little extra money so he put a lobby entertainment that proved a real attention-getter. For the first half of the week he employed a man who sang and played a guitar. And during the last half week he changed the program and substituted two banjo players.

The lobby entertainment lasted 1½ hours in the afternoon and the same length of time in the evening.

In addition to the above, Shay had his lobby and theatre front decorated in appropriate garb which plainly emphasized there was something unusual occurring at the Publix-Colonial.

MANAGERS' ROUND TABLE CLUB

THANK YOU PARAMOUNT!!!

Our hats are off to Russell Holman and the Paramount Company.

Why?

You may well ask!

But maybe you already know?

It's because of their new type of advertising which made its appearance in last week's issue of the News and contained such marvelous sales copy for the house manager and theatre publicity men to sell "The Street Of Chance" and "Road House Nights."

If only all the film companies in the business would get wise and give us this kind of stuff! What a pleasure it would be to open up our copy of the News each week and read how we can sell the picture.

After all: that's what we are in business for.

Right?

You're durn tootin'.

Shulman and Forster Continue to Pep Up Syracuse

Invariably, when we get a letter from the Fox Eckel Theatre in Syracuse, N. Y., we find that Morris Shulman, the manager and Paul Forster, the featured organist and assistant manager are always engineering something new in the line of business getting tactics.

In this latest of their communications, you will note how attractively they have fixed up the front of the theatre on "Sunnyside Up," including a special sign which has been erected alongside the regular upright sign, with the title of the picture illuminated in regular electric letters.

In addition, you will notice the fine type of street ballyhoo which they employed to help exploit this attraction, and undoubtedly it attracted all of the attention that they hoped it would when it was worked out before they went through with the idea itself.

On the attraction "Hot for Paris" we don't know just how they managed it, but you will notice above the marquee an impression of steam or smoke arising from under the Fox sign, which lends itself to the title of the picture, and unquestionably attracted a lot of attention. We would certainly appreciate hearing from Mr. Shulman and Mr. Forster as to how they worked out this detail of their marquee ballyhoo for this stunt, as we are certain that many of our other members and readers would appreciate the tip so that they in turn could work it with the same profitable results that the Eckel Theatre succeeded in engineering on this attraction.

We are certainly grateful to both of these enthusiastic CLUB members for their continued activities, and want them to know that every one of their letters are received with a great deal of interest at CLUB headquarters. Our best regards to both of you gentlemen, and remember us to Mr. Hart and Mr. Olsen the next time they are in your town.

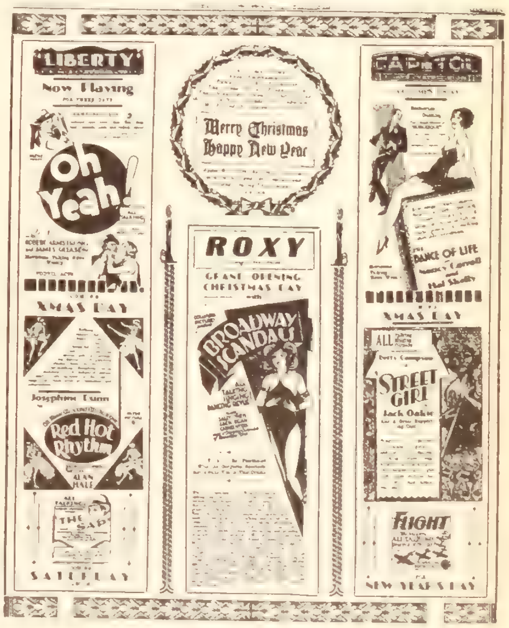
Radio Tie-Up Afforded Rogan Many Opportunities

Manager Roy Rogan, of the Rialto Theatre, at Joliet, Ill., arranged a tie-up with the local dealers for Majestic radio which netted him even more publicity than that which is usually attached to a radio drawing.

Rogan persuaded the radio store to use the titles and play dates of all his December attractions in their large pre-Christmas newspaper advertising campaign. In return, he granted them the privilege of displaying several radio sets on the mezzanine lounge of the theatre.

Usage of the Majestic dealer's large ballyhoo truck, equipped with an amplifying device and microphone, was also included in the agreement. The truck toured the city and in addition to telling the people of Joliet about the big forthcoming radio drawing, the operator also told of current and coming December attractions at the Rialto Theatre.

BOOST YOUR CLUB!


LIBERTY
Now Playing
Oh Yeah!
Xmas Day
Red Hot Rhythm
The Sap
Saturday
Merry Christmas
Happy New Year
ROXY
Grand Opening Christmas Day
Broadway Scandals
CAPITOL
Dance of Life
Xmas Day
Street Girl
Jack Oakie
Flight
New Year's Day

Here is the full page ad referred to in last week's story about Junior Mercy and Frank B. Hill of Walla Walla, Wash. The cut was misplaced and was not located until after we went to press. However, if you will refer to the story itself the connection will be complete.

MANAGERS' ROUND TABLE CLUB

Truck Ballyhoo Created Biz. for McKenna in Fla.

Manager McKenna effected a neat tie-up with the Mack truck agency and a brick manufacturer to ballyhoo George Bancroft in "The Mighty," playing at the Tampa Theatre, Tampa, Fla.

The five-ton Mack truck was loaded with a number of bricks and then proceeded to drive around the town. Of course, signs and banners on the truck read, "The Mighty Mack carries a limitless load" as well as copy about the picture, star and play dates together with an announcement that passes would be given to see the picture to the persons nearest estimating the number of bricks in the truck.

Although some difficulty was experienced with the police department in granting permission for the truck to be on Main St., as an ordinance prevents large trucks to use this street, let alone parking, it was, however, overcome and the stunt created an unusual amount of attention.

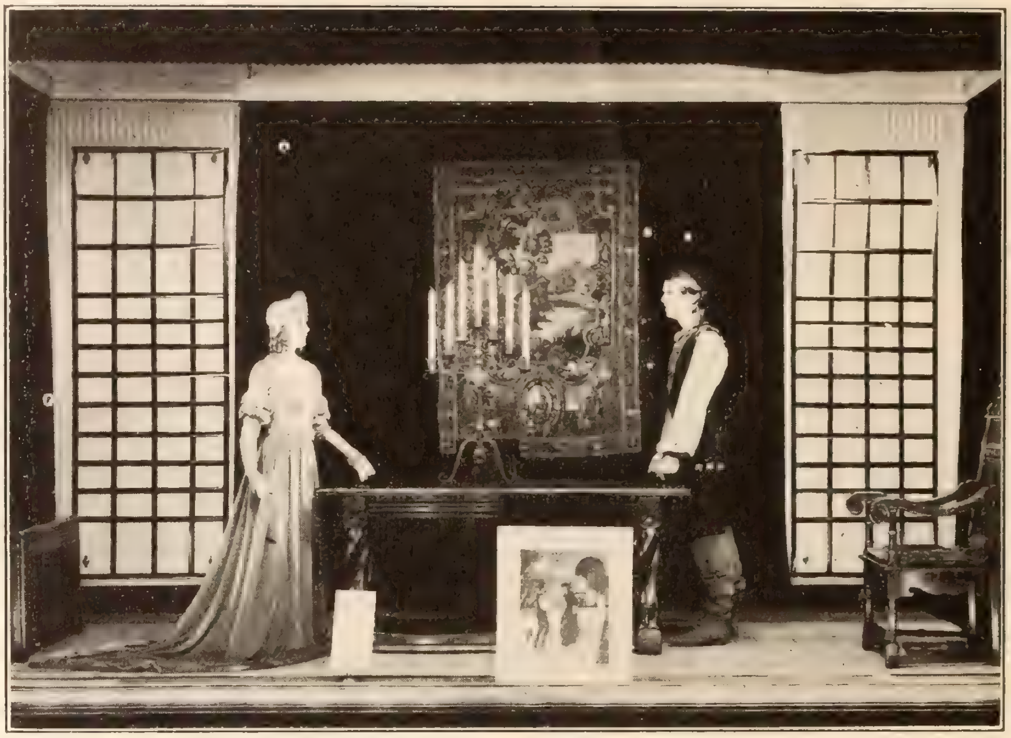
McKenna says he is not exaggerating when he informs us that there were as many as fifty to seventy-five people around the truck at all times.

When the truck was not doing duty on the streets of the city, it was parked in front of the theare where it also was the center of attention.

The stunt proved of invaluable assistance in publicizing the picture, as it played to capacity business.

Which is just typical of our friend John McKenna and naturally the type of stuff that we have learned to expect from this aggressive manager. Let's hear some more, Mac, and pass our best regards on to Wally Allen and the rest of the many CLUB boosters down in Florida.

—A DISPLAY WITH A "PUNCH"—



We wouldn't hesitate one minute to caption this "A Work of Art," and that is what the majority of our members and readers will say when they study this gorgeous window-display arranged by M. J. Cohen, Director of Publicity for the Vitaphone Theatre in Oakland, Cal.

This marvelous window-setting was fixed up in one of the leading department stores on the main thoroughfare to help advertising Mary Pickford and Douglas Fairbanks in the "Taming of the Shrew," and I doubt whether any one of our many followers will question our statement that it is one of the most effective and attractive ever reproduced.

The cutout figures have been carefully draped with clothing, and the effect is so very realistic that we thought for a moment that they were posed for by real figures.

We are very grateful to Mr. Cohen for this fine piece of work, and we would gladly give all the space necessary to further set forth the fine publicity and exploitation activities for which he is responsible.

Here's a Team We Wish Plenty of Real Good Luck

Having nothing but an invitation to go by, we can only say that Harold Blumenthal and Richard Ettelson very kindly sent me an invitation to the official opening of their Rex Theatre in East Rutherford, N. J.

We trust that before many weeks go by we will find out a whole lot more about this partnership and the theatre they are operating, but in the meantime we want to wish Harold all the luck he deserves, because he is a hard working showman and knows the business from A to Z.

How about it, Harold; will you be as efficient in sending us your exploitation and advertising campaigns as you were in the past? We have every reason to believe that you will be, and we know that the ROUND TABLE CLUB columns will be an aid to you in the operation of your beautiful new house.

CHARLES P. CARROLL SAYS:

"Personally it is an honor to be connected with any institution that renders such valuable assistance, and if you will forward me a CLUB pin, I shall be pleased to wear same."

Director of Publicity,
Stanley Warner Theatres,
Hudson County, N. J.

"Spooks" Spelt Patronage For Remley on This One

M. E. Remley of the Majestic Theatre, East St. Louis, Ill., reports that much of the success of his recent engagement of "Three Live Ghosts" was due to a street ballyhoo he used for the attraction.

In describing the stunt, Remley reports that he had three men dressed as "live ghosts." They wore a robe of white, with headgear and capes also in white. To enhance the effect the house artist used his air brush on the outfits to give them definition and character in a faint way. Each of the trio wore a placard on his back, each of which comprised a part of the title of the picture and the theatre names and play date. They traveled around in trio formation and, according to Remley, attracted a great deal of attention and caused considerable comment.

The "ghosts" haunted the business section of the town and also visited the

schools, which action resulted in the attraction playing to large and varied audiences during the three-day run.

Here's another he did, on an economical and highly effective bit of exploitation for his engagement of "WELCOME DANGER" in arranging a sidewalk ballyhoo display of buttons, supposedly from the clothes of those inside who were laughing so hard at the picture that the buttons flew off their clothes.

During the run of the picture, Remley placed a six-quart glass jar, partially filled with a miscellaneous assortment of buttons out in front of his theatre. Every few minutes, while crowds were passing by and waiting in front of the theatre, the theatre porter would add a few more to the collection. Ushers had "planted" stray buttons in the auditorium and during the performance these would be picked up in full view of those seated nearby.

The result was that Majestic patrons were searching their clothes for missing buttons, and much word-of-mouth comment was occasioned by the ever growing collection out in front. Remley adds that never in his career as a manager has he used a stunt so inexpensive and yet so effective, for as he puts it, the stunt "brought more comment, more laughs, more publicity and curiosity on the part of those who saw it" than any other stunt.

Newspaper Co-operation An Art with Frank Boucher

Continuing his already well known march of progress in the line of showmanship and publicity activity, Frank Boucher, City Manager for the Stanley Crandall Theatres in Hagerstown, Md., succeeded in planting the serialization of "General Crack" in the Daily Mail, one of the leading papers in Hagerstown.

In addition the tear sheet we have before us clearly shows that he succeeded in grabbing many other valuable readers for the attractions playing in his different theatres, and in this respect he deserves more than a pat on the back from his friends in the ROUND TABLE CLUB.

Glad to hear from you again, Frank; we were beginning to get worried about you, but we know that you won't forget the ROUND TABLE CLUB and that we won't forget you. Let's hear some more from you, and the next time you are around New York run in and say hello, so that we will have the opportunity of a few minutes' chat between us.

Webster Has Many Fine Suggestions to Pass Along

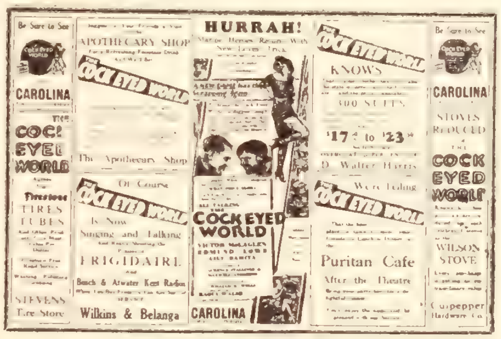
J. H. Webster, manager of the Elizabeth Theatre in Elizabeth City, N. C., used a mighty nice angle, when all of the patrons who entered the theatre Christmas night received a card attractively gotton out containing the greetings of the theatre's staff.

Once more we depart from our determination to stop showing full and half-page cooperative tie-ups, because there have been so many going on, but in this case, considering the size of the city and the conditions under which Mr. Webster was compelled to work, we must certainly hand it to him for the mighty fine half page that he engineered on "THE COCK EYED WORLD."

NOTICE

PLEASE notify the Chairman of any change in address.

M. R. T. C.



Be Sure to See
CAROLINA
THE COCK EYED WORLD
Firestone TIRES TUBES
STEVENS Tire Store

APOTHECARY SHOP
The Apothecary Shop
Of Course
Is Now Singing and Talking
FRIGIDAIRE
Beach & Atwater Kent Radios
Wilkins & Belanga

HURRAH!
COCK EYED WORLD
CAROLINA

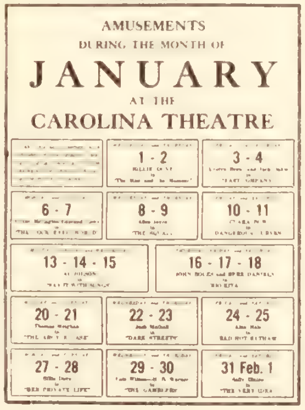
KNOWS
300 SUITS
$17 to $23
D. Walter Harris
We're Telling
Puritan Cafe
After the Theatre

Be Sure to See
CAROLINA
STOVES REDUCED
THE COCK EYED WORLD
WILSON STOVE
Culpepper Hardware Co.

Great stuff, "J. H.," and I am sure you are executing many other interesting and profitable tie-ups in your theatre.

Another instance that we would like to call our members' and readers' attention to is the "Hang Me Up" monthly calendar of the attractions that are playing at the Carolina Theatre, and which is the last word in simplicity. No doubt, this piece of printing matter cost them very few pennies to turn out, but is nevertheless effective to those loyal patrons of the theatre who always like to know what is playing without going to the trouble of hunting for loose programs or phoning the theatre. If you want to try something along these lines, we suggest that you try his idea, which consists of a series of boxes enclosing the various attractions, how long they are going to run and exactly when they will be shown.

HANG ME UP!



AMUSEMENTS
DURING THE MONTH OF
JANUARY
AT THE
CAROLINA THEATRE

1 - 2
3 - 4
6 - 7
8 - 9
10 - 11
13 - 14 - 15
16 - 17 - 18
20 - 21
22 - 23
24 - 25
27 - 28
29 - 30
31 Feb. 1

Let's hear some more from you, Webster, and many thanks for your well wishes, and we in turn want you to know that we hope you have a mighty happy and prosperous New York.

"HELLO, EDDIE"

Eddie Hitchcock, who when first mentioned on the ROUND TABLE CLUB pages was actively engaged in exploitation and publicity work in Seattle, Wash., and then more recently in connection with a wonderful stunt at the Fox Palace Theatre in Springfield, Mass., has just been appointed Director of Publicity for the Paramount Theatre in New York City which means that there is going to be a whole lot of new stuff engineered at that theatre in the near future.

Hitchcock has been actively engaged in theatre press agent work for over 8 years and has supervised opening campaigns of practically all of the recently built theatres on the Pacific Coast. He has had plenty of newspaper experience, having been a former newspaper man himself, and was previously engaged by Publix at the Paramount Theatre in Los Angeles, the Portland Theatre in Portland, Ore., and the Seattle Theatre in Seattle, Wash.

More recently he has been in charge of Horace Heidt's Californian Orchestra, which he has had on tour with Eddie Peabody, and which only recently finished a six weeks' engagement at the Brooklyn Paramount Theatre.

Although he was scheduled to sail for Europe in connection with his work as press agent for Horace Heidt's Californians, his new job, we hope will keep him here in the United States and in New York where we can get the opportunity of making his personal acquaintance.

The MANAGERS' ROUND TABLE CLUB takes this opportunity of congratulating Eddie, and we hope that he finds his new task a pleasant one and that he will remain in our midst for a long and successful period. And don't forget your promise, Eddie, to come in and make our acquaintance, and by all means have luncheon the first opportunity you have to take a few minutes for yourself.

MANAGERS' ROUND TABLE CLUB

Monty MacLevy is Earning a Rep for Himself

If, when passing comment upon any of our members, we make mention of the fact that they are going to succeed in the show business, and we then find they are really making marked progress by being appointed to large and important theatres, we can certainly be excused if we take the liberty of shouting "WE TOLD YOU SO."

Such is the case with Monty MacLevy, whose acquaintance we first met while he managed a small theatre in a little town of L. I. Today he is one of the most useful and progressive managers on the Fox Metropolitan Chain, now in charge of the large Cross Bay Theatre in Ozone Park, L. I.

As this photograph will clearly show, he arranged a most impressive ballyhoo and exploitation layout for the picture "Salute" by tying in with the Junior Naval Militia in his section of the city and the Junior Militia kept a squad of boys on duty all the time the theatre was opened conducting a most energetic campaign for recruits.

This naturally not only built up interest in the youngsters' organization, and the fine work they were doing, but also in the picture and the theatre itself.

Among Monty's other activities in his march to keep the Cross Bay Theatre before the public at all times, has been a tie-up with the local Chamber of Commerce, whereby this group distributed some $1,000 in prizes at his theatre. You can readily understand the tremendous box office receipts that this stunt attracted to the Cross Bay Theatre by reason of the number of people who were anxious to cut in on the $1,000 which was being distributed.

In addition he also arranged with a merchants association for a Christmas Business campaign, whereby $500 was awarded at the Theatre by this same merchants association.

All of these things mean interest and good will for the theatre and increased receipts for the box office, and perhaps that is the answer to Monty's popularity in his own H. O. and the reason why there are many other Circuits around the city who would gladly avail themselves of Monty MacLevy's services if the opportunity presented itself for them to do so.

TALKIES TO STAY?

A manager from Australia writes to ask whether we would comment or pass an opinion on whether the talkies are in to stay.

The only answer we can give him at this time is to try and find some good silent pictures that are now being produced, except silent versions of big talkies.

Yes, they are here to stay and then some.

Chas. Maxfield Put Over A Peach of a Broadcast

Charles Maxfield, supervising manager of the Colonial and Lenox Theatres in Hartford, Conn., has again copped first honors in theatre activities out his way by arranging a broadcasting program over their local radio station WTIC.

We were fortunate enough to tune in on this station on one of their Tuesday broadcasts and we are here to assure you that it was a mighty fine program that we heard.

Good work, Max, keep it up and by all means let us know what you are doing as you go along selling the houses up your way.

W. P. Neel, Jr. says:

"I have been watching the ROUND TABLE CLUB with a great deal of interest; I sincerely believe it is the finest thing possible for those interested in the theatre of today. It is stuff like yours that puts the old 'pep and go-get'em' into all of us."

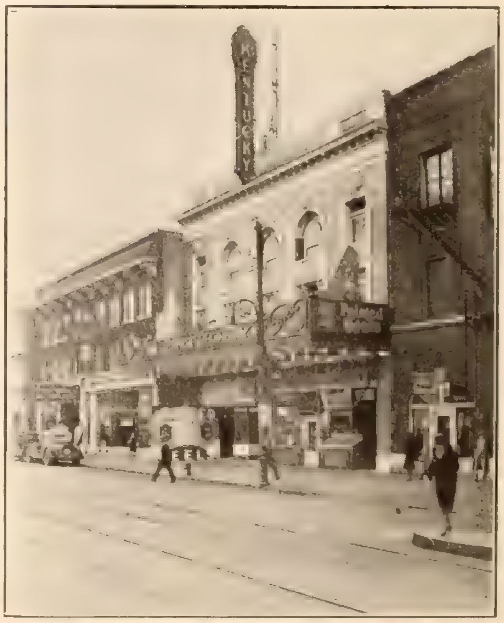
Assistant Manager and Publicity Director,
Princess Theatre, Columbus, Miss.

'Plane Display Built Up Real Interest for Grove

H. D. Grove again used an excellent lobby stunt that attracted huge crowds in connecting with the advertising of "Flight," playing at the Fort Theatre, Rock Island, Ill

A girl dressed in an aviation costume demonstrated the use of a wind tunnel and a model plan in the lobby for four days in advance. This equipment is used to train pilots on the ground and proved an excellent means of getting a good opening on the picture—"Flight."

Cards were also distributed on which appeared copy, "Jack Holt says: Obey the Rock Island Traffic rules. It will make driving safer on the slippery streets. See and Hear FLIGHT—the first all-talking picture of the Air."



Lobby and marquee display arranged by Earle Hall Payne for "Pointed Heels" when the Paramount comedy was shown at the Kentucky Theatre, Lexington, Ky. On the ends of the marquee huge beaver board slippers were erected. These slippers were covered with colored flitter and made a great flash both in the day time and at night. The centerpiece combined a cut-out of a dancer with an electric sign.

MANAGERS' ROUND TABLE CLUB

"Never Lay Down on Job" Is Johnny McManus' Motto

It is all too bad that we don't hear from this man often as it is always good and interesting to follow the activity of a real old-time showman who knows the business from every angle. Before going very far into this story we want to thank Johnny McManus for his belated, but nevertheless welcome, Happy New Year Greeting which he sent to us just a little bit after the first of the year. Never mind the tardiness, Mr. McManus; we are grateful for the thought just the same and we hope that you find the time in your busy existence to keep in touch with us often during the coming year.

There were two mighty interesting photographs in Mr. McManus' letter, one dealing with the atmospheric front and costumes of the different employees of the theatre when they were running William Haines in "Navy Blues." This one is certainly worthy of more than passing attention and we suggest that if you haven't used this angle before you give it a little thought before all of your competitors beat you to it.

The second photograph dealt with the presentation of a monkey from the St. Louis Zoo and was one of the interesting publicity angles that McManus used in order to publicize the theatre and its activity in St. Louis. One of our chief reasons for publishing the photograph was not because the monkey took so nice a picture, but because it gave us the opportunity of showing you what Johnny McManus looks like. And for your information he is the third gentleman from the left standing back of the Mayor in the photograph.

Thanks for these contributions, Johnny, as well as for the many interesting things which you have described in your letter. We are certain that everything is clicking nicely for you and that the future will hold many interesting promotions for you in the show business. Let's hear some more from you before we get around to write the rest of the information contained in your letter so that we can really credit you with a fine piece of story.

"SPECIALTY NITES"

The subject of gift or specialty night has always been a point of interesting argument between managers whenever they meet. The latest one to express himself on the subject is "Chuck" Copperman, manager of the Ohio Theatre in Warren Ohio for the Robbins Enterprises, and his views are certainly worthy of more than passing attention.

"Chuck" believes the use of two for one tickets, double features, novelties that have some sort of a cash value, groceries, and hardware store material being given out is all wet and ought to be discontinued by the better theatres.

We don't know, because we have not got the necessary figures to state with any degree of definiteness, whether such is the case or not. He feels that the number of managers who are using this type of business stimulants are in the minority, and in this we are rather inclined to agree he is probably right.

Without exactly quoting from his letter, we can express his opinion to you by saying that he feels there is no excuse for the boys relying on such tactics for business getting, since there are so many exploitation angles that will bring the desired effects in a more theatrical and showmanlike way.

We heartily agree with his one expression whereby we all resort to good, clean exploitation to get the customers in, and we hope that many of our members will give his feelings a whole lot of consideration, because it materially affects the operation of their theatres not only at the present time, but also in the future.

Thank you Mr. Copperman and be assured that we appreciate your frank expression of opinion on any subject dealing with the show business which you are so capable of putting into words.

Advertising and Publicity Are Easy for Archibald

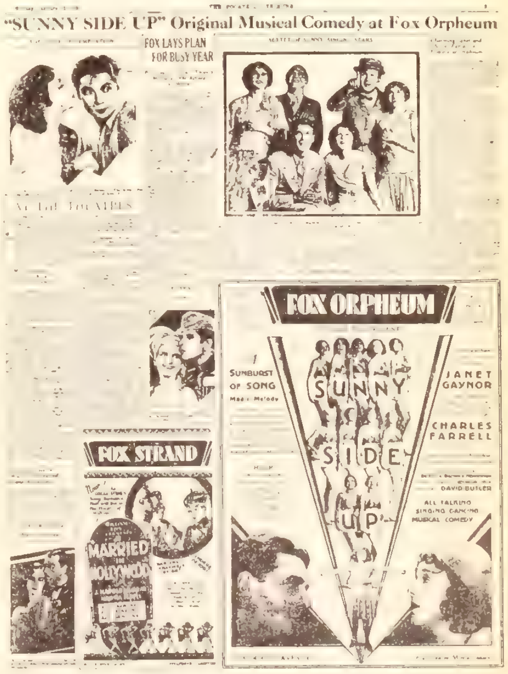
"Publicity charged with Dynamite" is what we would call this tear page which we received from R. E. Archibald, manager of the Fox Orpheum Theatre in Pocatello, Idaho.

You will note that, in addition to a most attractive ad for the Orpheum Theatre, there is a head line about the attraction and many other interesting readers and cuts all dealing with the attraction itself.

If every one of us was successful in gleaning this type of publicity through our local papers, we would certainly find a marvelous reaction at the box office, and in this respect we are certain that Mr. Archibald is more than satisfied and unquestionably his superiors feel the same.

We are very grateful to R. E. for remembering us in this respect and we feel that his future activities will be of tremendous interest on the CLUB pages.

In recounting this bit of information to you we would want you to know that in this same town there is an opposition theatre spending far more in advertising than the Fox Theatre, and while their ad has appeared in another portion of the paper, they received very little or no publicity whatsoever, which is of great credit to Archibald for his keen sense of showmanship in grabbing off everything available that would benefit his theatre.



"SUNNY SIDE UP" Original Musical Comedy at Fox Orpheum

FOX LAYS PLAN FOR BUSY YEAR

FOX ORPHEUM

SUNBURST OF SONG

SUNNY SIDE UP

JANET GAYNOR

CHARLES FARRELL

DAVID BUTLER

ALL TALKING SINGING DANCING MUSICAL COMEDY

FOX STRAND

MARRIED IN HOLLYWOOD

MANAGERS' ROUND TABLE CLUB

HOUSE PROGRAMS

Few real showmen will argue the value of a good house program in any kind of a theatre in these days when every effort is being made to create and hold patron interest in the house.

In practically every successful theatre we ever visited, house organs played a most important part in their institutional advertising material. Through an efficient house program the manager is not only able to broadcast the current and coming attractions, but he can also institute a series of "chats" pertaining to the theatre and the many services they are constantly trying to render to the patron.

In addition, teaser campaigns can be started on important or unusual attractions that are bound to build up interest and whet the appetite for the production when it is finally announced with the play dates.

Many wide-awake managers have also made use of their theatre house organs to build up the mailing list by selecting names at random each week from the list and inviting them to attend a performance as guest of the theatre.

There are so many desirable angles that we would soon cover several pages in an attempt to set them forth in detail, but to those of you who have never given this showmanship slant the proper trial, then get after it now and see if you don't become as enthusiastic a booster of the house program as we have always been.

"Chick"

Kiddie Angle Important Is A. J. Vineyard's Dope

After having shown sound pictures for over a year, A. J. Vineyard, manager of Fays Neighborhood Theatre in Dallas, Texas, found that interest was lagging in this newer type of entertainment, so he undertook to discontinue sound pictures for a period of three weeks, during which time he presented only silent pictures, with the result that when he went back to sound pictures business increased so noticeably that he wanted the other members and managers know about it.

Another angle that Mr. Vineyard has found mighty profitable is one that the ROUND TABLE CLUB has been continually harping on for the past year and a half and that is the subject of Kiddie trade. Here is an angle that can produce between $200 and $500 a week in extra found money for any theatre at little or no extra expense whatsoever, and yet it is continually being neglected by showmen who really should be hauled over the coals for their negligence in treating this matter too lightly.

We won't attempt to go into too many of Mr. Vineyard's activities, because his letter was rather brief, but we do want you to know that merchants' tie-ups and plenty of publicity on pictures that are worth while consists of his chief diet. And those of us who know the value of advertising and good showmanship will agree that he has the right dope.

Thank you for your well wishes, Mr. Vineyard, and the same to you, and here's hoping that we hear from you at regular and frequent intervals throughout the New Year.

Here's the Way McIlheran Boosted the B. O. in Texas

Playing up to the kids, when he has a new serial to start, is one of the reasons for the marked success A. McIlheran, manager of the Gem Theatre, Wichita Falls, Texas, always enjoys with his serials.

After just completing one series on Tarzan, McIlheran started another one, and this time invited all the children from the Day Nursery to be his guests at the Gem. He had them march in a body to the theatre, carrying a large banner which read: "We are on our way to the Gem Theatre to see Tarzan the Tiger." This parade was through the downtown section, and needless to say he had all the kids in the town interested.

The newspaper gave the party a nice writeup and carried a picture of the happy kids.

With the Club pages continuously shouting the value of Kiddie Business, this one arrives at one of the real opportune moments, and if other managers throughout the country would try to follow the example of such showmen like McIlheran, and others, they would soon find that the b. o. is building up most satisfactorily in this direction.

Wodetsky Was Another to Entertain Poor Youngsters

With all of the attending excitement surrounding the various Christmas and good-will shows which were being run by our many members and readers, we would hate to lose sight of the fine show engineered by J. T. Wodetsky at the Regent Theatre in Detroit when he played host to over 2,000 kiddies at a special performance in that theatre.

Almost 1,000 of the youngsters were from the Salvation Army and the balance made up of the various other welfare organizations, but all tied in together it meant creating a lot of marvelous goodwill for both Mr. Wodetsky and the theatre he is running.

FRED PERRY says:

"I consider membership in the MANAGERS' ROUND TABLE CLUB one of the most valuable of the various fraternal connections whose privileges I enjoy."

Manager, Capitol Theatre,
Binghamton, N. Y.

MANAGERS' ROUND TABLE CLUB

"Billy" Stillman Blossoms Forth As a Real Manager

Why should WE develop a swell head and shout, "WE TOLD YOU SO?"

But the ROUND TABLE CLUB is right proud because we hit the nail on the head only a few weeks ago when we told you about "Billy" Stillman, an enterprising young showman, who was recently assistant to Charles Brennan at the Rialto Theatre over in Jersey for Stanley-Warner-Fabian outfit.

Now we find "Billy" a real honest-to-God House Manager on his own hook, and we are going to sit back and watch his future activities in order that we can keep our other members and readers posted by publishing them on these pages.

We have Stillman's promise for a little story about his past that should make interesting reading, but we want to take this means of reminding him that we must have his own photograph at the same time we get the story.

Don't forget, Billy, that we're keeping our eyes on you and going to see what you can accomplish at the Central Theatre over at Newark, N. J. Regards to the rest of the gang and lets get together and say hello at the first opportunity that presents itself.

Merchant Tie-Ups Were Sure Effective for Brodie

Manager Brodie put over a co-operative page with the help of ten merchants that resulted in lots of publicity for "Glorifying the American Girl," playing at the Publix-Paramount Theatre, Haverhill, Mass.

Each merchant's ad contained a line about the picture such as, "It Glorifies every Haverhill girl," "Gorgeous Jewels that will Glorify any American girl," "Good milk glorifies the beauty of American Girls," etc.

Brodie estimates that he got 32 inches of free space in addition to the top of the page which was devoted to title of picture, name of stars, theatre and play date.

The theatre's regular ad occupied the centre of the co-operative page and not only carried photos of the principal characters but also forceful sales copy, name of theatre, stars and play dates.

The co-operative page appeared on Sunday just prior to Monday's opening and had a decided effect in popularizing the picture.

So you are at it again, Brodie, apparently from this latest description of your activities? Well, it is fine stuff and we know that your H. O. is just as enthusiastic about it as we are. Let's hear some more from you, and don't keep silent too long, or we will be compelled to shoot you night letters to remind you that you are accountable to the CLUB for your many interesting and profitable activities.

—Another Modern Movie Fable—

Once upon a time, as all fables, true or untrue, must start, there was a Young Lad who managed a combination house in the Sticks. It was the Only theatre in town. The only Opposition was the Corner Grocery and a Drug Store, not to Mention the circus which came once a year. And was not Really opposition, because the theatre always Closed down on circus day anyway. That was this manager's idea of keeping the red off the books. There being no opposition, the theatre Prospered and the Manager became a small town Big Shot. Especially in his Own estimation.

Then came rumors of Another theatre being built in town. The manager, who was doing Very well, what with getting his groceries free and so forth. passes not costing him anything, saw the Scribbling on the Fence and decided to accept an offer in another town, further east.

He was a Lucky Guy and got a good house. Even He couldn't run it down until two or three years later and then he again took Another job.

The New Manager had a Tough Time rebuilding what the Wise Guy had pulled down, and everybody said the other guy was Not a good manager because the business did not hop up in a Week. In the Meantime, the Smart Aleck connected with a Big Chain and saw New Opportunities. He specialized in "Kick Backs," making all tradesmen who wanted to do business with the theatre "See" him first, and waxed fairly wealthy. Until one of the Heads of the Chain got Wise. He changed his job again. But Not his methods.

He realized that Presentations were going to be The thing, so he signed a lot of budding actors for "peanuts" to act as masters of ceremony and charged the house plenty. It worked great. For a While. Then Another executive smelled a mice. He changed jobs again. His Big Front got him a job as General Manager of a Small but Flourishing chain. He instituted weekly Pep Meetings among the managers. But he wouldn't listen to their ideas. That is, not in Meeting. He got them in private and then offered their ideas as his Own Original Thoughts. He was Very popular with the house managers. He changed All the Supply Dealers, Sign Painters and Printers for the circuit. Of course, they Charged more than the old dealers, and their work was Not quite as Good, but they "Kicked Back" to the new G. M. That was all He wanted.

He fired all the old cashiers who had five or more years service in and did the same to all the doormen. And then he let out all the managers who Really had the good of the firm at heart and put in a lot of His friends who hadn't been able to hold jobs elsewhere. They were so Punk that even He couldn't hold most of them. He increased operating expenses and made a Big Flash in his eight cylinder roadster and his robin's egg blue shirts, with ties to match, and the bosses thought he was the Last Word. He installed Intricate Systems that nobody could understand, not even He. The bosses, being Just bosses, thought that was fine. They couldn't tell, exactly, whether the houses were making money or not, but the G. M. looked prosperous.

He was Always busy. If you wanted him in One town, he was sure to be busy in Another. He was Too busy to keep appointments. But One day One of the bosses drove to His house to get something or other and found the Big Shot in Bed at noon! That made him Suspicious. A week later he checked up on the B. S. and Again found him in the hay! Too much was Plenty, even for the gullible boss. He looked up the B. S.'s record!

When the B. S.'s contract expires (very soon) an ad, reading as follows, may be seen in these pages:

AT LIBERTY: Experienced Manager, District Manager and General Manager. What there is to know, I know. No references, but I can get money out of any theatre. Salary no object, but must have complete control.

And, as P. T. Barnum or Will Shakespeare said, "there's always New suckers willing to take up the story where the last one left off."

MORAL: MORE POWER TO HIM.

MANAGERS' ROUND TABLE CLUB

Read This One From Roy Slentz—Than Try It

Roy Slentz promoted a co-operative page for "Hollywood Revue," playing at the Colorado Theatre, Pueblo, Colo., that offered nine separate contests.

Each of the nine merchants' ads on the co-operative page showed a picture of one of the stars appearing in "Hollywood Revue." The idea of the contest was to identify the stars, bring your answers to the respective merchants and then hope you won a prize or two.

Rule No. 1 of the contest stated, "To the person submitting the correct name of the star appearing in the ad in the most original and novel manner, each merchant will award the prizes in the manner indicated in his ad."

Rule No. 2—Each contestant must submit the identification in person at the store.

Rule No. 3—Each ad appearing on this page contains a separate contest. There are nine ads appearing on this page; therefore, 9 separate contests and all containing three to four prizes.

Rule No. 4—Each contestant may compete for prizes offered by each merchant.

Rule No. 5—No contestant may submit more than one identification in one contest, but may submit nine identifications—one for each merchant.

The merchants not only contributed the prizes but were also the sole judges in choosing the respective winners—thus relieving the theatre manager of a tiresome and irksome job of going over the hundreds of answers that were submitted.

The merchants also had co-operative window displays and on the day following the close of contest posted the names of the winners in their windows as well as identifying the stars appearing in their respective ads.

If we keep on telling you so much about Roy Slentz, you are apt to think that he is a particular favorite of the Chairman of the ROUND TABLE CLUB, but as a true statement of facts, we take these activities as we receive them, and if Roy Slentz' stuff appears more frequently than anyone's else, it is chiefly because he is displaying his real CLUB spirit by seeing that we keep posted on what he is doing with the real co-operative thought taht it might help his brother managers and showmen. Thank you kindly, Roy, and keep up the great work you are doing out there in Pueblo.

Madeline Woods P. D. Put This One Over in Big Way

Publix-Great States theatres in Illinois has effectively used a novel "ticket herald" for "Hollywood Revue," devised by Madeline Woods, Publicity Director of the Great States Division.

The herald is in the make-up of a reserved seat ticket, slightly larger than standard size, and contains copy to the effect that the "Hollywood Revue" is a $6.60 Broadway stage show on the screen.

Used in the smaller cities, the herald had tremendous value as an advertising piece, for it gave picture theatre patrons an idea that the "Hollywood Revue" was a revue, and that it contained entertainment of the same kind that Broadway would pay $6.60 to see. Because it stressed this "economy" angle, the herald strongly impressed those amusement seekers who seldom paid over sixty cents to see a show.

To which we say: "Good for Madeline." Maybe she will continue to tell us all the other high-powered exploitation and advertising stuff she is constantly engineering for the division she heads. How about it, Miss Woods? And your own picture belongs right here with a proper introductory article about your past activities in the show business. Oak?

Get the "Low Down" on J. W. Reynolds of Oregon

It is always interesting for the Round Table Club pages to learn something about their many members and readers and this time we have been able to dig up a little dope about J. W. Reynolds, Manager of the Heilig Theatre in Eugene, Ore., for the World Attraction Corporation.

"J. W." spent some three years in the University of Oregon and while there took care of an orchestra. He also took a trip to the Orient in charge of this musical organization and when finished went to work in a theatre.

Although he has only been in the business between four and five years, he at least started in the right way, with a broom in his hand so that he knows the theatre from the ground floor up.

His acivities out in Eugene, Ore., have attracted a whole lot of attention among the showmen and the theatrical industry in general in the Northwest and only recently his New Year's Eve program was something that gave them plenty to talk about by reason of the tie-up with three of the largest stores in the town. He has had a little experience in staging revues and has personally directed two girl shows and one male revue which he staged successfully as part of his New Year program.

There are many other interesting features to this showman's activities that we are certain he will be delighted to pass on to his brother members and managers and we will look forward with a great deal of interest to hearing from him again and trust that at the same time his own photograph will be included so that a more intimate introduction can be accorded him in the next story we print about him. Thank you, Mr. Reynolds, and don't forget we are looking forward to hearing from you again very soon.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ...Club pins, for which I enclose payment at $1.00 per pin.

Name of Member..........................

Theatre ....

Address ....

City................. State ....

MANAGERS' ROUND TABLE CLUB

IT'S

ONLY

A

MATTER

OF

TIME

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston
Honorary Chairman

C. E. Lewis
Chairman

WHAT ARE YOU WAITING FOR?

WHEN

ALL

LIVEWIRE

SHOWMEN

WILL

BELONG

SOME RECENT NEWCOMERS TO THE CLUB!

R. E. REMLEY manages the Publix Theatre in East St. Louis, Ill., and inasmuch as the Publix managers are all a pretty peppy crowd, we know that his future activities will make mighty interesting reading on the pages of the ROUND TABLE CLUB. We hope that Mr. Remley will accommodate with one of his own photographs, so that we can give him a more intimate introduction in the near future.

Wear Your Club Pin! ! !

RUSSELL W. VOLZ manages the Clifton Theatre in Cincinnati, O. You may recall that we have had something to say about him previous to this announcement, but, at any rate, all new members must pass through this page, so that the entire membership of the CLUB can see and read about who is entering the organization, and Russell is no exception. We would now like to get one of his photographs to give him a more intimate article on one of the other CLUB pages. How about it, Russell?

Wear Your Club Pin! ! !

MAURICE SUGARMAN manages the St. George Theatre in Framingham, Mass., and adds another livewire showman from that part of the country to the rolls of the ROUND TABLE CLUB. We would appreciate knowing some of Mr. Sugarman's experiences in the show business up to the present time, together with one of his own photographs, so that we can let the world at large know a good deal more about this new ROUND TABLE CLUB member.

C. D. RICE manages the Ritz Theatre up in Tulsa, Okla., and adds another member to the roll of the ROUND TABLE CLUB from that section where we are anxious to enroll some live wire members. Let's hope that "C. D." makes an active member, and keeps us posted on everything going on out there.

Wear Your Club Pin! ! !

J. B. ANDERSON newly appointed Director of Publicity and Advertising for RKO's State and Rivoli Theatres in New Brunswick, N. J., is another from that well-known Circuit to join our ranks, and the rate they are going, it won't be long before we have them all in 100%. Since "J. B." has expressed his interest in the CLUB we expect big things from him in the line of contributions.

Wear Your Club Pin! ! !

E. M. BLINDERMAN manages the Apollo Theatre in the East Side section of New York City and we know of no portion of the United States where more interesting exploitation is being staged than down on the East Side. We wonder whether Blinderman will show his real CLUB spirit by keeping us posted on what is going on down his way, with possibly a photo or two to describe what he is telling us about. Thanks in advance, Blinderman.

DARNELL H. DARR manages the Palace Theatre, in Jackson, Tenn., and we shall look forward with extreme pleasure to hearing about this new member's activities down in that theatre and town. How about one of your own photos, so that we can make up a little more intimate introduction for you? Let's have it by return mail.

Wear Your Club Pin! ! !

ROBERT B. HAMILTON, manager of the Palace Theatre in Norwich, Conn., has already been written of on these pages, but since all members must enter by this portal, we take this opportunity of introducing him to our many members and readers. "R. B." is working our old stamping ground and it feels good to get the regards of all our old friends up there. We know what a live wire you are, Hamilton, so come on and live up to the "rep" you have established.

Wear Your Club Pin! ! !

ELWYN W. SEYMOUR manages the Regent Theatre in Battle Creek, Mich., and you may recall that an intimate friend of his doing newspaper work out there in Battle Creek gave Seymour a marvelous send-off in the form of an unsolicited letter about him. We were so impressed with the letter, that we published a portion of the story, and now that we have Seymour himself in the CLUB, we will look forward to hearing a whole lot about his fine activities out there in Battle Creek.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Afghanistan		Sept. 28	6000 feet	
Arsenal	S. Svashenko	Nov.	7250 feet	
Caucasian Love		Nov. 30	7000 feet	Dec. 7
Forest People		Oct.	5800 feet	
Man from the Restaurant	Tchekhov-Malmoukaya	Jan. 4	7,000 feet	Jan. 18, '30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Sobolevsky	Dec. 1	7200 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7000 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	
When Moscow Laughs	Anna Stenn	Sept. 14	6000 feet	Oct. 26

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd		5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Black Sheep, The				
*†§Borrowed Love				
*†§For the Love of Lil	Arthur-Starr			
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The	Collier, Jr.-Day-St. Polis			
*†§Murder on the Roof	Revier-Livingston			Feb. 1
*†§Paris Nights				
*†§Personality				
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				
*†§Vengeance	Holt-Revier-Strange			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
*†§Falling Stars (A. T.)	Bergman-Manning			
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith			
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Pledsoe		1 reel	June 8
*†§On the Levee	Jules Bledsoe		2 reels	Jan. 11, '30
*†§Parlor Pest (A. T.)	Boyce-Combe			
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Battling Sisters	Lupino Lane	June 2	2 reels	
Contented Wives	Al Alt	July 28	1 reel	
Fake Flappers	Jerry Drew	Aug. 18	2 reels	
Helter Skelter	Big Boy	June 16	2 reels	
Honeymoonlace	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	Aug. 11	1 reel	Aug. 10
Hot Times	Al St. John	May 26	2 reels	May 11
Household Blues	Collins-Dent	June 2	2 reels	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Joy Tonic	"Big Boy"	May 5	2 reels	April 13
Kitty Kitty	Billy Dale	May 5	1 reel	Mar. 16
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13
What a Day	Monty Collins	June 16	2 reels	
What a Pill	Billy Dale	June 16	1 reel	

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Barber's Daughter, The (A T.)	Clyde-Gribbon	July 21	2 reels	July 20
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23, '30	2 reels	
*†§Buying a Gun (A. T.)	Lupino Lane	July 14	2 reels	July 20
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9, '30	2 reels	
*†§Clancy at the Bat (A.T.)	Clyde-Gribbon	Nov. 3	2 reels	Nov. 2
*†§Cold Shivers (A.T.)	McKee-Hutton	May 19	2 reels	May 11
*†§Constabule, The (A.T.)	Clyde-Hill Gribbon	Aug. 11	2 reels	Aug. 24
*†§Crazy Nut, The (A.T.)	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Don't Be Nervous (A.T.)	Lloyd Hamilton	July 7	2 reels	July 6
*†§Don't Get Excited (A. T.)	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	2 reels	Jan. 26
*†§Don't Get Excited (A.T.)	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
*†§Fire Proof (A.T.)	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Girl Crazy (A. T.)	Clyde-Bennett	June 9	2 reels	
*†§Golfers, The (A.T.)	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine (A.T.)	E. E. Horton	Dec. 8	2 reels	Nov. 23
*†§Grass Skirts (A.T.)	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§His Baby Daze (A.T.)	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§His Big Minute (A.T.)	Lloyd Hamilton	May 5	2 reels	June 1
*†§Hollywood Star, A (A.T.)	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
*†§Hunting the Hunter (A.T.)	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	2 reels	Jan. 11, '30
*†§Jazz Mammas (A.T.)	Virginia Lee Corbin (All Col)	June 16	2 reels	July 20
*†§Look Out Below (A.T.)	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight (A.T.)	Arthur Garon	June 31	2 reels	Nov. 9
*†§Lunkhead, The (A.T.)	Clyde Gribbon	Sept. 1	2 reels	Sept. 14
*†§Madhouse, The (A.T.)	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The (A.T.)	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16, '30	2 reels	
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley (A.T.)	Lloyd Hamilton	Sept. 29	2 reels	Oct. 5
*†§Prince Gabby (A.T.)	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (A.T.)	Lupino Lane	Nov. 17	2 reels	Nov. 30
*†§Ride on a Runaway Train	Special	May 26	1 reel	June 15
*†§Romance De Luxe (A.T.)	Collins-Dover	Dec. 29	2 reels	Jan. 11, '30
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	2 reels	Jan. 4, '30
*†§Social Sinners (A.T.)	Marion Byron	Sept. 1	2 reels	Sept. 14
*†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16, '30	2 reels	
*†§Talkies, The (A.T.)	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business (A.T.)	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet (A.T.)	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trusting Wives (A.T.)	E. E. Horton	June 23	2 reels	July 20
*†§Uppercut O'Brien (A.T.)	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 14
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7642 feet	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
*†§Footlight and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30		
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171 feet	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	Oct. 19
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324 feet	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26		
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5		Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2, '30		
*†§Love Racket The (A.T.)	Mackaill-Blackmer		6118 feet	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
*†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 26
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100 feet	Jan. 11, '30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30		Jan. 4, '30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30		
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30		Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30		
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30		
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29		
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			
*†§Jail Break (A.T.)	Bernice Claire			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Murder on Second Floor (A.T.)	Young-Blackmer			
*†§Other Men's Wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweet Mama (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	July 13
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15	6955 feet	April 6
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall	Feb. 23, '30		
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 14
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6342 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30	5940 feet	Jan. 25, '30
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.)(F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	[illegible] feet	Jan. 5
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17	8460 feet	Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3	7125 feet	Oct. 19
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 14
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12000 feet	Oct. 12
*†§They Had to See Paris(A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. [illegible]

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee			
*†§Cisco Kid, The (A.T.)	Baxter-Lowe			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)				
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§Mark of Love (A.T.)	Baxter-Owen			Feb. 1
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A. T.)				
*†§Temple Tower (A.T.)				
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			
*†§Yonder Grow the Daisies (A.T.)	Ames-Lee-Love			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Friendship (A.T.)(F)	Gallagher-Edeson		2 reels	Mar. 2
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matieson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
†§Old Tunes for New (F)	Dr. Sigmund Spaeth			Mar. 2
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa		7 reels	
*†§Beggar's Opera, The (P.T.)	Special Cast		9 reels	
*†§Dark Red Roses (A.T.)	Rome-Doble		8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	Sept. 14
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. 28
*†§Dynamite (A. T.) (D)	Pickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Aug. 24
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	7351 feet	June 29
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	11669 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
Reviewed under title of "Imperfect Ladies" in Nov. 2, 1929 issue				
*†Kiss, The	Greta Garbo	Nov. 16	7200 feet	Nov. 25
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30	7200 feet	Jan. 25,'30
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Hughes-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue				
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Double Whoopee	Laurel-Hardy	May 18	2 reels	
Fast Freight	"Our Gang"	May 4	2 reels	
Foundations of Gold	Ufa Oddities	May 11	1 reel	June 15
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lacquer and Pearls	All Star Cast	May 25	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Movie Night	Charley Chase	May 11	2 reels	June 8
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Princess of Destiny A		May 4	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	.695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Thundering Toupees	All Star Cast	May 25	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 6
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth			
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Free and Easy	Buster Keaton			
*†§Girl Said No, The (A.T.)	Haines-Hyams			Feb. 1
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)				
*†§Montana Moon (A.T.)	Joan Crawford			
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
Sunkissed				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*Angora Love	Laurel-Hardy	Dec. 14	2 reels	
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
Al Wohlman	Song Program		1 reel	Oct. 26
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
*Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
Bernardo De Pace (D)	Mandolin Artists	May 4	690 feet	
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Squawk, The (A.T.)(D)	Charley Chase	May 25	1710 feet	
*§†Bits of Broadway	Special Cast		2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
*Cat, Dog & Co.	Our Gang	Sept. 14	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
*Clyde Doerr		Jan. 18, '30		
Copy	Roscoe Karns		2 reels	April 13
Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll Shop, The	Revue	Sept. 28	2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

†§Fighting Parson	Langdon	Feb. 22, '30	2 reels	Dec. 14
*Flower Garden	Revue	Jan. 18, '30		
*rontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	Jan. 5, '29
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 23	646 feet	Nov. 9
*General, The	Revue	Oct. 26		
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos.	May 11	888 feet	
*Jimmy Hussey		Dec. 7		
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"	Aug. 24	2 reels	Nov. 9
†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Waltnall-Edeson	May 11	1926 feet	April 13
*Manhattan Serenade	Revue	Dec. 21		
*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metro Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4, '30	2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase		2 reels	Dec. 14
*Revellers, The		Dec. 21		
Robert Chisholm (D)	3 Songs	May 25	766 feet	
*Roy Evans		Dec. 14		
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*Saturday's Lesson	Our Gang	Nov. 9	2 reels	
*†§Shooting Gallery, The	Revue	Nov. 23		
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffio (D)	"Barber of Seville" aria	May 18	465 feet	Oct. 12
Tita Ruffio	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Ukelele Ike (F)	2 Songs	May 4	465 feet	
*†§Unaccustomed As We Are (A. T.) (D)	Laurel-Hardy	May 4	1940 feet	July 13
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*Van & Schenck		Jan. 11, '30		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*Walter C. Kelly		Jan. 4, '30		
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30		
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30	6364 feet	Oct. 26
*†§Charming Sinners (A.T.)	Brook-Chatterton	Aug. 24	6164 feet	July 13
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Dangerous Woman A (A.T.) (DF)	Baclanova-Brook	May 18	6643 feet	Mar. 23
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	April 20
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 21	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Eagles-Brook	Dec. 28	7200 feet	Nov. 16
*†§Light of Western Stars (A. T.)	Richard Arlen	April 26,'30		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Men Are Like That.	Hal Skelly	Feb. 15	5500 feet	Nov. 23
*†§Mighty, The	George Bancroft	Nov. 16	6802 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 22,'30		
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A. T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22,'30	6402 feet	Jan. 25, '30
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15, '30	Not set	Jan. 11, '30
*†§Virginian, The (A. T.)	Cooper-Huston-Brian	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7
*†§Young Eagles (A.T.)	Charles Rogers	April 5,'30		

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Gold Socks	Krazy Kat Cartoon	May 11	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	
Ko-Ko's Focus	Inkwell Cartoon	May 18	1 reel	
Ko-Ko's Signals	Inkwell Cartoon	May 4	1 reel	
Petty Larceny	Inkwell Cartoon	May 25	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
*†§After the Ball	Screen Song	Nov. 9	1 reel	
*†§At the Gate	Smith & Dale	Nov. 30	1 reel	
Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Bedella	Screen Song	Jan. 4,'30	1 reel	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
*†§Cow Camp Ballads		Sept. 7	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Teacher (A. T.) (F)	Special Cast	May 4	2 reels	June 1
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
*†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
*†§Dixie	Screen Song	Aug. 17	1 reel	
Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.) (F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Home Edition, The		Dec. 7	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§I Came First	Herman Timberg	April 12,'30	1 reel	
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	Jan. 25, '30
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§I've Got Rings on My Fingers	Screen Song	Dec. 7	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgie (A.T.)	Buster & Chas. West	Dec. 21	2 reels	
*†§Marriage Wows	Talkartoon	Dec. 21	1 reel	
*†§Million Me's, A		April 26,'30	1 reel	Jan. 25, '30
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
*†§Mountain Melodies		Jan. 11,'30	1 reel	
*†§My Pony Boy	Screen Song	Sept. 14	1 reel	
*†§Noah's Lark	Talkartoon	Oct. 26	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon	Oct. 12	1 reel	
*†§On the High C's	Frances Williams	Nov. 16	1 reel	
*†§One Man Reunion		Dec. 14	1 reel	
*†§Piano Tuners, The	O'Donnell & Blair	Oct. 19	1 reel	
*†§Pining Pioneers		Nov. 2	1 reel	
*†§Plasterers, The	O'Donnell & Blair	Dec. 28	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
*†§Put on Your Old Grey Bonnet	Screen Song	Nov. 23	1 reel	
*†§Raising the Roof	Lois Roth	Aug. 24	1 reel	
*†§Radio Rhythm	Rudy Vallee	Aug. 10	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	
*†§Salt Water Ballads		Mar. 8	1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan. 25, '30
*†§Spy, The	Tom Howard	Sept. 21	2 reels	
*†§That Redheaded Hussy	Grapewin	Dec. 28	2 reels	
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Travelin' Alone		Oct. 5	1 reel	
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Voices of Lonely Men		Apr. 19, '30	1 reel	
*†§Weak But Willing (A. T.)	Will King	Dec. 14	2 reels	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wife's Birthday, The	Solly Ward	Oct. 26	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	
*†§Ziegfeld Midnite Frolic (A.T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Dan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Honey (A. T.)	Nancy Carroll			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-Sc Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.) (F)		June 7,'30		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440 feet	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743 feet	
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28,'30		May 25
*†§Lucky in Love (A.T.) (D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	Nov. 30
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30		
*†§Paris Bound (A. T.) (D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Constance Bennett	Jan. 15, '30	7074 feet	
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526 feet	July 13

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§This Thing Called Love (A.T.)(F)	Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.)(F)		May 31, '30		
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong	April 12,'30		
*†§Woman Afraid, A (A.T.)(F)		May 17,'30		

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. [illegible]
*†§Barbers College, The (A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie (A.T.)(D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	
*†§Crystal Champion	Sportlight	May 5	1 reel	April 27
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	
*†§Duffers & Champs (A. T.)(DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Faithful Pup (D & F)	"Aesop Fables"	May 12	1 reel	
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. [illegible]
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.)(D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening (A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Go Easy, Doctor (A.T.)(D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§Her New Chauffeur (A.T.)(D&F)	Simon-Teasdale	May 19	2 reels	
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler-Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9,'30	2 reels	Nov. 23
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.) (D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Ball Park, The	'Aesop Fable"	May 19	1 reel	May 11
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Fish Day	"Aesop Fables"	May 26	1 reel	May 18
Fish and Feathers	Sportlight	May 26	1 reel	May 18
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Little Game Hunter, The	"Aesop Fables"	May 5	1 reel	May 4
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Show Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tomato Omelette	Haines-Coombs	May 5	2 reels	May 11
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July 6

RKO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		Jan. 4,'30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481 feet	Oct. 5
*†§Hit the Deck (A.T.)	Special Cast	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 16
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742 feet	Jan. 4,'30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Follies of Fashion	Curiosities	May 21	2 reels	
Here and There	Curiosities	May 7	1 reel	
His Wife's Secret	Hill-Duncan	May 26	2 reels	
Just a Stall	Hellum-Davis	May 19	2 reels	
Mickey's Brown Derby	Mickey Yule	May 12	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Mickey's Rivals	Mickey Yule	Sept. 30	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Mike It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Oct. 13	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent		2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	
*†§Clown Topics (A.T.) (F)				
Dear Slayer			2 reels	
*†§General Ginsberg (A.T.) (F)	Nat Carr		1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsberg (A.T.)(F)	Nat Carr		1 reel	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Land of the Sky Blue Daughters				
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule		2 reels	Dec. 14
*†§Mickey's Midnite Frolic (A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule		2 reels	
*†§Old Bill's Christmas			2 reels	Dec. 14
*†§Palooka Flying School (A.T.)				
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May 11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordecl	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles			
*†§Suitor, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	2 reels	
*†§Two Gun Ginsberg, (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Dec. 8	2 reels	Oct. 15
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan. 12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Beau Baudet (A.D.)	La Rocque			
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 28
*†§Framed (A.T.)				
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Radio Revels (A.T.)	Special Cast			
*†§Second Wife (A.T.)	Lee-Carr-Nagle			
*†§Sensation (A.T.)				
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	
Two Sisters	Dana-Lease	April 1		

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 9
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	8 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

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FEATURES

Title	Star	Dist'r		Length	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860 feet	Jan. 25,'30
*†§After the Fog (A.T.)	Philbin	Beacon Prod.	Dec. 15	5200 feet	Jan. 18'30
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics	Nov. 2		Nov. 9
Battle of Mons, The	English Cast	British New Era		5500 feet	Mar. 23
Beautiful Blue Danube	Junkermann-Mara	Aywon			
Behind the Altar	Wilhelm Dietarle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Broken Barriers	H. Costello-Glass	Excellent		6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Call of Circus (A.)T.) (D. F.)	Bushman Clayton	Burr	Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent		5660 feet	
Campus Knights	McKee-Palmer	Chesterfield	June 15	5400 feet	Oct. 26
Code of the Air	Harlan-Marlowe	Bischoff Prod.		5700 feet	
Constant Nymph	Ivor Novello	Big 3	Aug. 1	7800 feet	July 6
Crimson Circle	Rome-Myra	Int'l Photo			Jan. 11, '30
Dancer of Barcelona	Damita		Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod.	Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.		9000 feet	
Devil Dogs	Holmes-Alt	Crescent		5608 feet	
Dream Melody, The	Roche-Shelby	Excellent		5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European		8 reels	
Fanny Hawthorn	English Cast	Excellent	Nov. 9		Nov. 16
Farmer's Wife		Allied		7000 feet	Jan. 18,'30
Figaro		Franco-American	Not Set	6360 feet	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25,'30
Fight for Matterhorn	German Cast	Allied	Aug. 9	6840 feet	
Fighting Terror, The	Bob Custer	Syndicate Pictures			
Forbidden Trail, The	Jack Hoxie	Cosmo Films			
For the Term of His Natural Life	Special Cast	Australasian		11000 feet	
Golden Dawn	Warwick-Ward	Conquest		6200 feet	
Headin' Westward	Bob Custer	Syndicate		4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor		5400 feet	
Her Unborn Child	Special Cast	Special Cast	Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.			
*†§House of Secrets, The	Striker-Manning	Chesterfield	July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E.	Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.		5400 feet	Sept. 14
Into the Night	Agnes Ayres	Raleigh		5712 feet	
It's Easy to Become a Father	German Cast	Allied		6000 feet	
Jade Casket, The	French Cast	Cosmos		5800 feet	
Jazzland	Reynolds-Nye	Quality Dist. Corp.		5700 feet	
Just Off Broadway	Christy-Keith	Chesterfield	Mar. 15	6200 feet	Oct. 26
Law of the Mounted, The	Bob Custer	Syndicate		4580 feet	
Life of Beethoven	German Cast	Film Art Guild		7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules		5300 feet	
Linda	Baxter-Foster-Beery	First Division		6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo		5799 feet	
Lost Patrol		Pro Patria	Not Set	5100 feet	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield			Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240 feet	Jan. 25,'30
Madonna of the Sleeping Cars	French Cast	Natan	Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict.			Sept. 28
Manxman		Allied	Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual		6000 feet	
Meistersinger		Moviegraphs	Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity		5400 feet	
Mystic Mirror, The	German Cast	Allied		7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.		8700 feet	Aug. 3
'Neath Western Skies	Tom Tyler	Syndicate Pictures		4924 feet	Jan. 25,'30
Nosferatu, The Vampire		Film Arts Guild	Dec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs	Dec. 1	6200 feet	Dec. 7
Parting of the Trails	Bob Custer	Syndicate			
Passion Song, The	Olmsted-N. Beery	Excellent		5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400 feet	
*†§Phantom in House (A.T.)	Star Cast	Continental	Nov. 1	5695 feet	Nov. 16
Power of Evil, The	Armenian Cast			6300 feet	
President, The	Mosjoukine-Vernon	E. L. Klein		8100 feet	Jan. 28
Q Ships	Special Cast	New Era		6000 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15,'30	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill	Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent		6040 feet	
Reward of Faith, The	French Cast	Conquest		5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor	Sept. 12	4600 feet	Oct. 19
Sajenko the Soviet		Allied		5921 feet	
Sea Fever	French Cast	Moviegraphs		5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White	Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo		8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division		6605 feet	
Somme, The	Special Cast	New Era		7000 feet	
South of Panama	Carmelita Geraghty	Chesterfield		6300 feet	
*Straus, the Waltz King	Special Cast	Allied	Nov. 23	5800 feet	Nov. 30
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700 feet	Jan. 25,'30
That Murder in Berlin	German Cast	Big 3		5700 feet	Mar. 23
Thou Shalt Not Steal	Lillian Harvey	Allied		6911 feet	
Three Loves	Kortner-Dietrich	Moviegraph		7000 feet	Sept. 14
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917 feet	
Treasure, The	Foreign Cast		Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick	Weiss Bros.		6000 feet	Nov. 9
*§†Unborn Child (A.T.)		Windsor	Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore		5770 feet	May 25
U-Boat 9	Foreign Cast	Jofa Prod.		6500 feet	
Wasted Love	Anna May Wong	Allied	Dec. 28	8300 feet	Jan. 4,'30
Waterloo	Special Cast	Amerangle		8300 feet	Nov. 23
Weavers, The	Paul Wegener	Jos. Fliesler	Oct. 5	5870 feet	Oct. 19
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate	Nov. 15	4421 feet	
Widecombe Fair	Wyndham Standing	British Int'l	Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell		Dec. 14	6000 feet	Dec. 21
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star		Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental			
Buying a Wife	Special Cast	Aff. European		7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules			June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield		5200 feet	
*†§Clown, The (F)		Continental			
Duty to be Silent	Maria Albana	Aff. European		6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer			
Full Dressed Thieves	Nils Asther	Aff. European		7 reels	
German Underworld	Special Cast	Aff. European		7 reels	
Great Unknown, The	John Loder	Aff. European		6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European		6 reels	
*†§Life For Sale, A (F)		Continental			
Milak of the Snowlands	Special Cast	Allied			
Our Daily Bread	Mary Nolan	Aff. European		7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial			
*†§Rampant Age, The (F)		Continental			
*†§Second Honeymoon, The (F)		Continental			
*†§Unforbidden Sin, The (F)		Continental			
Unholy Love	Wegener-Petrovitch	Aff. European			
Verdun	Special Cast	Richmount			
When Duty Calls	Special Cast	Allied		6714 feet	
*†§Worldly Goods (F)		Continental			

SOUND SHORTS

Title	Star		Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick	Oct. 15	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee		2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial		2 reels	
*†Boney's Boner	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Bring On the Bride (A.T.)		Ellbee		2 reels	Nov. 9
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick	Nov. 9	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick	Sept. 21	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial		2 reels	
*†§Down Hawaii Way	Color Novelty	Castle		1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone		1 reel	Oct. 5
*†Egyptian Gyp. An	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Friend Husband (A.T.)		Burr		2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Jingle Bells	Song Cartoon	Biophone		1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick	Nov. 15	1 reel	
*†§In Songland	Norah Blaney	Int'l Photo Play Dist.		1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11,'30
*†Kids and Pets	Color Novelty	Castle		1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot	Sept. 1	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick	Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts		1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee		2 reels	
*†Mickey's Choo-Choo	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Oct. 12
*†Mickey's Follies	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr			
*†§Mr. Conn and Mr. Sapp (A.T.)	Donnelly-Singer	Imperial		2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone		1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial		2 reels	
*†Opry House	Mickey Mouse Cartoon	Celebrity Prod	May	1 reel	
*†§Party, The (D)		Safrus		1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick	Oct. 3	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick	Sept. 14	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick	Oct. 28	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Disney Cartoon	Jan.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr			
*†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 5
*†§Teddy Brown and Band	Musical	Int'l Photo Dist.		1 reel	Nov. 16
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick	Oct. 21	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)			
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.		1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Oct. 12
*†§Varieties (D)		Safrus		1 reel	
*†§Vaudeville (D)		Safrus		1 reel	
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11,'30
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.		1 reel	

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli-Cortez	Dec. 20	6682 feet	
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 28
*†§Mr. Antonio (A.T.)	Carillo-Valli	Oct. 1	6985 feet	Oct. 19
*†§New Orleans	Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929				
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrilo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrilo			
*†§Sunny Days				
*†§Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver			

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8		
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§Condemned (A.T.) (F)	Colman-Harding	Dec. 7	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	Jan. 25,'30
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28		
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6616 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 16

***** *Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25,'30
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Sorcerers' Apprentice, The				
*†§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§City Lights (F)	Charlie Chaplin			
*†§Du Barry (A. T.)	Norma Talmadge			
*†Hell's Angels (F)	Lyon-Nisson			
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Lummox (A. T.) (F)	Westover-Collier Jr.-Lyon			
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1		
*†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
§†*Climax The (A. T.)	Special Cast	Jan. 26,'30		
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 10
*†§College Racketeer	All Star	April 20,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue				
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2, '30		June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6, '30	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 issue				
*†§Hand 'Em Over	Hoot Gibson	Mar. 23,'30		
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
*†§Hidden Valley	Ken Maynard	Aug. 10,'30		
*†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	Nov. 2
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hootbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	April 27,'30		
*†§King of Jazz Revue, The (A.T)	Whiteman's Band & Special Cast	April 27,'30		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.) (D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†Lucky Larkin	Ken Maynard	Mar. 2		
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Mar. 2,'30		
*§†Moonlight Madness (A. T)	John Boles	April 13,'30		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30		
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
Parade of West	Maynard	Jan. 19,'30		Feb. 1
†Phantom of Opera		Dec. 15		
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	June 8,'30		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James Gleason	Dec. 8	6155 feet	Nov. 9
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	June 22,'30		
*†§Songs of the Saddle	Ken Maynard	June 29, '30		
*†§Storm, The (A. T.)	Special Cast	Mar. 30		
Straight Through	William Desmond	Dec. 8		
Smilin' Terror, The	Ted Wells	June 30	4525 feet	
*†§Tall Timber	Ken Maynard	April 6		
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
*†§Undertow	Nolan-Eller-Brown	Feb. 23,'30		Jan. 4,'30
*†§Wagon Master (P. T.) (D F)	Ken Maynard	Sept. 8	6335 feet	May 18
What Men Want	All Star	May 4,'30		
*†§Week-End Girl	Laura La Plante	May 11,'30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Night	Oswald Cartoon	Nov. 11	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept. 11	2 reels	Aug. 17
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 2	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cold Turkey	Oswald Cartoon	Oct. 15	1 reel	Sept. 14
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Cross Country Run	Lewis-Gulliver-Phillips	May 27	2 reels	
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 2[illegible]
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Delivering the Goods	Trimble-Hardwick and Dog	May 29	2 reels	April 27
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
Flying High	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
Getting Buster's Goat	Trimble and Dog	July 24	2 reels	July 6
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Graduation Daze	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
*Hurdy Gurdy	Oswald Cartoon	Nov. 24	1 reel	Nov. 30
Ice Man's Luck	Oswald Cartoon	July 8	1 reel	
Jungle Jingles	Oswald Cartoon	July 22	1 reel	
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand			2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Live Ghosts	Ann Christy		2 reels	
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Dougherty	Sept. 14	2 reels	
Magic	Trimble-Hardwick and Dog	May 1	2 reels	Mar. 30
Make It Snappy	Sid Saylor	Feb. 12,'30	1 reel	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
Men of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
No Boy Wanted	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
Nuts and Jolts	Oswald Cartoon	June 24	1 reel	
Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
Oil's Well	Oswald Cartoon	Sept. 16	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
On the Side Lines	Lewis-Gulliver-Phillips	Aug. 5	2 reels	
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 28
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Permanent Wave, A	Oswald Cartoon	Sept. 29	1 reel	
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
Race Riot	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
Red Coats Code, The	Ted Carson		2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Red Romance	George Chandler	May 4	2 reels	Mar. 30
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	1 reel	
Royal Flush	Sporting Youth	Feb. 17	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	1 reel	Dec. 21
Society Circus	Arthur Lake	June 17	1 reel	May 25
Splash Mates	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
Sporting Courage	Lewis-Gulliver-Phillips	June 24	2 reels	
Stage Stunts	Oswald Cartoon	May 13	1 reel	
Stepping High	Arthur Lake	Aug. 12	1 reel	July 2[illegible]
*Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Stripes and Stars	Oswald Cartoon	May 27	1 reel	May 11
*†§Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tarzan the Tiger	Frank Merrill	Dec. 9	10 episodes	
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Use Your Feet	Lewis-Culliver-Phillips	Aug. 19	2 reels	Aug. 17
Varsity Drag, The	Lewis-Culliver-Phillips	July 8	2 reels	
Wail of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Watch Your Friends	Archer-Dent	Oct. 10	2 reels	
Weary Willes	Oswald-Cartoon	July 22	1 reel	
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
Wicked West, The	Oswald-Cartoon	June 10	1 reel	May 11
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Crauford Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Arabian Daze		Mar. 3, '30	2 reels	
*†§Broken Statues (A. T.) (D F)	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Cohen on Telephone (A.T.) (DF)	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 13	1 reel	Sept. 14
*†§Delicatessen Kid (A. T.) (D F)	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (O F)	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.) (D F)	Charley Grapewin	June 3	1929 feet	May 25
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Denny Rubin	Sept. 30	1 reel	Aug. 31
*†§Junior Luck (F & D) (A.T.)	Lewis-Gulliver-Phillips	May 27	2 reels	June 1
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
*†Kisses and Curses	Oswald Cartoon		1 reel	Jan. 25, '30
Lady of Lions			2 reels	Nov. 23
*†§Live Ghosts (F & D)	Ann Christy		2 reels	Jan. 11,'30
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†Race Riot (D F)	The Rooney Family	Sept. 16	2 reels	Aug. 17
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
†§No Boy Wanted (A. T.) (D F)	"Sunny Jim"	Nov. 10	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†§Pilgrim Papas (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25, '30
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25, '30
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F & D) (A. T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†Steamboat Willie	Oswald Cartoon		1 reel	
*†§Steeplechase (A. T.)	Sporting Youth		2 reels	Dec. 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
*§†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A. T.) (D F)	The Rooney Family	Nov. 11	2 reels	Oct. 19
Up and Downstairs		Jan. 29	2 reels	
*†§Use Your Feet (D & F) (A. T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 10	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Cartoon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Cartoon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2,'30		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast (A.T.)	Mary Nolan	June 1,'30		
Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
Kettle Creek	Ken Maynard	May 18,'30		
*†§La Marseillaise (A.T.)	La Plante-Boles			
*†§Little Accident (A.T.)	Glenn Tryon			
Scrub Oak	Hoot Gibson			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Sept. 28		
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On With the Show (A. T.)	Gompson-Brown-Fazneda	July 13	9592 feet	May 25
*†§Royal Box (A. T.)	Norssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mor. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Agony Column, The (A. T.)	Withers-Young			
*†§Dumbells in Ermine (A. T.)	Mercer-Merriam			
*†§Fame (A. T.)	Dolores Costello			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
Ivory Trail (A.T.)	Rin-Tin-Tin			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The(A.T.)	John Barrymore			
On the Border (A.T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Song of the West (A. T.)	Boles-Segal			
Sweet Kitty Bellairs (A.T.)	Marion Nixon			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			
*†§Woman's Game, A (A. T.)	Pauline Frederick			

VITAPHONE SHORTS (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
Albert Spalding	Violin Selections		
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
At the Party	Harris & Radcliffe		
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Bigger and Better	Fanny & Kitty Watson		
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Blue Ridgers, The	Cordelia Mayberry		
Bobby Folsom	Songs	1 reel	Mar. 2
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Celeste Alda (Alda)	Giovanni Martinelli		July 7
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Charles C. Peterson	Billiards		
Chips of the Old Block	The Foy Family		Sept. 22
Crinoline Classics	Yorke & Johnson		
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Dead or Alive	Hugh O'Connell		
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Faint Heart	Bert Lahr	2 reels	
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Fishing Around	Anderson & Graves		
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
Florence Moore	Song Program		June 23
Frances Alda		1 reel	Dec. 28
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Fred Allen's Playlets	3 Sketches		
Friend of Father's	Lydell-Higins-Leah		Aug. 25
Gossip, The	John Millian	1 reel	June 15
Gus Arnheim & His Ambassadors	Jazz Band		June 23
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Head of the Family	Little Billy		
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Illusions	Fred Keating		
Interview, The	Hugh O'Connell	1 reel	Oct. 12
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Tropics	The Paragons (Quartet)		Feb. 23
Irene Franklin	Songs		
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Just Like a Man	Sketch		
Larry Ceballos Revue, The	Songs and Dances		June 1
Little Miss Everybody	Impersonations	1 reel	Nov. 30
Maid's Night Out, The	Bobby Watson		
Mal Hallett & Orchestra	Dance Numbers		Feb. 23
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Mirth and Melody	Dorothy & Rosetta Ryan		
Miss Information	Wilson-Horton		June 30
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
More Sinned Against Than Usual	Merriam-Janney		
Morrissey & Miller	Night Club Revue		June 18
Motoring	Harry Tate	2 reels	
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 19
Music Shop	Dick Henderson	1 reel	Dec. 28
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		
Odds and Ends	Mr. & Mrs. Jack Norworth		
One Man Glee Club, The	Frank Crumit	1 reel	
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Pagilacci	John Charles Thomas		
Pair of Aces, The	Timblin & Raymond	1 reel	Feb. 18
Palm Beach Four, The	Guitar Selections		
Papa's Vacation	Bennett-Caron		Oct. 20
Phil Baker	Accordion Solos	1 reel	Mar. 18
Playmates	Arthur & Morton Havel		
Poet and Peasant	Orchestra	1 reel	Nov. 30
Question of Today, The	Audrey Ferris		Aug. 25
Red Nichols and Five Pennies		1 reel	Dec. 28
Regular Business Man, A	Robert Ober		Sept. 15
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Rigoletto—Quartet	Gigli-Talley-de Luca-Gordon		Sept. 29
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 28
Segar Ellis & Embassy Club Orch.			
Sending A Wire	Eddie Green	1 reel	Nov. 23
Songs of Love	Sanderson-Crumit	½ reel	Mar. 18
Soup	Harry Delf		Nov. 17
Stimulation	Johnny Arthur	1 reel	Oct. 26
Suspicion	Lyons-Earle-Morne		
Sympathy	Hobart Cavanaugh		
Terry and Jerry	Songs and Gags		Aug. 25
They Know Their Groceries	Miller & Lyles		
Those Were the Days	Irene Franklin		
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Typical Types	Bobby Folsom		
Va Prononcer Ma Mort (La Juive)	Giovanni Martinelli		June 2
When the Wife's Away	William Demarest		Nov. 17
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Words of Love	Sanderson & Crumit		
You Don't Know the Half of It	Butler & Brennan		

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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based on the sensational stage play... produced with gorgeous sequences in TECHNICOLOR

with an all star cast headed by

William Collier, Jr.
Alice Day and
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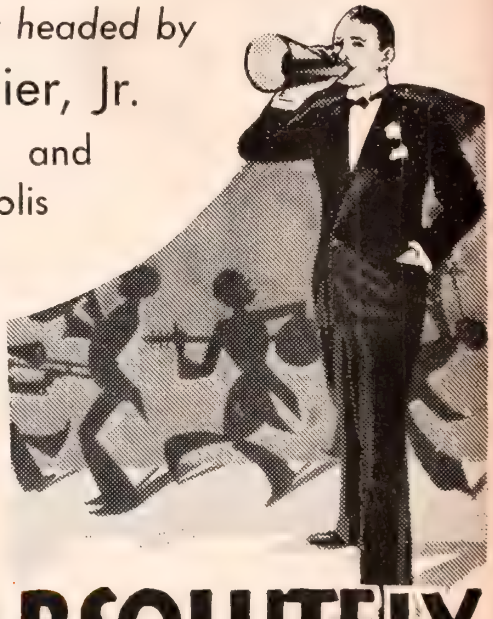

IS ABSOLUTELY MARVELOUS

February 8, 1930

Motion Picture News

Reg. U. S. Patent Office

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Lawrence
TIBBETT

destined
to be the
screen's
greatest
star

THE ROGUE SONG

a sensation at GRAUMAN'S CHINESE, *Los Angeles*
and at the ASTOR, *New York*

METRO-GOLDWYN-MAYER

OL. XLI. No. 6

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

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Los Angeles **New York** **Chicago**

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DENNIS KING is the greatest romantic male singing star of stage or screen.

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with

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Warner Oland, O. P. Heggie and cast of 1,000

JEANETTE MacDONALD scores an even more sensational hit than in "The Love Parade."

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Stirring Melodies!

Excitement!

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YOU knew Paramount would make the greatest all-color production of all times! Here it is: "The Vagabond King." The world's finest romantic male singing star, Dennis King. Who leaped to undying fame in the stage presentations of "Rose Marie," "Vagabond King" and Ziegfeld's "The Three Musketeers." With Jeanette MacDonald, beautiful soprano star. And a great cast. In the greatest of all song romances. Flashing with action and adventure. Sparkling with song hits like the famous "Song of the Vagabonds," "Huguette Waltz," "Only a Rose," [redacted] and others. 100% in gorgeous Technicolor.

* * *

From "If I Were King" by Justin Huntly McCarthy and "The Vagabond King" by Wm. H. Post, Brian Hooker and Rudolph Friml. Adaptation and added dialog by Herman J. Mankiewicz. B. P. Schulberg, General Manager, West Coast Productions.

PARAMOUNT ALL-COLOR NEW SHOW WORLD HIT!

EVERY KNOWN RECORD FALLING IN LOS ANGELES

"Opened at Warner Bros. Downtown Theatre to capacity. Audience held spellbound. Stood up and cheered. Picture without a doubt finest acted and directed of the year. Expect smash all records."

Wires Max Shagrin

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IN

SON OF THE GODS

WITH

Constance Bennett

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NOW PACKING THE WARNER THEATRE ON BROADWAY. SET FOR EXTENDED RUNS THROUGHOUT THE COUNTRY. WATCH IT GO! WATCH FIRST NATIONAL THIS YEAR!

First National Pictures

From the story by
REX BEACH
Screen version and dialogue by Bradley King
A Frank Lloyd Production with TECHNICOLOR SCENES

FIRST NATIONAL PICTURES

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"She Couldn't Say No"

The New Personality Girl of the Singing–Talking–Dancing Screen . . . . .

→SONG HITS←

"A Darn Fool Woman Like Me"

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Following her sensational hit in "Gold Diggers of Broadway", exhibitors and public clamored for more of Winnie Lightner. "She Couldn't Say No" answers that demand with this vivacious, dynamic comedienne in a role that gives full scope to her talent and versatility. Singing new hits! Creating more laughs! Winning new fans!

A WARNER BROS. & VITAPHONE TALKING & SINGING PICTURE

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Sally Eilers, Johnny Arthur, Tully Marshall, Louise Beavers. From the story by Benjamin N. Kaye. Adapted by Robert Lord and Arthur Caesar. Directed by LLOYD BACON.

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CROWDS TO YOUR BOX-OFFICE!!

A RECORD

JACK OAKIE **POLLY WALKER**

Hundreds of singers, players, dancers in a cast almost as big as the Navy! Directed by LUTHER REED, creator of RIO RITA . . . . .

IN EVERY PORT

Chicago steps forth to whistle song hits and establish new high record for opening week at Wood's Theatre . . . "Bigger than 'Rio Rita!' " . . . .

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W. H. Raynor, Lafayette Theatre, Buffalo, wires " 'Deck' opened Saturday bigger than 'Rio Rita.' Looks like it will outgross 'Rio Rita' on this engagement." . . . . . .

Boatswains of Earl Carroll, N. Y., and Orpheum, Los Angeles, still roaring "gangway!" as eager landlubbers swarm to $2 All-talking, All-song-hit, All-dance-hit TECHNICOLOR attraction! . . . .

HIT THE DECK

TUNE IN
Sensational
RKO HOUR
February 11th
Auspices
U. S. Navy . . .
Direct from
battleship
PENSACOLA
First time
in history . . .
DRAMATIC...
DIFFERENT!

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PICTURES
Reg. U. S. Pat. Off.

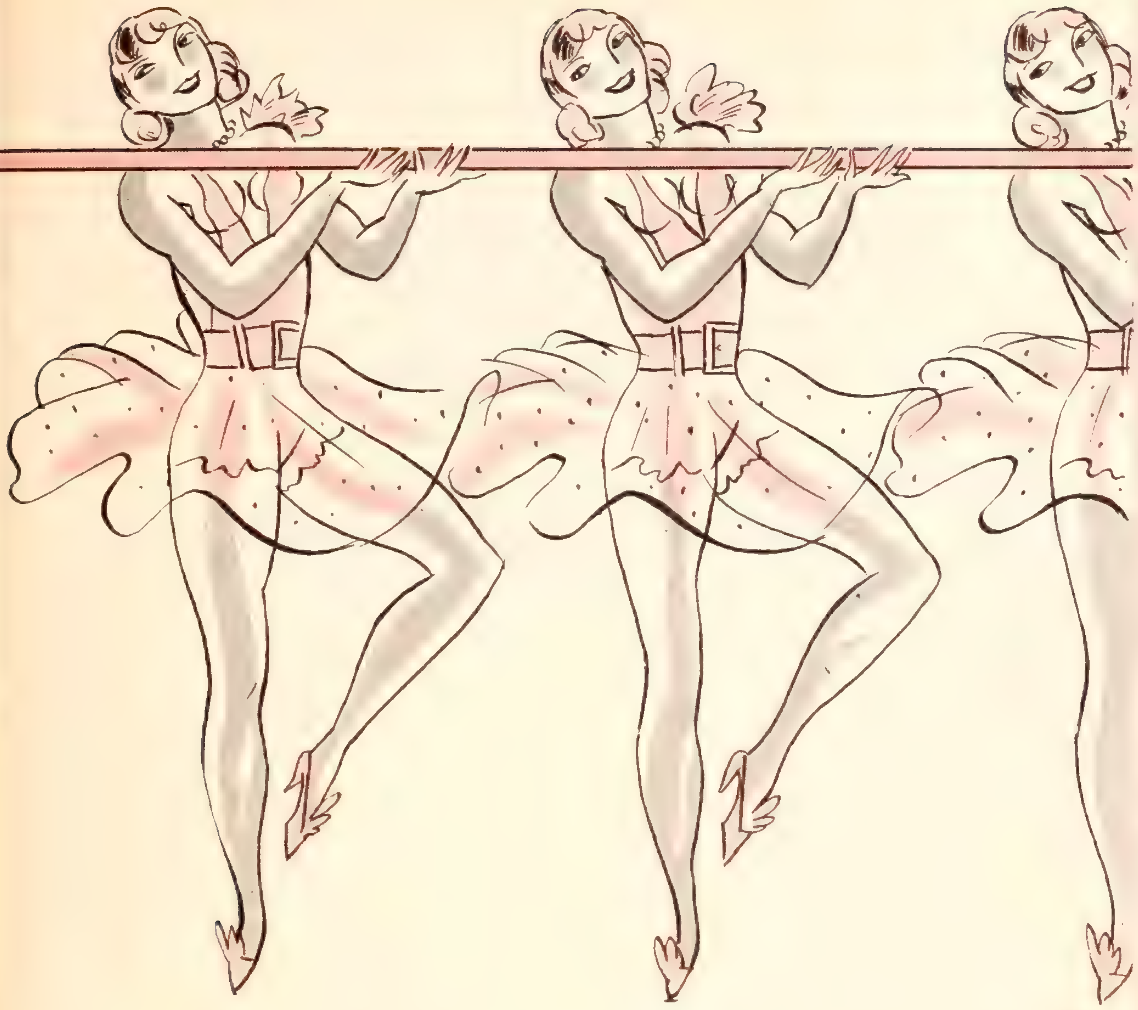
Get on the air . . . Hook up with Harms . . . Tie up with nation-wide Victor-Radio dealer setups. Clear the decks for action now with Titan Ad Campaigns, Publicity, Stunts unmatched in history of show business.

FORTY-THREE MIGHTY STATIONS IN WORLD-WIDE RADIO PLUG. Tune in Feb. 11th to your local NBC station for year's mightiest national radio hookup . . . direct from Navy's latest battlewagon, U. S. S. Pensacola . . . Hear the songs and story of "Hit the Deck" in real naval setting . . . told by Graham McNamee . . . ace of announcers.

MOST COMPLETE AND NOVEL SELLING SCOOP OF YEAR! ONE MORE SAMPLE OF RADIO'S SERVICE TO PRE-PUBLICIZE ITS ATTRACTIONS!

It's a WALKAWAY

There is always one sure, quick proof of a product's success. That is, Is it being bought? . . . The booking results on Pathé Comedies show, as scientifically as analysis can, that the "pretties" who dance all over and through them are literally walking away with the nation's comedy business! . . . Thousands of theatres, scores of the most powerful circuits in the theatre industry, have recognized the pulling power of the Pathé laugh product and are now playing these comedies for all they're worth. These include such impressive names as Publix, Loew's, Keith's, RKO, Fox, Stanley, Comerford, Butterfield and so many others that space does not permit anything like a full list . . . The reason is obvious: 25 years of comedy leadership; built by experts for box-office stimulation: combining gags, girls, and guffaws — Pathé Comedies rule the roost!



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SOME PATHÉ COMEDY HITS NOW WALKING AWAY WITH ALL HONORS!

"NIGHT IN A DORMITORY"

"CROSBY'S CORNERS"

"AFTER THE SHOW"

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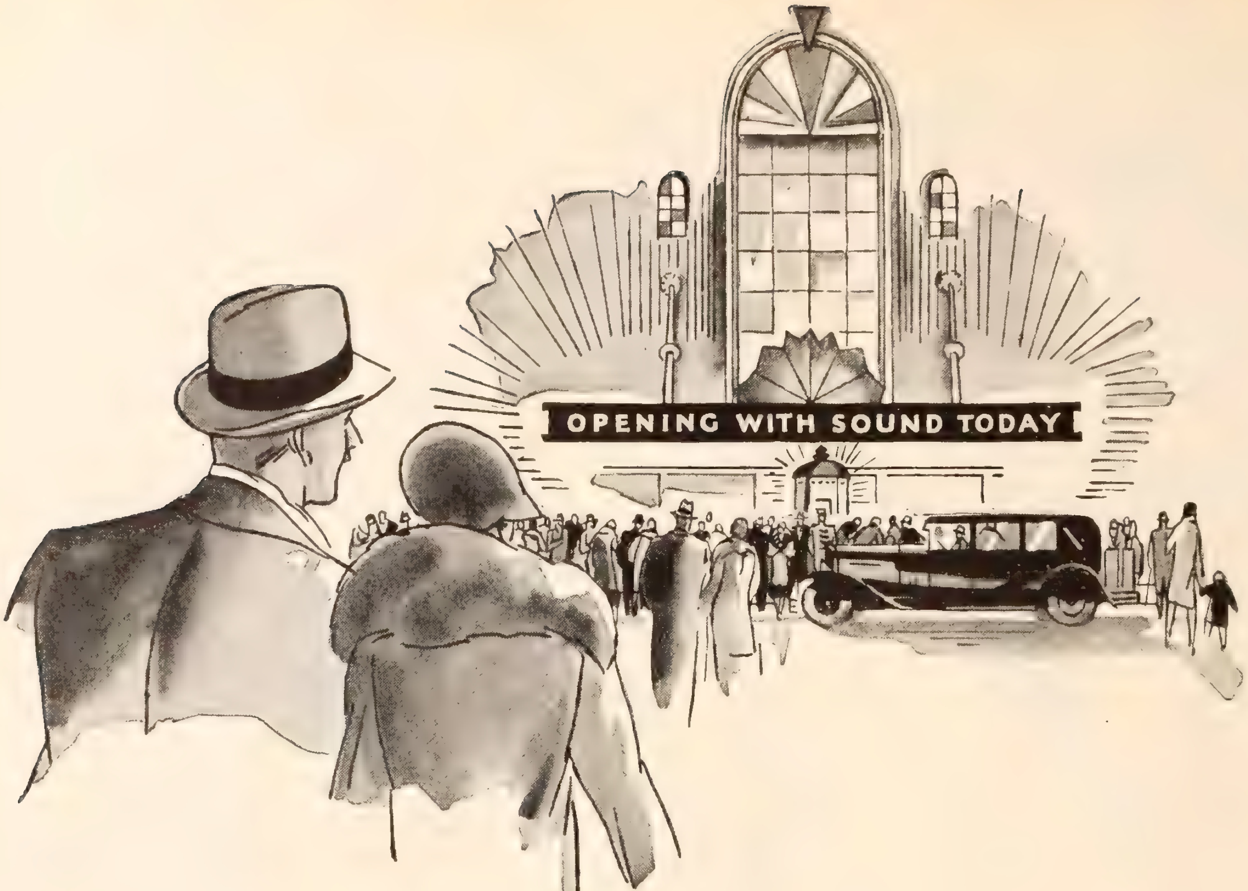
8 OUT OF 10 WIRED HOUSES NOW PLAY PATHÉ COMEDIES!



Will *your* theatre pass the *Voice Test?*

Today the public chooses the theatre where every word in a talking picture is clear and distinct—where it feels all the charm of living personalities. Western Electric equipped theatres are setting the standard—are you meeting it?

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Lawrence TIBBETT

THE ROGUE SONG

AMERICA'S foremost baritone, Star of the Metropolitan Opera in the Greatest of all Musical Romances *entirely in* TECHNICOLOR

HAIL the new star!
HAIL the new miracle voice!

NOTHING thus far of the talking screen approaches the thrill of this new personality. From the Diamond Horseshoe of the Metropolitan Opera House he comes to your screen. When the mighty melodies of "The Rogue Song" resound in your theatre you will be unfolding for your audience the newest magnificent advance of the talking films, you will be first to present its newest celebrity—

LAWRENCE TIBBETT

CATHARINE DALE OWEN
patrician beauty with voice of gold

Stan LAUREL-Oliver HARDY
fun favorites, funnier than ever

LIONEL BARRYMORE
the supreme director of talkies

THE ROGUE SONG BEGINS A NEW ERA!

IT is fitting that the producer of this industry's landmarks, the "Big Parades", "Broadway Melodies", "Hollywood Revues", should once again pioneer into new fields. "The Rogue Song" will be imitated, as each of the new strides of M-G-M are imitated, but this glorious new phase of the Talkies begun by M-G-M will long await a production to equal its first brilliant operetta. The Opera world offers no other personality to compare with Lawrence Tibbett. The production resources of this industry can never again achieve the beauty, the thrill, the romantic surge of this mighty entertainment, destined to be heard 'round the world!

The Leader METRO GOLDWYN MAYER

Not since Barnum brought Jenny Lind to America has there been such a feat of showmanship!

NO event in the industry today can match in news importance the screen debut of Lawrence Tibbett. Metro-Goldwyn-Mayer again gives evidence of daring showmanship foresight, typical of its years of alertness in presenting the new entertainment to your public. You have witnessed many sensational surprises since talkies began. Here is the greatest!

Metro-Goldwyn-Mayer

presents

LAWRENCE TIBBETT

in the first De Luxe Screen Operetta

The ROGUE SONG

Based on the operetta "Gypsy Love" by Franz Lehar, Dr. A. M. Willner, Robert Bodansky. Story by Frances Marion and John Colton. Suggested by Wells Root. Music by Franz Lehar and Herbert Stothart. Lyrics by Clifford Grey.

with CATHERINE DALE OWEN STAN LAUREL OLIVER HARDY *Directed by* LIONEL BARRYMORE

ENTIRELY *in* TECHNICOLOR

Motion Picture News

Vol. XLI NEW YORK CITY, FEBRUARY 8, 1930 No. 6

THE FIGURES TELL THEIR STORY

YOU will find elsewhere in this edition what constitutes an amazing commentary on the magnitude of theatre business on the nation's most important thoroughfare. Don't overlook this. It is rich in informative data.

Twenty Broadway theatres, in 1929, rolled up the formidable gross of $25,698,739. A handful of de luxe theatres, they are after all but merely a handful, persuading the public of New York by dint of merit in performance to part with an average of almost $500,000 each week in fifty-two for motion picture entertainment.

What has happened in New York has, in a broad sense, happened all over the nation. In different ratio, of course. But the figures tell the story of the hold that films maintain on the public better than words.

It is significant to point out, however, that on Broadway, at least, 1929 grosses outstripped 1928's. There can be but one reason for that: sound and the rejuvenation in quality which it imparted to the decadent silent picture.

The Dollar Flood

The whole history of sound from the day this industry reversed itself to make way for its impetuous conquest has been a modern day miracle.

The silent picture is completely and irrevocably out of the ring. What Broadway and its thousands of counterparts, large and small, did in 1929 supply an answer that beggars refutation.

And, despite the rejuvenation which box-offices at large are experiencing, the process of changes is merely getting under way. Note for instance what happened in New York last year:

Grosses and No Arguments

At the Rialto, twelve pictures grossed $1,733,558. At the Rivoli, thirteen pictures rolled up $1,667,011. Impressive figures. "The Wolf of Wall Street," holding forth for six weeks at the former house, finished its short run with a total a few thousands short of $225,000. Later in the year, "The Trespasser" knocked 'em off for $67,800, in one week. And still later "The Taming of the Shrew" chalked up $55,600 in one week at the Rivoli.

All of which means plenty. The semi-extended run policy, and by that is meant holding pictures in specific theatres for four to six weeks, is finally opening the eyes of producer and distributor to the real drawing power of good attractions.

The Fewer Pictures Tendency

The conviction, therefore, is rapidly growing that it is better to shelve a dud than to push it against a resisting tide of public disinterest. Producers have pretty nearly convinced themselves via the performance at the box-office that after all there is something to that industry wheeze about making 'em fewer and better.

As big chains get bigger and as the major line companies demonstrate to their complete satisfaction that their outlets, plus their studios, make them self-sufficient without need for outside deals, the fewer pictures policy will swing into definite line. It may be for the 1930-1931 season. Or it may not. At the minute the trend is toward the change-over almost immediately.

When it happens, as it must, you will find production trimmed to fit the needs of the theatre more closely than prevails at the present time. Houses that formerly ran pictures one day, now find themselves in the two and three day category. Week stands have slipped into two and three weeks.

All over the nation, pictures today are getting playing time commensurate with their appeal to the public. Sound, fortunately enough, has hastened a situation which had to come.

Happier Times in Hollywood

Concessions for the actor in exchange for a pledge to refuse "to support or countenance a strike or any radical action by any group of actors that might be injurious to the motion picture industry so long as the letter and the spirit of this agreement is observed." Yesterday's big piece of business on the Coast.

Thus sounds the deathknell of Equity in Hollywood. Yet while the organization faces defeat of its Equity-shop plan, the considerable reforms on behalf of the player must be attributed to its persistent efforts. Hollywood, the land of sham and heartaches, now takes on the guise of a happier place for the lowly performer. A victory for the underdog.

KANN

An Insider's Outlook

ENGROSSING. Fascinating. A page torn out of a real drama of business and humans. Which is one way of describing the inside story of the entire Fox embroglio, as seen through the eyes of Bill Fox himself.

Today, every word of Fox's own story, as told in a voluminous affidavit now on file in the Federal Court in New York is divulged for this industry via the columns of MOTION PICTURE NEWS.

Here is an inside yarn of big business, cross purposes and, so it is alleged, financial machinations.

That Wesco Slant

Fox, for instance, would have you believe that ulterior motives, not clearly defined, motivated the actions of John E. Otterson and Harry Stuart as trustees. Otterson and Stuart declared yesterday they would have no statements to make. And so the issue remains clouded in doubt. It is a fact, however, that the inside has been boiling like a maelstrom for weeks past.

Fox makes the extremely interesting assertion that Adolph Zukor and the Warners were in cahoots on a deal for Wesco; that they were in agreement to divide the spoils, share and share alike. To this, Paramount laconically says, "No statement." And Harry Warner's office yesterday reported him out of the city.

The conclusions which might be made from the Fox claim, always assuming it is correct, are many. For instance, it would be far from wild to conjecture whether or not Adolph and Harry were hobnobbing again in business topics of mutual interest. Don't forget, the sensational manner in which the Warners have forged to the front since sound kissed this business with its troublesome touch has aroused the keenest of admiration and envy in a number of quarters.

Do You Remember?

It wasn't so long ago when the Warners and the Zukor forces were talking merger as seriously as they knew how. Then one day Abel C. Thomas, attorney for the Warners, whispered in Harry's ear that the folks down Washington way might be moved to ask questions of an embarrassing nature if a coalition of Paramount and Warners became actual fact.

'Round the Town

By

Harry L. Reichenbach

"The Industry's Roastmaster"

A CERTAIN gambler, on hearing of his partner's death, said,

"Gee, I wouldn't have had that happen for a two dollar bill."

* * *

AN exhibitor who refused to wire his house, recently got a telegram from his wife, saying "Baby and I are starving. What shall I do?"

He answered:

"Eat half of baby, send other half to me."

* * *

Here's a Tip

GIVE salted peanuts to your customers free—then sell lemonade for two bits a copy.

* * *

A GIRL approached the Capitol box office. "I want to sit down in front," she said.

"You can't," answered the box office phantom, "it's physically impossible."

* * *

It's a long time between thinks.

* * *

IT'S not true that Laemmle is thinking of making "All Quiet on the Western Front" a happy ending film by having Germany win the war. What he is doing is having Jugo-Slavia win and thus not offend anybody.

The Paramount plan to increase its stock to 15,000,000 shares was then suddenly dropped after the Street had declared it in and, before the surprise which that move entailed had subsided, it became known that confabs with the Warners looking for the consolidation which everyone anticipated had turned completely cold. That, however, is that.

A. T. and T.

One of the extremely interesting slants on the Fox disclosures concerns the plans of American Telephone and Telegraph Company. Fox declares in what you might construe as being significant if you are minded that way, that A. T. and T., via "Erpi" was ready to use Fox as a stepping stone to phases of this business other than equipment. Purely an interpretation and yet is it very far-fetched if Fox's statement that "Erpi" aided in financing the purchase of Loew stock is correct?

April

Popularly described as the "foolishest" month, but this time potentially important in its history-making possibilities.

Fox Film and Loew's , Inc., hold their annual stockholders' meeting somewhere between the opening and closing of the year's fourth month. Something is in the cards, but the deck is too well shuffled to figure out exactly what—as yet.

Merely as an advance tip, you are urged to keep your eyes peeled for developments. Even fireworks. Directorates may undergo some changes. That, in itself, means nothing. You must remember, however, that when directors are shunted about it means something.

Like the pawns in a chess game. Exactly.

From Overseas

Sid Kent , back from Europe yesterday John Graham, one of the outstanding figures in the British trade and Paramount's English representative with him.

The 5-5-5 conference will probably take on a new lease of life now.

By the way, wonder who's going to pay the expenses for the first 5-5-5 powwow? Several individuals have ideas and they're all different.

KANN

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Fox Hurls Accusations of Intrigues, Broken Pacts at Otterson and Stuart

Fox Receivership Believed Averted

Receivership for the Fox companies has been averted, with the banking groups working out refinancing plans, and whipping into shape proposals which will settle difficulties to the satisfaction of all creditors, it is believed in film and financial circles.

This is reflected in the steady recovery of Fox Film stock to about $40 a share, a level at which it has been hovering during the past week.

Lehman Brothers, as previously reported, are said to be seeking to acquire control, working presumably for RKO, but the deal still is in a preliminary state. An offer of $12,500,000 to Fox to retire is reported to have been made and promptly refused. The Lehmans would take over all obligations under the reported proposition.

A number of other reported plans under terms of which the bankers would provide the millions necessary to meet current obligations and operating expenses, are said to have been made. One of these is said to call for sale of part of the Fox holdings.

However, it is pointed out, these propositions are separate from the refinancing plan, which is declared not to hinge upon them. The efforts of the Lehmans and Bancamerica-Blair and Co., are described as a friendly effort to extricate the Fox organizations from their present difficulties.

A pivotal factor in the entire complex situation is Loew's, Inc. The financial condition of this organization, plus its reputation as a producer and a theatre operating company, is responsible for a number of offers to purchase the important block of stock which Fox controls. When the annual meeting of Loew's, Inc. is held in April, several surprise moves concerning the personnel of its directorate are anticipated.

Affidavit Purports to Tell Inside Story of Gigantic Moves That Centered Industry's Eyes on "Lone Eagle"

Sensational charges of intrigue and broken agreements and a drama of big business unique in American annals are contained in the affidavit of William Fox filed in Federal Court in answer to the action of Mrs. Susie Dryden Kuser for a receivership in equity for the Fox Film Corp.

Fox's affidavit lays bare the inside story of the now-famous Loew deal, the Gaumont purchase, the sale of his First National holdings to Warners, the trusteeship agreement and why he repudiated it.

The affidavit sheds light on many hitherto undisclosed and puzzling events in recent film history, and tells a story of financial machinations unprecedented in the industry.

Carrying out of his trusteeship agreement with John E. Otterson and Harry Stuart would have resulted in his removal from the presidency of his company, and a shakeup of its structure which he could not countenance, Fox asserts in explaining his refusal to carry out the agreement he says the co-trustees breached.

Otterson and Stuart had ulterior motives when they formulated the trusteeship plan, the affidavit charges.

A. T. and T., through its subsidiary,Electrical Research Products, hoped to gain a strong foothold in exhibition, through Fox, it is intimated.

Says Zukor and Warner Planned Wesco Split

The affidavit also alleges that:

Warners and Adolph Zukor had an agreement to split Wesco if either was successful in closing proposed deals for the circuit with Fox.

Warners paid Fox $10,200,000 for his holdings in First National, amounting to slightly more than 29 per cent.

Fox does not control Loew's, owning, through Fox Theatres, only 41 per cent of that company, for which $73,000,000 was paid.

Fox, from the outset, planned consolidation of Fox Theatres, Fox Film and Loew's, despite statement at the time that entity of the companies would be retained.

Three companies were bidding for the 400,000 shares for which Fox paid $50,000,000, one of which had made an offer of $56,000,000.

Electrical Research loaned Fox $15,000,000 to help finance the Loew deal, in exchange for which Fox relinquished unnamed patent claims.

Fox paid $20,000,000 for a large interest in Gaumont British to protect his film business in England, as well as to aid Electrical Research to avoid any patent entanglement that might check sales of Western Electric equipment in England.

Stood Squarely Behind Leo and Sheehan

Fox, insisted in his trusteeship agreement, two of his chief lieutenants, Jack Leo and Winfield R. Sheehan, be retained in their present capacities as vice-presidents and directors.

Harry Stuart, Fox was told, "professing the greatest interest in my personal welfare" suggested he had better leave the country for six months because the trustees intended to do so many drastic things during that period "that it would be impossible for me to suffer the humiliation that would be heaped upon me during that time."

When Fox tried to arrange refinancing after repudiating the trusteeship agreement, he was blocked by bankers, who refused to listen even to an outline of the facts.

Efforts to secure statements from Adolph Zukor proved unavailing. "No comment," was all Paramount would say. Harry M. Warner was out of the city Thursday and both Otterson and Stuart declined to talk.

Turn to page 42 for the complete story of the Fox drama as told by William Fox in his own words

Exhibitors Want Arbitration But Distributors Find Their Hands Tied

Distributors Ready to Establish System, But Feel No One Can Make Collective Deal for Exhibitor—Survey Shows Reaction

Exhibitors in all sections of the country are sold on the idea that some form of voluntary arbitration is essential, and distributors stand ready and eager to give it to them, but for the time being, at least, their hands are tied.

Many plans for arbitration are being submitted to Film Boards of Trade and to home offices by exhibitors, managers and salesmen, but so far none has been evolved which will function effectively and legally.

The big difficulty of the situation, as distributors see it, brought about by the decision of Judge Thacher ruling compulsory arbitration is illegal, is that no one can negotiate for the collective exhibitor.

Meanwhile, there is a diverse reaction to the situation in various sections of the country, in some quarters distributors and exhibitors getting along without difficulty, despite the lack of arbitration. In others, a return to the chaos of pre-arbitration days is feared, with a number of crooked trade practices returning.

All of these facts are brought out in a national survey made by Motion Picture News which discloses an almost unanimity of opinion among exhibitors that arbitration in some form is needed.

There is a confidence expressed by exhibitors and distributors that a form of arbitration will be evolved which will withstand Dept. of Justice scrutiny and be within the boundary of the Thacher decree.

More Confabs?

Discussions as to possible future sessions of the 5-5-5 conferences are expected to be held within the next few days following return to New York from Europe of S. R. Kent, who sponsored the joint exhibitor meetings. Distributors are said to feel that the Thacher decree makes further conferences useless.

Portland Exchanges Wait for Arbitration Orders

Portland, Ore.—All matters on arbitration should be left to the home offices of the various companies, exchangemen here believe. They are anxiously awaiting orders in the matter.

New Contract Held Problem Solution

Seattle — Solution of the problem caused by the Thacher decision will come in the form of a new contract and arbitration plan, it is believed here. Until something in that regard is forthcoming, nothing is expected to be done to change the situation.

Arbitration here stopped three months ago when the Pacific Northwest exhibitor unit joined Allied States Ass'n.

Frisco Film Row Is Mum on Arbitration Decision

San Francisco.—No opinions are expressed here on the Thacher decision, while its effects are being studied. The Film Board, exhibitor association and individual local managers, do not wish to be quoted on the subject.

Cincinnati Elated By Thacher Edict

Cincinnati—Exhibitors of this territory hail the Thacher decree as presaging a new era in their relations with distributors. There seems little doubt, however, that arbitration in some form will be continued.

Andrew G. Hettesheimer, vice president of the Greater Cincinnati exhibitors' association, member of the local arbitration board and one of the board of directors of the Ohio unit, says:

"I personally am an advocate of fair methods of arbitration, which I consider vitally essential to the exhibitors' best interests, because, without arbitration he would necessarily need to revert to court action to iron out his difficulties. This would mean delay which would be disastrous to the exhibitor, who must have speedy action. The Thacher decision looks like a welcome rift in the ominous clouds of unrest which have been hanging over the industry for the past several months, and paves the way for wonderful opportunities for constructive action at the forthcoming conference. However, unless a fair contract is drawn up, or less voluntary arbitration is amicably conducted, I am afraid that the old deposit system may play an important part in future relations between the distributor and the exhibitor. We have reached the turning point."

John A. Schwalm, president, Jewel Photoplay Co., Hamilton, O., and member of the executive board of the Ohio unit commented as follows:

"Fair-minded exhibitors should be, and I believe very generally are, very jubilant over the Thacher decree. I, for one, am especially so, because it appears that the exhibitors are at last about to get a break. Let us hope that the industry will now get down to brass tacks and that future negotiations will be conducted on a fair and business-like basis, the same as obtains in other major enterprises. There is a heap of responsible work to be done at the conference and I see no reason why all questions should not be satisfactorily adjusted at that time."

Comparatively few cases have been arbitrated here, but those which have come up for arbitration have been disposed of.

Return of Fines and Deposits Held Studied by Exhibitors

Minneapolis—Demand for return of moneys involved in arbitration decision, either as fines or deposits is being considered by some exhibitor leaders, "Greater Amusements," Northwest regional, reports. This is based on a provision of the Thacher arbitration decree, the publication asserts.

A study of this point of the decree now is being made, it is asserted, with a view to instituting action. If the courts should uphold the point, exhibitors would be forced to return moneys received from distributors as a result of decisions. W. A. Steffes, exhibitor unit head, and chairman of Allied's committee at the 5-5-5 conferences, declines comment, pending study of the situation.

The point is based on the following paragraph of the decree:

7. From retaining any sum or sums heretofore received in accordance with the provisions of said paragraph "Eighteenth" of said "Standard Exhibition Contract" dated May 1, 1928, and/or said Rule IV, entitled "Enforcement of Decisions of Board of Arbitration" of said "Rules of Arbitration" dated May 1, 1928, from any exhibitor of motion pictures in the United States, as security for the performance of any contract licensing the exhibition of a motion picture.

L. A. Happy

Los Angeles.—No trouble in securing playdates here has been encountered due to the close co-operation existing between exhibitors and exchanges. The unusual situation existing made little arbitration necessary when the system was functioning, so there is hardly any change in the situation.

Voluntary Arbitration System Fair to All Favored, NEWS Survey Shows

Industry's Future Declared at Stake

Milwaukee — Future of the industry is at stake as a result of the Thacher decision, in the opinion of Henry A. Staab, secretary of the Wisconsin exhibitor unit. He is "happy to hear there is to be a new order of things," he declares, pointing out that the industry can't get anywhere by "salve and promises."

Wisconsin exhibitors are waiting for the next move of distributors. There has not been any arbitration here in some time, as the exhibitor association is a unit of Allied States Ass'n.

Rocky Mountain Zone in Favor of Arbitration

Denver—Arbitration is almost universally favored throughout this territory, but exhibitors believe that the board should be empowered to act on the merits of any controversy and not be confined strictly to terms of the contract involved. Thomas Sullivan, business manager of the Rocky Mountain exhibitor unit, which is affiliated with Allied, states he is heartily in favor of such a plan.

Arbitration has functioned in the Denver territory continuously for several years up to a few weeks before the decree was entered; in fact, it was only discontinued at the time Judge Thacher gave his opinion. The existence of the arbitration board in the Denver territory weathered the invasion of Allied during the exhibitors convention last June.

Oklahoma Sees Voluntary Plan or Suits the Solution

Oklahoma City—Voluntary arbitration or settlement of disputes through the courts is seen by exhibitors and exchangemen here as the solution to the situation caused by the Thacher decision outlawing the industry's arbitration system.

Voluntary Arbitration Is Favored in Capital Zone

Washington.—Voluntary arbitration under a system equitable to all parties is favored by exhibitors of this territory.

Decision Unpopular

Salt Lake City.—Discontinuance of arbitration has not found favor here, for exhibitors had been well pleased with the way the system had been working. In line with this viewpoint, they went on record prior to the issuing of the decree favoring the continuance of the existing or some similar system.

Need Stressed

Arbitration in the industry is necessary and desirable, but it must be a fair system under a contract which is equitable in the belief of Joseph M. Seider, president of the New Jersey exhibitor unit. Exhibitors, he says, want a uniform contract, but object to the present form. If arbitration is resumed, he says, New Jersey exhibitors will insist upon representation on any proposed board, continuing their six-year fight against the arbitration of cases involving members by either the New York or Philadelphia boards.

St. Louis Favors Equitable System

St. Louis — Some form of voluntary arbitration assuring a fair deal to all is favored by exhibitors of this territory. Although, in some instances, exhibitors felt the board's decision was unfair to them, on the whole the board had given satisfaction.

A system of voluntary arbitration is favored because exhibitors feel they cannot afford to rush into court to iron out the minor differences with distributors formerly handled by the arbitration board. The time and money saved by arbitration are big factors in its favor, exhibitors feel.

Fred Wehrenberg, president of the eastern Missouri and southern Illinois unit, states his organization has not discussed the arbitration situation nor has he decided in his own mind what is best to do. He favors some form of voluntary arbitration fair to all elements.

Officials of the Film Board have not taken any action and are awaiting further information from New York. It is probable that any plan for contracts and arbitration worked out in New York will be adopted by the local board.

Decision Elates W. Pa. Exhibitors

Pittsburgh—Exhibitors here are elated over the Thacher decision and "anxiously awaiting the day for adoption of a just and equitable contract and system of arbitration," declares Fred J. Herrington, secretary of the western Pennsylvania and West Virginia exhibitor unit. Showmen here, he says, recognize that the Thacher decree is "all that could be expected, especially to those who knew the hardship that the contract with the so-called arbitration set-up was working upon the exhibitor."

"We hope to see the day," he continues, "when an equitable contract will be adopted in the industry and a just system of arbitration set in good working order, because we feel that arbitration is far less costly than litigation. However, unscrupulous arbitration and tactics as used in the past could only bring the chaotic condition now prevailing."

Arbitration here has faced a long fight on the part of the exhibitor association, which culminated in a state court decision ruling the system illegal.

Des Moines Exchanges Study Legal Meaning of Decree

Des Moines—Decision handed down by Judge Thacher seems to be quite satisfactory in this territory outside of the fact that a good many seem at a loss to decipher the legal wording. The understanding is that the only change is that Clause 18 which provides for arbitration has been removed and that until a new contract is drawn up the letter of the old contract is to be followed.

The Des Moines Film Board is meeting with exchange men present to discuss the decree and the new contract ideas. The exhibitors have not been requested to meet with the board for arbitration or for its discussion at this meeting.

Philadelphia Convinced Some Form of Fair Arbitration Is Essential

Philadelphia.—Ninety-eight per cent of exhibitors of this territory unequivocally favor arbitration, wanting a voluntary system which will assure fairness to all parties. The need for something to find its place is being demonstrated by the return of a number of sharp practices, which had been stamped out under the arbitration system.

This need led to appointment of a committee by the eastern Pennsylvania, Delaware and southern New Jersey unit, to confer with individual exchange managers on some system of voluntary arbitration. They want a system to which all exhibitors can subscribe witrhout fear and which will conform to the Thacher decision. On the committee are: Allen Benn, M. Wax, M. Landow, Jay Emanuel, George P. Aarons, David Barrist, with Lew Pizor ex officio chairman.

Bicycling, refused shipments, refusal to pay overage on percentage runs or submit box office statements, are among the evils which have followed in the wake of the Thacher decree, it is pointed out locally.

"Bad Blood" Between Fox Officials and Roxy Flares In Open Over Films

Why Wouldn't Roxy Use Preponderance of Fox Product When Other Major Firms Have Own Houses? Grainger Queries

Animosity between Fox executives and S. L. (Roxy) Rothafel flared into the open this week when James R. Grainger, general sales manager of Fox, promptly challenged statements made by Roxy at the annual stockholders' meeting of Roxy Theatres Corp. In his statement, Roxy had said that if he had an open and a free hand in choosing pictures, he could get just those he desired, citing that he had co-operated with Fox to the extent of using all but four Fox pictures last year, even though he is obligated to use but 35.

Grainger issued a statement on the subject pointing out that the four non-Fox weeks at the theatre were the worst of the year, stating in effect that Roxy played the Fox product because he had to, due to quality and the condition of the market. Roxy would have difficulty in obtaining a major company's quality product for the house, the statement intimated, because the other firms have their own outlets on Broadway.

Fox officials and Roxy have been at loggerheads for some time, over methods of operating the Fox-controlled house. Roxy's contract still has two years to run. At the meeting, Roxy said he had co-operated 100 per cent with Fox and would do his best to continue to do so.

On gross of $5,138,925 last year, the Roxy had an operating net of $1,354,057, according to report read at the annual meeting.

Week by week grosses for 1929 of the Roxy and all other Broadway theatres will be found beginning page 33

Says Roxy

Roxy turned down an offer of $500,000 to "assume charge of one of the largest musical organizations in the world," made within the last few weeks, rejecting it "because I want to see this job through," he told stockholders of Roxy Theatre Corp., at the annual meeting.

"I have been abused and I have been unduly criticized. I have received scurrilous letters from some of you stockholders, and some of the accusations which have been made against me have caused me to go into a corner when I was alone and cry like a baby."

Little Interest Shown in Decision at Albany

Albany — With the Film Board here awaiting instructions from the home office in New York, little exhibitor interest in the Thacher arbitration situation is evidenced here. No meetings of the arbitration board here have been held since last November, and since the decree was handed down, distributors have to wait filing claims with the Film Board.

There has been no exhibitor organization in the Albany district for several years past which may possibly account for the fact that there is little or no interest being shown by the exhibitors in the recent decision. At the Film Board it was said that no exhibitors had dropped in nor telephoned, seeking information on the decision, the secretary of the organization summing up matters by saying that the exhibitors, like the Film Board itself, appeared to be waiting to see what happens.

Here's Kansas Law Forcing Holding of Advance Deposits Within State

Be it enacted by the Legislature of the State of Kansas:

Sec. 1.—Whenever money shall be deposited or advanced on a contract agreement for use or rental of moving picture film or like personal property as security for the performance of such contract or agreement or to be applied as payments on such contract or agreement when due. Such money with the interest thereon until repaid, or so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person, with whom such deposit or advance shall be made, and shall be deposited in a bank in the State of Kansas, and in the County where said depositor resides, and shall not be mingled with other funds or become an asset of such trustee. Any interest paid by such bank as trustee shall be credited to and become a part of such trust fund; and providing further that any waiver or attempt by the person making such deposit to waive any of the provisions of this act shall be void.

Sec. 2. Any person, firm or corporation being a trustee as provided in Sec. 1 of this act who shall violate any of the provisions of this act shall forfeit a sum of money to the depositor equal to the amount of such deposit which may be recovered by the depositor in any court of competent jurisdiction.

Deposit Law Seen Kansas Barrier

Kansas City — With a deposit law on the statute books in Kansas and exhibitors already breaching contracts, this territory presents a problem as a result of the Thacher decision. Although the situation is not alarming at present, several deliberate contract breaches have been reported, with exhibitors refusing to play pictures under contract.

Two suggested solutions are advanced by R. R. Biechele, head of the Kansas and western Missouri association, which may offer possibilities, even though they may not be workable in their present form. One is that exhibitors make advance deposits to the organization which would act as trustee. Another, based on the association by-laws stating the organization will assist members in working out all problems with distributors, is that members could arbitrate through the exhibitor body, while non-members would be forced to post deposits. Biechele admits that both suggestions would need considerable working over before they could be proved practical.

The majority of exhibitors here want the arbitration clause in the contract, exchange managers declare, asserting the deposit system would work a hardship on most theatre owners.

Elizabeth (N. J.) to Have New $1,000,000 Theatre

Elizabeth, N. J.—With the application for a permit here for a $1,000,000 theatre project, the theatre will go up on residential property at No. 556 North Broad St. The Starrett Co. of New York, which will be in charge of construction, announced the theatre would seat from 3,000 to 3,500, according to tentative plans. Company executives said they were not at liberty to divulge the name of the owner, said to be a large chain operator.

Pending completion of minor details in negotiations the name of the chain interested is withheld, the builders said.

About Face on RKO-Allied Franchise Plan Held Reported Apathy Cause

Sales Manager Marcus Had Panned Proposition to Salesmen Before Told to Reverse Position and Sell It, Inside Story Goes

Chicago—Reported apathy of RKO as contrasted with Tiffany aggressiveness toward sale of five year franchises under terms of its arrangement with Allied States Ass'n., is traced by insiders to the "about-face" declared done by the company at the meetings when the agreement was ratified.

Previously, it had been reported that opposition of the Hays organization to the plan, had led to a soft pedal being placed on it, but the more direct cause is said to have been the developments at the meeting here.

Originally, it is stated, Allied had sold Lee Marcus, then general sales manager of R.K.O., on the plan, subject to a final approval by David Sarnoff, then vice president of R.C.A.

Marcus First Enthused.

Marcus, it is said, was enthusiastic over the plan. However, the R.K.O. sales manager came to the meetings here with a long rider to be attached to the agreement providing that franchise holders would not attack Will H. Hays, his organization or the arbitration system. The rider is generally reported to have its origin in discussions between Charles C. Pettijohn of the Hays office and Hiram S. Brown, of Radio-Keith-Orpheum, which is the holding company for Radio Pictures, as a means to thwart the alleged political activity on the part of the Allied group.

Abram F. Myers, president of Allied, is said to have scorned the proposed agreement, with result that Marcus is declared to have addressed a meeting of his sales force here, when he panned the franchise proposal plenty.

Hyers Finally Got Busy

Myers immediately communicated with Sarnoff in New York, with the result that peremptory instructions are said to have been given the RKO sales head to go through with the franchise agreement as originally agreed upon. This necessitated a second speech by Marcus before the field men telling the salesmen to go out and sell the franchise proposition he previously had so roundly panned.

Lee Marcus had no comment to make on the Chicago story of reported circumstances surrounding adoption of the franchise agreement with Allied States Ass'n.

Illinois and Wisconsin Houses Sought by Fox

Chicago—Fox intends to take over a number of theatres in the Middle West, with Joe Leo, president of Fox Metropolitan Playhouses, coming here for the purpose. Leo is well acquainted with the situation in the Chicago and Milwaukee territories by virtue of his long connection as head of Fox Midwesco. Syd Meyers, head of the Fox chain here, and Harold Fitzgerald, general manager of Midwesco, are to discuss with Leo the proposed expansion of their circuits.

Grandeur Will Make Bow at Roxy Feb. 17

Introduction of the 42-foot wide Grandeur screen to the Roxy, New York, beginning Feb. 17, is planned. The production will be "Happy Days," a big scale all talking, all musical Fox Movietone production with practically every Fox featured player in the cast. This is the first film designed especially for presentation on the Grandeur screen. About six other de luxe Tax houses are to get Grandeur equipment immediately.

Suits to Fill Gap Caused by Decree

Omaha — Litigation will be substituted for arbitration until some new plan is worked out, it is believed here in view of the Thacher decision. Exhibitors here had been strong for the old system, so the decision is not a particularly popular one. Their approval had been expressed at a resolution passed in September, a month before arbitration was discontinued.

No immediate ill effects are anticipated, for the Thacher decision reads as had been expected. The situation apparently is well in hand with no contracts being thrown out. All film people here are making a study of the degree in an effort to determine exactly what their status is. Individual adjustments of disputes is the current procedure.

Paramount Executives Arrive from Europe

MOTION PICTURE NEWS Photo

S. R. Kent, general manager for Paramount, arrived in New York Thursday on the Aquitania following a European tour and is expected soon to resume deliberations of the 5-5-5 conferenc on arbitration and a new uniform contract. Kent dodged all interviewers.

Left to right in the group are John Cecil Graham, managing director of Paramount in England Kent, Mrs. Kent, Mrs. Shauer and Melville A. Shauer, special company representative in Paris.

Graham is understood to be here on the reported plan for Paramount to take over Fox's interest in Gaumont British.

Southern California Unit Getting 5 Recruits Weekly

Los Angeles—More than 100 theatres in the southwest are now members of the M. P. T. O. of Southern California, and the organization is showing a steady gain in membership. Executives of the organization report that average of more than five theatres are joining every week, and expectations are to have 100 per cent representation among independent theatre owners of Southern California in the association. The organization is affiliated with Allied States Association.

One-Sided Arbitration Responsible For Thacher Decision, Cohen States

Inequality of System Over Years Reason, Former Exhibitor Leader Maintains—Says Exhibitor Had No Voice Until Recently in Shaping Terms—Urges Building Moratorium

By SYDNEY S. COHEN

ONE-SIDED arbitration with the odds heavily in favor of the producer and distributor is responsible for the long chain of events leading to the Thacher decision ruling the system illegal, states Sydney S. Cohen.

For four years president of the Motion Picture Theatre Owners of America and inactive in exhibitor organization since June, 1926, Cohen is now writing a series of articles for* Motion Picture News *in which he proposes to deal with a few "I Told You Sos," and to draw an analogy of the situation confronting the theatre owner today as against the time when a determined stand against producer-distributor encroachment in exhibition was being made.

Cohen, in his first article which follows, expresses the opinion today, as he did in 1924, that the industry is sitting on a keg of gunpowder; that lack of equity in the arbitration system, then as now, is leading the industry either toward a Congressional investigation or legal action by state and national authorities.

SINCE post mortems and I Told You Sos are not constructive in their effect, and since I am a staunch believer in constructive moves, let me hasten to emphasize the fact that the I Told You Sos referred to herein have a constructive intent. And that, moreover, I am going to include a message which I trust will be as helpful and as far reaching in its effects as I hope and intend it to be.

The survival of the fittest is an inhuman, and inexorable creed from which all sense of the brotherhood of man is sadly missing. I have never been an advocate of ruthless domination by the powerful; and have always and consistently been for the little fellow—the under dog. Perhaps this is partly because as an all-time unaffiliated exhibitor I am somewhat in that category myself.

But those who remember my presidency of the Motion Picture Theatre Owners of America, when that organization wholly represented the viewpoint of the independent and unaffiliated exhibitor exclusively, can readily recall that I was a warm advocate of the cause of the small theatre owner then, and at all times. And I always shall be, even if the ranks of unaffiliated exhibitors grow slimmer and slimmer. And, if the time should come when all theatres would become affiliated, my sympathies and my utmost efforts would go to the smallest of these.

In August 1927, under the heading The Road to Economy, I wrote an article in Motion Picture News from which the following excerpts seem to make timely reading. In speaking of the general call for economy started by certain producer leaders, I said:

"Apparently the knowledge of the actual seriousness of conditions has come upon some of them (producers) so suddenly that it has made them somewhat bewildered if not a trifle panicky, and their better business sense has temporarily deserted them.

"Otherwise it is difficult to understand how they can fail to recognize the fact that they have reared a veritable Frankenstein—a monster which, if uncontrolled, bids fair to destroy those who have fashioned it.

"This situation has been largely brought about by the *ease* of *credit* which has come to these companies through stock sales promoted by the national banking and financial interests which have been attracted to the motion picture industry in recent years. This ease of credit is an unnatural condition, and has led to this era of abnormal promotion and overbuilding by producers in sections adequately seated and theatred. In most of these cases, an individual theatre owner would build a new theatre if there were not the constant fear that some producer controlling the distribution of quality film would promote a theatre in the section. Were this fear removed hundreds, perhaps thousands, would build or enlarge their present theatres and beautify them; but individuals hesitate to hazzard their own money now when they are opposed by interests who are using other people's money—the public's.

"I snicerely hope that the negative note recently sounded in the newspapers of the country about the need for economy will not create in the minds of the motion picture going public the thought that the entire industry is unsuccessful or poorly managed. We all know that the public likes to follow the crowds and loves a winner and I urge for the attention of all producers in this industry the commencement of a campaign for the concerted use of the united man power, brain power and screen power of the industry to bring the above thought about. An intensive, constructive and countrywide industry institutional advertising campaign, launched in the newspapers, on billboards, in magazines, and in the industry's trade press both national and regional, would so increase interest in and knowledge of the motion picture that it would inaugurate a greater movie era in that it would bring into our theatres everywhere millions of people who are not now patrons of the motion picture. Producers and theatre owners alike would profit, and the resultant increase of income would cause such a lessening overhead expense that real economies would be affected.

"The saturation point in production extravagances and unbridled theatre building has been reached. Sane, well-balanced minds have called a halt; and the call will be heeded.

"Great industries are not built up by pyramiding. *Expense* and *extravagance* are not the sign posts marking the pathway to success, but *efficiency* and *ethics* are."

"Although the foregoing was written nearly two and one half years ago it might well apply to the immediate present. And without undue smugness I honestly feel that, if these thoughts of mine had been given proper consideration by those for whom they were intended, a different picture today would be the result.

"The recent ruling of Judge Thacher of the U. S. Circuit Court, making it illegal to use the present contract and arbitration system, would have been not only unnecessary, but impossible to imagine as well, if the following recommendations of mine, written in 1924 and contained in my series of articles—'The Exhibitor's Place in The Sun,' which appeared in 'Exhibitors Herald,' had been given due consideration at that time or since.

For four years president of the Motion Picture Theatre Owners of America and for two years chairman of the board, Sydney S. Cohen, still an exhibitor and unaffiliated, is writing a series of articles for exclusive publication in MOTION PICTURE NEWS. Cohen is digging into the inside of exhibitor organization and promises to divulge a number of facts on the inner workings never previously aired in print.

Juggling With Contracts:

A contract among other things means a meeting of the minds of the contracting parties. However true this may be in the theory of the law, a contract appears to mean no such thing in the motion picture industry as far as dealings between producers and distributors on the one hand and theatre owners on the other hand are concerned.

"Until recently, the theatre owner, although one of the contracting parties had no voice whatever in the shaping of the terms. The only contractural relation for him was the signing of his name on the dotted line. As far as that goes, the individual theatre owner is in about the same position even today.

"I am a firm believer in arbitration predicated on a contract that is really mutual: 'fifty-fifty' as the common saying has it. Arbitration and boards of arbitration are favored by everybody on the theory that it is preferable to arbitrate rather than to go into court. I regret to say that the so-called arbitration boards fathered by the producers and distributors, and so cleverly advertised by them through the entire press of the

(*Continued on Page 70*)

Old Army Game

A state right producer-distributor, inactive for many months, collected more than a hundred grand from a prominent bank this week solely on the strength of a gag.

Through unknown agencies, he circulated the report in banking circles that he was in on a merger of certain companies. At least one of the companies mentioned was known to be in a healthy financial condition. And when said state righter called on the bank, several days after the plant, the officers received him with open arms, advancing the money, and checking up later. What they found out in the check-up was nobody's business.

Better Film Group Formed in Mpls.

Minneapolis—Mrs. Henry S. Godfrey heads the Minneapolis Volunteer Committee for Good Motion Pictures organized here to raise film standards in co-operation with Mrs. Thomas G. Winter, former Minneapolis woman, and now an associate director of public relations on the Coast for the Hays office. The new association will set up friendly relations with exhibitors, give publicity to preferred films on information obtained from Mrs. Winter and from previews and keep an eye on advertising to prevent alleged indecency. Forty women comprise the committee.

Women's Clubs Would Cut Hays Backing

Support of the General Federation of Women's Clubs will be withdrawn from the Hay's organization if a resolution now being circulated among Federation members is approved. This was made known by "The Churchman," national journal of the Protestant Episcopal Church. The resolution, as quoted in "The Churchman," says that the federation's representative on the Public Relations Committee of the motion pictures industry, Mrs. Thomas G. Winters, is a paid employee of the industry.

Inspiration to Produce Series of Harold Wright Stories

Los Angeles—Inspiration's 1930-31 schedule will include a series of Harold Bell Wright talkers, rights having been purchased from Sol Lesser, general manager of the company. Lesser produced many of the Wright stories several years ago in silent form.

"Eyes of the World" is first, with Henry King directing.

An Anniversary

Hollywood.—All work on the Paramount lot was stopped for two minutes Tuesday to commemorate the twenty-second anniversary of the filming of the first picture on the Coast. The film, states Jesse L. Lasky, was "Across the Divide," work on which was started Feb. 4, 1908, by Thomas Persons and Francis Boggs.

National Theatre Building Boom Under Way in Canada

Toronto.—Canada this year will experience a theatre building boom extending from the Atlantic to the Pacific, with Famous Players Canadian entrenching its national position, N. L. Nathanson, reputedly allied with Fox, seeking to build up an opposition chain and independent operators planning houses.

Fifteen theatres have been projected by the Famous interests to add to their string of 194 houses, an undetermined number by the Nathanson group and several other interests.

Nathanson Again

Nathanson, it is claimed, has $25,000,000 at his disposal for development of a chain in opposition to Famous, which he formerly headed, and from which he resigned when his proposed sale of the circuit to Gaumont British was blocked by Adolph Zukor and I. W. Killam. Downtown houses here and at Montreal are included in the Dominion-wide plans of the proposed circuit, reputed to have Fox backing.

Famous' plans call for $2,000,000 houses at Toronto and Montreal each seating 4,000; a $1,000,000 Ottawa house seating 2,000; houses at Quebec, Halifax and Vancouver costing $750,000 each and seating between 1,500 and 2,000, and other houses ranging from 500 to 1,500 seats at Welland, Galt, St. Thomas, Port Hope and Sudbury, Ont. Four houses in border cities near Windsor, Ont., also are declared planned.

Montreal Chain Active

United Amusement Co., Montreal, is building theatres of the community type, seating up to 1,000 and costing up to $200,000, at Lachine, Monkland, Girouard, Berri and Rachel, all in the metropolitan Montreal area. Consolidated Theatres is building on St. Catherine St., Montreal, and other chains are making plans for expansion.

Dodge Heads Replacement Service on W. E. Systems

H. S. Dodge now is serving as head of the merchandise service department of Electrical Research Products, handling distribution of replacement and repair parts. He was transferred to New York from Chicago where he was assistant to Frank Rogers, Central division manager. G. A. Applegate, assistant general service superintendent, is Dodge's assistant, and, together, they are working on plans for new service merchandising methods.

P.D.C. Starts Full British Schedule

London—P. D. C., Ltd., has swung into a full production program. Gordon Bostock, old-time London showman, began shooting this week on "Eve's Fall," a two-reel dialogue comedy at the B. I. P. studio, at Eltree. Monty Banks is directing.

Andree Charlot has started rehearsals for "Crystal Gazers," to be followed by "Life in A Night Club."

A. George Smith, managing director of P. D. C. announces the talking, singing, dancing subjects are to meet the British quota program. The program also includes a feature series.

16-Hour Grind for Newsreel Theatre

Chicago—Sixteen hour grind, starting at 9 A. M., is the policy of Chicago's initial all-newsreel house, the Randolph. The 700-seat theatre is managed by Frank Levin.

Carstens Heads Windy City R-K-O Theatre Publicity

Arthur Carstens has been placed in charge of exploitation work for all R-K-O Chicago theatres. Robert Haley succeeds Carstens as publicity manager on all Western vaudeville acts between Chicago and the Coast. Eunice Lefkovits, former secretary to Jack Hess, succeeds Haley, being given charge of detail and stories for Chicago newspapers. Will H. Adler remains as Jack Hess' assistant director of publicity.

General Theatres on Big Board

General Theatres Equipment stock now is being traded on the New York Stock Exchange. It formerly was on the curb.

7,269 Units List $739,544,783 Gross

Washington — Current Internal Revenue Bureau report on corporation incomes lists a total gross of $739,544,783 by 7,269 corporations in amusements and allied fields for 1928.

Income taxes of $6,861,300 were payed by 3,423. They had a net income of $67,543,103, and a gross of $532,431,997.

In the second group, which embraced companies reporting no net and, therefore, not remitting any Federal taxes, 3,213 corporations listed a gross of $207,112,786, with a deficit of $31,257,602.

Cartoon Theme Song

Enter the theme song for a cartoon subject. It is "The Kat's Meow," written for the Krazy Kat release of that name being offered by Winkler Pictures. Lyrics are by Jimmy Bronis and music by Joe DeNat, music director of the Winkler studios. Vincent Youmans is publisher.

Producers Plan General Anti-Strike Drive After Winning First Skirmish

Players to Be Asked to Sign Pledges When Seeking Parts Under Reported Plan—300 Sign Academy Promise, Equity Blocked

Hollywood—Concessions to players are included in revisions to the standard free-lance contract ratified at a closed meeting of players and producers Thursday. The revisions provide: keeping an actor on salary until the picture is completed; ban on doubles, unless to meet requirements of foreign censorship or to perform some act of which the artist is incapable; "reasonable" notice of dismissal; same salary for retakes made within six months as for original filming, and same salary as in a new production, if taken after six months; 12 hour rest period between studio calls. A working day of eight hours for actors employed by the day, with one-eight day's salary for each hour of overtime.

Hollywood—Victorious in their preliminary move to prevent future strikes involving actors, producers are reported planning general campaign to outlaw labor agitation in the ranks of film players. The next step, Motion Picture News is informed, is a reported plan to distribute individual pledges against striking to players and candidates for parts and bits in pictures. This follows the passage of a resolution earlier in the week by 300 actors at the Academy of M. P. Arts and Sciences, which probably will forestall any future Equity move.

The players went on record with the following paragraph in a resolution approving the work of the committee of players who had been conferring with producers on negotiations for a new standard player contract. The paragraph reads "Be it resolved that this gathering places itself individually and collectively on record as refusing to support or countenance a strike or any radical action by any group of actors that might be injurious to the motion picture industry so long as the letter and spirit of this agreement be observed."

It is understood that the representatives of the producers have been willing to grant many concessions to the actors in the new standard form of contract; but the player representatives in turn had to give assurances that there would be no recurrence of the Equity strike of last summer. This assurance apparently was given after the committee of players had thoroughly canvassed the situation in the actors' ranks and found that practically none of them wanted anything further to do with Equity or any other organization in the picture business that had the power to call a general strike.

Labor agitations, it was voiced at the meeting, have, in the past, caused endless troubles between producer and actor. This phase of the differences the producer indicate will be dealt with thoroughly and, it was indicated, there will be no repetition of Equity strikes within the ranks of the Hollywood profession.

Every assurance was given that both parties will get together on an amicable agreement.

(Continued on page 30)

Careless

The girl friend: "How did your wife get to hear of me?"
He: "My dreams have gone talkie."

A Record

Toronto.—Charles Dentelbeck has started his fifteenth successive year as president of the operators' local. For some years, he has been projection supervisor for Famous Players Canadian, and travels from the Atlantic to the Pacific supervising booths of 200 theatres.

N. Dakota Seeks Sunday Show Vote

Bismarck, N. D.—Biennial fight for Sunday shows in this "blue" state has started with circulation of petitions for a referendum on the issue at the June primaries. The law requires 10,000 signatures, filed with the secretary of state before March 25. In 1920, a referendum was lost by 4,000, declared due to the action of the American Legion in tying up the question with Sunday baseball and effort to license sale of cigarettes. Two years ago, a bill for local option was lost in the legislature, when the lieutenant governor cast the deciding vote. The proposed new law would legalize Sunday shows after 1:30 P.M.

Milliken Asks N. Y. Women to Aid Better Film Move

Declaring that the percentage of worthwhile pictures is being raised steadily, Carl E. Milliken, secretary of the Hays association, Thursday called upon members of the New York State Federation of Women's Clubs to help raise standards by urging support of meritorious pictures, in a speech made in New York. Films, he said, are wielding a "tremendous influence" in the interest of better homes.

Co-operative Plan on Multi-Linguals

Hollywood—Sponsored by the Motion Picture Academy of Sciences a meeting was held this week at which a committee representing all foreign-version studio executives was formed. It will be known as the foreign production committee. Paul Kohner, of Universal, is chairman, and Gregory Shurlock, of Paramount, secretary.

Others attending were: John Stone, of Fox; Frank Davis, Jerome Lackenbrook and Ralph de Alberich, of M-G-M; Leon de Usseau, of RKO; Heinz Blanke and De Leon Anthony, of Warners; Jack Wilson, of the Producers Assn., and Lester Cowan, of the Academy.

Committee will meet regularly, it was decided, to review and criticize each other's work for the best interests of all producers making foreign versions. The committee also will pass on qualifications of foreign linguists, actors, technicians, translators and writers. All foreign version problems will be tackled.

U. A. Handling Radio Films in 5 Countries Abroad

United Artists will make Radio Pictures in France, Switzerland, Belgium, Italy and Algeria, through its organizations in those countries. Joseph M. Schenck, president of United Artists, and Joseph I. Schnitzer, president of Radio Pictures, were represented in the deal by Arthur W. Kelly and Ambrose Dowling, foreign managers for their respective organizations. The arrangement is effective immediately.

Hearing Postponed

Two weeks' adjournment has been granted in hearings on manslaughter charges against John C. Flinn and Henry F. Lally of Pathe, growing out of the Pathe New York studio fire. Hearings have been postponed until Feb. 20, to await return of Flinn from the Coast.

Remaking "Silent Men"

Hollywood — Paramount will remake "The City of Silent Men" as a talker with William Powell starred under Louis J. Gasnier's direction. Thomas Meighan made a silent version several years ago.

Truth

"Four hundred and ninety-six people pay on incomes of $1,000,000 or over. There would be four hundred and ninety-seven if I had listened to my wife instead of my broker," observes Eddie Cantor.

Some Stars Facing Salary Cuts as Foreign-Language Talker Result

General Production of Multi-Linguals to Make Inroads on Drawing Power of American Players Abroad, West Coast Feels

Hollywood—Substantial decline in star and featured player salaries as a result of general production of foreign picture versions, is forecast by a production executive who has had many years' experience with salary ratings of popular stars and players.

Many favorites of the silent picture era were particularly strong drawing cards in foreign countries, which enabled the producers to secure high grosses abroad for their pictures. Several stars under high salaried contracts were kept on payrolls only because of their popularity in the foreign markets and the grosses their productions could roll up in that field. As "drawing cards" in this country, they rated below program average.

There are many contract stars and featured players carried over by the several important producing companies who have proved entirely satisfactory in talkers. Many of these are considered exceptional "draws" in foreign countries. Just how long they will remain so is problematical in view of producers' plans to make at least Spanish, German and French versions of every picture produced in English.

Admittedly, the organization of special foreign version staffs and stock companies will take time, but once all the producers stampede into the field, little time will be lost to create departments that will turn out the various versions needed. The ability of producers to quickly readjust themselves to changing conditions was definitely established with the transition to sound from silent production.

Cut in Salaries Proposed

Some high-priced stars whose salary is gauged on drawing power in this country and abroad will find themselves in the unknown class abroad soon after the producer starts making foreign versions of his productions with native players of each particular country. Eventually his decline in each country through substitution of actors who can emote in the tongue of that country, will be reflected in sales reports at headquarters, it is stated.

Then the producing executives will get their instructions and arguments as to just why the particular star no longer rates his four-figure salary. The producing official in turn will have no other alternative than to argue for a downward adjustment of the star's contract, and, failing in that, the next option will not be renewed.

The player will not be in a position to demand his previous top from the other producers for a new deal—as all of them will be curtailing player salaries in the same manner to protect themselves.

It is considered unlikely that the downward revision of star salaries which is certain to come through the general production of foreign versions will affect the rank and file of supporting cast players. The "cut" will only include those players whose salaries were predicated on their popularity both in this country and abroad.

S. O. S.!

Several weeks ago, a well known New York salesman was forced to quit his job, due to illness. Upon the advice of a doctor he left for Florida, and as the boat neared Miami, suffered a stroke and died in a Miami hospital.

After the funeral, two kiddies and a widow were left alone and penniless — stranded in a town far from home. All available funds had gone for hospital and funeral expenses.

The widow secured a position as a saleswoman in Miami to feed the children and, in time, save enough to return to New York. A tough task for her.

In the meantime, the boys in New York heard of the widow's plight and went to work. A midnight performance of "Disraeli" at the Central on Saturday night will culminate their efforts.

Order YOUR tickets now. Through* MOTION PICTURE NEWS *or Ben Roman of the M-G-M exchange, 630 Ninth Ave., New York.

Da-Lite Marketing Screen for Color

A new "egg-shell" surface screen for projecting color and black-and-white films has been developed by Da-Lite Screen Corp., Chicago, which claims that both film types are screened with greater clarity on the new surface.

F. F. Sturgis, general manager of Da-Lite, reports 4,400 installations to date, with the company's plant, recently remodeled, geared to turn out 50 new-type screens daily, with installations completed in 48 hours.

The screen is said to have successfully passed the lighted-match test applied by the Electrical Testing Laboratories, New York.

Saland Enlarging Craft to Care for 10,000,000 Ft. Weekly

Upon completion of a new building opposite the present structure at Flushing, Craft Film Laboratory, headed by Nat Saland, will be equipped to handle 10,000,000 ft. weekly. Two additional stories are being erected on the old plant. Home office of the company has been moved to larger quarters on the 7th floor of 729 7th Ave., New York.

S. J. Devoe and A. E. McCory, associated with Saland, are en route to Hollywood on a sales trip.

Not the Type

A joyous event had taken place in the home of the film producer.

"Here is the son and heir, sir," said the nurse, smiling coyly.

The producer gave it a perfunctory glance.

"Sorry," he said, absently. "Not quite the type!"—"Fox West Coaster."

Without Norma, "New York Nights" Is Blah

New York critics pick the story as the weak spot in Norma Talmadge's first dialogue effort, "New York Nights" (United Artists). They like Miss Talmadge's screen and voice performance, but complain that "Tin Pan Alley" was a poor vehicle to use for her initial sound feature. An analytical outline of the New York reviews follows:

American— . . . emerges as good entertainment despite its well-grooved story. . . . While not enthusiastic, the audience seemed satisfactorily entertained.

Daily Mirror— . . . Fine direction freshens up a stale story. . . . Without Norma . . . . is just another show-business movie.

Graphic— . . . a weak, maudlin story which should never have been chosen for Miss Talmadge. . . .

Herald-Tribune— . . . a feeble sort of entertainment. . . .

Journal— . . . it's made into entertaining film fare through the ability of Miss Talmadge and John Wray.

Post— . . . Although it resorts at times to some palpably artificial devices, and is generally mechanized as to plot, it, nevertheless, has its moments. . . .

Sun— . . . Excellently produced, but it came too late for New York's taste.

Telegram— . . . John Wray . . . is excellent and it is largely because of his work, and that of Miss Talmadge that the film has its entertaining moments. . . .

Telegraph— . . . the most obvious and glaring error of miscasting imaginable has been allowed to rob the piece of any feeling of reality whatsoever and has made something almost pathetic of what might have been a pretty fair film. . . .

Times—When this particular play was last in New York, it bore the title of "Tin Pan Alley." That name . . . just about tells the story.

World (Evening)— . . . pretty tame stuff. . . .

World (Morning)— . . . makes for pleasing entertainment so long as the charming star is upon the scene.

"Fair, that's all," was the opinion of Motion Picture News *in its review of "New York Nights," appearing Feb.* 1.

Planas to Lecture on Electrical Equipment

E. J. Planas, special representative of Burton & Rogers, Boston, is on a three months' swing around the country, during which he will deliver a series of lectures in an attempt to educate jobbers in the electrical and battery fields in the proper usage of equipment. It is planned to immediately relay this information back to theatres and other equipment users.

Burton & Rogers, through advance tip-offs to wholesalers in key cities, is arranging for representatives of big equipment users to attend the educational discussions. After a talk, Planas uses new model equipment to demonstrate.

"Queen Kelly" Cause of Jam Between Kennedy, Goulding?

Los Angeles—It was a "jam" over "Queen Kelly," Gloria Swanson's production venture of long standing, which caused the rift between Joseph P. Kennedy, Pathe generalissimo, and Edmund Goulding, costing the latter his scheduled job as production chief at the Pathe studio, Goulding asserts. His alleged grievances will be aired in court, for Attorney Milton Cohen is preparing papers in a suit for $10,000 and royalties against Kennedy.

Goulding declared he originally agreed to assist Kennedy in revamping "Queen Kelly," and after looking over the possibilities, suggested making another talker quickly for a reasonable sum, outlining the story of "The Trespasser" to Kennedy and Swanson. Both approved, Goulding says, so he wrote the original story, adaptation, dialogue and music, then directed the picture in 18 days.

Goulding's Yarn

Kennedy, says Goulding, was enthusiastic, and asked him to help Pathe turn out some pictures to meet releases, promising Goulding a bonus of $10,000 in addition to his regular salary of $2,500 weekly. Goulding states he was on the Pathe staff a day after he completed "The Trespasser" and wrote five synopses including versions of properties held by the company and Goulding originals. However, he continues, none was handed to competent writers for preparations.

Seeking to justify his presence there, Goulding continues, he "jumped in" and wrote story, music and dialogue of "The Grand Parade." He selected Fred Scott, who never had appeared on stage or screen, and Helen Twelvetrees, former Fox contract player, for the leads. The picture was shot in 16 days for a moderate sum, Goulding asserts, after which Pathe signed Scott and Miss Twelvetrees to term contracts. The weekly salary of the pair is less than $600, he continues, although Pathe is reported asking $2,500 weekly each for loaning them to other companies.

Says Kennedy Broke Pact

When Goulding refused to have anything further to do with "Queen Kelly," upon which up to that time he had only offered suggestions, Kennedy refused to pay him any bonus or song royalties, Goulding charges. "The Love Spell," he claims, is an outstanding song hit.

Goulding says he never has had a written contract in the film business and had none with Kennedy or Pathe.

New Union Contracts to Be Drawn Soon at Los Angeles

Los Angeles—Jockeying for positions in the drafting of new contracts between theatres and operators, stagehands and musicians is expected here within a few weeks. Operators, musicians and stagehands have an agreement, which prohibits any of the three from making a contract with managers unless the other reach settlements. This is viewed with increasing importance this year due to dwindling prestige of musicians and stagehands, due to sound films.

Le Maire Left Only $1,482

Estate of George LeMaire, Pathe comedy producer, who died following a heart attack, totals $1,482.

Anti-Strike Drive at Studios is On

(Continued from Page 28)

The Monday night gathering of players at the Academy was representative, including a number of stars and featured players both under term contract and freelancing. A large percentage of those present were loyal supporters of Frank Gillmore last summer during the unsuccessful strike of Equity. Neither Gillmore nor Equity were mentioned during the entire proceedings by any of the speakers.

Robert Edeson was in charge of the meeting, who explained its purpose. Conrad Nagel then gave details on the contract clauses and stated the producers were willing to provide for a 54-hour week, but Sam Hardy had suggested a clause be inserted in the standard contract providing that a studio could not call back a player for work until 12 hours had elapsed. This would allow the actor sufficient time for rest if he worked overtime on a picture. Unanimous opinion was to the effect that the 12-hour rest period should be incorporated in the contract rather than the maximum number of hours that would constitute a week's work. Explanation was made that the contract would be flexible so that the specific clause could be changed over to a 54-hour week if the 12-hour rest period was not found practical after six months' trial.

Committee Increased

The original committee of ten actors who had been conferring with the producers on the new standard contract was increased by election of 11 additional members: De Witt Jennings, Ben Bard, Frank Reicher, Ben Lyon, Monte Blue, Douglas Fairbanks, Jr. Helen Ware, Mae Murray, Lois Wilson, William Courtney and Francis X. Bushman. The committee of ten comprises: Jean Hersholt, Richard Tucker, Rod La' Rocque, Lloyd Hughes, Sam Hardy, Lawrence Grant, Wallace Beery, Mitchell Lewis and Conrad Nagel.

A meeting was held Wednesday night between the producer and player representatives for consideration of the final draft of the new standard contract. It is expected that the new agreement will be completed and approved by both the actors and producers within the next two weeks, and the contracts can then become effective by March first.

Among those attending the Monday night meeting were: Bebe Daniels, George Fawcett, Douglas Fairbanks, Jr., Joan Crawford, Cyril Chadwick, Jack Holt, Lon Chaney, Lawrence Grant, Huntly Gordon, Cosmo Kyrle Bellew, Wallace Beery, Alan Roscoe, Monte Blue, De Witt Jennings, Ben Lyon, Dell Henderson, Gus Edwards, Phyllis Crane, William Mong, Claude Allister, Clive Brook, Phillip Strange, Mike Donlin, Regis Toomey, George Cooper, Charles Sellon, Murdock McQuarrie, Sam de Grasse, George Lewis, Wedgewood Nowell, Erville Alderson, Wade Boteler, Frank Canning, George Irving, Arthur Hoyt, Charles Delaney, Robert Montgomery, Kenneth Thompson, Brandon Hurst, Raymond Hackett, Hobart Bosworth, Harry Lee, Ben Bard, Ruth Roland, William Courtney, Francis X. Bushman, Kay Hammond, Tom Dugan, Warner Oland, William Austin, Creighton Hale, William Holden, Conrad Nagel, Ronald Coleman, Hallam Cooley, Robert Edeson, Lois Wilson, Noah Beery, Raymond Hatton, Rickard Tucker, Sam Hardy, William Powell, Alice White.

Chicago

Inaugurating a new department with this issue of *Motion Picture News:*

A page every week on developments—important and personal—along Chicago's Film Row. This feature will concern people you know and will be a resume, brief and concise, of what is going on in the second largest city of the United States.

Turn to page 61 for its debut.

RKO and U. A. Adjust Contracts at "Philly"

Philadelphia — RKO and United Artists have extended adjustments to exhibitors of this territory where conditions warrant, the committee named by the exhibitor unit reported at its recent meeting. Charles Rosenzweig, RKO sales head, and Al Lichtman, United Artists distribution head, came to Philadelphia to help work our the adjustments.

Skirboll Gets Branch

Rudolph Skirboll has been appointed feature sales manager in charge of the Cincinnati office of Sono Art-World Wide Pictures. Nat Ross, for 14 years with First National, has been engaged by Sono Art-World Wide Pictures as salesman, to operate out of the Boston office.

New Technical Book

Dr. William F. Marston, vice-president of Equitable Pictures Corp., and Walter B. Pitkin, the company's Eastern story editor, are co-authors of a book on how to write for talkers, titled "The Art of Sound Pictures." The book has an introduction by Jesse L. Lasky.

"U" Considering New Policy Limiting Features to 18 Specials, Coast Hears

Further Confabs on Future Plans to be Held by Production, Distribution Chiefs—N. Y. Meetings On

Hollywood—Change of production policy by Universal to limit its product to 18 pictures next season, all of the special class, with program pictures eliminated, is under consideration. This is in line with the general tendency of producers to cut down on product next year, as exclusively forecast Jan. 11 by MOTION PICTURE NEWS.

Further conferences on the proposed policy cvhange are slated to be held here by by production officials and heads of the sales department.

tion officials and heads of the sales department.

Production policy for the new year has been under discussion at conferences under way at the Universal home offices. No decision has as yet been reached as to the number of pictures to be made, it is stated, although there is possibility that the company may make a different type of product. Lou B. Metzger, general manager of the company, could not be reached Thursday night for a statement. He is leaving soon for the Coast, it is understood, for conferences on next season's product.

Early in January, MOTION PICTURE NEWS exclusively reported that preliminary schedules being drawn by producers called for a reduction of about 25 per cent in the number of pictures which are to be made for the new year.

The big factor seen as leading to trimming of schedules is extended runs of talkers in all type houses. Many theatres which formerly played week stands, and an occasional second week, now hold attractions for several weeks with frequent recurrences. Houses which have been on a split-week basis, now are rounding out a full week policy, and the three, four, five, six and seven day change houses are extending their runs in proportion.

Talkers of "Lone Wolf" Series Plan

Hollywood—Columbia will re-make "The Lone Wolf" series of features in dialogue, according to present plans. Bert Lytell, who has long been identified with the Louis Joseph Vance detective role in pictures, has been signed by Jack and Harry Cohn to star in the first of the series, "The Lone Wolf."

Foreign Director Signed for M-G-M Multi-Linguals

Hollywood—M-G-M has signed the first foreign director for talkers since the introduction of sound production 18 months ago. A term agreement was given Arnold Knorff, director of numerous German plays and pictures. Knorff is an American, but has had 40 years experience on the European stage. He speaks perfect English, French and German, and is likely to direct versions of M-G-M pictures in these three languages.

Arrest Cheaters? Not This Baby

Chicago—The big shot in a certain Chicago chain theatre organization, so the story goes, had been dogged for months by a high pressure man endeavoring to sell him the eyes of a private detective agency which, the theatre man was assured, would eventually spot box office leaks that numerous changes of cashiers and ticket takers at certain houses of the chain had failed to eliminate.

The executive refused to be sold and, desperate but confident of results, the gumshoe representative offered a trial investigation without charge, which was accepted. Operatives went into the theatres, and eventually the salesman was back with a report which showed that certain assistant managers who substituted for ticket takers and cashiers during lunch and rest periods were pocketing pasteboards at the gate which were resold at the box office later and the sugar salted away. The official was interested in the report but still could not be induced to retain the spotters. The bewildered salesman, baffled by the refusal of a man who had been shown proof that he was being cheated, to take steps to stop it, demanded an explanation.

"Well," said the theatre man sadly, "if I let you show them up I disgrace myself. Every position of any responsibility in my organization is held by a relative of mine."

Trans-Lux Net $525,388

Net of $525,388 before deduction for taxes, as compared with $258,746 for the previous fiscal year, is reported by Trans-Lux Daylight Picture Screen Corp. for 1929.

Mayer, Thalberg Sign 5 Year Pact

Louis B. Mayer

Irving G. Thalberg

Hollywood—Louis B. Mayer and Irving Thalberg have signed new five-year contracts with Loew's, to continue in entire charge of M-G-M productions during that period. The contracts, it is reported, carry an option for an additional two years.

The deals were made directly with Loew officials, neither William Fox, John E. Otterson or Harry Stuart, Fox trustees, figuring in the negotiations. The new contracts call for "substantial" salary increases, plus a percentage of profits on pictures produced.

Rosson, De Mille Aide

Hollywood—Richard Rosson, former director for both Paramount and Fox, will become assistant director on Cecil de Mille's production of "Madame Satan" for M-G-M. Hal Rosson, brother of the assistant director, will assume the post of chief cinematographer on the DeMille production, taking the place of Peveral Marley, head cameraman for De Mille during the past several years, who recently resigned to headline in vaudeville with his wife, Lina Basquette.

RKO's Wide-Film Also to Use Many Color Sequences

Hollywood—Two current RKO special productions will utilize Technicolor in a large number of sequences. "The Ramblers" will be shot about 50 per cent technicolor, while "Dixiana" will contain a large portion of color. "Dixiana" will also be shot in two versions, one via regular film and the other entirely on wide film by the Spoor-Berggren process.

Johnston Closes Three Deals on New Continental Product

W. Ray Johnston, president of Continental Talking Pictures, has signed with Supreme Exchanges, Los Angeles, for distribution of the Continental output in Southern California and Arizona. He also signed with Greater Features, Seattle, for Alaska, Washington, Oregon, Montana and Northern Idaho. The Southeastern territory, comprising North and South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi and Louisiana, were sold to Arthur C. Bromberg of Southern Independent New York from the Coast about Feb. 10.

New York about Feb. 10.

Outdoor Film Department Is Formed at Fox Studio

Hollywood—Fox has established a new Movietone department for the making of outdoor pictures. The first will be Zane Grey's "The Last of the Duanes," which will star George O'Brien. The second will be "Ghost City," starring Warner Baxter, which will be made at Rockville, Utah, on exact locations of the story.

Sound Rapidly Replacing Silents Abroad, Gov't Finds

Washington — Sensational increase in revenues from sound sales by American distributors in important foreign countries, including United Kingdom, Australia and New Zealand, materially outweighs any losses from certain continental European countries where legislative and sound difficulties curtail the distribution of films from the United States, according to a survey made by Nate D. Golden, assistant chief of the M. P. Division, Department of Commerce.

"American foreign trade in pictures during 1929 was dominated by two factors," declares Golden in analyzing last year abroad. "The first," he states, "is the rapid displacement of silent films by sound-and-dialogue pictures in our major markets. The second is the continuation of repressive legislation in leading countries of Europe and the spread of such legislation to Australia and New Zealand, the two markets in the Far East which supply the bulk of film revenues from that region.

"The first factor very well counterbalances the second. Early in 1929, American talkers were beginning to make their appearance in the few foreign theatres which had been wired. This new medium of entertainment, especially in English speaking countries was so immediately successful, that wiring abroad broke all records.

2,200 Wired Abroad

"Researches made by this Division indicate that as of Dec. 31, 1929, approximately 2,200 theatres abroad were wired. Of these, about 1,500 are in Europe, 400 are in the Far East, 250 in Latin America and the remaining 50 in other parts of the world.

"Touching on legislation, there is no reason to believe that greater difficulties will be presented in 1930 than in 1929. The determined stand of American distributors and the French exhibitor against a tightening up of the French quota was the outstanding legislative problem in the European market during 1929. During the progress of settling the terms of this quota no new contacts for distribution of American films in France were made for a period of over six months and the temporary settlement on the basis of the status quo, placed a decided check on the spread of such legislation in other countries which were considering the adoption of quota laws provided France was successful in carrying through her demands.

Others Active on Quotas

"Hungary during 1929 enacted more stringent quota rules, Czechoslovakia and Spain made gestures in that direction, and Italy has prohibited foreign dialogue in talking pictures and even decreed that songs in a foreign tongue be banned. The latter ban, however, was recently removed. Regulations based on those in effect in the United Kingdom were put in force in Australia and New Zealand. Germany, originator of the quota system will continue to operate till July, 1930 on a system of import restrictions, under a law which went into effect Jan. 1, 1929. Germany, however, must either abolish its regulations or enact new ones before July 1, 1930. Late reports indicating that the existing regulations will be carried through for the 1930-31 season. Patent litigation on sound systems in Germany which has greatly curtailed the distribution of American pictures will have considerable bearing on the type of quota promulgated in the German market.

"That sound pictures are directly responsible for the large increase in exports of American films is apparent from the following survey of our 1929 exports. Preliminary figures of American exports for the year 1929 discloses that 282,215,480 ft. of American films at a declared value of $7,622,316 were exported as against 222,122,586 ft. valued at $6,473,990 during 1928. This increase of over 60,000,000 ft. of American films exceeds the peak year of 1919 by 9,000,000 ft.

"During 1929, 8,443,197 ft. of negatives were sent abroad with a declared value of $1,120,602 as compared with 7,711,801 ft. with a value of $6.473,990 during 1928.

Big Jump in Positives

"It is in our positive exports that the big increase for 1929 will be found; 273,772,283 ft. with a value of $6,501,714 were exported during this period as against 214,410,785 ft. valued at $5,253,094 for 1928.

"This 59,000,000 ft. increase in positive exports is primarily due to sound gaining widespread popularity throughout the world, coupled with the increased number of silent pictures sent abroad to supply those houses in foreign markets not yet equipped to show sound. The advent of the sound picture abroad, the foreign producers' inability to produce sound pictures, his fear of producing silent ones, gave to the American producer an open field in the past year in marketing of an increased number of silents, are other factors that have helped to make our film exports the largest in the history of the industry.

Europe Leads

"During 1929, 110,031,551 ft. of American motion pictures with a value of $3,340,495 were shown in Europe as against 69,998,393 feet with a declared value of $2,677,358 for 1928.

"Four out of the ten leading individual markets of the world are located in Europe; namely, United Kingdom, France, Germany, and Spain.

"Latin America's imports of American pictures show a gain of nearly 1,000,000 ft. during 1929 over that of 1928. During the year just closed 79,697.870 ft. of American pictures with a declared value of $1,926,543 were shown in the countries of Latin America as compared with 78,960,444 ft. with a declared value of $1,985,750 during the year 1928.

The Far East

"With two English speaking countries in the Far East, Australia and New Zealand, exports of American pictures to this region increased over 8,000,000 ft. during 1929, over 1928. Popularity of sound pictures in these two English speaking markets are primarily responsible for this increase.

Canada and Other Countries

"Canada lends further support to the acceptance of dialogue pictures in English speaking countries by practically doubling her imports of American pictures during 1929. Africa, too, shows a substantial increase of nearly 2,000,000 ft. during 1929 over her 1928 imports. Other scattered countries also have boosted their imports of American pictures."

French Versions Hit

Montreal.—This French and Canadian city will go for French dialogue in a big way, it was demonstrated by the way the turnstiles clicked when a flock of French versions of American talkers were shown. The list included: "Hot For Paris," Capitol; "The Love Parade," Palace; "The Battle of Paris," Imperial; "They Had To See Paris," Outremont Theatre; "Paris," Corona, and a real French presentation at His Majesty's.

Pathechrome Debut

Pathe's new and improved color process, Pathechrome, is introduced with sound in Issue No. 6 of Pathe Audio Review, and a pleasing innovation it is. The processing, done in France, brings out a wide variety of colors in natural hues, with a clearness of detail that makes the result startlingly effective. If the cost of Pathechrome enables widespread use of the process, it should do much to advance the color vogue. A tremendous advantage of the process is the manner in which it brings out facial coloring, lack of which has proved a big handicap to pictures in color.

HYNES

Rogers to Coast for Fox

Will Rogers is due in New York on Friday from London, where he attended the naval conference. He leaves for the Coast immediately to start work in "So This Is London," for Fox.

Multi-Lingual Films Plan of British Firm

London—Formation of the Associated Film Industries, Ltd., representing capitalization of close to $5,000,000 by the I. W. Schlesinger organization, caused changes in executive personnel at the Wembley studio. All production in the future will be in direct charge of Dr. Rudolph Becker, recently director of the foreign department for UFA. Since the combine has taken in Continental enterprises the executive staff is composed of representatives of several countries.

Garmine Gallone, an Italian, will be supervising director, with Jack Harrison and Harcourt Templeman, assistants.

Present plans call for all productions made to be recorded in several languages. This will be possible, it was stated, through an interchange of artists and technicians between the British company and the Tobis subsidiary companies. System of recording will be B. T. P., Klangfilm and Tobis.

Three specials are planned—"City of Songs," story of Baples starring Jan Kiepura, tenor; "The Beggar's Opera," and "Smoke and Steel," called a "big national subject."

British-Franco-German Tieup Seen on "Two Worlds"

Paris.—Delac, Vandal will join with the Berlin concern of Consortium and Greenbaum, in the production of "The Two Worlds," under the direction of E. A. Dupont, it is reported here. British International it is said will have an interest in the production which will be made in three versions—English, French and German. Different principals will be in each version. Vandal and Delac only recently formed. A Franco-German tieup is certain.

A report also is current here that the contemplated merger between Gaumont and Aubert and Hurel has taken place. Opinion in the trade is that either the Gaumont-Aubert-Hurel group or the Pathe-Natan group will invite other firms to join them. Sofar is reported to be considering merging with the Gaumont-Aubert-Hurel group.

McCarey Returns to Pathe

Hollywood—Leo McCarey is again at work on the Pathe lot, Paramount having failed in its effort to retain the director for a second vehicle on a borrowing agreement with Pathe. McCarey made "Let's Go Native" for Paramount.

Gag

What is said to be the most recent Hollywood gag comes from Herbert Cruikshank and concerns another cinema magnate "with a dialect," whose company had just completed an extravagant epic christened "East Is West." Many of the scenes were shot in China, although much of the picture was snapped in New York.

After witnessing the film's preview, the magnate was glum. "What's the matter, don't you like it?" he was asked.

"I ken't say dot I do," he replied.

"But how did you like the Occidental scenes?"

"Dey were as rotten as the ones done on poipuss."—*The N. Y. Daily Mirror.*

Broadway Poured $25,698,739 Into 20 Film Theatre Box-Offices in 1929

General Averages Show Advance Over 1928 Grosses—Eight Grind Houses Total $19,184,193.65—Twelve Theatres with Extended Runs Drew $6,514,545.35—"Cock-Eyed World" Record at Roxy $173,667 in Second Week—Played to $654,046 on Four Weeks' Run in Summer Heat

By FREDDIE SCHADER

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NEW YORK'S motion picture patrons poured $25,698,739 into the box offices of twenty theatres on Broadway during 1929. This is a record for picture house receipts on Broadway for all time to date. The totals in eight theatres operating on a grind policy in the Times Square section showed an amazing gross of $19,184,193.65; twelve theatres at which pictures were presented for extended runs during the year registered a gross of $6,514,545.35.

A world's record for box-office receipts in a single house was created at the Roxy, where in the midst of summer heat in August "The Cock-Eyed World" played to $654,046 in four weeks, the second week of the run reaching the unusual figure of $173,667.

An averaging of the figures for 1929 against those for 1928 show that the majority of theatres topped the returns of the previous year.

Of the eight grind theatres the receipts in six of them ran over the million dollar mark. The Roxy with its 6,205 seats led the procession with the gross of $5,579,751.70 for the year. The Capitol and the Paramount were less than $25,500 apart in the final figures, the latter having a slight lead with $3,824,374 as against the Capitol's $3,801,684.35.

The Strand with a weekly change policy was next in line with $1,748,986.85, while the Rialto and Rivoli with an extended run grind policy both went over the $1,500,000 mark. The Rialto figures were $1,733,558, and at the Rivoli the returns showed $1,667,011. All of these houses ran the full fifty-two weeks of the year. Of course the introduction of "midnight shows" during the year helped to swell receipts.

The Colony operated by Universal on a season of forty-three weeks came through to the tune of $531,601.75, while at the little Cameo the returns on the year were $297,226.

The general increase in business is generally credited to the tremendous force of the talking picture in reviving what was seemingly a lagging interest on the part of the public toward silent screen entertainment.

A close scrutiny of the business on Broadway week by week removes all argument to the contrary. The Rialto, for instance, well nigh startled the industry early in 1929 when "The Wolf of Wall Street" grossed $57,992 the week ending February 2. This figure was so far ahead of any other week in the history of the house that comparisons seemed foolish.

As an indication of how distributors were increasing their revenue via extended runs, the Rialto and Rivoli are outstanding examples. Runs at these theatres averaged from four to six weeks. Grosses hovered in the region of $200,000 for each run.

Record-breaking pictures in the grind houses during the year, other than at the Roxy, were "The Duke Steps Out" with William Haines at the Capitol, which did $91,529.95 the week ending April 19; "The Letter" with the late Jeanne Eagles, which did $88,500 at the Paramount the week ending May 3; "The Trespasser" with Gloria Swanson, which did $67,800 at the Rialto the week ending Nov. 8, and "The Taming of the Shrew," with Douglas Fairbanks and Mary Pickford, $56,600 at the Rivoli the week ending Dec. 6. At the Strand, the year's record is held by "The Singin' Fool," which hung up $50,102 the week ending May 10, which gave this picture the year's record at two houses on the street. It also holds the high at the Winter Garden, where it was shown for an extended run twice daily.

A week-by-week tabulation of the attractions, the receipts and the percentage ratings of each of the eight grind houses for the entire year, together with the total business for each house as well as the average weekly business follows:

Cameo Theatre

(Average Business for 1928, $5,939.00)

(Seats 549. Scale 50-75c. Grind Policy)

Week Ending	Attraction	Gross	Percentage
Jan. 5	Ten Days That Shook the World	$6,200.00	104.30
“ 12	Ten Days That Shook the World	6,682.00	112.50
“ 19	Forbidden Love	5,500.00	92.60
“ 26	The U Boat 9	5,700.00	95.60
Feb. 2	The U Boat 9	6,153.00	103.60
“ 9	Lucretia Borgia	5,468.00	92.00
“ 16	The Lash of the Czar	8,064.00	135.70
“ 23	The Lash of the Czar	5,988.00	100.80
Mar. 1	Behind the German Lines	4,832.00	81.30
“ 8	Ivan the Terrible	4,500.00	75.70
“ 15	That Murder in Berlin	6,000.00	101.00
“ 22	Mons	6,500.00	109.40
“ 29	Mons (5 days)	4,590.00	108.20
April 5	The Godless Girl	8,920.00	150.40
“ 12	The Godless Girl	5,500.00	92.60
“ 19	The Godless Girl	4,976.00	83.70
“ 26	The Leatherneck	6,922.00	116.50
May 3	The Leatherneck	6,800.00	114.50
“ 10	Why Be Good	6,800.00	114.50
“ 17	Hot Stuff	6,200.00	104.30
“ 24	Hot Stuff	5,780.00	97.30
“ 31	The Wild Heart of Africa	6,400.00	107.70
June 8	The Wild Heart of Africa	6,047.00	101.80
“ 15	Kitty	5,642.00	95.00
“ 22	Village of Sin	5,976.00	100.50
“ 29	Village of Sin	5,127.00	86.30
July 5	The Constant Nymph	4,417.00	74.20
“ 12	The Oppressed	5,769.00	97.10
“ 19	The Oppressed	5,276.00	88.80
“ 26	In Old Siberia	5,627.00	94.70
Aug. 3	In Old Siberia	4,967.00	83.60
“ 10	In Old Siberia	4,762.00	80.10
“ 17	The Wrecker	4,327.00	72.80
“ 24	Wrath of the Seas	4,627.00	77.80
“ 31	Wrath of the Seas	4,492.00	75.60
Sept. 6	Broadway Babies	5,167.00	87.00
“ 13	Seeds of Revolt	5,978.00	100.60
“ 20	Seeds of Revolt	5,887.00	99.00
“ 27	Seeds of Revolt	4,467.00	75.10
Oct. 5	Afghanistan	4,672.00	78.66
“ *12*	*Afghanistan*	*4,127.00*	*69.40*
“ 19	Madonna of the Sleeping Car	4,763.00	80.20
“ 26	Rasputin	6,794.00	114.30
Nov. 1	Scandal	4,962.00	83.50
“ 8	*Around World with Graf Zeppelin*	*8,642.00*	*145.44*
“ 15	Around World with Graf Zeppelin	6,428.00	108.20
“ 22	Blackmail	5,432.00	91.40
“ 29	Dancer of Barcelona	6,324.00	106.40
Dec. 6	The New Babylon	5,897.00	99.29

Paramount Second in "Grind" Class

“ 13	The New Babylon	4,978.00	83.80
“ 20	The Lost Patrol	5,796.00	97.50
“ 27	The Lost Patrol	5,381.00	90.06

Total gross 52 weeks: $297,226.

Average weekly gross: $5,715.88.

Average weekly percentage rating: 98.13.

High gross: "Around World with Graf Zeppelin" (week ending Nov. 8), $8,642.

Low gross: "Afghanistan" (week ending Oct. 12), $4,127.

* * *

Capitol Theatre

(Average Weekly Business for 1928, $68,068.00)

(Seats 4,620. Scale 35-50-75c-$1 -$1.50. Grind Policy)

Week Ending	Attraction	Gross	Percentage
Jan. 3	West of Zanzibar	$88,869.00	130.50
“ 12	West of Zanzibar	61,695.55	90.60
“ 19	A Lady of Chance	65,762.20	96.40
“ 26	A Woman of Affairs	87,795.05	128.90
Feb. 2	A Woman of Affairs	74,757.10	109.80
“ 9	Trail of '98	74,270.90	109.10
“ 16	The Flying Fleet	82,106.40	120.60
“ 23	The Flying Fleet	70,865.90	104.10
Mar. 1	Lucky Boy	62,281.20	91.40
“ 8	Alias Jimmy Valentine	76,608.90	112.50
“ 15	Alias Jimmy Valentine	65,831.60	96.70
“ 22	The Bellamy Trial	69,751.50	102.40
“ 29	Spite Marriage	58,078.20	83.30
April 5	Wild Orchids	85,354.00	125.30
“ 12	Wild Orchids	69,040.65	101.40
“ *19*	*The Duke Steps Out*	*91,529.95*	*134.40*
“ 26	The Duke Steps Out	78,118.35	114.70
May 3	The Voice of the City	73,605.55	108.10
“ 10	Desert Nights	74,308.40	109.10
“ 17	The Pagan	78,246.10	114.90
“ 24	The Bridge of San Luis Rey	73,988.00	108.70
“ 31	East is East	74,648.20	109.60
June 8	A Man's Man	75,180.55	110.50
“ 15	A Man's Man	64,826.50	95.20
“ 22	The Idle Rich	57,615.50	87.50
“ 29	The Trial of Mary Dugan	74,256.00	109.00
July 5	The Trial of Mary Dugan	67,777.00	74.20
“ 12	Thunder	64.694.00	95.04
“ 19	The Fall of Eve	57,357.30	84.20
“ 26	Wonder of Women	64,396.80	94.50
Aug. 3	The Single Standard	81,659.25	119.90
“ 10	The Single Standard	81,035.00	119.05
“ 17	The Last of Mrs. Cheyney	77,474.50	113.80
“ 24	The Last of Mrs. Cheyney	69,039.70	101.10
“ 31	Broadway Melody	83,375.00	122.20
Sept. 6	Broadway Melody	76,225.00	111.90
“ 13	Modern Maidens	90,358.85	132.74
“ 20	Modern Maidens	77,824.90	114.33
“ 27	Speedway	77,094.55	113.26
Oct. 5	Madam X	77,382.70	113.68
“ 12	His Glorious Night	82,598.55	121.34
“ 19	The Unholy Night	71,149.00	104.52
“ 26	Marianne	73,175.00	107.50
Nov. 1	Marianne	65,455.00	96.16
“ 8	Flight	65,049.00	95.56
“ 15	So This Is College	71,395.00	104.88
“ 23	The Kiss	82,932.00	121.83
“ 30	The Kiss	76,936.00	113.02
Dec. 6	Untamed	75,691.00	111.05
“ *13*	*Song of Love*	*48,777.00*	*71.65*
“ 20	Hallelujah	61,785.00	90.76
“ 27	Mysterious Island	71,776.00	105.44

Total gross 52 weeks: $3,801,684.35.

Average weekly gross: $73,224.70.

Average weekly percentage rating: 106.93.

High gross: "Duke Steps Out" (week ending April 19), $91,529.95.

Low gross: "Song of Love" (week ending Dec. 13), $48,777.

* * *

Colony Theatre

(Average Weekly Gross, 1928, $11,718.00)

(Seats, 1,980. Scale 50-75c-$1.00. Grind Policy)

Week Ending	Attraction	Gross	Percentage
Jan. 5	Give and Take	$21,370.00	182.30
“ 12	The Last Warning	15,652.00	133.50
“ 19	The Last Warning	10,879.00	92.60
“ 26	The Little Wildcat	16,340.00	139.50
Feb. 2	Sal of Singapore	12,127.00	103.40
“ 9	Red Hot Speed	12,172 00	103.80
“ 16	Simba	14,500 00	123.70
“ 23	Ned McCobb's Daughter	11,200 00	95.10
Mar. 1	The Girl On the Barge	9,675.00	82.50
“ 8	Geraldine	8,699.00	74.20
“ 15	The Younger Generation	12,562 00	107.20
“ 22	Cohens and Kellys at A. C	12,851.00	109.60
“ 29	The Shady Lady	12,288.00	104.90
April 5	Clear the Decks	11,765.00	100.40
“ 12	The Shakedown	10.200 00	87.00
“ 19	The Charlatan	10,270.00	87.60
“ 26	Scandal	11,348.00	96.80
May 3-July 1—Theatre closed.			
July 5	*Show Boat (5 days)*	*22,043.00*	*263.30*
“ 12	Show Boat	14,792.00	126.20
“ 19	Show Boat	10,273.00	87.60
“ 26	Show Boat	6,300.00	53.00
Aug. 3	*Show Boat*	*6,172 00*	*52.60*
“ 10	College Love	14,182.00	121.00
“ 17	College Love	8,650.00	73.80
“ 24	Broadway	16,972 00	144.80
“ 31	Broadway	13,176.00	112.40
Sept. 6	Broadway	12,138.00	103.60
“ 13	Broadway	7,986.00	68.10
“ 20	The Drake Case	11,967.00	102.12
“ 27	To-Night at 12	13,643.00	116.42
Oct. 5	Skin Deep	14,146.00	120.71
“ 12	Big News	13,732.00	117.18
“ 19	Hold Your Man	12,972.00	110.70
“ 26	Sailor's Holiday	13,322.00	113.60
Nov. 1	Mississippi Gambler	13,734.00	117.18
8	Long Long Trail	11,172.00	95.34
“ 15	Shanghai Lady	16,489.00	140.71
“ 22	Shanghai Lady	14,639.00	124.92
“ 29	Shanghai Lady	11,905.00	101.59
Dec. 6	Hearts In Exile	12,498.00	106.65
“ 13	Skinner Steps Out	9,289.75	79.27
“ 20	Lucky In Love	7,600.00	64.85
“ 27	Shannons of Broadway	7,911.00	67.51

Total gross 43 weeks: $531,601.75. Theatre closed in May and June.

Average weekly gross: $12,362.83

Average weekly percentage rating: 107.08.

High gross: "Show Boat" (5 days ending July 5 following switch from Globe), $22,043.

Low gross: "Show Boat" (week ending Aug. 3 and fifth of run), $6,172.

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Paramount Theatre

(Average Business for 1928, $72,396.00)

(Seats, 3,666. Scale, 40-65-75-85c-$1.00. Grind Policy)

Week Ending	Attraction	Gross	Percentage
Jan. 5	Shopworn Angel	$82,670.00	114.20
“ 12	Synthetic Sin	63,700.00	90.80
“ 19	Strange Case of Lena Smith	62,200.00	85.90
“ 26	Marquis Preferred	65,884.00	91.00
Feb. 2	Interference	80,187.00	110.70
“ 9	The Doctor's Secret	82,800.00	114.30
“ 17	The Doctor's Secret	80,900.00	110.30
“ 24	Strange Cargo	76,006.00	104.90
Mar. 1	The Carnation Kid	64,200.00	88.60
“ 8	The Dummy	66,600.00	91.90
“ 15	The Canary Murder Case	80,700.00	111.40
“ 23	The Canary Murder Case	57,000.00	78.80
“ 29	Red Skin	68,000.00	93.80
April 5	Chinatown Nights	78,500.00	108.40
“ 12	The Wolf Song	65,700.00	90.70
“ 19	The Hole in the Wall	58,200.00	80.30
“ 26	Nothing But the Truth	79,300.00	109.50
May 3	*The Letter*	*88,500.00*	*122.20*
“ 10	Betrayal	81,100.00	112.00
“ 17	Gentlemen of the Press	78,700.00	108.70
“ 24	A Dangerous Woman	78,300.00	108.10
“ 31	The Man I Love	73,800.00	101.90
June 8	The Rainbow Man	74,100.00	102.30
“ 15	The Studio Murder Mystery	71,217.00	98.30
“ 22	Innocents of Paris	70,300.00	97.00
“ 29	The Wheel of Life	65,800.00	90.50
July 5	Fashions In Love	73,300.00	101.20
“ 12	Charming Sinners	71,700.00	99.03
“ 19	Dangerous Curves	82,300.00	113.60
“ 26	Dangerous Curves	65,500.00	90.40
Aug. 3	River of Romance	69,100.00	95.40
“ *10*	*The Hungarian Rhapsody (6 days)*	*61,900.00*	*99.75*
“ 17	The Greene Murder Case	80,600.00	111.30
“ 24	The Greene Murder Case	70,200.00	96.90
“ 31	The Sophomore	72,100.00	99.50
Sept. 6	Woman Trap	80,100.00	110.20
“ 13	The Lady Lies	76,400.00	105.53
“ 20	Jealousy	74,800.00	103.32
“ 27	Paris Bound	70,600.00	97.37
Oct. 4	Illusion	73,800.00	101.93
“ 11	Fast Company	94,400.00	102.75
“ 18	Four Feathers	80,100.00	110.64
“ 25	Return of Sherlock Holmes	72,300.00	99.86
Nov. 1	Sweetie	84,200.00	116.30
“ 8	Sweetie	77,900.00	107.46
“ 15	The Love Doctor	80,500.00	111.19
“ 22	The Saturday Night Kid	84,100.00	116.16
“ 29	The Saturday Night Kid	70,900.00	97.78
Dec. 6	Applause	68,500.00	94.61
“ 13	Half-Way to Heaven	66,200.00	91.44
“ 20	The Marriage Playground	70,500.00	97.24
“ 27	The Kibitzer	76,100.00	105.10

Total gross 52 weeks: $3,824,374.

Average weekly gross: $73,545.65.

Average weekly percentage rating: 101.78.

High gross: "The Letter" (week ending May 3), $88,500.

Low gross: "Hungarian Rhapsody" (week ending Aug. 10), $61,900.

* * *

Rialto Theatre

(Average Weekly Business for 1928, $28,696.00)

(Seats, 1,960. Scale, 35-50-75-85c-$1.00. Grind Policy)

Week Ending	Attraction	Gross	Percentage
Jan. 5	Abie's Irish Rose	$20,570.00	71.30
“ 12	Abie's Irish Rose	14,300.00	49.70
“ 19	The Rescue	26,700.00	93.00
“ 26	The Rescue	22,111.00	77.00
Feb. 2	Wolf of Wall Street	57,992.00	200.10
“ 9	Wolf of Wall Street	44,700.00	158.30
“ 16	Wolf of Wall Street	42,400.00	147.70
“ 23	Wolf of Wall Street	33,656.00	117.20
Mar. 1	Wolf of Wall Street	24,980.00	87.00
“ 8	Wolf of Wall Street	18,588.00	64.70
“ 15	Lady of the Pavements	44,800.00	156.10
“ 22	Lady of the Pavements	35,500.00	123.70
“ 29	Lady of the Pavements	30,800.00	107.30

Roxy Leads with $5,579,751 Gross

April 5	The Wild Party	54,500.00	189.90
“ 12	The Wild Party	32,600.00	113.60
“ 19	The Wild Party	28,600.00	99.60
“ 26	The Wild Party	24,600.00	85.70
May 3	Close Harmony	46,700.00	162.70
“ 10	Close Harmony	31,700.00	110.40
“ 17	Close Harmony	19,950.00	69.50
“ *24*	*Close Harmony (6 days)*	*12,700.00*	*51.60*
“ 31	Cocoanuts	43,100.00	150.00
June 8	Cocoanuts	29,400.00	102.40
“ 15	Cocoanuts	29,521.00	102.90
“ 22	Cocoanuts	18,900.00	65.80
“ 29	Cocoanuts (3 days)	8,100.00	65.80
July 5	Alibi	38,400.00	133.80
“ 12	Alibi	25,100.00	87.46
“ 19	Alibi	24,500.00	83.30
“ 26	Mysterious Dr. Fu Manchu	56,950.00	198.40
Aug. 3	Mysterious Dr. Fu Manchu	38,700.00	134.80
“ 10	Mysterious Dr. Fu Manchu	38,100.00	132.77
“ 17	Mysterious Dr. Fu Manchu	28,400.00	98.90
“ 24	Mysterious Dr. Fu Manchu	21,800.00	75.90
“ 31	Bulldog Drummond	55,940.00	191.40
Sept. 6	Bulldog Drummond	47,600.00	165.80
“ 13	Bulldog Drummond	39,200.00	136.95
“ 20	Bulldog Drummond	34,700.00	120.92
“ 27	Bulldog Drummond	27,700.00	91.50
Oct. 4	Bulldog Drummond	19,100.00	66.50
“ 11	Why Bring That Up?	56,500.00	196.19
“ 18	Why Bring That Up?	38,200.00	133.10
“ 25	Why Bring That Up?	26,700.00	93.04
Nov. 1	Why Bring That Up?	20,200.00	70.39
“ *8*	*The Trespasser*	*67,800.00*	*236.26*
“ 15	The Trespasser	48,700.00	169.71
“ 22	The Trespasser	41,900.00	146.01
“ 29	The Trespasser	41,100.00	143.22
Dec. 6	The Trespasser	28,300.00	98.62
“ 13	The Trespasser	25,200.00	87.81
“ 20	The Trespasser	19,400.00	67.60
“ 27	The Virginian (6 days)	22,500.00	91.48

Total gross 52 weeks: $1,733,558.
Average weekly gross: $33,337.65.
Average weekly percentage rating: 117.19.
High gross: “The Trespasser” (week ending Nov. 8 and first of run), $67,800.
Low gross: “Close Harmony” week ending May 24 and last six days of four-week run), $12,700.

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Rivoli Theatre

(Average Weekly Busiess for 1928, $28,224.00)

(Seats, 2,200. Scale, 35-50-75-85c-$1.00. Grind Policy)

Week Ending	Attraction	Gross	Percentage
Jan. 5	The Awakening	$43,505.00	154.30
“ 12	The Awakening	30,000.00	106.20
“ 19	The Awakening	19,900.00	70.50
“ 26	The Awakening	20,800.00	73.60
Feb. 2	Sins of the Father	38,681.00	137.00
“ 9	Sins of the Father	29,100.00	101.00
“ 16	Sins of the Father	26,900.00	95.30
“ 23	Sins of the Father	14,970.00	62.20
Mar. 2	The Iron Mask	56,300.00	199.40
“ 9	The Iron Mask	42,500.00	150.50
“ 16	The Iron Mask	35,100.00	124.30
“ 23	The Iron Mask	31,500.00	111.60
“ 30	The Iron Mask	28,500.00	100.90
April 5	The Iron Mask	30,600.00	108.40
“ 12	Coquette	46,700.00	165.40
“ 19	Coquette	39,990.00	141.60
“ 26	Coquette	31,800.00	112.80
May 3	Coquette	26,500.00	93.80
“ 10	Coquette	24,300.00	86.10
May 17	Eternal Love	26,200.00	92.80
“ *24*	*Eternal Love*	*14,400.00*	*51.60*
“ 31	This is Heaven	27,800.00	98.50
June 8	This is Heaven	19,700.00	69.80
“ 15	She Goes to War	25,421.00	90.00
“ 22	She Goes to War (3 days)	8,193.00	67.70
“ 00	Thunderbolt (4 days)	17,228.00	106.80
“ 29	Thunderbolt	55,100.00	195.20
July 5	Thunderbolt	37,900.00	134.20
“ 12	Thunderbolt	26,200.00	92.82
“ 19	Thunderbolt	26,800.00	94.90
“ 26	Evangeline	24,500.00	86.80
Aug. 3	Evangeline	21,700.00	76.80
“ 10	Evangeline	27,100.00	96.01
“ 17	Evangeline	16,400.00	58.10
“ 24	Dance of Life	51,950.00	184.00
“ 31	Dance of Life	33,972.00	120.30
Sept. 6	Dance of Life	31,500.00	111.50
“ 13	Dance of Life	28,800.00	102.04
“ 20	Dance of Life	25,400.00	89.99
“ 27	Dance of Life	20,000.00	70.86
Oct. 5	Three Live Ghosts	33,500.00	118.69
“ 12	Three Live Ghosts	24,300.00	86.09
“ 19	Three Live Ghosts	20,000.00	70.86
“ 26	Welcome Danger	53,700.00	190.29
Nov. 1	Welcome Danger	43,400.00	153.76
“ 8	Welcome Danger	40,400.00	143.07
“ 15	Welcome Danger	29,500.00	104.45
“ 22	Welcome Danger	27,300.00	96.70
“ 29	Welcome Danger	32,800.00	116.13
“ 29	Taming of the Shrew (2½ days)	24,101.00	238.90
Dec. 6	*Taming of the Shrew*	*56,600.00*	*200.53*
“ 13	Taming of the Shrew	41,200.00	145.97
“ 20	Taming of the Shrew	29,700.00	105.22
“ 27	The Mighty (6 days)	26,600.00	109.80

Total gross 52 weeks: $1,667,011.
Average weekly gross: $32,057.90.
Average weekly percentage rating: 118.58.
High gross: “Taming of the Shrew” (week ending Dec. 6), $56,600.
Low gross: “Eternal Lo [illegible]

Roxy Theatre

(Average Weekly Business for 1928, $102,411.00)

(Seats, 6,205. Scale, 50-75c-$1.00-$1.50. Grind Policy)

Week Ending	Attraction	Gross	Percentage
Jan. 5	Prep and Pep	$114,000.00	111.30
“ 12	Romance of the Underworld	101,064.25	98.60
“ 19	Sunrise	113,782.75	111.10
“ 26	In Old Arizona	142,673.75	139.30
Feb. 2	In Old Arizona	108,728.50	106.10
“ 9	Captain Lash	101,015.75	98.60
“ 16	True Heaven	107,270.75	104.70
“ 23	The Ghost Talks	114,270.75	111.50
Mar. 1	The Spieler	88,045.25	85.90
“ 8	The Lone Wolf's Daughter	84,228.25	82.20
“ 15	Speakeasy	136,754.25	133.50
“ 22	Speakeasy	112,837.50	110.40
“ 29	Speakeasy	97,769.20	95.40
April 5	Strong Boy	115,289.25	112.50
“ 12	Hearts in Dixie	86,380.75	84.30
“ 19	Through Different Eyes	108,087.25	105.50
“ 26	Girls Gone Wild	89,796.00	87.60
May 3	The Donovan Affair	96,631.00	94.30
“ 10	Not Quite Decent	86,084.00	83.00
“ 17	The Valiant	83,509.25	81.50
24	The Valiant	88,963.75	86.80
“ 31	Fox Movietone Follies	107,247.25	104.70
June 8	Fox Movietone Follies	89,979.00	87.80
“ 15	The One Woman Idea	76,904.00	75.00
“ 22	Four Devils	109,300.00	106.80
“ 29	Four Devils	93,227.00	91.00
July 5	Behind That Curtain	115,462.75	112.70
“ 12	Behind That Curtain	86,834.00	84.60
“ 19	Pleasure Crazed	97,872.00	95.50
“ 26	Lucky Star	132,314.75	129.10
Aug. 3	Lucky Star	96,782.00	94.50
“ 10	The Cock-Eyed World	173,391.00	169.39
17	*The Cock-Eyed World*	[illegible]	[illegible]
“ 24	The Cock-Eyed World	162,127.00	158.30
“ 31	The Cock-Eyed World	144,861.00	141.40
Sept. 6	The Girl of Havana	124,821.00	121.80
“ 13	Big Time	103,792.00	101.34
“ 20	The Black Watch	115,193.00	111.50
“ 27	Married In Hollywood	116,972.00	114.20
Oct. 5	Married In Hollywood (6 days)	79,217.00	90.24
“ 12	Salute	98,312.00	95.99
“ 19	They Had To See Paris	128,422.00	125.49
“ 26	They Had To See Paris	109,273.00	106.7[illegible]
Nov. 1	Frozen Justice	99,173.00	96.83
8	Love, Live and Laugh	105,214.00	102.13
“ 15	Romance of the Rio Grande	103,782.00	101.33
“ 22	Seven Faces	101,263.00	98.80
“ 29	Nix On Dames	90,247.00	88.12
Dec. 6	The River	96,213.00	93.94
“ 13	South Sea Rose	83,512.00	81.54
20	*This Thing Called Love*	*76,382.00*	[illegible]
“ 27	Christina	111,812.75	109.18

Total gross 52 weeks: $5,579,751.70.
Average weekly gross: $107,302.91.
Average weekly percentage rating: 104.97.
High gross: “The Cock-Eyed World” (week ending Aug. 17), $173,667.00.
ow gross: “This Thing Called Love” (week ending Dec. 20), $76,382.

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Strand Theatre

(Average Weekly Business for 1928, $34,713.00)

(Seats, 2,900. Scale, 35-50-75c. Grind Policy)

Week Ending	Attraction	Gross	Percentage
Jan. 5	Scarlet Seas	$40,097.00	115.50
“ 12	The Home Towners	27,874.00	80.30
“ 19	Adoration	28,156.30	81.10
“ 26	On Trial	41,276.00	111.90
Feb 2	On Trial	30,824.00	88.70
“ 9	Naughty Baby	30,147.00	86.60
“ 16	Conquest	37,321.00	107.50
“ 23	The Barker	44,061.00	125.70
Mar 1	The Barker	32,427.00	93.40
“ 8	My Man	41,572.00	117.10
15	My Man	30,000.00	86.30
“ 22	Queen of the Night Clubs	29,500.00	84.90
“ 29	Sonny Boy	31,000.00	89.30
April 5	Children of the Ritz	32,000.00	92.10
“ 12	The Redeeming Sin	30,000.00	86.30
“ 19	Weary River	46,700.00	134.50
“ 26	Weary River	33,000.00	95.00
May 3	Saturday's Children	32,000.00	91.60
“ *10*	*The Singing Fool*	*50,102.00*	*144.30*
“ 17	The Singing Fool	26,000.00	74.90
“ 24	His Captive Woman	44,000.00	126.80
“ 31	The Divine Lady	30,000.00	86.30
June 8	The Glad Rag Doll	30,000.00	86.30
“ 15	Careers	28,400.00	82.60
“ 22	The Desert Song	31,800.00	91.00
“ 29	Two Weeks Off	28,500.00	82.10
July 5	The Squall	33,500.00	96.50
“ *12*	*The Time, The Place, and The Girl*	*21,247.00*	*61.00*
“ 19	Twin Beds	23,000.00	66.20
“ 26	Noah's Ark	36,272.00	104.50
Aug. 3	Noah's Ark	25,173.00	75.50
“ 10	The Man and the Moment (6 days)	35,000.00	100.83
“ 17	Drag	45,812.60	131.90
“ 24	Broadway Babies	33,000.00	95.00
“ 31	The Gamblers	32,160.00	92.60
Sept. 6	The Argyle Case	36,172.00	104.10
“ 13	The Hottentot	26,289.00	75.73
“ 20	On With the Show	41,078.00	118.33
“ 27	The Careless Age	33,512.00	96.54

Astor Does $944,750 with 3 Films

Oct. 4	Hard to Get	32,500.00	93.62
" 11	Evidence	32,057.00	92.34
" 18	Fast Life	34,000.00	97.94
" 25	Say It With Songs	29,136.00	83.93
Nov. 1	Isle of Lost Ships	35,672.00	102.76
" 8	Is Everybody Happy?	30,350.00	87.43
" 15	Footlights and Fools	27,500.00	79.22
" 22	Young Nowheres	37,497.50	108.02
" 29	Sacred Flame (6 days)	34,117.95	98.28
Dec. 6	The Forward Pass	38,430.85	110.71
" 13	Gold Diggers of Broadway	43,692.75	125.87
" 20	Gold Diggers of Broadway	36,390.80	104.83
" 27	The Girl from Woolworth's	28,669.10	82.58

Total gross 52 weeks: $1,748,986.85.
Average weekly gross: $33,634.36.
Average weekly percentage rating: 96.88.
High gross: "The Singing Fool" (week ending May 10), $50,102.
Low gross: "The Time, The Place, and The Girl" (week ending July 12), $21,247.

Twelve theatres on Broadway presented pictures for extended runs on a twice-daily policy during the year. Some of them, houses given over usually to legitimate stage attractions, presented pictures only intermittently.

Six, however, showed pictures for the complete year. One was the Astor, which during the year had but four attractions, "Alias Jimmy Valentine," "The Broadway Melody," "The Hollywood Revue" and at the end of the year "Devil May Care," which is now current there. The receipts were $944,750 for the year. The Central was another. There First National showed nine of its productions and the Warners one, with the year's total receipts being $597,985.50.

The Gaiety, which Fox had under lease and at which he showed seven pictures, rolled up $412,843.25; the Criterion, at which Paramount displayed seven productions, took $624,578 in return; Warner's, at which the Warner Bros. presented ten pictures during the year, gathered in $914,169.30, and the Winter Garden, controlled by the same organization, at which six road show productions were shown, ended the year with $1,638,369.75.

The Embassy, which was under lease to M-G-M, played run attractions until the middle of October, when the house was closed down and turned into the Newsreel theatre. During the early part of the year, seven pictures in all were shown. Four of these were M-G-M productions, one from Paramount, while Columbia took the house for two. In all, the theatre ran but 35 weeks out of the year and receipts were $264,805.30.

The remaining five houses which showed pictures from time to time included the Appollo, where "Bulldog Drummond" ran for eleven weeks during the early part of the year and played to $159,527; at the Cohan, which opened with pictures on Sept. 20, Columbia presented three of its pictures. They were "Flight," which ran for six weeks, "Broadway Scandals," two weeks, and "Song of Love," four weeks, "Hunting Tigers In India" finished out the year there with the receipts for the fifteen weeks totalling $146,133. The 44th Street, where "Alibi" held forth for nine weeks during the spring, played to $138,878.25 in that time. At the Selwyn, "The Rainbow Man" played in the spring for six weeks, and in the fall "The Great Gabbo" and "Blackmail" were shown briefly at the house. Toward the end of the year "Condemned" was presented and finished out the year, the receipts for the sixteen weeks that pictures were shown there being $167,169.

The complete tabulation of business in the extended run houses week-by-week follows:

Apollo Theatre

(Average Weekly Business on Eight Weeks of Run, $16,254)

(Seats, 1,270. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
May 10	Bulldog Drummond	$21,200.00	130.50
" 17	Bulldog Drummond	19,400.00	119.30
" 24	Bulldog Drummond	18,400.00	113.20
" 31	Bulldog Drummond	15,400.00	94.70
June 7	Bulldog Drummond	17,000.00	104.60
" 14	Bulldog Drummond	14,200.00	87.30
" 21	Bulldog Drummond	11,800.00	72.65
" 28	Bulldog Drummond	12,632.00	77.70
July 5	Bulldog Drummond	10,124.00	69.81
" 12	Bulldog Drummond	9,942.00	68.55
" 19	Bulldog Drummond	9,429.00	68.01

Total gross 11 weeks: $159,527.
Average weekly gross: $14,502.
Average weekly percentage rating: 100.63.

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Astor Theatre

(Average Weekly Business for 1928, $14,720)

(Seats, 1,120. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
Jan. 5	Alias Jimmy Valentine	$19,333.00	111.30
" 12	Alias Jimmy Valentine	14,962.25	101.60
" 19	Alias Jimmy Valentine	14,658.00	99.50
" 26	Alias Jimmy Valentine	15,051.25	102.20
Feb. 2	Alias Jimmy Valentine	13,123.25	89.10
" 9	Broadway Melody (Opened)		
" *16*	*Broadway Melody*	*25,448.50*	*172.80*
" 23	Broadway Melody	24,969.00	169.60
Mar. 1	Boadway Melody	23,198.25	157.50
" 8	Broadway Melody	24,137.75	163.90
" 15	Broadway Melody	24,068.25	163.50
" 22	Broadway Melody	23,866.25	162.80
" 29	Broadway Melody	24,770.25	168.20
April 5	Broadway Melody	24,097.75	163.70
" 12	Broadway Melody	24,018.75	163.10
" 19	Broadway Melody	23,988.75	162.80
" 26	Broadway Melody	23,989.50	162.90
May 3	Broadway Melody	23,791.25	161.60
" 10	Broadway Melody	23,354.75	158.60
" 17	Broadway Melody	20,433.75	138.80
" 24	Broadway Melody	19,555.75	132.80
" 31	Broadway Melody	18,758.50	127.30
June 7	Broadway Melody	17,253.75	117.10
" 14	Broadway Melody	16,921.25	114.90
" 21	Broadway Melody	13,523.00	91.80
" 28	Broadway Melody	14,969.00	101.70
July 5	Broadway Melody	15,772.00	107.10
" 12	Broadway Melody	12,787.00	86.80
" 19	Broadway Melody	14,986.00	101.86
" 27	Broadway Melody	12,957.00	87.90
Aug. 3	Broadway Melody	13,853.25	92.70
" 10	Broadway Melody	12,656.00	85.97
" 17	Hollywood Revue (opened)		
" 24	Hollywood Revue	24,004.25	163.00
" 31	Hollywood Revue	24,009.75	163.10
Sept. 6	Hollywood Revue	24,400.00	165.90
" 13	Hollywood Revue	23,960.00	162.70
" 20	Hollywood Revue	23,782.00	161.56
" 27	Hollywood Revue	22,905.00	155.66
Oct. 4	Hollywood Revue	21,959.00	149.17
" 11	Hollywood Revue	18,862.00	128.10
" 18	Hollywood Revue	18,960.00	128.80
" 25	Hollywood Revue	17,978.00	121.33
Nov. 1	Hollywood Revue	16,210.00	110.12
" 8	Hollywood Revue	17,666.00	120.01
" 15	Hollywood Revue	14,619.00	99.31
" 22	Hollywood Revue	13,370.00	90.82
" 29	Hollywood Revue	13,930.00	94.63
Dec. 6	Hollywood Revue	11,819.00	80.29
" 13	Hollywood Revue	9,910.00	69.30
" *20*	*Hollywood Revue*	*7,263.00*	*49.31*
" 27	Devil May Care	23,888.00	162.28

Total gross 50 weeks: $944,750.00.
Average weekly gross: $18,895.
Average weekly percentage rating: 127.93.
High gross: "Broadway Melody" (week ending Feb. 16 and opening week of run), $25,448.50. Also house record.
Low gross: "Hollywood Revue" (week ending Dec. 20 and closing week of run), $7,263.

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Cohan Theatre

(Seats 1,314. Scale, $1.00-$1.50. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
Sept. 20	Flight	$17,042.00	177.48
" *27*	*Flight*	*18,194.00*	*189.47*
Oct. 5	Flight	14,476.00	150.76
" 12	Flight	13,512.00	140.72
" 19	Flight	11,581.00	120.60
" 26	Flight	9,879.00	102.88
Nov. 1	Broadway Scandals	8,782.00	91.37
" 8	Broadway Scandals	7,288.00	75.90
" 15	Song of Love (4 days)	5,712.00	104.13
" 22	Song of Love	10,421.00	108.53
" 29	Song of Love	8,124.00	84.60
Dec. 6	Song of Love	7,412.00	77.18
" 13	Hunting Tigers in India	4,672.00	48.65
" *20*	*Hunting Tigers in India*	*4,276.00*	*44.53*
" 27	Hunting Tigers in India	4,762.00	49.57

Total gross for 15 weeks: $146,133.
Average weekly gross: $9,602.20.
Average weekly percentage rating: 104.42.
High gross: "Flight" (week ending Sept. 27), $18,194.
Low gross: "Hunting Tigers in India" (week ending Dec. 20), $4,276.

$597,985 Gross Business at Central

Central Theatre

(Average Weekly Business for 1928, $11,411)

(Seats, $22. Scale, $1.00-$2.00-$2.50. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
Jan. 5	The Barker	$16,121.00	141.20
“ 12	The Barker	10,670.00	93.50
“ 19	The Barker	10,116.00	88.60
“ 26	Weary River (Opened)		
Feb. 2	Weary River	*21,278.00	141.70
“ 9	Weary River	21,637.00	142.90
“ *16*	*Weary River*	*23,001.25*	*153.30*
“ 23	Weary River	22,371.00	149.10
Mar. 1	Weary River	17,769.00	118.40
“ 8	Weary River	17,311.50	115.40
“ 15	Weary River	14,989.00	99.90
“ 22	Weary River	13,309.75	88.70
“ 29	Weary River	12,305.75	82.00
April 5	His Captive Woman (4 days)	11,300.00	131.80
“ 12	His Captive Woman	13,725.50	91.40
“ 19	His Captive Woman	13,216.75	88.10
“ 26	His Captive Woman	12,108.50	80.70
May 3	His Captive Woman	10,950.00	72.90
“ 10	The Squall (2 days)	5,924.50	123.80
“ 17	The Squall	11,938.00	79.30
“ 24	The Squall	10,942.50	72.90
“ 31	The Squall	8,304.50	55.30
June 7	The Squall	8,829.00	58.80
“ 15	The Squall	7,177.50	47.80
“ 22	Broadway Babies (1 day)	1,210.25	56.40
“ 29	Broadway Babies	9,982.00	66.50
July 5	Broadway Babies	10,223.25	68.10
“ *12*	*Broadway Babies*	*5,352.00*	*35.66*
“ 19	Broadway Babies	5,713.00	38.00
“ 26	Smiling Irish Eyes	9,900.00	65.90
Aug. 3	Smiling Irish Eyes	8,127.00	54.10
“ 10	Smiling Irish Eyes	9,900.00	65.90
“ 17	Fast Life (2 days)	6,750.00	157.70
“ 24	Fast Life	12,497.75	83.30
“ 31	Fast Life	9,659.75	64.30
Sept. 6	Fast Life	8,483.75	56.50
“ 13	Fast Life	8,850.75	59.00
“ 20	Fast Life	8,494.50	56.55
“ 27	Fast Life	7,680.50	51.20
Oct. 5	Young Nowheres	11,564.00	77.08
“ 12	Young Nowheres	9,950.00	66.32
“ 19	Young Nowheres	9,457.50	63.04
“ 26	Young Nowheres	9,594.50	63.95
Nov. 1	Young Nowheres	8,954.00	53.15
“ 8	Young Nowheres (6 days)	6,743.75	52.44
“ 15	Paris	15,016.25	100.10
“ 22	Paris	13,868.00	92.44
“ 29	Paris	10,308.00	68.71
Dec. 6	Disraeli (6 days)	17,531.75	136.50
“ 13	Disraeli	16,313.00	108.74
“ 20	Disraeli	14,276.75	95.17
“ 27	Disraeli	16,387.00	109.23

Total gross 51 weeks: $597,985.50.
Average weekly gross: $11,725.31.
Average weekly percentage rating: 85.95.
High gross: "Weary River" (week ending Feb. 16 and third of run), $23,001.25.
Low gross: "Broadway Babies" (week ending July 12 and fourth of run), $5,352.

**With this opening scale jumped to $2.50 top week-ends and holidays.*

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Criterion Theatre

(Average Weekly Business for 1928, $13,424)

(Seats, 861. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
Jan. 5	Interference	$14,127.00	105.90
“ 12	Interference	11,467.00	85.40
“ 19	Interference	11,447.00	85.20
“ 26	Redskin (Opened)		
Feb. 2	Redskin	14,500.00	108.00
“ 9	Redskin	12,640.00	94.10
“ 16	Redskin	13,071.00	97.30
“ 23	Redskin	12,384.00	92.20
Mar. 1	Reskin	8,437.00	62.80
“ 8	Redskin (4 days)	3,318.00	57.60
“ 8	The Letter (1 day)	5,252.00	136.90
“ 15	The Letter	13,717.00	102.10
“ 22	The Letter	13.178.00	98.90
“ 29	The Letter	12,087.00	90.00
April 5	The Letter	11,455.00	83.10
“ 12	The Letter	8,372.00	62.30
“ 19	The Letter	9,371.00	69.70
“ 26	Innocents of Paris (1 day)	2,865.00	99.50
May 3	Innocents of Paris	13,214.00	99.20
“ 10	Innocents of Paris	10,597.00	78.70
“ 17	Innocents of Paris	11,400.00	84.90
“ 24	Innocents of Paris	11,300.00	84.10
“ *31*	*Innocents of Paris*	*8,300.00*	*61.00*
June 7	House Dark		
“ 14	Four Feathers (3 days)	6,000.00	104.60
“ 21	Four Feathers	17,000.00	126.60
“ 28	Four Feathers	15,300.00	113.90
July 5	*Four Feathers*	*16,500.00*	*122.90*
“ 12	Four Feathers	12,700.00	94.60
“ 19	Four Feathers	13,100.00	97.50
“ 26	Four Feathers	14,400.00	107.20
Aug. 3	Four Feathers	10,900.00	81.10
“ 10	Four Feathers	14,300.00	106.53
“ 17	Four Feathers	13,500.00	100.50
“ 24	Four Feathers	14,657.00	109.20
“ 31	Four Feathers	15,122.00	112.60
Sept. 6	Four Feathers	14,200.00	105.70
“ 13	Four Feathers	13,100.00	97.50
“ 20	Four Feathers	13,100.00	97.50
“ 27	Four Feathers	10,500.00	78.36
Oct. 5	Four Feathers	9,100.00	6.733
“ 12	Applause (6 days)	12,800.00	111.25
“ 19	Applause	:15,100.00	112.48
“ 26	Applause	9,900.00	73.74
Nov. 1	Applause	9,900.00	73.74
“ 8	Applause	11,100.00	84.17
“ 15	Applause	7,900.00	58.99
“ 22	The Love Parade (5 days)	12,200.00	129.95
“ 29	The Love Parade	20,100.00	149.71
Dec. 6	The Love Parade	20,500.00	152.63
“ 13	The Love Parade	15,500.00	115.46
“ 20	The Love Parade	15,100.00	112.48
“ 27	The Love Parade	18,500.00	137.82

Total gross 50 weeks: $624,578.
Average weekly gross: $12,491.56.
Average weekly percentage rating: 100.09.
High gross: "Four Feathers" (week ending July 5), $16,500.
Low gross: "Innocents of Paris" (week ending May 31 and last of run), $8,300.

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Embassy Theatre

(Average Weekly Business 1928, $7,796)

(Seats, 596. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
Jan. 5	The Viking	$ 5,726.00	74.10
“ *12*	*The Viking*	*4,120.50*	*52.90*
“ 19	The Viking	4,809.75	61.70
“ 26	The Bellamy Trial (5 days)	7,667.00	137.60
Feb. 2	The Bellamy Trial	9,805.75	125.70
“ 9	The Bellamy Trial	8,729.00	111.90
“ 16	The Bellamy Trial	7,928.50	101.70
“ 23	The Bellamy Trial (6 days)	3,472.00	51.90
Mar. 1	The Wolf Song	9,384.00	120.30
“ 8	The Wolf Song	8,780.00	112.60
“ 15	The Wolf Song	6,615.00	84.40
“ 22	The Wolf Song (9 days)	6,615.00	75.80
“ 29	The Trial of Mary Dugan (Opened)		
April 5	*The Trial of Mary Dugan*	*11,852.00*	*151.80*
“ 12	The Trial of Mary Dugan	10,601.50	135.90
“ 19	The Trial of Mary Dugan	9,199.50	118.06
“ 26	The Trial of Mary Dugan	9,799.50	125.40
May 3	The Trial of Mary Dugan	8,851.50	113.50
“ 10	The Trial ot Mary Dugan	7,907.50	101.40
“ 17	The Trial of Mary Dugan	6,936.00	88.90
“ 24	The Trial of Mary Dugan	6,860.00	87.90
“ 31	The Trial of Mary Dugan	5,947.50	76.20
June 7	Father and Son	5,230.00	67.10
“ 14	Father and Son	4,872.00	62.50
“ 21	The Fall of Eve	4,987.00	63.90
“ 28	The Fall of Eve	4,789.00	61.40
July 5	The Fall of Eve	4,787.00	61.40
“ 12	(Dark)		
“ 19	(Dark)		
“ 26	(Dark)		
Aug. 3	(Dark)		
“ 10	(Dark)		
“ 17	(Dark)		
“ 24	Hallelujah (5 days)	8,000.00	143.50
“ 31	Hallelujah	10,876.75	139.50
Sept. 6	Hallelujah	10,532.00	135.00
“ 13	Hallelujah	9,710.00	124.55
“ 20	Hallelujah	9,059.00	116.20
“ 27	Hallelujah	8,659.00	111.07
Oct. 5	Hallelujah	7,921.00	101.60
“ 12	Hallelujah	7,924.00	101.64
“ 19	Hallelujah	6,752.00	86.60

Theatre ran 35 weeks of feature attractions in 1929. Data for this period:
Total gross 35 weeks: $264,805.30.
Average weekly gross: $7,565.87.
Average weekly percentage rating: 99.56.
High gross: "Trial of Mary Dugan" (week ending April 5), $11,852.
Low gross: "The Viking" (week ending Jan. 12), $4,120.

House closed after "Hallelujah" run. Reopened Nov. 2, 1929, as first theatre in the United States devoted exclusively to showing of sound newsreels. On a grind policy at 25 cents top, house played to $1,722 on first full day.

* * *

44th Street Theatre

(Seats, 1,323. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
April 12	Alibi (6 days)	$16700.00	125.20
“ 19	Alibi	17,125.00	110.90
“ 26	Alibi	18,320.00	118.70
May 3	Alibi	17,418.25	112.90
“ 10	AAlibi	15,874.00	102.90
17	Alibi	14,125.00	91.50
24	Alibi	13,897.00	90.00
“ 31	Alibi	12,600.00	81.90
June 8	Alibi	12,819.00	83.00

Total gross 9 weeks: $138,878.25.
Average weekly gross: $15,430.91.
Average weekly percentage rating: 101 8/9.

* * *

Globe Theatre

(Money Capacity, $26,500.00 for 16 Shows at this Scale)

(Seats, 1,418. Scale, $1.00-$2.00-$2.50. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
April 19	The Show Boat (4 days)	$11,000.00	83.00
“ 26	The Show Boat	17,213.00	85.20

Warner Snuggles Close to Million

May 3	The Show Boat	17,450.00	86.80
“ 10	The Show Boat	16,892.00	84.00
“ 17	The Show Boat	14,365.00	71.50
“ 24	The Show Boat	14,560.00	72.40
“ 31	Broadway (5 days)	13300.00	92.10
June 8	Broadway	15,338.00	75.80
“ 15	Broadway	12,887.00	64.10
“ 22	Broadway	11,782.00	58.60
“ 29	Broadway	10,127.00	50.40
July 5	Broadway	10,465.00	51.70
“ 12	Broadway	12,412.00	61.78
“ 19	Melody Lane	14,390.00	71.10
“ 26	Melody Lane	13,460.00	67.00
Aug. 3	*Street Girl (5 days)*	*16,176.00*	*112.80*
“ 10	Street Girl	20,284.00	100.98
“ 17	Street Girl	18,432.00	91.70
“ 24	Street Girl	18,132.00	90.20
“ 31	Street Girl	15,672.00	77.10
Sept. 6	Street Girl	17,063.00	84.90
“ 13	Street Girl	14,972.00	74.53
“ 20	Street Girl	12,132.00	60.39
“ 27	Street Girl	10,916.00	54.34
Oct. 5	The Great Gabbo	10,168.00	50.61
“ 12	The Great Gabbo	12,451.00	61.48
“ 19	The Great Gabbo	9,782.00	48.69
“ 26	The Great Gabbo	9,437.00	46.97
Nov. 1	Jazz Heaven	11,074.00	55.12
“ 8	Jazz Heaven	9,741.00	48.49
“ 15	Woman to Woman	7,611.00	37.88
“ 22	Woman to Woman	6,171.00	30.71
“ 29	Vagabond Lover	20,436.00	101.73
Dec. 6	Vagabond Lover	13,177.00	65.59
“ *13*	*Vagabond Lover*	*6,117.00*	*30.45*
“ 20	Dance Hall	11,942.00	......
“ 27	Rio Rita	28,000.00	

Total gross 37 weeks: $515,527.

Average weekly gross: $13,933.

Average weekly percentage rating: (35 weeks) 71.74.

High gross: "Street Girl" (opening five days of run ending Aug. 3), $16,176.

Low gross: "Vagabond Lover" (week ending Dec. 13, closing week of three-week run), $6,117.

* * *

Gaiety Theatre

Average Weekly Business for 1928, $9,327)

(Seats, 808. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
Jan. 5	The River	$14,294.00	153.20
“ 12	The River	12,339.25	132.20
“ 19	The River	11,231.75	120.40
“ 26	The River	9,135.75	97.90
Feb. 2	The River	9,060.75	97.00
“ 9	The River	9,951.25	106.10
“ 16	The River	12,165.00	136.80
“ 23	The River	11,992.25	128.50
Mar. 1	Harts in Dixie (one-half week)	6,827.00	128.10
“ 8	Hearts in Dixie	10,276.25	110.10
“ 15	Hearts in Dixie	8,732.50	93.60
“ 22	Hearts in Dixie	8,881.25	95.50
“ 29	Hearts in Dixie	Business so bad receipts refused	
April 5	Christina	13,777.75	147.70
“ 12	Christina	7,854.00	84.20
“ 19	Christina	8,147.75	87.30
“ 26	Christina	7,850.00	84.20
May 3	Christina	7,027.50	76.40
“ 10	Christina	6,481.50	69.40
“ 17	Christina	5,231.50	56.00
“ 24	The Black Watch (Opened)		
“ 31	The Black Watch	10,065.75	106.80
June 8	The Black Watch	9,834.00	105.40
“ 15	The Black Watch	8,683.00	93.80
“ 22	The Black Watch	5,973.00	64.00
“ 29	The Black Watch	4,872.00	52.50
July 5	The Black Watch	7,493.50	80.30
“ 12	The Black Watch	5,927.00	63.54
“ 19	The Black Watch	4,763.00	51.00
“ 26	The Black Watch	4,637.00	49.70
Aug. 3	The Black Watch	4,773.00	51.10
“ 10	The Black Wtach	4,339.00	46.52
“ 17	The Black Watch	4,732.00	50.70
“ 24	The Black Watch	4,623.00	49.50
“ *31*	*The Black Watch*	*4,326.00*	*46.30*
Sept. 6	The Black Watch	6,839.00	73.30
“ 13	(Dark)		
“ 20	Fox Movietone Follies	6,842.00	73.35
“ 27	Fox Movietone Follies	5,987.00	64.17
Oct. 5	Sunny Side Up (2 days)	3,263.00	122.48
“ *12*	*Sunny Side Up*	*16,678.00*	*178.81*
“ 19	Sunny Side Up	11,164.00	119.69
“ 26	Sunny Side Up	10,792.00	115.70
Nov. 1	Sunny Side Up	10,297.00	110.69
“ 8	Sunny Side Up	12,682.00	135.98
“ 15	Sunny Side Up	10,842.00	116.24
“ 22	Sunny Side Up	10,712.00	114.84
“ 29	Sunny Side Up	12,809.00	137.33
Dec. 6	Sunny Side Up	10,245.00	109.84
“ 13	The Sky Hawk (4 days)	5,220.00	97.97
“ 20	The Sky Hawk	6,500.00	69.69
“ 27	The Sky Hawk	5,673.00	60.82

Total gross 49 weeks: $412,843.25.

Average weekly gross: $8,425.37.

Average weekly percentage rating: 94.22.

High gross: "Sunny Side Up' (week ending Oct. 12), $16,678.

Low gross: "The Black Watch" (week ending Aug. 31), $4,326

Harris Theatre

(Average Business for 1928, $19,873)

(Seats, 1,200. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
Mar. 15	The Singing Fool	*$15,301.50	77.40
“ 22	The Singing Fool	12,484.50	63.00
“ 29	The Singing Fool	12,692.50	64.00
April 5	The Singing Fool	13,864.75	70.00
“ 12	The Singing Fool	11,102.75	55.80
“ 19	The Singing Fool	9,555.25	48.20
“ 26	House Dark		
May 3	Madam X (4 days)	10,300.00	92.50
“ 10	Madam X	18,278.25	92.30
“ 17	Madam X	17,791.00	89.80
“ 24	Madam X	16,970.00	85.70
“ 31	Madam X	14,058.00	71.00
June 7	Madam X	12,694.00	64.10
“ 14	Madam X	10,177.00	51.30
“ 21	Madam X	8,854.25	44.90

* After 26 weeks at the Winter Garden "The Singing Fool" was moved to the Harris Theatre for six weeks.

Total gross 14 *weeks:* $184,123.75.

Average weekly gross: $13,151.69.

Average weekly percentage rating: 69 2/7.

* * *

Selwyn Theatre

(Seats, 1,167. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
April 19	The Rainbow Man (5 days)	$14,000.00	120.60
“ 26	The Rainbow Man	12,286.00	105.90
May 3	The Rainbow Man	13,737.00	118.30
“ 10	The Rainbow Man	13,398.00	115.40
“ 17	The Rainbow Man	8,831.00	71.70
“ 24	The Rainbow Man	7,878.00	67.90
Sept. 21	The Great Gabbo	7,468.00	61.76
“ 28	The Great Gabbo	6,072.00	52.32
Oct. 5	Blackmail (2 days)	1,100.00	33.19
“ *12*	*Blackmail*	*3,964.00*	*34.15*
	(Dark for 3 weeks)		
Nov. 8	Condemned (opened)		
“ *15*	*Condemned*	*17,976.00*	*154.89*
“ 22	Condemned	13,972.00	120.39
“ 29	Condemned	15,200.00	130.97
Dec. 6	Condemned	12,800.00	110.29
“ 13	Condemned	10,500.00	90.49
“ 20	Condemned	7,987.00	68.82

Total gross 16 weeks: $167,169.

Average weekly gross: $10,448.06.

Average weekly percentage rating: 91.07.

High gross: "Condemned" (week ending Nov. 15), $17,976.

Low gross: "Blackmail" (week ending Oct. 12), $3,964.

* * *

Warner's Theatre

Average Weekly Business for 1928, $15,976.00)

(Seats, 1,360. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending	Attraction	Gross	Percentage
Jan. 5	*My Man*	*$29,047.00*	*181.80*
“ 12	My Man	25,435.00	159.20
“ 19	My Man	23,650.25	148.00
“ 26	My Man	21,825.00	137.10
Feb. 2	My Man	18,679.75	116.90
“ 9	My Man	14,747.75	92.30
“ 16	My Man	11,299.75	70.70
“ 23	The Redeeming Sin	20,130.25	126.00
Mar. 1	The Redeeming Sin	15,045.25	94.10
“ 8	Sonny Boy (5 days)	9,634.00	84.60
“ 15	Sonny Boy	15,634.00	97.80
“ 22	Sonny Boy (5 days)	6,746.75	59.20
“ 29	The Divine Lady	20,546.00	128.60
April 5	The Divine Lady	21,493.00	134.50
“ 12	The Divine Lady	16,160.25	101.10
“ 19	The Divine Lady	15,216.75	95.20
“ 26	The Divine Lady	12,583.80	78.60
May 3	The Desert Song (3 days)	10,472.00	152.90
“ 10	The Desert Song	18,683.75	110.70
“ 17	The Desert Song	16,323.25	102.10
“ 24	The Desert Song	14,615.00	90.80
“ 31	The Desert Song (8 days)	12,836.00	70.30
June 8	Honky Tonk (4 days)	8,445.75	92.50
“ *14*	*Honky Tonk (8 days)*	*10,251.50*	*57.70*
“ 21	Drag (2 days)	4,091.00	89.00
“ 28	Drag	15,273.00	95.60
July 5	Drag	14,223.25	89.00
“ 12	Drag	12,675.75	79.34
“ 19	Drag	13,812.50	86.40
“ 26	Drag	12,111.00	75.80
Aug. 3	Drag	11,672.50	73.60
“ 10	Say It With Songs (4 days)	15,193.00	166.44
“ 17	Say It With Songs	28,380.50	177.60
“ 24	Say It With Songs	25,588.50	164.20
“ 31	Say It With Songs	21,975.25	137.50
Sept. 6	Say It With Songs	19,348.25	121.10
“ 13	Say It With Songs	17,996.50	112.64
“ 20	Say It With Songs	16,341.25	102.28
“ 27	Say It With Songs	14,214.25	88.97
Oct. 5	Disraeli (3 days)	10,387.50	151.73
“ 12	Disraeli	25,700.00	160.86
“ 19	Disraeli	24,752.25	154.93
“ 26	Disraeli	23,954.50	149.94
Nov. 1	Disraeli	23,265.75	145.62
“ 8	Disraeli	23,935.50	149.82
“ 15	Disraeli	23,446.25	146.75
“ 22	Disraeli	23,240.50	145.47
“ 29	Disraeli (8 days)	28,386.50	155.47
Dec. 6	General Crack (4 days)	3,563.50	39.03
“ 13	General Crack	24,637.75	154.14

(Continued on Page 73)

Europe Has Gone Daffy Over Talkers, First Hand Reports from Abroad Show

English Lines Declared to Be No Objection—Houses Wiring Rapidly

Sound pictures with English dialogue have caught on with an emphatic bang, it is the opinion of important foreign sales representatives of Fox now in New York, conferring with officials of the home office regarding plans for this year.

In France, Belgium and Switzerland, for instance, much skepticism apparently prevailed, but the initiative of a few progressive showmen in installing sound reproducers was all that was necessary to start the movement under way, it is declared. By September of this year, it is anticipated 500 houses in France will be wired.

In Spain, a Fox representative declared, it is the musical that is attracting attention. English dialogue is proving no hindrance, it is claimed.

In another year, it is predicted all theatres in Scandinavia will be equipped. Talking pictures are reported to be in great demand there.

Italy now has 70 houses wired and more are on the way to meet the reported demand for talkers.

J. Carlo Bavetta

"Europe has gone thoroughly 'sound,' J. Carlo Bavetta, managing director for Fox in France, Belgium and Switzerland, told Motion Picture News. "While it is true that much skepticism has been expressed in important countries of the continent such as France, Belgium, and Switzerland, regarding the durability of sound and talking pictures, it only required a few courageous exhibitors in such cities as Paris, Brussels, Marseilles to give it a start by installing the most up-to-date Western Electric sound equipment and thus create on the part of the public a most enthusiastic desire to see and hear the latest in sound and talking pictures.

"The language barrier is obviously one that tends to make more complex a situation that is already kaleidoscopic.

"On September 1, 1929, there were but three theatres in the entire French territory that had equipped themselves with sound equipment. On the first of January, 150 theatres had either installed or ordered their equipment. By September 1, 1930, no less than 500 theatres will be showing talking pictures exclusively."

Clayton P. Sheehan

head of the foreign department at Fox who is now conferring with five of his sales managers here in New York on prospects overseas for this year.

"Had I not seen it with my own eyes and noted the box office returns, I could never have predicted the storm of enthusiasm which greeted talking pictures in Spain. Although sound films were introduced into Spain only six months ago, the tremendous following which they have created is responsible for twelve theatres being wired and innumerable others waiting for sound equipment to be installed," in the opinion of S. S. Horen, the company's managing director in Spain.

S. S. Horen

"The desire for American musical comedy productions has created a demand on the part of the theatre owner for increased bookings of this type of picture.

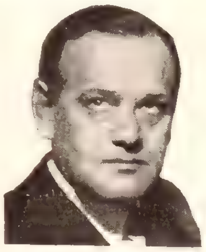
"There seems not to be the slightest objection on the part of the Spanish public to the fact that the language spoken in the picture is English. The realization that language is no hindrance has resulted in exhibiting the pictures without a single cut."

Bruno Fux

Italy Accepts Innovation As Scandinavia Greets Talking Films

"During the past year 70 installations have been made in Italy where of a total of 2,000 cinemas, at least 1,000 are important for size and lcocation," declares Bruno Fux, managing director for Fox in Italy.

"As more installations are made the public's appetite for varied entertainment in talking pictures will be appeased with the newest developments in American talking and singing films."


Julius Aussenberg

Julius Aussenberg, managing director for the company in Central Europe and for many years representative for Fox in that territory, declares the talking pictures are making progress with remarkable strides. He states the day of the extended run in the cities of the countries he handles is here as a direct result of worthwhile dialogue and musical features.

Henry W. Kahn

"The Scandinavian countries like American talking pictures," says Henry W. Kahn, managing director for Fox in Scandinavia.

"Scandinavian exhibitors, realizing the importance of talking pictures, began preparations for the installation of sound equipment during the year of 1929. In 1931 everything will be sound in Scandinavia.

"A great proportion of the population in the larger cities understands English, which accounts for the remarkable popularity of singing and talking films."

"There are many Englishmen in Denmark, in fact, all through the Scandinavian countries. This fact will be a tremendous boost for talkies."

Wide Variety of Sound Difficulties Met and Solved by M-G-M Experts

Exhibitor Only Started When House Is Wired, Work Shows

Better Showmanship Is Now Resulting from New Sound Studios

Exclusive

EXHIBITORS have learned much about entertainment in the past few months. And the chief of these revelations, perhaps, has been the fact that a decision to change from silent to sound policy is not by any means always a solution of box office problems.

They have discovered that decision as to equipment is only the first of several decisions. That sound may be well reproduced, yet be poorly received. That a saving on acoustical expenditures may be costly economy. That the best equipment and the best acoustics can get no greater returns from sound recording than it is inherently capable of yielding. That improvements in production are constantly making greater and greater demands for perfection in reproduction. That audiences are rapidly becoming more discriminating.

These are but a few of the reflections obtained from reading and studying the interesting daily reports of M-G-M'S staff of pioneering sound technicians. Running through every one of these technicians' comments is convincing evidence of the desire of exhibitors everywhere to improve the quality of the sound entertainment which is being offered to the public.

Repeatedly do we find that technicians are invited to visit theatres merely to make suggestions. "Nothing radically wrong, I guess," the exhibitor will say, "but probably you will notice something which can be done to make our entertainment better." And, usually, the visit is father to a better understanding of sound exhibition principles and to corrections of defects which inspire even higher standards of reproduction.

In the present article, which heals with a variety of difficulties, we are again letting the young men of M-G-M tell their stories in their own way. Their reports are taken just as they come, in the technical staff's ordinary working week. Names, of course, are fictitious, but the problems and their solutions are presented exactly as the technicians have explained them.

Our journey this week shall take us North, South, West and East—into every section of the country. We shall visit all types and classes of theatres and shall search them with a prohibitionist's zeal, from cellar to garret. Suppose we start in the East.

Sourness From a Belt

"The house had only been running sound for two days when I got there. There was a tone waver in the right machine which was caused by slippage of the drive belt, which was new and had stretched. This caused a speed variation with a resulting sour effect. The trouble, of course, was very easily remedied."

Wanted Ideas—Got 'Em

"Mr. Jones had not been having any particular trouble, but asked if I would visit his theatre with a view to offering suggestions. I found his horns badly boxed and recommended that he change these, baffling them in the approved manner. His horns also were directed rather low and improvement resulted from slight changes in this respect. He had planned on carpeting the aisles of his theatre and asked me if this was desirable. I considered that it was because the floor of the aisles is cement. I also suggested that the floor of the stage be covered."

Puzzled About Volume

"I first talked with Mr. Morgan at the exchange. He said he would greatly appreciate the favor if I would visit his theatre to make suggestions for improvement of sound reproduction. I found cement floors and suggested he cover the aisles with underlaid carpet. Both the horns were on the stage floor, but as they were well baffled, I recommended no change. I did suggest, however, that the floor of the stage be covered. I also recommended that a bare plaster wall, about eight inches back of the horns, be covered for about six square feet. The back wall of the house does not extend clear across the rear, but a portion of it presents a very flat, very hard surface which needed treatment.

> ### *The Creed Is Spreading*
>
> **Careful study of field conditions is quickly developing a fund of knowledge, aiding and meeting the many problems arising in the new field of sound reproduction. By close contact with exhibitors in all sections of the country, M-G-M is working out new standards and formulae, which will enable the betterment of sound all along the line from studio to theatre reproduction. A wide variety of theatre problems met and overcome by M-G-M technicians are discussed in this article, the ninth of the exclusive series being published by MOTION PICTURE NEWS.**

"One of this exhibitor's chief difficulties was that a great many patrons of his theatre had been giving him advice as to volume. A result was that he did not know half of the time whether or not he was playing productions at the proper level. I explained to him how to ascertain his house level and also the variations that are necessary when the theatre is only partly filled. He expressed himself as being very well pleased and later wrote a letter to the office expressing thanks for my services."

A Jabbed Record

"I visited this theatre in response to a complaint that the reel and disc of a production then being shown were out of synchronism. I took a new disc, hooked up the equipment, and the disc ran through in perfect synchronism. The trouble was that the pick-up had been jabbed or dropped into the disc which the house had been using and had broken down the groove."

A Record Jumper

"This exhibitor asked me to call at the theatre because the needle was persistently jumping grooves of discs. Testing the equipment with a new disc demonstrated that the tone arm was very shaky and badly out of adjustment. I advised the exhibitor to have the tone arm adjusted by the service department of the installers, but no action was taken. Subsequently, however, the exhibitor was at the exchange and I played a disc (which I had taken from his theatre) on a neighboring theatre's equipment. This latter equipment was similar to that of the exhibitor who had made the complaint. When he saw the disc go through this machine without mishap he immediately had his tone arm adjusted and subsequently informed me that his trouble had been overcome."

Metal, But Not Treated

"This was the first all-metal theatre which I have visited where no effort had been made at acoustical treatment. The sound quality, of course, is very poor. The sides of the house are tin and should be treated. The ceiling is also tin and three streamers should be strung across it at spots which I designated. The orchestra pit should be covered and the felt which is used on the floor of the stage should be extended over the footlights. The back of the house also requires treatment. I also found the tone arms were considerably too heavy and suggested adjustments which the operator made. The horns were flared too much to the sides and I explained the angle at which they should be directed."

Not on the Level

"I found both disc plates out of level in this theatre and the left pick-up head out of line. The latter was immediately adjusted by the operator in accordance with my suggestions, but it will be quite a job to level the disc plates. This is causing a tone waver in one of the machines."

Balcony Causes Trouble

"Mr. Jordan's complaint was that there was an echo in his theatre. Upon visiting the house and making tests I suggested the following method of eliminating the trouble: Treat the sides of the house at the front. Treat the front of the house at both sides of the stage. Also the back of the theatre and the front of the booth. There is a ventilator in the ceiling in the front of the booth which should be covered. The edge of the balcony should be draped all the the way around to offset trouble which the ceiling under the balcony is causing."

Many Sources of Echo

"The condition of the Eagle Theatre was fairly good, but the sound quality was decidedly below average. I found the disc plates were not true and that there was considerable vibration which can be eliminated only by concreting the machines to the floor. The horns were placed in pairs on either side of the screen leading back-stage. I suggested covering them with burlap and also covering a ventilator directly under the stage. These changes improved things very materially.

"Also suggested the use of burlap or some similar material from the edge of the stage to the floor, all along the front, the purpose of this being to eliminate an echo which originates from that point. Also suggested filling in a depression immediately in front of the stage where the piano previously had been placed.

"The house has a metal ceiling which has been well treated toward the back, but which would be improved by two more strips of absorbent cloth stretched across the ceiling. The sides of the theatre directly in front of the horns should also be treated. There is enough acoustical material on hand from former treatment to take care of these suggestions."

(*Continued on page 54*)

Fox 'Cabinet' Signed Protest Letter Under False Impression, Is Charge

Executives Labored in Misbelief Trusteeship Was Necessary to Avoid Receivership, Fox Asserts

William Fox's "cabinet," six of his chief lieutenants, signed the now-famous round robin calling upon him to carry out the trust agreement with John E. Otterson and Harry Stuart, at a time when they were unaware of the alleged breach of the agreement by the co-trustees. They signed it because they were "induced to believe that the sole alternative to receivership" for their chief was compliance with the agreement. but "in truth and in fact, such compliance was not such sole alternative."

That is the answer of William Fox to the charge that he blocked the trusteeship agreement at a time when his "cabinet" was urging him to carry it out, as "essential to the future welfare" of his enterprises. It is contained in his answer to suit of Mrs. Susie Dryden Kuser, Class B stockholder of Fox Film, who filed complaint for a receivership, and stressed the "cabinet" letter as one of the important reasons why the receivership should be granted.

The co-trustees, Fox asserts, abrogated the agreement when they insisted upon the resignation of Jack Leo, vice-president of the company.

Signatories to the letter are: Winfield R. Sheehan, vice-president and general manager; Saul E. Roger, vice-president and general counsel; James R. Grainger, general sales manager; Clayton P. Sheehan, foreign manager; JohnZanft, vice-president and general manager of Fox Theatres; Courtland Smith, general manager of Fox Movietone News. Smith has since severed his connection with the organization.

That Eastman Loan

Eastman Kodak loaned $6,300,000 to Fox Theatres and not to Fox Film, William Fox states in his answer in the Kuser action. This loan, the subject of considerable discussion throughout the trade, was secured prior to the execution of the trusteeship agreement, Fox avers.

The loan, it is said, explains Jules Brulatour's short-lived connection with Fox Securities Corp.

Pathe-RKO Deal Denied by Derr

Culver City—Sole link between Pathe and RKO is a 20-year franchise under terms of which RKO shows Pathe product, E. B. Derr, executive vice-president, declared in denying reports of possibility of a merger of the two companies.

With his production staff organized, Derr plans "Swing High" as initial picture under the new regime. The executive staff assisting Derr includes C. E. Sullivan, vice president, as general studio manager; H. C. Leavitt, studio superintendent; L. E. Clark, chief sound engineer; Carroll Clark, art director; Charles Richards, casting director; Josiah Zuro, music department head and Donn McElwaine, publicity director.

"Swing High" will feature Helen Twelvetrees and Fred Scott. Joseph Santley, co-author of the story, will direct.

Disposal of Houses in N. W. Is Continued by Publix

Minneapolis—Publix is continuing to close or dispose of losing houses in this territory. A number of theatres have been sold in recent weeks.

"I Told You So"

Under this broad heading, Sydney S. Cohen in this issue launches the first of a series of articles on exhibitor problems, past, present and future. Cohen headed the Motion Picture Theatre Owners of America for four terms. For two years he was chairman of its board of directors. Today, he is active in chain store development, farming and real estate, yet retains his long-championed identity as an unaffiliated exhibitor.

He speaks the language of the showman and analyzes their situation. His first article, which the editor anticipates will be of consequence to the exhibiting fraternity of the nation, appears on page 26, this issue.

Relatives Charge Assailed by Fox

Charges that his relatives were favored through contract and concessions are riddled by Fox in his answer to the Kuser receivership action.

Not a single theatre owned by Fox Film has been decorated by Mrs. Fox, he asserts, stating: "that the only theatres decorated under the direction of the wife of said William Fox are theatres belonging to Fox Theatres Corp.; that, in each instance in which a theatre of said Fox Theatres Corp. was decorated by the wife of said William Fox, competitive bids were secured and the contract awarded to the lowest bidder; that in connection with such decoration the wife of said William Fox in many cases spent her own money and utilized her own property, without compensation or reimbursement either for said money or property or for her said services."

Not a single candy concession in any of the firm's theatres has been granted to his brother, Fox continues, stating that for many years a certain corporation has held a candy concession in 12 theatres owned or controlled by the Fox Theatres Corp. out of 800 owned by the two firms and that his brother obtained a stock interest in this firm long after such concessions had been granted.

No commissions have been paid to agents upon the purchase by the Fox associated companies of theatre and other properties, "except such, and in such amounts, as would have been paid by any person, firm or corporation upon the acquisition of similar properties, and that in no case did said William Fox, or any member of his family receive any part of such commissions."

Neither Fox nor any of his relatives is interested in any concern which prints films for the company, Fox asserts, pointing that the company does its own printing in its own laboratories.

$30,000,000 Due April 1, Fox Says

Total amount of indebtedness of Fox Film that must be met on or before April 1 is $30,000,000, William Fox declares. This is to be done through refunding operations, sales of property and out of earnings. Since Jan. 1, 1930, he declares, net earnings have been at the rate of $400,000 per week.

Fox Denies Turning Over Assets to Securities Firm

No money has been borrowed by Fox Film from Fox Securities Corp., formed to sell $35,000,000 in gold notes, and no assets have been transferred, assigned to or pledged to the security firm, William Fox declares in his answer in the Kuser action.

Wesco Potential Annual Net Set at $5,500,000

Potential annual net of Wesco Corp., parent company of West Coast Theatres and Midwesco Corp., is $5,500,000, William Fox states. This estimate is after charges and depreciation, but before payment of taxes.

Fox Buys Centralia Site

Centralia, Wyo.—The previously announced Fox theatre will be built at Tower Ave. and Locust at a cost of $200,000.

In Good Faith

Purchases of theatre stock and properties both in the United States and England were "at reasonable prices and were designed to be and are of great advantage and benefit" to Fox Film, William Fox avers in his denial to the Kuser charge that purchases were made at exorbitant prices.

Fox Estimates Profits for 1930 at $13,573,000 His Affidavit Reveals

Fox Film Worth $65,005,000 On Jan. 21, 1930, Answer to Kuser Suit Claims

In answer to the action for receivership in equity filed by Mrs. Susie Dryden Kuser, owner of approximately one-fifth of the Class B, or voting stock, of Fox Film Corporation, William Fox has filed a lengthy affidavit in the Federal Court for the Southern District of New York.

In it, he outlines a number of hitherto undisclosed facts concerning the affairs of his company which, on the basis of Fox's statements, give a different complexion to many of the charges levelled by opposing interests.

The text of the affidavit follows:

"WILLIAM FOX," being duly sworn, deposes and says:

"I have been since the formation of the defendant corporation, and still am, its president.

"This affidavit is made by me in behalf of the defendant corporation in opposition to the motion by the plaintiff for the appointment of a receiver for the defendant corporation.

"I hereby make part of this affidavit the verified answer interposed by the defendant in this action, and I hereby repeat all the allegations and denials contained in that answer with the same force and effect as if the same were here more fully set forth at length.

"I have read the verified bill filed by the plaintiff and the affidavits attached to the order to show cause in this action signed by the Honorable Frank J. Coleman on January 23, 1930. Instead of lengthening this affidavit by specifically denying the statements contained in the moving affidavits, I am relying upon the statements contained herein to constitute such denials wherever an issue of fact has been raised by the statements contained herein.

"About 1905, in association with various groups of persons, I began to lease or build theatres in the Greater City of New York for the exhibition of vaudeville and motion pictures. My original investment in this business was $1,600. These enterprises grew and the number increased from time to time.

"In 1913 I organized under the laws of New York a corporation known as Box Office Attractions Film Rental Co., Inc., to distribute motion pictures, the rights to which had been acquired from independent producers.

History of Company

"On February 1, 1915, Fox Film Corporation (hereinafter, for brevity, referred to as 'Film Corporation') was organized with a capitalization consisting of preferred stock of the aggregate par value of $500,000 and common stock of the aggregate par value of $1,000,000. The common stock was issued to me in consideration of the transfer of the assets of Box Office Attractions Film Rental Co., Inc., and certain distributing and other motion picture rights owned by me. The preferred stock was subscribed in cash by various individuals, and to these subscribers I gave as a bonus 50 per cent of the common stock of the Film Corporation.

"On June 17, 1919. the certificate of incorporation was further amended by changing stock was reduced to 100,000 shares of common stock of the par value of $10 each. The then outstanding preferred stock was at the same time redeemed at par.

"On July 31, 1922, the certificate of incorporation was further amended by changing the outstanding 100,000 shares of common stock to the par value of $10 to no-par value. On May 28, 1925, the authorized capital was further amended so that the then existing 100,000 shares of common stock, without par value, was reclassified as Class 'B' common stock, and an additional 900,000 shares of common stock without par value was authorized, which 900,000 shares was classified as Class 'A' common stock. Of the 100,000 shares of Class 'B' common stock 100 shares are in the treasury of said corporation, and 99.900 shares are issued and outstanding. Of this amount I personally own 50,101 shares.

Statement Describes Early History of Company and Stresses Its Record

"In November, 1925, Fox Theatres Corporation (hereinafter, for brevity, referred to as 'Theatres Corporation') was organized under the laws of New York, with an authorized capitalization of 4,000,000 shares of common stock, of which 3,900,000 shares are Class 'A' non-voting stock and 100,000 shares are Class 'B' voting stock. I became the owner of all the 100,000 shares of Class 'B' common stock.

"Some idea of the growth and history of the Film Corporation can be obtained by reference to the bulletin issued concerning the affairs of that corporation by Standard Statistics Company, Inc., a recognized authority for statistical information used by all the leading bankers and brokers, copies of which are annexed hereto, marked Exhibits A and B and made part hereof. The most recent of such bulletins, Exhibit B, revised under date of December 12, 1929, shows that the net earnings, before income taxes, of Film Corporation for the nine months ended September 30, 1929, were $9,605,000 compared with $4,384,200 for a like period in the year 1928; that the earnings per share, after taxes, were $9.61 for the first three quarters of 1929 against $5.23 for a like period in 1928. These statements as to the earnings of the defendant corporation are supported by the report of Touche, Niven and Co., auditors for the defendant corporation, whose profit and loss statement for the first nine months of 1929 is annexed hereto, marked Exhibit C and made part hereof.

Defines Current Position

"I am also annexing hereto as Exhibit D, and make the same a part of this affidavit, a consolidated balance sheet prepared by the same auditors for the defendant corporation, covering the defendant corporation and all wholly-owned subsidiary companies, which was prepared as of September 28, 1929, but has been revised to January 21, 1930, and shows the defendant corporation to have a net worth or equity of $65,005,000. It should be noted that this statement does not include accretion of net worth by reason of profits for the three months ended December 31, 1929, which are estimated at about three and one-half million dollars.

"I also have annexed hereto as Exhibit E, and make the same a part hereof, a statement prepared by Touche, Niven & Co., showing the estimated earnings of the defendant corporation for the year 1930 to be the sum of $13,573,000.

"I direct the court's attention to the fact that the consolidated balance sheet of the defendant corporation and of all subsidiary corporations as of December 29, 1928, which was the date about when I undertook negotiations for the acquisition of the Loew stock—shows that the corporation then had total assets of over $74,000,000 as against liabilities of less than $15,000,000, and had at that time a capital and surplus of over $59,000,000; that of its aforesaid liabilities over $6,000,000 was for current obligations. Its cash position on that date was as follows:

Cash	$3,496,058
Call loans	5,700,000

"All of these statements as to the position of the defendant corporation on December 29, 1928, are confirmed by the bulletin of the Standard Statistics Company, Inc., Exhibit B annexed hereto.

New Financing Plan Removes Fox from Control, Affidavit Exhibit Indicates

William Fox will relinquish control of the companies bearing his name and make way for Lehman Brothers and Blair and Company, if financing now under way is consummated, as one group of stockholders, representing 40,000 shares of Fox Film Corporation stock, understand the current situation.

This group, part of the Kuser family, has voiced its opposition to a receivership, according to Exhibit K filed by William Fox in his affidavit fighting application of Mrs. Susie Dryden Kuser for a receivership.

Details of the deal, or as this particular branch of the Kuser family understands them, at least, are tipped off in the following portion of a letter said to have been sent to Samuel Untermyer under date of January 24, 1930:

> **"Two banking firms (Lehman and Co. and Blair and Co.) are contemplating financing the Fox Film Corporation and refunding its obligations on a substantial basis, provided they name five directors of the company, Mr. Fox to name two; the finance board to be in control of the bankers, they to name the treasurer and have charge of the financing functions of the company, Mr. Fox to have charge of the technical and production part of the business for which he has shown unusual aptitude."**

A. T. and T., Through "Erpi," Helped Finance Fox Deal for Loew, Is Claim

$15,000,000 Loan Designed for That Purpose, Fox Affidavit Alleges

"In the latter part of 1928 or early in 1929 I became aware that 400,000 shares of the stock of Loew's, Inc., was available for purchase in one block. I discussed this matter with the directors of the defendant as well as with the directors of Theatres Corporation and pointed out to them the huge benefits which would result to both corporations if such stock were acquired by either one or both of the corporations. I found that these directors were wholly in accord with my views, and, with their knowledge, consent and approval, I commenced negotiations to acquire this stock. While these negotiations were pending I discussed the matter with Halsey, Stuart and Co., who had acted as the bankers for the defendant corporation in most of its public financing. I found that they were wholly in accord with my view. After a full discussion of the matter with all of these parties—and while the negotiations were still pending—it was decided that the stock should be acquired at the best price obtainable by Theatres Corporation.

Moves on Loew Deal

"In all these talks with the directors of both corporations and the bankers it was at all times understood that if these Loew shares were acquired we would ultimately endeavor to finance the cost thereof by a consolidation of the business or assets of the defendant, Theatres Corporation, and Loew's, Inc. The defendant, while not obligating itself to any extent whatsoever for the purchase of the Loew stock, would reap a huge benefit therefrom, by reason of the fact that the Loew Company controlled a chain of approximately 200 theatres in which it would be possible to exhibit the films produced by the defendant corporation, thereby increasing the income of the defendant corporation for film rentals by a very substantial amount.

"It was with this in view and to avoid duplications and overhead charges that the defendant pledged its credit to the extent of $17,000,000—to obtain funds which it loaned to the Theatres Corporation in order to assist the latter to acquire the Loew stock.

Anticipated $50,000,000 Earnings

"It was also estimated by all the parties that, if a consolidation of the three companies could be worked out as planned, there would be effected economies in operation—which would otherwise be duplicated by the defendant and Loew's, Inc.—which would amount to approximately $17,000,000 a year. It was estimated by all the parties at this time that, with the economies that could be thus effected under a plan of consolidation, the net earnings of the three companies, as indicated by their then earnings, would amount to approximately $50,000,000 a year. These figures have been fully confirmed by a recent checking of the earnings of the various corporations and by a scientific estimate of the economies that could be readily introduced and effected under a plan of consolidation.

"The character of Loew's, Inc., the history, development and nature of its business are shown in the bulletin issued by Standard Statistics Company, Inc., a copy of which is annexed hereto marked Exhibit F and made part hereof. A fair estimate of the true value of the stock of Loew's Inc., which we were contemplating purchasing, together with the stock of that corporation which was later purchased, as hereinafter set forth, may be gathered from an examination of that bulletin, Exhibit F, together with the fact, as I am informed by the officers and directors of Loew's, Inc., that its net earnings for the quarterly period ending November 30, 1929, were approximately $3,100,000.

Saw No Legal Obstacles

"Before we had definitely decided to conclude these negotiations for the purchase of the Loew stock, we caused an investigation to be made by counsel of the possible legal objections that might arise in connection with the plan to consolidate the three companies as aforesaid, and were advised that there was no legal objection thereto and that a plan of consolidation could be effectively worked out that would not violate any law.

"After the legal department of the defendant corporation had so advised us, we considered carefully the method by which the moneys should be raised to finance that purchase. Late in February I discussed the matter with the Electrical Research Products, Inc., a corporation engaged in the licensing and furnishing of equipment to producers and exhibitors of motion pictures and for the making and exhibiting of talk-motion pictures. This corporation is a subsidiary of the Western Electric Co., which is, in turn, a subsidiary of the American Telephone and Telegraph Co. Prior to this time I had had extensive dealings with the Electrical Research Products, Inc. and my relations with them were entirely cordial. While these negotiations were pending I was given to understand that the 400,000 shares of Loew stock, out of a total outstanding issue of 1,363,993 shares, could be acquired for $50,000,000. Later, and while the negotiations were still pending, I was advised that three companies were bidding for the Loew stock and that $56,000,000 had been offered for the same block of stock by one of such competing companies.

Letters to "Erpi" Outlining Terms Filed in Court by William Fox

It was therefore in my judgment, and the judgment of my co-directors and Halsey, Stuart and Co., essential that the deal be completed as quickly as possible.

"The Electrical Research Products, Inc. agreed to loan the sum of $15,000,000 to enable the Loew stock to be acquired.

"This agreement will be found in two letters addressed by the defendant to Electrical Research Products, Inc., dated February 26, 1929, copies of which are annexed hereto marked Exhibits G and H and made part hereof, from which it appears that the Electrical Research Products, Inc. not only agreed to loan the $15,000,000, but also that, if it were found necessary or desirable, an aggregate sum of $30,000,000 par value of debentures, notes or other similar securities might be created, issued or sold in order to insure the acquisition of the Loew stock, and that such loan aggregating $30,000,000 should have priority over the loan made by Electrical Research Products, Inc. It was further agreed that the 400,000 shares of the Loew stock that were about to be purchased might be pledged as collateral security with bankers who would advance moneys to the Theatre Corporation in order to enable it to acquire the Loew stock.

"It was also part of the agreement of Electrical Research Products, Inc., that they should aid the defendant in its program of refinancing hereinafter referred to.

"It should also be noted that at this time Electrical Research Products, Inc. demanded and received, as a condition for the making of said loan of $15,000,000 releases of valid claims against it held by the defendant and by Fox Case Corporation, except only the rights of Fox Case Corporation under a certain license agreement dated May 10, 1928, made by Electrical Research Products, Inc., to Fox Case Corporation. Those releases were executed and delivered by the defendant and Fox Case Corporation at the

Troubles over Loew Financing, Illness, Stock Crash—Three Fox Bugaboos

Existing financial difficulties of the Fox companies are traceable to three direct causes in the words of William Fox, who outlines them in his affidavit filed to combat the receivership sought by Mrs. Susie Dryden Kuser. Here they are in Fox's own language:

"It was because of this chain of circumstances—first, the inability to complete the proposed Loew consolidation; second, the serious injury sustained by me in an automobile accident; and third, the financial debacle referred to (here reference is made to the stock crash of October and early November) that it became impossible to complete and carry into effect the program of refinancing which Halsey, Stuart and Company and Electrical Research Products, Inc., had conceived and approved, and which, in the judgment of all parties, would have permanently solved all the financial difficulties of the defendant and the theatres corporation and would have carried into effect the original idea of refinancing, which all of these parties contemplated prior to and at the time that the Loew stock was acquired and the commitment for the acquisition of the English theatres was given."

Fox Says He Planned to Combine His Companies with Loew's from Outset

Original Buy Was 400,000 Shares; 260,990 Bought Later, He Claims

time the loan of $15,000,000 was made by Electrical Research Products, Inc.

"While these negotiations were being carried on, we were also negotiating with Halsey, Stuart and Co., who were at all times kept fully informed of all negotiations for the acquisition of the Loew stock, and we had received their assurance that they would help us in financing the acquisition of such stock. In point of fact they loaned to the defendant $10,000,000 to enable the latter to acquire the Loew stock. This loan was unsecured except by the note of the defendant, and was repaid out of the proceeds of the sale of $12,000,000 of six percent gold notes of the defendant which were subsequently issued by the defendant and sold by Halsey, Stuart and Co. on or about April 1, 1929. A copy of the circular letter issued by Halsey, Stuart and Co. in connection with the sale of said issue is attached hereto marked Exhibit I and made part hereof. It will be noted that in Exhibit I special mention has been made of the fact that Theatres Corporation has acquired a substantial stock interest in Loew's Inc.

Cites Financing Deal

"It will therefore be seen that the initial purchase of 400,000 shares of Loew stock was accomplished not on my initiative alone but after conferences with the officers and directors of the defendant and of Theatres Corporation with the Electrical Research Products, Inc. and with Halsey, Stuart and Co. It was in its very nature a joint enterprise by the three parties named. Each of them had a particular interest in the acquisition by the Fox companies of the Loew stock and a particular and special interest to see to it that the Loew stock did not fall into the hands of interests that were inimical to the interests of the parties mentioned.

The following then appears underscored:

Both the Electrical Research Products, Inc., and Halsey, Stuart & Co., knew at the time that there were no means of repaying these loans out of earnings of the corporation and that a permanent funding and financing plan had to be adopted and carried out to enable Theatres Corporation to repay these loans.

"A reference to the Halsey, Stuart and Co. circular, Exhibit I, will show that their advance of $12,000,000 was a mere temporary expedient to be followed by permanent financing. It specifically provides as follows:

Saw No Legal Tangles

Before concluding negotiations for purchase of Loew stock, Fox Theatres Corporation was advised by counsel for Fox Film that no legal objections loomed to block the contemplated merger. Therefore, methods of financing the deal were taken up with "Erpi" and Halsey, Stuart and Co.

These are among statements made in the Fox affidavit.

Alleged Terms of Loan Agreement with "Erpi"

American Telephone and Telegraph Company money, via Electrical Research Products, Inc., helped finance purchase of the Loew stock by Fox Theatres Corporation, it is claimed in a letter outlining the terms of the arrangement with "Erpi" and included as Exhibit G in William Fox's affidavit filed in answer to the Kuser suit for a receivership in equity.

It had been reported since the Loew deal was launched that A. T. and T. was behind it, but Fox's letter is the first definite indication that these reports may have been correct. The alleged text follows:

New York, N. Y.
February 26, 1929

Electrical Research Products, Inc.
195 Broadway
New York City
Dear Sirs:

For value received, we hereby undertake and agree that we will not, nor will either of us, while a certain promissory note made by Fox Theatres Corporation to Fox Film Crporation, in the sum of $15,000,000, dated this day and endorsed and delivered by Fox Film Corporation to your order, or any part thereof shall remain outstanding and unpaid, issue or create any obligations which with other outstanding obligations, if any, shall have priority in payment over the said promissory note; except that if it is found desirable by us or either of us, an aggregate of $30,000,000 par value of debentures, notes or other similar securities may be issued with provisions for such priority, and except that in addition thereto, we or any of the affiliated Fox companies may pledge to others 400,000 shares of the common capital stock of Loew's Inc., about to be purchased, as collateral security for any borrowings they may desire to make upon such collateral.

Very truly yours,
WILLIAM FOX
FOX FILM CORPORATION
By: Jack G. Leo
Vice-President
FOX THEATRES CORPORATION
By: Saul E. Rogers
Vice-President

"The proceeds of this note issue will be used to reimburse the treasury of the company for expenditures made by it in anticipation of more permanent financing, through the issuance of additional capital stock or otherwise, of certain matured projects which it is contemplated will be effected before the maturing of these notes.

"The purchase of the Loew stock became at once known to the public and the Court's attention is expressly drawn to the fact that Standard Statistics Co., Inc., in its bulletin issued on Loew's Inc., copy of which is annexed hereto marked Exhibit J and made part hereof, stated as follows:

"On March 4, 1929, announcement was made by William Fox, president of Fox Theatres Corporation that that company had purchased a substantial block of common stock of Loew's Incorporated. The shares purchased were formerly held by the widow and family of Marcus Loew, and by a group intimately associated with management of Loew's which are believed to represent control. Price was reported to have been between $120 and $125 a share in cash.

"It was a matter of common knowledge and was known to all stockholders of the defendant and Theatres Corporation who manifested any interest whatsoever in the affairs of the companies and was a matter of wide newspaper and public comment. The market letters issued by the members of the New York Stock Exchange issuing such letters contained almost daily comment upon the fact that a substantial block of the Loew stock had been acquired by the Theatres Corporation. It was hailed generally as a coup d'etat and the enormous profits and benefits to be derived by the consolidation of these three reorganizations was immediately recognized by all persons interested in any way in the situation.

Otterson, Stuart Understood Permanent Financing Was Required, Papers State

Explains Additional Stock Buys

"After the purchase of this block of 400,000 shares of the Loew stock by Theatres Corporation, and because of the tremendously favorable comment that had been excited by the transaction, it was suggested by Halsey, Stuart and Co. that it would be advisable to fortify the position of the Theatres Corporation by acquiring an additional amount of the Loew stock. The block of 400,000 shares that had been acquired was somewhat less than one-third of the total issue of the Loew stock and it was felt that this was an insufficient amount to protect the interests of the Theatres Corporation. I was personally urged by Halsey, Stuart and Co. that it would be to the best interests of the Theatres Corporation to have interests, with whom we could work in harmony, acquire an additional amount of the Loew stock in the open market. Halsey, Stuart and Co. advised me that it would be dangerous to attempt to carry out the proposed plan of consolidation of the three companies unless we could have such friendly interests acquire a more substantial amount of the Loew stock. Acting on this advice and at the insistence of Halsey, Stuart and Co., additional purchases of the Loew stock were made in the open market. So as to prevent general knowledge of the plan becoming public on the stock market, such additional shares of Loew stock were purchased in individual names. In that manner there were acquired 260,990 shares of the Loew stock.

"An attack has been made upon the acquisition of the Loew stock by reason of the price paid therefor. It is claimed that an exorbitant price was paid for the stock, in view of the fact that it was selling on the New York Stock Exchange for a much lower price at or about the time that it was acquired. It requires little financial acumen to recognize the fact that so substantial a block of stock could not have been acquired in the open market for the price at which it was then being quoted in the open market; nor, in the judgment of those who were aiding us in the effort to acquire the stock, could it have been acquired in the open market at anything like the price which was

One of the Stars

Standard Statistics Company is mentioned frequently all through the Fox affidavit. The company, as its name indicates, is a statistical service held in fine repute by the financial fraternity in Wall Street. Its bulletins and analyses are generally regarded as accurate and authentic.

Loew's Not Fox-Controlled; Stock Held Totals 41%, Affidavit Shows

Fox Revelation Runs Counter to Popular Impression in the Industry

actually paid for it. The price paid for the stock is fully justified upon the record of the Loew Company reflected in the bulletin of the Standard Statistics Co., Inc., Exhibit F annexed hereto. The price paid is further justified by reason of the fact that the proposed plan of consolidation would effect economies estimated at about $17,000,000 a year, so that the earnings that would be derived by the Theatres Corporation would be greatly enhanced. The judgment of the defendant, Theatres Corporation, its officers, directors and bankers who assisted in the purchase of the Loew stock is further justified by the fact that as previously stated the earnings of Loew's, Inc., for the quarterly period ending November 30, 1929, without having effected the consolidation contemplated, amounted to approximately $3,100,000 or at the rate of over $9 per annum per share.

Hits Kuser Action

"From the moving affidavits in support of the motion for a receiver it appears by the affidavit of Russel E. Watson, the attorney representing this plaintiff in New Jersey, that since February 4, 1929, he has been in touch with me for the purpose of keeping himself advised as to the financial situation of the defendant and that he has communicated his information to his client. We must also assume that the plaintiff, who indicates in her affidavit and in the affidavit of her attorney that she was at all times vitally interested in the affairs of the defendant, kept herself informed of the business transactions of the defendant. Nowhere, however, in the moving papers is there any statement or claim that the plaintiff at any time objected to the acquisition of the Loew stock or protested that the stock had been acquired. As a matter of fact, no such complaint was ever made to me by the plaintiff, or by anyone else in her behalf.

"I wish to direct attention to the fact that the stock owned by the plaintiff in the defendant, individually and as executrix, consists of 19,150 shares of the B stock, as alleged in her bill of complaint, and came to her from the estate of her late husband, Colonel Anthony R. Kuser. He was one of the persons who purchased preferred stock of the defendant corporation when it was first formed in 1915, investing at that time $200,000, for which he received 40 percent of the preferred stock and 20 percent of the common stock. His investment was repaid to him in about two years and thereafter he made a large fortune, as a result of his original investment, amounting, as we estimate it, to over five million dollars. He was from the time of the formation of the defendant and up to the time of his death one of my staunchest friends and one of the best friends and advisers of the corporation.

"The remaining stock of the defendant corporation, which was distributed through the estate of the late Colonel Kuser, has come into the hands of a large number of the members of his family, all of whom have signed a letter dated January 24, 1930, addressed to the attorney for the defendant, copy of which is annexed hereto, marked Exhibit K and made part hereof, indicating that such persons owning about 40,000 shares of the stock of the defendant, are opposed to the application for a receivership being made by this plaintiff and are opposed to the institution and prosecution of this action. Although the plaintiff states in her bill of complaint that she is bringing this suit on behalf of other stockholders of the defendant corporation, and although the action had wide publicity, neither she nor her attorney has up to this time indicated that they have obtained the consent of any other owners of stock of the defendant corporation to the institution or prosecution of this action.

$30,000,000 Was "Erpi" Pledge, Affidavit Says

So interested were "Erpi" and Halsey, Stuart and Company in seeing that the Loew stock did not fall into the hands of unnamed but "inimical" interests that they jointly made arrangements to finance stock purchase of that stock, "Erpi" to the extent of $30,000,000, William Fox alleges in his affidavit. The letter, Exhibit H reads as follows:

New York, N. Y.
February 26, 1929

Electrical Research Products, Inc.
195 Broadway
New York City

Dear Sirs:

In consideration of your compliance with our request that you loan to Fox Film Corporation (of New York) the sum of $15,000,000, which sum in turn is to be loaned by Fox Film Corporation to Fox Theatres Corporation, and evidenced by a promissory note in said sum, dated this day, to be executed and delivered by Fox Theatres Corporation to the order of Fox Film Corporation, and thereupon endorsed by Fox Film Corporation to your order and delivered to you, we hereby agree as follows:

(1) To procure and deliver to you and your controlling and associated companies a release by William Fox, Fox Case Corporation and Fox Film Corporation, of and from any and all claims and demands against you and your controlling and associated companies, except the rights of Fox Case Corporation under a certain license agreement dated May 10, 1928, by Electrical Research Products, Inc., to said Fox Case Corporation.

(2) To procure from Fox Film Corporation and Fox Theatre Corporation an undertaking that neither of said companies will, while the said $15,000,000 note or any part thereof shall remain outstanding and unpaid, issue or create any obligations which with other outstanding obligations, if any, shall have priority in payment over the payment of the said $15,000,000 note, except that if it is found desirable by said companies, or either of them, an aggregate of $30,000,000 par value of debentures, notes or other similar securities, may be created, issued or sold with such priority, and except that in addition thereto the Fox Companies may pledge to others the 400,000 shares of Loew's Inc. common stock about to be purchased by them, as collateral security for any borrowings they may desire to make upon such collateral.

Very truly yours,

WILLIAM FOX

FOX FILM CORP.
By: Jack G. Leo
Vice-President

FOX THEATRES CORP.
By: Saul E. Rogers
Vice-President

Says Gaumont British Deal Was Necessary as a Protective Move

"In connection with the acquisition of the said Loew stock by Theatres Corporation reference has been made in the complaint and moving affidavits to the fact that the acquisition of this stock constituted an illegal act, in violation of the statutes of the United States. In this connection, I wish to reiterate the statement hereinabove set forth that—before consummating negotiations for the acquisition of the initial block of Loew stock—I consulted with counsel, who assured me that a consolidation plan would be worked out between three corporations that would not be in violation of the law. Although a suit was recently started by the United States of America against this defendant, Theatres Corporation and me as defendants, in connection with the acquisition of the Loew stock, I respectfully beg leave to refer to the answers that have been interposed by all of the defendants in said action, copies of which will be submitted upon the argument of this motion. I respectfully ask leave to incorporate, as part of this affidavit, the facts set forth in said answers, all of which have been duly verified and are on file in this court in an action bearing number Equity Action 51-122.

"It has been charged in the bill of complaint and the moving papers that this defendant, acting through me, has contracted large obligations without consulting any of the persons who might be interested therein and without having in mind any means of financing such projects. Particular reference has been made to the fact that an agreement has been made by this defendant to acquire a large chain of theatres in England, representing a commitment of approximately $20,000,000, which it is claimed was done solely on my own initiative without the benefit of any advice or help of bankers or others interested in the defendant, and it is further charged that this commitment represented an improvident arrangement in behalf of the defendant.

"A short history of the negotiations for the acquisition of these properties will demonstrate that none of these charges is founded in fact.

Dealt with the Ostrers

"In the early part of May, 1929, I was in communication with Ostrer Brothers, who controlled the majority of stock of a corporation known as Gaumont British Picture Corporation, Limited, which controlled about 300 theatres in England. In the course of these negotiations I was advised and later confirmed the fact that, although there were 4,000 theatres in England engaged in the business of exhibiting motion pictures, the Gaumont theatres had gross receipts equal to about one-fourth of the entire gross receipts received by all theatres exhibiting motion pictures in England. This fact alone was largely instrumental in arousing our interest in the acquisition of these theatres. It must also be borne in mind that from the nature of the defendant's business, which is largely the production of motion pictures, its income is always largely enhanced by the acquisition of additional theatres, because of the revenue which it receives in film rentals. This additional revenue would not be earned otherwise by a corporation operating the same theatres which was not engaged in the actual production of motion pictures.

Claims "Erpi" Was Keen for Fox to Buy Gaumont to Avoid Patent Tangle

Otterson Fearful Equipment Sales Might Be Impaired in U. K., Fox Alleges

"The purchase of these English theatres was necessary for the protection of the defendant. When they were offered for sale the defendant was receiving film rentals from these theatres amounting to about $500,000 a year, which revenue might have been completely cut off or substantially reduced if the theatres had been sold to a competitor company. Since these theatres are the leading theatres in England unless the films of the defendant were exhibited in these theatres, it would be virtually impossible to sell the films for exhibition in other theatres in England, thereby impairing the earnings of the defendant, the income of the defendant in film rentals in England being at the rate of about $4,000,000 a year.

Fox's Story of G. B. Purchase

"I personally conducted negotiations with Ostrer Brothers, both of whom are residents of England, and who were here solely for the purpose of negotiating a deal for the sale of approximately 65 per cent of the outstanding stock of said Gaumont company. During all of the time that I conducted these negotiations with Ostrer Brothers while they were in New York City, I was in touch with Mr. Otterson of the Electrical Research Products Co., Inc., and Halsey, Stuart and Co. on this subject. We felt up to this time that Mr. Otterson was entirely friendly to the interests of the defendant and that he would give us his best advice in connection with this proposed transaction. We knew at this time that the Electrical Research Products, Inc., was having a great deal of serious patent litigation in Continental European countries in connection with the patents under which they were granting licenses for the reproduction of sound in connection with the exhibition of motion pictures, and that at about that time by a decree of a court in Germany they had been practically eliminated from the field of sound reproduction in Germany.

"We also knew that Mr. Otterson feared that he might have a similar difficulty in England, and that, if his company became involved in such patent litigation in England, it would create a condition where the theatre exhibitors of motion pictures would be unwilling to risk the hazard of purchasing equipment or a license to use the same and later find that, as a result of patent litigation, they could make no use of the said equipment. Under these circumstances, Mr. Otterson was particularly keen that we should acquire the theatres owned and controlled by the Gaumont Company, since we had an understanding with him that, if we did acquire these theatres, we would make some arrangement with the Electrical Research Products, Inc. to install their sound equipment in all of these three hundred or more theatres owned and controlled by the Gaumont company.

$20,000,000 for G. B.

Approximately $20,000,000 represented Fox Film's committment in the deal for Gaumont British, powerful English chain controlling about 300 theatres in number but about one fourth of the entire gross receipts of the British exhibition industry.

William Fox points this out in his affidavit, declaring he was prompted to make a deal for the acquisition to protect his company's annual $500,000 intake in rentals from that circuit. He states further this revenue might have been cut off or reduced if the chain had passed to competitors.

John E. Otterson, of Electrical Research Products, Inc., favored the deal in order to circumvent possible patent litigation which might have impaired his company's activities in England, according to Fox, who adds Halsey, Stuart and Co. likewise favored the deal. Otterson's attitude toward the deal is described by Fox as "exceedingly enthusiastic."

Holds 660,990 Shares of Loew's, Fox Says

On advice of Halsey, Stuart and Co. that it would be dangerous to attempt to carry out a proposed consolidation with Loew's "unless friendly interests acquire a more substantial amount of the Loew stock," 260,990 additional shares were bought, thus bringing the Fox holdings up to 660,990 shares. of the 1,363,993 shares outstanding. This additional stock was bought through individuals.

William Fox makes this statement in his affidavit filed in connection with the Kuser action for a receivership in equity.

"Mr. Otterson was therefore exceedingly enthusiastic about the proposed deal, and urged us to use every effort to make the same. I specifically discussed with him at that time the question of the method of financing this transaction, and he was convinced that the plan of refinancing that we had discussed at the time of the purchase of the Loew stock and which he and Stuart were then working upon could easily be worked out, so as to produce a sufficient amount of capital necessary to enable both corporations to finance both of these projects without any difficulty, as it doubtless would have been except for the reasons hereinafter set forth.

Says Bankers Endorsed Deal

"At this point I wish to point out that since the contract was made by the defendant corporation to acquire an interest in the theatres owned and controlled by the Gaumont company contracts have actually been made with Electrical Research Products, Inc., or its subsidiary for the installation of their equipment in these theatres, and a large number of such installations have actually been made. During all of this time I was also in touch with Halsey, Stuart and Co., concerning the negotiations that I was conducting looking toward the acquisition of the control of the theatres owned and controlled by the Gaumont company, and had their hearty approval and endorsement of the project. It appeared from the information which I had at the time, that the net profit earned by the Gaumont corporation in the operation of those theatres, after payment of preferred dividends and all other fixed and operating charges, would be in excess of $3,000,000 a year, and the deal which the defendant was to make was to yield it about 48 per cent of such profit, so that the profit to be derived by the defendant corporation from its acquisition of those theatres would be in excess of $1,500,000 a year.

Fox's Share of Big Chain's Profits Was to Be 48%, He Tells Court

"It should also be noted here that the future earnings of these theatres owned and controlled by the Gaumont company had far greater possibilities than that indicated by its then earnings. It was then operating these theatres for the exhibition of silent motion pictures under contracts for the rental of such silent motion pictures which it had previously made and which, as I then understood, were to expire in February, 1930.

What Fox Looked for

"The experience of the defendant in the operation of motion picture theatres indicated it would be advisable to equip these theatres for the exhibition of sound pictures, and this was done, although until February 1930, the theatres will be required to pay film rentals on the silent pictures which had been contracted for before the defendant acquired an interest in these theatres, which amount to approximately $30,000 to $35,000 a week. This obligation will shortly expire, and thereafter the earnings of the theatres will be greatly increased to that extent. All of these facts were fully explained to and known by the Electrical Research Products, Inc. and Halsey, Stuart and Co., both of whom, as indicated, expressed their elation at the prospect of the acquisition of these theatres by the defendant.

"It has been charged in the bill of complaint and moving papers that the defendant corporation purchased these British theatres on a basis of twenty-five times the earnings from said theatres. This is absolutely untrue, and, as indicated above, the purchase was made upon the basis of about thirteen times the then earnings of the theatres, but with possibilities which have been pointed out that indicated huge benefits that would accrue to the defendant.

"I now wish to demonstrate to the court, however, the ignorance and recklessness with which these charges of mismanagement and improvidence have been made by showing in the actual experience of the defendant corporation that in the acquisition of theatre properties the question of earnings is not and cannot possibly be the sole test of value. About May, 1928, the defendant acquired all the stock of Wesco Corporation, which owned or controlled the operations of

Secured Loew Stock at $125 a Share

Fox Theatres paid $125 a share for 400,000 shares of Loew stock, making a total of $50,000,000. This represented less than one third of the 1,363,993 shares of common outstanding.

Three other companies—unnamed—offered $56,000,000 for the same block. It was these competitive offers that prompted Fox to close the deal before the other offers could be acted upon.

William Fox divulges these inside angles on the biggest film deal on record in his affidavit wherein he opposes action for receivership filed by Mrs. Susie Dryden Kuser.

Intimates Otterson and Stuart Had Hidden Motive Behind Trustee Plan

Fox Claims Obligations Were Not Yet Due When Both Demanded Control

approximately 216 theatres and various other enterprises, including some stock in the First National Pictures, Inc., a film producing company. The total cost of that acquisition by the defendant corporation was about $20,570,000. At the time the defendant acquired the control of Wesco Corporation the proportion of the earnings of the various groups of theatres applicable to the interest of the defendant corporation therein were less than $1,000,000 per annum, the earnings for the year ended December 31, 1927, being approximately $906,000. At the time these theatres were acquired they were exhibiting silent pictures and had not yet been equipped with mechanical devices for the exhibition of sound pictures.

Fox's Story of G. B. Purchase

"The defendant assumed the management of these theatres about March, 1928, and for the year ended December 29, 1928, the net earnings of Wesco, after providing for all minority interests in the earnings, amounted to $631,581.24. In the year ended December 28, 1929, however, which was the first year in which the theatres had been managed for a full year by the defendant, and after the theatres had been equipped with sound, the net earnings after providing for all charges including Federal taxes have been conservatively estimated by our accountants to be $2,923,735.96. It also appears that a number of the Wesco Theatres were acquired during 1929. It has been estimated by our auditors that the earnings of these theatres for the full year of 1929, based upon their earnings while operated by Wesco, would increase the Wesco earnings to about $5,200,000 a year, before Federal taxes.

"At the time of the acquisition of the Wesco Corporation by the defendant, the former corporation owned or controlled about 29 per cent of the stock of First National Pictures, Inc., to which was added certain additional stock of First National Pictures, Inc., thereafter acquired by the defendant. This interest of the defendant in First National Pictures, Inc., was sold to Warner Bros. Pictures, Inc., in October, 1929, at a price of $10,200,000. The original cost of all of the Wesco properties, including the stock of the First National Pictures, Inc., was about $20,570,000, of which $10,200,000 was received on the sale of the stock of the First National Pictures, Inc., so that the Wesco properties now stand the defendant about $10,000,000, plus commissions and taxes on the sale of the First National stock. As hereinafter indicated, various negotiations have been conducted for the sale of the Wesco properties at prices, which would have yielded a tremendous profit to the defendant on this transaction.

Unworried Over Halsey, Stuart

"Reference has been made in the bill of complaint and in the moving papers to an action which has been instituted against the defendant by Halsey, Stuart and Co., to recover the sum of about $268,000 by reason of an alleged default in the terms of the note issue of $12,000,000 underwritten by Halsey, Stuart and Co. Halsey, Stuart and Co., claim that the commitment of the defendant for the acquisition of the English theatres constitutes a violation of the indenture under which said notes were issued, and that they have, by reason of such default, elected to declare due and payable the notes issued by the defendant and held by them. This action has been instituted upon the ground of such alleged default, notwithstanding, that the English commitment was undertaken by the defendant, with the full knowledge, consent and approval of Halsey, Stuart and Co. I am advised by counsel for the defendant that the acts of Halsey, Stuart and Co., constitute a waiver and estoppel that would preclude them from taking advantage of the alleged default upon which they have based their action.

Paid $20,560,000 for Wesco, Is Fox Claim

All of the stock of the Wesco Corporation, which controls and operates 216 theatres in the West as well as "some stock" in the First National, cost Fox Film about $20,570,000 to acquire.

For the year ended December 29, 1928 Wesco's net earnings were $631,581 and for the year ended December 29, 1929, which is the first year of Fox management, $2,927,735. The latter is an estimate, but the figures are those supplied by William Fox.

"I have fully and fairly stated the facts in connection with the said action brought by Halsey, Stuart and Co. against this defendant to Samuel Untermyer, counsel for the defendant corporation, who resides at the Ambassador Hotel, 51st Street and Park Avenue, in the Borough of Manhattan, City and State of New York, who has advised me that the defendant has good and substantial defense to the said action upon the merits.

Found Consolidation Blocked

"While negotiating for the English theatres, a plan for the permanent refinancing of the defendant and Theatres Corporation had been tentatively prepared and submitted by Halsey, Stuart and Co., who had been working on it with Electrical Research Products, Inc., continuously from the time that the Loew stock had been acquired. We found it impossible, however, to proceed any further with such plan because of our inability to complete the proposed Loew consolidation.

"Many months were lost in endeavoring to straighten out the proposed Loew consolidation when on July 17, 1929, I met with a serious accident, which incapacitated me for about three months, during which time I was confined to a hospital for a substantial length of time and was thereafter confined to my home and bed for a further substantial period of time. All of this, of course, made it impossible for a period of over six months to work out the plan of consolidation with Loew's, Inc., which was an integral part of the plan of refinancing which had been proposed and drafted by Halsey, Stuart and Co.

"At the end of August, 1929, when I was again able to take up the problem, I continued my negotiations with Halsey, Stuart and Co. and Electrical Research Products, Inc., with the result that at about that time we had arrived at the general outlines of a proposed plan of refinancing and had agreed on many of the important details thereof. This is confirmed by the letter which the defendant was required to address and deliver to Halsey, Stuart and Co., dated August 30, 1929, a copy of which is annexed hereto, marked Exhibit L, and made a part hereof.

Says Financing Plan Was Set When Stock Deflation Made It Impossible

"Thereafter, and while all parties were endeavoring to work out the plan of refinancing which had been prepared by Halsey, Stuart and Co., there occurred a serious deflation in the values of all securities traded upon the New York Stock Exchange and in all other security markets, in the latter part of October and the early part of November, 1929.

Three Causes of Trouble

"It was because of this chain of circumstances—first, the inability to complete the proposed Loew consolidation; second, the serious injury sustained by me in an automobile accident; and third, the financial debacle referred to—that it became impossible to complete and carry into effect the program of refinancing which Halsey, Stuart and Co. and Electrical Research Products, Inc., had conceived and approved, and which, in the judgment of all parties, would have permanently solved all the financial difficulties of the defendant and the Theatres Corporation and would have carried into effect the original idea of refinancing, which all of these parties contemplated prior to and at the time that the Loew stock was acquired and the commitment for the acquisition of the English theatres was given.

"In November of 1929, although the obligation of the Theatres Corporation to Electrical Research Products, Inc., on which the defendant was liable only as endorser, did not fall due until February 26, 1930, and the Halsey, Stuart and Co., note issue of $12,000,000 did not fall due until April 1, 1930, the representatives of both of these creditors injected themselves into the situation and were demanding control of my personal voting shares for the alleged purpose of working out and carrying into effect a comprehensive plan of refinancing to solve the financial problems of both corporations.

The Night of November 23

"On Saturday evening, November 23, 1929, I met Mr. H. L. Stuart, of Halsey, Stuart and Co., at the Ambassador Hotel in New York City to discuss with him the defendant's financial situation. Mr. Otterson, of the Electrical Research Products, Inc., was present at the conference, which culminated in a proposal made by Mr. Otterson that I trustee my voting shares in the Film and Theatres Corporations for a period of five years to three trustees—one selected by Mr. Otterson, one selected by Mr. Stuart and the other selected by me; with the understanding that when the $15,000,000 due the Electrical Research Products, Inc., had been repaid, Mr. Otterson, or his nominee, would resign as a trustee in favor of a person to be selected by Mr. Stuart, so that for the balance of the period of the trust Mr. Stuart would have two votes and I would have one vote. Although no definite proposal was made by Mr. Otterson or Mr. Stuart at this time as to what they could or would do to help the situation if I consented to this trust arrangement, they gave me their assurance that, if I consented, they

Zukor and Warner Were in Agreement To Parcel Wesco, According to Fox

Otterson Dealt with P.F.-L. Head and an Agent with Warners, Is Claim

Papers Allege "Erpi" Chief Balked On Alleged Fox Dickers with Warners

Who Greenfield Is

The "Mr. Greenfield" referred to by Wiliam Fox in his affidavit as the negotiator for sale of Wesco to the Warners is Albert M. Greenfield, head of a Philadelphia real estate company bearing his name. Greenfield has acted for Fox on earlier deals.

would see the defendant out of its financial difficulties.

"On Sunday afternoon, November 24th, I met Mr. Stuart and Mr. Otterson at the University Club, and I was then told that, in order to clarify the meaning of the trust agreement which they had suggested in our prior conference, they had prepared a memorandum showing the method by which this trust agreement was to be carried out. After some discussion as to the contents of this memorandum, I explained to them that I assumed that the provisions that were contained in the memorandum were the usual provisions contained in trust agreements and that I saw no objection thereto, but I felt it was my duty to consult with the executives of the defendant and advise them of what was happening, to make sure they would be satisfied to continue to work under such an arrangement.

Says Otterson Started Deal

"When I left Mr. Stuart and Mr. Otterson after this conference, it was understood Mr. Otterson was to see Mr. Adolph Zukor, the president of Paramount Famous Players Corporation, a competitor corporation of the defendant, for the purpose of selling to Mr. Zukor's corporation the Wesco properties owned by the defendant, concerning which Mr. Otterson and Mr. Zukor had been negotiating.

"On the same evening Mr. Otterson and Mr. Stuart called to see me at the Hotel Ambassador and Mr. Otterson, in the presence of Mr. Stuart and others said he felt he and Stuart could no longer continue in their efforts to aid the defendant, because they had just learned from Mr. Zukor that we had been secretly dealing with Warner Bros. on the sale of the Wesco properties while he, Mr. Otterson, was attempting to sell these properties to Mr. Zukor's company.

Fox Denies Secret Move

"At this point I wish to direct attention to the fact that Mr. Stuart had known since the night before that Mr. Greenfield was carrying on negotiations in behalf of the defendant with Warner Bros. for the sale of the Wesco properties since I had discussed fully with Mr. Stuart the night before and had explained to him in detail the reasons why such negotiations were being carried on by Mr. Greenfield. I also wish to direct attention to the fact that not only was there no basis to this accusation made by Mr. Otterson and Mr. Stuart that I had been dealing with Warner Brothers, secretly and without their knowledge, but that Warner Bros. in their negotiations with Mr. Greenfield, made it clear to him that they had an arrangement with Mr. Zukor that, regardless of which of the two might make the purchase of the Wesco properties, the one making the purchase would sell a half interest in the properties so purchased to the other. Nevertheless, after a very brief statement by Mr. Otterson, both he and Mr. Stuart stepped out of the room and returned a few minutes later, at which time Mr. Otterson stated that he and Mr. Stuart would no longer undertake to be of service to the defendant; that the defendant was then a bankrupt, and that they felt it was their duty at that time to preserve the interests of the defendant's creditors. They thereupon demanded that I execute and deliver to them an unqualified power of attorney covering all of my voting stock in both corporations, which they said would be used to protect the rights of creditors. This, of course, I declined to do.

Ultimatum from Otterson

"On the following day I was notified that Mr. Otterson wanted to see me. I saw him at 3:30 that afternoon and was asked by him whether I intended to accept his proposition that I deliver to him and Mr. Stuart an unqualified power of attorney of my voting shares. I advised him that, since they were purporting to act for the creditors, I felt it was my duty to take steps to protect the rights of the bond-holders, stockholders and creditors of the defendant and that I would retain counsel for that purpose. I arranged with them that matters should be kept in status quo by all parties until Tuesday, November 26th, when I would have my counsel get in touch with them. On Monday, November 25th I went with Mr. Benjamin Rease, whom I had previously retained to represent my interests and those of both corporations, to Mr. Charles E. Hughes and retained Mr. Hughes to act as counsel for me and for both corporations. Mr. Hughes agreed to have his firm act for the corporations and for me and promptly had one of his partners telephone Mr. Otterson and arrange for an immediate conference. In the meantime I had also retained Colonel Joseph Hartfield, of the firm of White & Case, to act as counsel for me and for both corporations and he participated in the conferences which were thereafter held. As a result of these conferences, the trust agreement referred to in the bill of complaint was executed on December 3, 1929. In the negotiations that preceded the signing of the trust agreement various understandings had been had between the parties as to the manner in which the trust was to be carried out. Among other things, it had been definitely agreed with my co-trustees that there should be no change in the management of the defendant and that the resignations of the various officers and directors would not be asked for except for the purpose of giving the trustees representation on the board of directors, it being specifically understood and agreed, however, that no resignation should be requested from me or from Mr. Jack Leo, a vice-president and director of the defendant, or from Mr. Winfield R. Sheehan, a vice-president and director of the defendant.

Fight Over Leo

Insistence that Jack G. Leo, vice-president of Fox Film Corporation and a brother-in-law of Wiliam Fox, resign despite what is claimed was a definite understanding to the contrary is cited by Fox as one of the important factors which led him to question the good faith of John E. Otterson and Harry Stuart, two of the three of the original trusteeship committee of which Fox was the third member.

He says the other trustees insisted upon Leo's resignation "because of his close personal relationship and loyalty to me."

Differences Over Leo

"As soon as the trust agreement had been executed, I was advised by my then counsel that my co-trustees had demanded the resignation of Mr. Jack Leo, as a vice-president and director of the defendant. This was clearly in violation of the terms of the understanding had between us at the time of the signing of the trust agreement. My counsel advised my co-trustees that they had agreed not to ask for the resignation of Mr. Leo as an officer and director of the defendant, but they stated they had no recollection of ever having given any such consent, but they did remember that at the time of the signing of the trust agreement I had made a request that Mr. Leo's resignation be not asked for and that they had not objected to that. They claimed, however, that they had not specifically given their consent. My counsel directed their attention to the fact that, in a written memorandum that they had prepared covering the matters which transpired at the time the trust agreement had been executed, they had clearly noted the fact that I had made such a request concerning Mr. Leo and that my co-trustees had assented thereto. Notwithstanding this fact, my co-trustees insisted upon his, Leo's resignation.

Fox Claims Breach of Faith

"On Sunday, December 8, 1929, when my then counsel told me of the request for Leo's resignation, I became ill and went to my home at Woodmere, Long Island, where I remained seriously ill, confined to my bed, for about a week. While I was so confined to my bed I received reports from my wife, with whom certain of the executives of the defendant had communicated, that my co-trustees were engaged in revamping the entire executive personnel of the defendant. I was informed, amongst other things, that they had brought Mr. Franklin, the general manager of the Wesco Theatres, to New York from his office in California, and I understand that he arrived in New York City on Monday, December 9, 1929, so that he must have been sent for by my co-trustees within a day or two after the trust agreement had been executed. This was done by my co-trustees without my knowledge or consent, although I was in constant touch with them for three or four days after the trust agreement was executed. I was told that my co-trustees, without my knowledge or consent, had arranged that Mr. Franklin should be elected as the president of Theatres Corporation at a salary of $150,000 a year, and, in addition, he should be paid five percent of the net profits of the theatres operated by Theatres Corporation and ten percent of the net profits of the theatres operated by this defendant. I wish to point out that this position was being offered to Mr. Franklin at this salary although

Sought to Depose Him as President Fox Charges in Attack On Trustees

Advances This as One Reason for Decision to Oppose Otterson and Stuart

I had served as the president of Theatres Corporation for years without any salary or other compensation.

"During the time I was confined to bed I was unable to see anybody until Friday, December 13th, when I sent for and was called upon by my then counsel. I was advised my co-trustees were then willing to withdraw their request for Mr. Leo's resignation. At that visit I advised counsel that I expected to be able to leave my home on the following day and asked him to arrange for a conference with my co-trustees or their counsel for some time on Saturday evening. Such a conference was held on Saturday evening, December 14, 1929. There were present at that conference Colonel Hartfield, Mr. Benjamin Rease, Mr. Emanuel Newman, Mr. Jack Rubenstein and Mr. Dwight of the firm of Hughes, Schurman and Dwight, who were then acting as counsel for the trustees and who had transferred their allegiance from me to the trustees, but only after securing my full consent thereto.

Wanted Otterson Temporarily

"At this conference I advised the attorneys present, all of whom except Mr. Dwight were then acting for me and for the corporations, that they had omitted to include in the trust agreement a very vital provision that I had agreed upon with Mr. Stuart and Mr. Otterson in all of the talks we had prior to the execution of the trust agreement. In all these talks it was agreed between us that Mr. Otterson was to act as a trustee only until such time as the $15,000,000 due to Electrical Research Products, Inc., had been paid, and that, thereafter, he was to resign as a trustee in favor of a person to be selected by Halsey, Stuart and Co. This was to my mind a most important detail and I was very much disturbed about the fact that the trust agreement failed to include such a provision. It should be noted that, although the preparation of the trust agreement was carried on by the various attorneys for a number of days before the same was finally executed, the agreement was never submitted to me for my approval until the date it was signed, when it was casually shown me, so that I had no opportunity to study it and to note the fact that this vital provision had not been included. After a long discussion on the subject, Mr. Dwight, who was then acting as the counsel for the trustees, said he would refuse to advise my co-trustees to modify or revise the agreement or to deliver to me a letter containing the provision for Mr. Otterson's resignation such as I had requested. The conference then broke up and Mr. Dwight left while the others remained.

The Otterson Slant

John E. Otterson agreed to resign as a trustee as soon as the Fox indebtedness of $15,000,000 to "Erpi" had been paid, his post to be filled by a selection made by Halsey, Stuart and Co., William Fox claims.

When Hughes, Schurman and Dwight informed Fox they would refuse to suggest modification of the trusteeship agreement to so provide, Fox alleges, he began to question the good faith of both Otterson and Stuart. He further declares they planned to depose him as president, notwithstanding an agreement to the contrary.

"As a result of the conversation that had taken place prior to the time Mr. Dwight left, it was the general impression that he would not deliver the letter which I had requested and there were then disclosed to me for the first time facts that had happened in connection with the conduct of my co-trustees and which up to that time had been withheld from me by my co-trustees. Among other things I ascertained that Mr. Stuart and Mr. Otterson had demanded the resignation of Mr. Leo, and that it was pointed out to them that in prior talks had with them over a period of weeks they had repeatedly stated that Mr. Leo was an able and valuable executive of the defendant whose services and experience were of great value to and should be retained by the defendant. They thereupon stated they did not believe it was wise to retain Mr. Leo, because there were a great many changes they intended to make and a great many things they intended to do, which Mr. Leo, if still connected with the defendant, because of his close personal relationship and loyalty to me, would promptly communicate to me. They were then asked what objection there could be to Mr. Leo's communicating such information to me, and they thereupon stated that there were a great many things which they intended to do, and which they believed they would find it necessary to do, which they did not wish me to know. I was also told at this time that Mr. Stuart and Mr. Otterson had definitely decided to depose me as president, notwithstanding our agreement to the contrary and the provisions of the trust agreement to the contrary; that Mr. Stuart, professing the greatest interest in my personal welfare, suggested I be told that I had better leave the country for about six months, because my co-trustees intended to do so many drastic things during that period that it would be impossible for me to suffer the humiliation that would be heaped upon me during that time.

The A. T. and T. Angle

Reported entrance of the electrics into the producing, distributing and exhibiting end of the business insofar as A. T. and T. is concerned at least was all set via the Fox deal for Loew's, the affidavit by William Fox now on record in the Federal Court, New York, intimates.

Fox states "Erpi," telephone subsidiary, had agreed to aid Fox Film in a program of refinancing necessary to complete that memorable deal and that as a condition of a $15,000,000 loan demanded and received release of valid claims against it held by Fox Film and Fox Case Corporations "except only the rights of Fox Case Corp. under a certain license agreement dated May 10, 1928, made by Electrical Research Products, Inc., to Fox Case Corp."

The Fox affidavit does not divulge the details of that "certain license agreement."

Withheld Important Facts, Fox Says in Telling Why He Fought Them

"It was only after I learned these facts that I definitely decided it would be dangerous for me to continue working with my co-trustees under the terms of an agreement, the letter and spirit of which they had violated and intended to violate in every respect, from the moment that the ink was dry on the agreement.

"The attempt of the plaintiff in her bill of complaint and moving affidavits to create the impression that I was running out of an agreement that I had signed is an imposition upon this court and a vicious attack on my reputation. There was never a single thing done by me to violate the terms or spirit of that agreement, and any responsibility for the breaking down of the trusteeship must be borne solely by my co-trustees.

"In paragraph 18 of the moving affidavit of Mr. Otterson it is attempted to create the impression that a receivership of the defendant is necessary to prevent the defendant from losing its market for the sale of its film product because of the possibility of its inability to deliver next year's supply of film. In this connection I direct attention to the fact that there is in effect an agreement between all producers of motion picture films that no new film is offered to the theatre exhibitors until about June 15th in each year, and that the sales of film producing corporations are principally transacted in the months of July and August in each year.

Says Bankers Blocked Him

"During all of the time I had been negotiating with Stuart and Otterson and up to the time of the signing of the trust agreement on December 3, 1929, the defendant had attempted to interest outside capital in its financial problems. After the trust agreement had been executed and had been breached by my co-trustees the defendant again resumed its endeavors to interest outside capital in a comprehensive refinancing plan, but found it was unable to interest any banker or bankers or any private capital in such a plan. I have during this period personally communicated with every prominent bank and banking group in and about the City of New York and a large number of banking groups outside of the City of New York, but in practically each instance I have been advised before I was even permitted to outline the facts, that they would not undertake or be interested in any plan for refinancing either or both of the corporations.

"It has been charged in the bill of complaint that I have refused to interview banks or bankers in connection with such a program of refinancing because I did not wish to allow such banks or bankers to examine

Lawyers Switch

Charles Evans Hughes was first engaged as counsel by William Fox and figured in the early deliberations over the Otterson-Stuart-Fox trusteeship committee, William Fox declares in his affidavit. Later, however, and with his consent, Hughes, Schurman and Dwight "transferred their allegiance" to the trustees.

2 Deals, Loew's and Gaumont British, Committed Fox Film for $93,000,000

First Involved $73,000,000 and Latter $20,000,000, Fox Declares

into the properties and books of account of these corporations. This is not only an absolute misstatement of fact but it is known by the plaintiff so to be. The plaintiff's New York attorney is the counsel for a large banking organization in the City of New York with whose president I have personally conferred on numerous occasions during the past three months in an endeavor to interest him or to get him to interest a group of banks or bankers in a program to refinance the corporations. In a number of instances where banks or bankers have indicated that they might be interested in refinancing the defendant corporations, I have not only furnished to them all data which I had available and which would be of interest to them in connection with such a plan, but have also permitted their accountants to examine into the books of account and records and reports of both corporations.

Tells of Banking Plans

"Notwithstanding the present financial market conditions and the difficulties with which the defendant and Theatres Corporation have been surrounded because of the pressing claims of creditors and the bringing of these actions for a receivership of this defendant, the defendant and Theatres Corporation have been able to interest three large banking institutions located in the City of New York in preparing a comprehensive plan for the permanent refinancing of both corporations.

"While I do not wish the court to infer that these banking institutions have definitely committed themselves to carry through a program of refinancing in behalf of these corporations, they have made it very clear to me in my negotiations with them that they are interested in working upon such a plan and that, if satisfactory arrangements could be made, they would be willing to undertake the same. The conditions which they have outlined to me that they would require in order to undertake such a plan are generally satisfactory to the Board of Directors of the defendant and to me personally, and, so far as I have been able to ascertain, would be entirely satisfactory to the other stockholders, creditors and noteholders of the defendant.

Believes Financing Is Set

"I am advised that my attorneys have stated these facts in open court upon the application for an order to show cause for the appointment of a receiver in this action, but that, notwithstanding these statements, the plaintiff herein and other attorneys representing creditors and other stockholders have refused to consent to an extension of time which would permit the defendant to work out such a plan. Nevertheless, I have continued my negotiations with these bankers and am more convinced than ever that a plan could be worked out which would be agreeable to all parties, upon conditions which would be acceptable to all parties concerned.

Fox Film Computes Profits for 1930 At $13,573,000; Highest on Record

Fox Film Corporation, now returning net profit at a faster rate than ever before in its corporate history, expects to top all previous records in 1930 with a net of $13,573,000. This is an earnings forecast prepared by Touche, Niven and Company and included in an affidavit by William Fox, filed in answer to the Kuser suit for a receivership in equity.

The estimate is for the year ending December 27, 1930, and follows:

FOX FILM CORPORATION:		
Estimated earnings for the year 1929 before Federal income taxes	$14,700,000.00	
Less that portion belonging to Wesco Corp. included below....	3,500,000.00	
Leaving estimated earnings before Federal income taxes of Fox Film Corp. alone for the year 1930 of.... (not including additional film rentals that the corporation expects to receive through the operation of additional theatres acquired during the year 1929)		$11,200,000.00
WESCO CORPORATION:		
Estimate for the year 1930, based on 1929 earnings of theatres owned at the beginning of the year; and earnings of theatres acquired during the year resolved to an annual basis....		5,341,000.00
FOX CASE CORP investment, based on current operations—corporation's interest....		332,000.00
TOTAL income....		$16,873,000.00
LESS interest on $30,000,000 at 6%.... A substantial portion of interest has been absorbed in the 1929 figures of profit and loss, but in order to make ample provision for the interest charges for the year 1930, 6% on the total liabilities has been taken.		1,800,000.00
Net income, before Federal income taxes....		$15,073,000.00
Less Federal income taxes (estimated)....		1,500,000.00
NET income available for dividends....		$13,573,000.00

Note: The corporation will realize cash of approximately $1,750,000 in addition to the earnings above because of depreciation of all companies ,approximately $3,250,000) which is chargeable against earnings but not payable in cash, less sinking fund requirements (approximately $1,500,000) of the various bond issues.

Nothing is included in the above estimate in respect of earnings accruing to the corporation on its investment in the stock of Gaumont British Picture Corp., Ltd., nor in respect of additional film rentals the corporation expects to receive as a result of the operation of additional theatres acquired during the year 1929.

Asserts His Companies Are Entirely Solvent, But Admits Embarrassment

"To summarize the financial situation of the defendant, I wish to stress the following facts: That, prior to the time of the acquisition of the Loew stock, this corporation had virtually no obligations other than those contracted for in the normal operation of its business. It had an exceedingly strong cash and liquid position, and assets far in excess of its liabilities. It would be impossible to find an industrial corporation in this country whose balance sheet could reflect a financial condition better than that maintained by this corporation prior to the acquisition of the Loew stock. This statement is equally true of the financial condition of Theatres Corporation at or about the same time. Both of these statements are confirmed by the financial statements of Touche, Niven & Co., annexed hereto as Exhibits M and N. The acquisition of the Loew stock by Theatres Corporation represented an obligation of $73,000,000. The acquisition of the English theatres later in the year for which this defendant became obligated represented an obligation of approximately $20,000,000. So that, in these two transactions alone the both corporations became involved in obligations amounting to about $93,000,000. Notwithstanding this, and to confirm the fact which I have previously stated that the corporation is not in any financial difficulties but is simply suffering from a condition created by a chain of circumstances over which it has no control, I wish to cite the fact that the total obligations of the defendant and Theatres Corporations combined do not at the present time exceed the sum of $86,000,000. It becomes clear, therefore, that it is not mismanagement or improvidence that has brought about or even contributed to defendant's present financial conditions.

"WHEREFORE, the defendant respectfully asks that the motion be denied, with costs.

"(Sgd.) WILLIAM FOX."

Sworn to before me
this 27th day of January, 1929,
Robert Goldstein,
Notary Public, N. Y. Co., Clk's. No. 148.

Exhibit A

This is a voluminous report compiled by the Standard Statistics Company, Inc., and covering the financial position of the Fox Film Corporation as of December 31, 1928, and revised by this statistical service as of May 8, 1929.

"Fox Film Corporation and Fox Theatres Corporation, separately organized and operated but controlled by the same interests," it says in part, "together with Loew's, Inc. (including Metro-Goldwyn-Mayer Pictures Corp.), in which a dominant interest has been acquired recently by Fox Theatres, form together the largest amusement enterprise in the world."

The structure of Fox Film is described at length, the capital structure reviewed, and various comparative charts and financial statements embraced. Of the outlook, Standard Statistics Company, Inc., had this to say:

"Widely extended and varied character of this company's interests in the amusement field, aggressive policies of its controlling interest and recent large growth of earnings, together with a strong financial equipment and advantageous position for stock financing, all point to favorable prospects. Results for the year 1929 will reflect more fully the growing operations of Wesco Corporation subsidiaries, expansion in the talking picture field and rentals from important additions to the Fox Theatres chain. While Fox Film is not directly interested in Loew's, Inc., stock in that company being held by Fox Theatres, the Loew's theatres provide an

Fox Film Gross $26,878,549 First 9 Months of '29; Theatres $27,091,215

Total Income of Both Units $57,108,135, Fox Papers Make Public

additional market for certain Fox Film products, which, it is understood, will be mostly reflected in earnings after the middle of the year (referring to 1929)."

Exhibit B

A second bulletin issued by the Standard Statistics Company, Inc., under date of December 12, 1929, declares earnings of Fox Film Corporation for the nine months ended September 30, 1929, were $9,605,000 or on the basis of $9.61 a share as compared with $4,384,160, or $5.23 a share for the same period of 1928. Fox mentions these figures in his affidavit.

The earnings situation as viewed by this service, was held to be favorable, but dividend outlook uncertain "owing to inability to finance large current indebtedness through sale of stock of proposed new company." The bulletin states further the Otterson-Stuart-Fox trusteeship resulted "from fall in market value of stocks of various (Fox) companies, also lawsuits brought by Government and minority interests in Loew's, Inc., preventing consummation of plan to combine Fox Film, Fox Theatres and Loew's, Inc., through new holding company of which stock was to be sold to the public."

Exhibit C

Fox Film Corporation and subsidiary companies showed a net income of available for dividends of $8,725,955.41 for the nine months ended September 28, 1929, according to profit and loss statement prepared without audit by Touche, Niven and Co. and included in William Fox's lengthy affidavit filed in answer to Mrs. Susie Dryden Kuser's suit seeking a receivership in equity.

Gross profit, according to this statement, was $9,692,876.64 for the period, without provision for Federal taxes which amounted to $966,921.23.

The profit and loss statement, as contained in the affidavit follows:

FOX FILM CORPORATION AND SUBSIDIARY COMPANIES

STATEMENT OF EXPENSES AND EARNINGS FOR NINE MONTHS ENDED SEPT. 28, 1929.

(Prepared from the books of the company without audit)

INCOME:		
Film rentals	$26,878,549.35	
Laboratory sales ...	1,504,747.77	
Theatre income	27,091,215.21	
Building income ...	786,959.68	
Interest and discount	584,746,06	
Miscellaneous	261,917.81	
		$57,108,135.88
EXPENSE:		
Film amortization ..	$10,773,042.59	
Participation in Movietone rentals	2,801,382.36	
Cost of laboratory sales	620,860.28	
Operating expenses—film	6,737,399.29	
Operating expenses—theatre	24,381,320.61	
Depreciation	284,431.21	
Interest and discount	1,121,030.84	
		46,719,467.18
		$10,388,668.70
Deduct Net Profit Applicable to Minority Interests		695,792.06
Profit Before Federal Income Taxes..		$9,692,876.64
Federal Income Taxes..............		966,921.23
Net Income Available for Dividends..		$8,725,955.41

Exhibit D

The consolidated balance sheet as of September 28, 1929, but revised to January 21, 1930, and submitted in affidavit by Fox as Exhibit D, lists assets of Fox Film Corporation and wholly owned subsidiary companies of $139,267,000. In the action for a receivership in equity filed by Mrs. Susie Dryden Kuser, it was charged that while the assets totaled $139,267,000, quick assets were only $6,806,000, as against current liabilities of $12,699,000. Fox, in answer to the Kuser action, claims that the statement described as Exhibit D does not include accretion of net worth by reason of profits for the three months ended December 31, 1929, which he estimates at $3,500,000. This consolidated balance sheet, which was included in the Kuser bill of complaint, was published in full detail in MOTION PICTURE NEWS for January 25, 1930.

Exhibit E

According to an estimated earnings statement prepared by Touche, Niven and Company, earnings of Fox Film Corporation for 1930 are expected to total $13,573,000. This statement of future earnings which comprises Exhibit E places the 1929 earnings of the Wesco Corporation at $5,341,000. It is claimed that the estimate does not include profits accruing to Fox Film Corporation from its investment in the stock of Gaumont British Picture Corporation, Ltd., "nor in respect of additional film rentals the corporation expects to receive as a result of the operation of additional theatres acquired during the year 1929."

Exhibit F

This is a lengthy analysis of Loew's, Inc., prepared by the Standard Statistics Co., Inc., and dated January 4, 1930. The bulletin, at one point, reads as follows:

"Company has outstanding 148,400 shares no par $6.50 cumulative preferred (of 150,000 shares issued in December, 1927) and 1,355,129 shares no par common. Funded debt of the company and subsidiaries, August 31, 1929, was $39,006,600, parent company debt consisting of $12,694,000 15-year debentures 6s, due 1941. To and including the third quarter of 1929, the company paid regular dividends of $2 per annum on common from the final quarter of 1923 when dividends were resumed, after about two years' suspension; while holders received $1 extra in each of the years 1926 to 1928 inclusive, and a 25 per cent. stock dividend in 1928. The stock was placed on a regular $3 basis by the declaration of 75c quarterly, payable December 31, 1929, with an extra of 75c."

Under the general heading of "Outlook" the bulletin continues,

"Loew's, Inc., is in a strong competitive position, having its own producing subsidiary and also a large chain of theatres as an outlet. Policy has been to keep pace with new developments such as the talking motion picture, this in some cases involving displacement of a vaudeville program formerly accompanying

Net Income, Minus Charges and Taxes, $8,725,955 for That Period

the showing of pictures. * * * Outlook is favorable for the coming year, this industry being apparently less susceptible than the average to a general recession of business."

Exhibit G

Text of a letter purported to have been addressed to Electrical Research Products, Inc., under date of February 26, 1929, signed by William Fox, Jack G. Leo as vice-president of Fox Film Corporation and Saul E. Rogers as vice-president of Fox Theatres Corporation, which deals with "a certain promissory note made by Fox Theatres Corporation to Fox Film Corporation, in the sum of $15,000,000 dated this day and endorsed and delivered by Fox Film Corporation to your (Electrical Research Products) order."

Full text of this letter appears on page 44.

Exhibit H

This is a letter addressed to Electrical Research Products, Inc., dated February 26, 1929, and signed by Fox, Leo and Rogers, in which the $15,000,000 loan made by "Erpi" is further discussed.

Text of Exhibit H appears on page 45.

Exhibit I

This exhibit is a copy of a prospectus dated April 1, 1929, and issued by Halsey, Stuart and Company in connection with an issue of $12,000,000 in six per cent. gold notes on behalf of Fox Film Corporation. The purpose of the issue as outlined in the prospectus was as follows:

"The proceeds of this note issue will be used to reimburse the treasury of the company for expenditures made by it in anticipation of more permanent financing, through the issuance of additional capital stock, or otherwise, of certain major projects which it is contemplated will be effected before the maturity of these notes."

The notes, according to the prospectus, are due April 1, 1930. The prospectus continues further:

"As at February 23, 1929, the consolidated balance sheet of Fox Film Corporation and subsidiary companies, after giving effect to this financing as prepared by independent auditors, reveals net tangible assets of ap-

(Continued on Page 52)

Theatre Operation Cost $24,381,320; Film Unit Maintenance, $6,737,399

Rentals of Fox Film Corporation for the nine months ended September 30, 1929, totaled $26,878,549; Fox Theatres Corporation, $27,091,215, while total income of both companies, with other sources of revenue, reached $57,108,135.

Operation of theatres for that period cost $24,381,320; film amortization was $10,773,042 and cost of maintaining the film company, $6,737,399. Total expenses were $46,719,467 and net income available for dividends, after deducting charges and Federal taxes, $8,725,955.

This insight into the financial status of one of the industry's largest and most far-flung companies is revealed in Exhibit C, one of the fourteen included in the affidavit filed by William Fox in opposing the equity receivership sought by Mrs. Susie Dryden Kuser. It was introduced to demonstrate the healthy financial condition of the Fox enterprises.

Lehmans Brought Into Fox Via Its Efforts, Class A Committee Asserts

Takes Credit for Move, Despite Fox's Newspaper Slam Against Wall Street—Continuing Activities

It was the Class A committee formed shortly after the Fox financial difficulties became known which interested Lehman Brothers, prominent Wall Street bankers, in a possible refinancing of the Fox companies, according to a circular letter now being distributed by that committee to holders of Class A stock.

This was done despite William Fox's biting newspaper attack on Wall Street, issued about the time Mrs. Susie Dryden Kuser filed her action for a receivership in equity, according to T. S. Da Ponte, secretary of the committee.

The committee announces its intention of continuing activities "so that proper representation of the Class A stockholders is assured either under the plan of financing now being devised or, should it become necessary, in receivership."

The statement makes it clear that, in the opinion of this committee, a receivership is still within the realms of possibility.

Holders of Class A stock are asked to deposit their shares with the Commercial National Bank and Trust Company of 55 Wall Street so that the committee may be able "more fully and effectively to function." Beyond that, no reason is divulged.

Some Holdings to Be Sold, Fox Hint

Hint of impending sale of some of the Fox holdings to meet present indebtedness is contained in answer of William Fox to the Kuser receivership, stating that some of the assets "can be advantageously sold or disposed of without materially affecting the efficiency or integrity of the business of the defendant."

One Group of Kusers Opposes Receivership

Mrs. Susie Dryden Kuser, who asserts she represents approximately one-fifth of the Class B, or voting stock of Fox Film Corporation, is on record with a bill of complaint in the Federal Court of New York seeking a receivership in equity for Fox Film Corporation, but some of her family apparently are not in sympathy with the move.

This is indicated in a letter addressed to Samuel Untermyer, attorney for William Fox, in which a group purporting to represent approximately 40,000 shares of stock, 12,000 of which are Class B favors an amicable settlement without recourse to receivership provided financing arrangements with Lehman Brothers and Blair and Company are carried out.

The letter is signed by John L. Kuser, estate of Mary D. Kuser. J. L. and M. D. Kuser, trustees; John L. Kuser, Jr.; Walter O. Kuser, R. Victor Kuser, Jr., R. E. Kuser, R. George Kuser, Frederick Kuser, by R. D. Kuser; and Frederick A. Kuser, Jr.

Text of Fox's 14 Affidavits

(*Continued from page* 51)

proximately $71,053,000, an amount equivalent to $5,921 per each $1,000 of notes, and net current assets of $18,843,000. The class A common stock of the company is listed on the New York Stock Exchange and has, based on current quotations, a market value in excess of $65,000,000."

Exhibit J

This is a bulletin issued by the Standard Statistics Company, Inc., dated January 4, 1930, in which reference is made to the acquisition of a substantial block of common stock of Loew's, Inc., by "William Fox, President of Fox Theatres Corp." The bulletin states that the purchase price was to have been between $120 and $125 a share in cash.

Fox quotes the bulletin to demonstrate that his purchase of the Loew stock was common knowledge, "a matter of wide newspaper and public comment." He says further, "it was hailed generally as a coup d'etat." Mrs. Kuser, in her bill of complaint, attacked the purchase of Loew's, Inc., stock at $125 a share when the stock, she averred, was selling in the open market at $70, the over-payment being $25,000,000, according to her assertions.

Exhibit K

This is a letter claimed to have been written by members of the Kuser family who are said to own about 40,000 shares of Fox Film Corporation stock. In it the signatories allegedly declare themselves opposed to receivership provided the financial plan advanced by Lehman Bros. and Blair and Company can be successfully carried out.

Exhibit L

A letter purported to have been sent to Halsey, Stuart and Co. by William Fox as president of Fox Theatres Corporation under date of August 30, 1929, and dealing with a financial plan to effect consolidation of Fox Theatres Corporation "and possibly its subsidiaries" with the Fox Film Corporation and Loew's, Inc.

Exhibit M

Bearing out his contention that prior to the time the Loew stock was acquired the Fox Film Corporation had virtually no obligations other than those contracted for in the normal operation of its business, Fox makes Exhibit M a balance sheet of the film company and wholly owned subsidiary companies for the year ending December 29, 1928. Among other interesting detail, the statement shows that $3,217,741 was paid in dividends and that earned surplus as of December 29, 1928, was $16,565,994.

Exhibit N

The consolidated balance sheet of Fox Theatres Corporation and wholly owned subsidiary companies as of October 28, 1928, which is the last annual statement available to date, claims assets of $64,112,727. Land, leaseholds, buildings, furniture, fixtures and equipment (net after depreciation and amortization) are computed as being worth $62,036,688. This statement, according to Fox, was prepared by Touche, Niven and Company and was introduced in his affidavit to further bear out the claim that the theatre corporation occupied "an exceedingly strong cash and liquid position."

$1,000,000 in Cash, Halsey, Stuart "Bit"

William Fox agreed to pay Halsey, Stuart and Company, bankers for many Fox enterprises, $1,000,000 in cash as their "end" for arranging the financing necessary to bring about a consolidation of Fox Film Corporation, Fox Theatres Corporation and Loew's, Inc.

This inside yarn is divulged in one of the fourteen exhibits attached to Fox's affidavit, now on file in the Federal Court in New York, as his defense against the granting of a receivership in equity sought by Mrs. Susie Dryden Kuser.

The arrangement with Halsey, Stuart is embodied in a letter alleged to have been written on August 30, 1929 and was designed as an addition to the compensation "which you may have derived from the discounts on securities which you have purchased and marketed."

Harry Stuart, with John E. Otterson as the second and Fox the third, is a member of the trusteeship committee originally formed to handle Fox affairs. It has not been functioning because Fox has refused to turn in resignations of the majority of his directors for replacement by representatives of "Erpi" and Halsey, Stuart. The latter has instituted suit to recover $268,000, alleging default in connection with its issue of $12,000,000 in one year gold notes.

Paid $10,200,000

Variously reported as ranging from $6,000,000 to $10,000,000, Fox Film was paid exactly $10,200,000 by the Warners for its approximate 29 per cent interest in First National.

Wesco cost Fox Film $20,570,000, or with the money accruing from the sale of First National stock, roughly $10,000,000. It is understood that since the Fox financial situation became acute, the company had been made several offers of $20,000,000 for Wesco, or a profit of about $10,000,000 had decision been made to dispose of the circuit.

No Reason Seen Why Fox Receiver Can't Be Averted, Problem Solved

Assets and Earnings Held Sufficient to Assure Future If $50,000,000 Is Raised to Meet Immediate Needs

There should be no difficulty in working out a financing plan for Fox observes "The Wall St. Journal," pointing to the company's earning power to back up its viewpoint, in an analysis of the company's financial position based on the pro forma balance sheet as of Sept. 28, 1929, as submitted to the Federal Court in affidavit of William Fox. Around $50,000,000 of financing is declared needed.

"Of course, the situation is still full of complications," the newspaper reminds, "which will take a long while to straighten out. There seems to be no reason at present, however, for doubting that receivership will be averted and that the problems of the company will be eventually solved.

"Principal liabilities listed are $6,800,000 bank loans most of which are now probably due; $14,625,000 notes for the Gaumont theatres due on March 31, 1930; $12,000,000 Halsey Stuart 6% gold notes due April 1; and the $15,000,000 notes of Fox Theatres Corp. due to Western Electric Co., which were guaranteed by Fox Film Corp. and mature on February 26. This makes a total of about $49,000,000 obligations maturing within the next 60 days. Since the total bank loans have been stated in court to be around $10,000,000 the actual amount of financing might have to be larger although it is probable that with a financial reorganization under way a temporary financing of a small portion of the debt could be arranged.

"On the asset side Fox Film shows $19,700,000 investment in foreign associated corporations which obviously stands for the Gaumont Corp. On this investment there is due the $14,625,000 notes payable, making equity in the property about $5,000,000.

"Investments and advances to domestic associated companies stand at $17,454,000 and 'advances to associated corporations (notes receivable)' stand at $17,777,000. On this basis Fox apparently has advanced to Fox Theatres $35,231,000. This coupled with the $18,000,000 contingent liability on notes of Fox Theatres, again gives an idea of the funds which Fox Theatres received for the purchase of the Loew stock and other expansion. The total of these three obligations is $53,231,000, thus giving another check on the source of funds for the Loew purchase.

"In view of the current earning power of Fox Film Corp., reported as $14,700,000 for 1929 and estimated at $13,573,000 for 1930 after interest and charges for 1930, there should be no great difficulty in working out a financing plan.

Status of Loew Stock Obscure

"The company reveals only $1,425,000 cash out of a total of $22,564,000 current assets, of which $16,729,000 are film inventories less reserves and $3,410,000 accounts receivable. The $5,209,000 book profit from the sale of the minority interest in First National Pictures to Warner Bros. is carried, apparently, 'as a reserve for losses due to obsolescence of silent pictures.

"Little light is shown on the status of the Loew stock which was an important cause of the difficulties of the two Fox companies. The answers of Fox Film Corp. and Fox Theatres Corp. made in the government suit under the Clayton Act state that Fox Theatres Corp. purchased 437,500 shares of Loew stock and that Fox Film guaranteed a loan of $15,000,000 in connection with this obligation. This block of stock cost $125 a share or $54,687,500.

"In addition to this, Fox Theatres bought 223,400 additional shares making a total of 660,900 shares which cost an average of about $105 a share, making the total cost about $69,300,000. As far as can be traced the funds to pay for this came from the following source: $18,000,000 from Western Electric and other borrowers guaranteed by Fox Film; $12,000,000 from Fox Film gold notes sold by Fox Film and lent to Fox Theatres; around $10,000,000 in bank loans, and probably the $10,000,000 cash which Fox received from Warner for First National. This makes a total of $50,000,000.

"The Loew stock currently has a market value at 60 of about $40,000,000 whereas when it sold at 40 during the market break its market value was only about $28,400,000.

"To compute the effects of the present financial position on the common stocks of the two Fox companies is, of course, difficult.

"The income account attached to the affidavit shows estimated earnings of Fox Film for 1929, not including profits from the Wesco Corp., owning West Coast Theatres, amounting to $11,200,000. Earnings of West Coast, including new theatres acquired, are estimated for 1930 at $5,341,000 and total net of the Fox Film Co. for 1930 is estimated at $16,873,000. Deducting interest amounting to $1,800,000 on $30,000,000 and federal taxes leaves an estimated net for 1930 of $13,573,000 available for the 920,660 shares of common stock.

"This estimate is based on the rate of earnings shown by the constituent properties in 1929; and since other amusement companies are showing large gains this year it seems reasonable to expect that Fox will share in their prosperity. This estimate includes no income from the British Gaumont chain.

Of the $45,000,000 to $50,000,000 new financing, it seems probable that about $15,000,000 or $20,000,000 will be borne by Fox Theatres Corp. which probably can pay the interest from its own income, although it would have to be guaranteed by Fox Film Corp.

Possible Effect on Loew Dividend

"One interesting phase of the situation is the possible effect it may have on the current dividend on Loew's stock. Fox apparently paid about $69,300,000 for the Loew holdings on which interest charges at 6% would amount to over $4,000,000, whereas the stock pays $3 annually plus an extra of $1, making a total return of $4 a share or about $2,800,000.

The present difficulties of Fox make any immediate attempt to arrange a merger of the two companies by the exchange of stock improbable, so that if the Fox Theatres Corp. continues to retain its Loew holdings, it seems reasonable to expect that pressure will eventually be brought to bear on the Loew management to increase the dividend, especially in view of Loew's large current earnings, which are at the rate of over $10 a share."

In the Goods

A lady stockholder in the Fox Film Co. complains that "William Fox paid himself a salary of $150,000." If that's true, Mr. Fox, like a distinguished servant of the East India Company, must be amazed at his own moderation.

One company that he controls pays each of two managers three times $150,000. And moving picture stars hired by him get $150,000 for one picture.

Even humble newspaper employees get more than that modest $150,000 salary. It isn't what you are paid, but what you produce that counts."—Arthur Brisbane in "The N. Y. American."

"Men Without Women" Good, but Gruesome

Many New York newspaper critics, in reviewing "Men Without Women" (Fox) find in it material which will appeal generally to all men, but very few women. Its greatest dramatic punch, the undersea episode when a submarine is sunk by a trawler, proves too gruesome, they state, and for this reason women may turn thumbs down. From the standpoint of production, it equals the best, in their opinion:

American— . . . a gruesome piece of business . . . a man's picture with small appeal to femininity . . . audience appeared indifferent.

Daily Mirror—A grim and grizzly horror picture, well made, but primarily for the men . . .

Daily News— . . . Men audiences are going to enjoy every minute of the talkie. But the ladies—lots of 'em anyway—are bound to turn thumbs down. . . . a stark grim story . . .

Herald-Tribune— . . . possesses a freshness of touch and of attitude that is particularly engaging . . . splendid portrayals . . . help enormously in making "Men Without Women" so gallant a photoplay.

Journal— . . . so well directed and acted and so different . . . that it sustains one's interest throughout . . .

Post—A courageous and powerful picture . . . had an astounding result. . . .

Sun—There can be nothing but admiration for the production . . . it is done with intelligence, vitality and reality. Yet, it . . . is a disappointment in that its plot framework is familiar . . .

Telegram— . . . an unusually realistic and effective picture and is hereby recommended as first rate entertainment.

Telegraph—Though doomed to almost certain commercial failure, "Men Without Women" is a truly fine picture and should be seen by intelligent moviegoers.

Times— . . . a stirring submarine drama . . . an absorbing pictorial study in which suitable comedy relief comes to the rescue of incisive dramatic interludes.

World (Evening)— . . . From beginning to end it is so convincing that it has all the earmarks of having been sketched from life.

World (Morning)— . . . represents the finest of the new year's dramatic productions . . . I advise it without qualification.

"Men Without Women" was branded "strong melodrama" by MOTION PICTURE NEWS *in a review which appeared on Jan.* 4.

Television Test

Cleveland.—Initial television broadcast demonstration of RCA is scheduled during the coming summer at the R-K-O Palace.

Loew's Earnings Declared 50 Per Cent Ahead of '29

Gain of around 50 per cent over last year in net of Loew's will be shown for the 16 weeks to March 10. This will total $4,500,000, if present rate of earnings continues. Loew's apparently has not been affected by difficulty of the Fox enterprises, which are declared to own 43 per cent of the company.

M-G-M Net $1,737,471 for 12 Weeks to Nov. 22

Metro-Goldwyn Pictures Corp. reports for the 12 weeks ended Nov. 22, net of $1,737,471 after expenses, but before taxes, equivalent to $10.28 a share on the $4,566,682 7% cumulative preferred stock ($27 par) outstanding. This compares with $1,082,321 or $6.39 a share on the same share basis in the 12 weeks ended Nov. 18, 1928.

Default Judgment on Note Paid Off by Fox Film Corp.

Default judgment for $342,158 given the Public National Bank & Trust Co. prior to the court stay of two weeks on the receivership actions, has been paid by Fox Film, according to Robert P. Levis.

Cures for Sound Reproduction Ills Are Outlined by M-G-M Technicians

(*Continued from Page* 40)

"The manager of the theatre, while visiting the exchange, mentioned that his sound-on film equipment had developed a bad buzzing noise which seemed to be getting worse. At his suggestion I visited the theatre and found that his trouble was due to the adjustment of the idler above the sound aperture. This caused a sprocket hum. Readjustment of the idler, however, promptly eliminated the trouble. The manager and projectionist became so much interested in our conversation respecting care and handling of sound equipment that I was urged to return to the theatre the next day, when they could give me more time. I did this the following afternoon, spending two hours in demonstrating the different methods of resynchronizing and making adjustments."

Back-Stage Echo

"This was a peculiar trip. I visited the theatre at the request of the owner and found that he was at home ill with a bad cold. His wife, who sells tickets, could not leave the booth to take me back-stage. Peculiarly, the faults which I discovered in the theatre seemed all to come from back-stage. There was a very decided echo which was very noticeable and annoying. I also discovered a bad pit condition and it was quite clear that the sound lacks definition from up front. The booth was well concreted and the equipment was functioning properly. I made what suggestions I could to the manager's wife, but as the owner would not be able to see me unless I waited for another day I was unable to talk to him."

Loss of Volume Corrected

"The occasion of my visit here was a statement by the manager that his sound quality was unsatisfactory. Upon inspection I found that what the house lacks is naturalness of tone, the definition being pretty good. The theatre has been fairly well treated for what originally were very bad acoustical conditions. I recommended boxing the speaker units to prevent loss of considerable volume back of the screen. There is also loss of high frequencies due to the low range of the pick-up arms and there is a tone waver which causes a sour note and which is very noticeable, this being due to a direct connection between the projector head and the disc plate."

"The power house does not supply an even volume of current at all times. This naturally causes a lessening of speed in the machine and a subsequent sour note on the disc plate. There was considerable side play in the arms which will be almost impossible to remedy. I suggested that the pit be draped, there being plenty of material on hand for this purpose, and felt that with proper tone arms and a good connection between the projector and disc, this house will have satisfactory sound."

Horn Overloaded

"Mr. Wood thought that his sound was very bad, but I found the condition not as serious as he imagined. The house condition was very fair, due to the theatre having been treated and to the construction being of wood. The chief trouble was occasioned by an over-load, resulting from the amplifier being capable of delivering considerably more wattage than the air column horn unit could carry. As a temporary expedient, I suggested the use of extra loud needles and the cutting down of fader volume. This gave just as much volume in the theatre but got away from the overload. It also had a tendency to minimize the barrelly effect and the over-mellowness which was produced by the low level pick-up arms."

Sound Going to Waste

"My call at the Tosca Theatre, in response to a request from Mr. Rudko, developed that much sound was escaping back stage and was causing reverberation because a part of the theatre behind the screen had not been treated. Peculiarly, the entire theatre had been completely celutexed with the exception of this back stage section. I suggested that the horns be boxed in (that is, the unit of the horn). This suggestion was due to the fact that it is a cheaper method than treating the back of the house and where the plan can be utilized almost anyone can box two horns in a half hour's time. I also suggested a simple method of draping the pit and I feel that when these changes have been made the sound will be as good as can be expected. There is no remedy more effective in cases of this description than plenty of drapes where such is possible. The pit always can be draped more or less profusedly. With the horns boxed and the drapes hung Mr. Rudko's difficulties should be overcome. Such procedure not only is effective but inexpensive."

An Enthusiastic Reception

"This situation had been discussed with the exhibitor at the exchange prior to my visit. From explanations which he had made I was quite certain what was causing part of his trouble. I was totally unprepared, however, for the reception which I received. Mr. Holland had evidently made mental notes of the work which I had previously indicated might be required and when I arrived at the theatre I found a force of men ready to make any improvements which inspection might demonstrate to be necessary. Here is what we did:

"Balanced and adjusted the tone arms. Boxed in the back of the horns with masonite, which was on hand, to minimize the amount of sound which was being lost back-stage. Raised and flared the horns. This stopped all sound loss and tended to throw it into the theatre where it belonged. Closed the ceiling ventilators with celutex. Ran several banners across the ceiling. Covered the pit. In addition to this, I also suggested that new pick-up arms be provided. This will further improve the sound very materially, as the present arms are not delivering over four thousand cycles at the most.

"Mr. Holland seemed to believe the sound and conditions had been very greatly improved. I was assured that the new tone arms would be ordered and was invited to return after they had been installed. This I shall do."

Dialogue Not Distinct

"I called at the Howard Theatre in response to a telephone conversation with Mr. Howard, who said that dialogue sequences were difficult to understand. An investigation developed that the principal cause of trouble was due to a tone arm which did not lie flat on the disc plate. This adjustment was very simple and tended largely to overcome the exhibitor's difficulty. I also suggesting cutting down the volume to get rid of some of the muffled and barrelly effect.

"In inspecting the house I discovered considerable echo coming from the pit in front of the stage. This is a very large hole in the front of the house and is entirely concrete. The theatre tone was too mellow and inspection of the speakers showed that one of them was delivering a much fuller and mellower quality than the other two. I suggested that if the exhibitor desired to get better definition he might temporarily cut out this third horn. He intends to experiment before making a decision."

Like a Massage Machine

"Mr. Ransom had complained to one of our salesmen about the quality of his sound and I made a trip to the theatre with the salesman. It was the same old story—over-weighted tone arms and a bad house condition. One of the machines can't be operated at a speed in excess of eighty-six feet per minute. Consequently, it is impossible to obtain wholly satisfactory results. Also, both machines vary two feet per minute with the result that music is almost invariably sour. The vibration reminded me of the mechanical devices for giving a Swedish massage. Also discovered that a trick type of hard needle was being used.

"I made some suggestions to help better the house conditions, explained the method of straightening and counterbalancing his tone arms and succeeded in helping matters considerably. As a result of demonstrations, the exhibitor gave orders for concreting his booth and for two new machines."

A Troublesome Case

"Mr. Snyder met me at the exchange and explained that he had been trying for several months to overcome a peculiar condition in his sound reproduction. He could not give me a definite idea of what the trouble was and my questions did not develop a satisfactory definition of his difficulties. As a consequence, I visited the theatre. When I arrived he was playing one of our pictures with which I was pretty familiar. I was actually surprised at the excellence of the reproduction. However, I understood what he had been trying to tell me the previous day when he took me to different spots in the theatre. In none of these places, however, was the sound really bad.

"At the end of the show I made a careful inspection of the auditorium and cold find no echo or reverberation. But I did discover a number of dead or partially dead spots. These were most noticeable from about the center to the back of the house. They were resulting from the fact that the horns were pointing to the opposite corners at the back, thus causing the beams to cross about one-quarter of the way from the stage and developing a comparatively dead spot from about the center of the house back to the rear.

Hours Solve Problem

"Normally, this difficulty would be easily overcome by redirecting the horns. This, however, was impossible in the present instance because the stage is so constructed and the screen is so set that there is only one place for the horns—at the sides of the screen, which, by the way, is not a sound screen. Two pillars are so located on the stage at the sides of the horns that the latter cannot be moved sufficiently to overcome the crossing which I have described. There was, however, a very little room available for moving, so that we could slightly change the place of crossing and thus somewhat reduce the dead area.

"The exhibitor had had numerous suggestions as to the best method of overcoming his difficulty and had practically decided to make a considerable investment in reconstruction. My suggestion was to install a sound screen. This would permit of the proper placing of the horns behind the screen. Mr. Snyder seemed very much pleased with this idea and I feel that my trip was well worth while."

Detroit Critics Give "Lummox" Big Send-Off

Detroit—Critics on the four local dailies sent "Lummox" over-the-top in their reviews of the United Artists picture which was world-premiered at the United Artists Theatre here. The Fannie Hurst story marked Herbert Brenon's entrance into the talker field and terminated an eight-year retirement of Winifred Westover. Both are given great plugs in the reviews, brief excerpts from which follow:

Daily— . . . directorial genius of Herbert Brenon and the poignant characterization . . . by Winifred Westover . . . unite to make "Lummox" . . . one of the finest things of the cinema. . . . It is a motion picture apart from any other yet produced.

Free Press— . . . a beautiful piece of work. . .

News— . . . certain to register with discriminating audiences. . . . a mighty fine talking picture. . . .

Times— . . . Women will love it. . . . Brenon . . . can feel proud of this picture. . . .

Detroit Mayor Helps Nolan Put Over "Lummox" Campaign

Detroit—Warren Nolan, of United Artists' home office, staged a real campaign for "Lummox" at the United Artists Theatre, culminating the plug on the steps of city hall, where Mayor Charles Bowles pushed a button which signaled the unreeling. A local newsreel was made of the event and 13 Publix-Kunsky houses screened the shots on the following night. The dailies ran stills.

Nolan sold "The Times" a Coast-to-Coast interview with Winifred Westover, in California, and Fannie Hurst in New York. The complete hookup, including the interview, was made in four minutes. All of Postal Telegraph Co.'s Detroit offices carried window displays showing telephoto messages from Miss Hurst, while Mayor Bowles' speech made on the theatre stage at the opening was plugged in Western Union fronts.

M-G-M Makes 3 Purchases; Davies May Appear in 'Rosalie'

Hollywood—With a heavy schedule outlined for the next several months, M-G-M officials are busy lining up story material. Recent purchases include rights to "Let Us Be Gay," current New York stage play; "Daybreak," novel by Dr. Arthur Schnitzler, and "Rosalie," Broadway musical comedy, which is being considered as a starring vehicle for Marion Davies.

Jack Mulhall to Leave 1st Nat'l to Free Lance

Hollywood.—Jack Mulhall is scheduled to leave First National next month. The player has been under term contract to First National for five years as star and featured player.

Kohler Quits Paramount to Join First National

Los Angeles—When Fred Kohler was approached with a long-term agreement by First National, he asked for and received a release from Paramount's optional contract. First National is lining up a story.

Christie Paramount Pact to Be Completed in March

Hollywood—Christie in March will complete its season and three-year distribution contract with Paramount. Three comedies are scheduled for release this month and four in March.

Talking Contract

Hollywood—Add uses for the talking picture: Monte Blue's contract with Warners is declared to have been recorded via Vitaphone.

Pizor Spikes Merger Rumors

Reports current in Wall St. circles crediting Rayart, Bray Prod., Peerless Pictures, and Capital Prod. Exporting Co. with merging to establish a large independent company, were spiked by William Pizor, head of Capital, who told a Motion Picture News representative that "his company was not interested in mergers and intended to function as an independent exporting and importing unit."

Nils Asther in Heavy Training to Down That Swedish Accent

Hollywood—Nils Asther, former M-G-M contract player who was headed for stardom previous to the advent of talkers, is not discouraged by handicaps presented by his Swedish accent. Asther is one of the group who found themselves shelved because of talkers, embarking on an intensive training course to overcome linguistual difficulties. He embarks on a personal appearance tour late this month, opening for Publix at the Michigan, Detroit, Feb. 21. During his tour, Asther will attempt to correct his accent.

Overhead shot of new sound-proof stage at Warners' Brooklyn Vitaphone studio. Ben Bernie and his orchestra are on the set.

Exterior view of new Vitaphone stage at Warners' Brooklyn studio. The view looks toward Avenue M.

Barthelmess Good, but His Film Disappoints

"Son of the Gods" (First National), from a production standpoint, does not match the abilities of Richard Barthelmess and Constance Bennett, New York critics state in their review, which give considerable praise to the work of both players, but little to the vehicle in which they appear. The reviews of Metropolitan critics are summed up in the following few lines:

American—Despite lavish production and fine characterizations . . . proves an unconvincing photoplay, which fails to rise above programme calibre . . . audience seemed restless.

Daily Mirror—An unusual drama, packed with interest, played with skill, produced with taste. First-rate entertainment. . . .

Daily News— . . . combined work of Barthelmess and Constance Bennett lends brilliance and allure to an only fair screen treatment. . . .

Graphic— . . . an old-fashioned dramatic plot distinguished by the star's excellent characterization and by splendid support from Constance Bennett. . . .

Herald-Tribune— . . . just a fair magazine story translated into screen terms . . .

Journal— . . . It would . . . be very nice to be able to say that the picture matches the abilities of the people concerned in its making. . . .

Post—Except for one dramatically effective moment . . . "Son of the Gods" is a weak and unskillful drama, burdened with a good deal of pretentious moralizing . . .

Sun— . . . has very effective moments, but it winds up as something of a disappointment—a rather ambitious disappointment.

Telegram— . . . handsomely mounted and has been directed . . . with taste and intelligence. But despite its various virtues, it never quite comes off. . . .

Telegraph— . . . The story is seldom credible, and seems relatively unimportant even in its believable moments. Nevertheless, it makes a mildly interesting film, due to the splendid acting of Barthelmess and Miss Bennett.

Times—After a none too hopeful beginning, "Son of the Gods" plods its weary way through banal episodes, until the final happy fade-out. . . .

World (Evening)— . . . It has in it some infinitely praiseworthy work, but it also has its sleazy portions. . . . a "yes" and "no" picture. . . .

World (Morning)— . . . Barthelmess . . . is hardly equal to the task of bringing this exaggerated yarn to the point of credibility. . . .

Motion Picture News *review of "Son of the Gods," appearing on paeg 74, in this week's issue, states that the Barthelmess picture "will rate with the classes and get over with the masses."*

Ban on Children Under 14 Continued at Indianapolis

South Bend, Ind.—Theatre owners here have been refused their appeal to the board of health to permit children under 14 years old to attend performances. The board of health recently issued its ruling as a result of an epidemic of spinal meningitis as a precautionary measure. Although the epidemic in Indianapolis was much more severe, no ruling was made against theatre attendance.

Three Cleveland 'Changes Close Deals for New Product

Cleveland—W. N. Skirboll, Meyer Fischer and Jack Conant closed deals for new product for Ohio distribution.

Skirboll purchased Ohio, Kentucky and West Virginia rights to "Her Unborn Child." Fischer bought the Sullivan Felix cartoons for Ohio, while Conant will handle northern Ohio on "Varieties."

"Flame of the Flesh" First Taylor-Talmadge Vehicle

Hollywood—"Flame of the Flesh" is the title selected by United Artists for the first Norma Talmadge talker to be directed by Sam Taylor, under the latter's new U. A. agreement.

• • Briefly Told News

Lefkowitz Has 14

Cleveland—Fourteen theatres now are under the banner of Max Lefkowitz and associates, making the firm the largest local chain operator. Universal's Cedar Lee, Detroit and Milliard Square recently were taken over.

Sweden Acclaims Talker

Stockholm—"Say It with Tones," Sweden's first all-talker, was acclaimed at its opening.

Talker Bought by Standard

Cleveland—Standard Film Service has purchased "Love at First Sight," a talker made by George Bachellor, for distribution through the Standard exchanges in Cleveland, Detroit, Cincinnati and Pittsburgh.

Spainhour Transferred

Washington, Ind.—Alvin Spainhour, identified with the McCarrell enterprises as manager of the local Indiana theatre, has been transferred to Sullivan, Ind.

Film Influence Stressed

Annapolis—Beneficial influence of pictures in the life of America and the lives of other nations was stressed in a speech this week by Mrs. William Wolff Smith, Washington, national vice chairmen of the committee on better films of the Daughters of the American Revolution.

Omaha Post for Comer

Omaha—Mike Comer has succeeded J. S. Jossey as manager of the Warner branch here.

Wilson With Inspiration

Hollywood—Harry D. Wilson, veteran screen publicist, has joined Inspiration Pictures and Sol Lesser Enterprises, with headquarters at the Tec-Art Studios.

Try Sunday Shows in Iowa

Tama, Ia.—Sunday shows are being given a 30-day tryout by Wesley Mansfield.

Depends on Sunday Shows

Belmond, Ia.—Talking pictures will be presented here if Sunday shows are victorious in the scheduled election, states George Hake, local exhibitor.

Iowa House Sold

Coon Rapids, Ia.—Bert Howell is new owner of the Lyric, purchased from Ed Ridgway. Sound reproducing equipment is to be installed at the theatre.

Fort Wayne House Damaged

Fort Wayne, Ind.—Flames which started in the Prospect here early in the morning routed out neighbors in their night clothing during subzero weather. Firemen expressed the opinion the fire was preceded by an explosion, perhaps from film, but the owner of the theatre said no film was in the building at the time of the fire. Damage to the equipment and building will reach several thousand dollars.

Putting on the Dog

Detroit.—Opening of the Punch and Judy theatre at Grosse Point Park, suburb, culminated the efforts of a group of millionaires to build a hihat cinema palace of their own.

Sam Zierler, well known in New York film circles, now a factor that counts in James Cruze Prod.

Jackson Heads Publix District

Dallas.—"Jack" Jackson has been named regional director of Publix in Texas with headquarters here. He will direct the Grade "A" theatres of Publix in Dallas, San Antonio, Houston and Fort Worth. Jackson is from Rochester, N. Y., where he acted in a similar capacity.

Operating Akron House

Akron, O.—Mrs. Park Palmer, widow of Park Palmer, of the Ideal, who committed suicide last week as the result of a nervous breakdown, has reopened the house, and will carry on in her husband's place.

House Damaged at 'Frisco

San Francisco—Damage of $5,000 was caused by fire at the Green St. theatre.

$10,000 Damage in Fire

Poplar Bluff, Mo.—Fire starting in the booth caused $10,000 damage at the Criterion.

New Cincinnati Film Firm

Cincinnati—News and educational films are being manufactured here by Rapid Film Co.

Toledo House Being Repaired

Toledo—Work of remodeling the Royal, damaged by fire, is under way.

Columbia Managers Meet

Boston—Columbia managers from Boston, New Haven, Buffalo and Albany held a sales meet at the Copley Plaza. Joe Goldburg, of the home office, presided.

Hammons on Coast

Hollywood—E. W. Hammons has arrived at the studio for conferences with Educational producers. He was accompanied here by Mrs. Hammons and by W. B. Frank, eastern repsentative of Mack Sennett.

Exchangeman's Wife a Suicide

Milwaukee—Mrs. Frieda Rennie, wife of the Fox manager here, leaped seven stories to her death, while her husband frantically tried to force his way into their bedroom to restrain her. Illness is the declared cause of the suicide.

$8,000 in Films Stolen

Oklahoma City—Films valued at $8,000 and consigned to the Circle were stolen from a local hotel. The thieves left no clue as to their identity or present whereabouts.

Install Large Screen

New Philadelphia, O.—Skirboll Bros. have installed a wide screen in the New Opera House.

Buys at Dallas

Dallas—Sam Hefley of Cameron has completed his deal for the Parkway with S. G. Howell and H. O. Howell.

Seidelman in N. Y.

J. H. Seidelman, assistant general manager of the Paramount foreign department, has returned to New York from a month's trip to Jamaica, Panama and Cuba.

Morse Adds Another

Boston—Five houses are now in the string operated by Charles Morse, who has acquired the Grand O. H. He owns the Roxbury and Washington, Boston; Atlas, Adams, and Merchants, Quincy.

Publix Deal Changes Lineup

Portland, Me.—Sale of the Strand in the Publix-Netoco deal changes the Empire from a second to a first run.

Massachusetts House Dark

Leominster, Mass.—The Capitol has closed. Poor business the reported reason.

Skouras Switches Slosser

St. Louis—Milton Slosser, featured organist at the Missouri for seven years, has been transferred to the Ambassador by Skouras Bros.

Gets Altoona House

Altoona, Pa.—Clark G. Ginter, of Tyrone, Pa., has obtained a lease for a term of years on the Colonial, one of the largest motion picture theatres in Altoona, Pa. He is a brother of John S. Ginter, owner of the Mishler, Altoona. The Colonial is owned by the Patriotic Order Sons of America. Ginter has begun wiring of the theatre for sound pictures and is making extensive alterations and repairs.

What's the Gag?

"Those 'shots' which shattered Sally and Molly O'Neil's windshield were bricks," reports Walter Winchell, in the New York "Daily Mirror."

From Everywhere

Going Up

Arch Selwyn is quoted as saying he has rejected an offer of $250,000 for talker rights to his revue, "Wake Up and Dream," now current at the Selwyn, New York. He says that "in fairness to my revue" he cannot accept the offer, asserting that some of the individual numbers are worth $75,000 for filming purposes.

Brill Opening Offices

Chicago, Philadelphia and Boston offices are being opened by Unusual Photoplays, New York, states President David Brill. Joseph Stock, former treasurer of Ufa Eastern Distributors, has joined Unusual in a similar capacity. Irvin Shapiro, European representative, has left on tour of Europe to visit producers.

Joint Ads Boost Matinees

Ottawa—Co-operative advertising to increase matinee business is being used by the Regent B. F. Keith's, the Centre and Imperial.

Warned to Mark Films

Toronto—Theatres of the province have been warned to properly classify adult, juvenile and universal pictures, according to the dictate of the Ontario censor board.

Foster Running Adair House

Anita, Ia.—Randall Foster is new owner of the Princess. He bought the theatre, which has changed hands twice this fall from H. E. Gronn. Gronn bought the house from W. J. Miller, Iowa theatre broker, who took over Gronn's other theatre interests in Iowa.

Buy Strasburg, O., House

Strasburg, O.—Russell Norman and John Sundheimer have purchased the Hall theatre from Garver Bros., who operated the house several years.

New Exchange Firm

Indianapolis.—Articles of incorporation have been filed with the secretary of state of Indiana by the Exhibitors Exchange, Inc., with a principal place of business in this city. The corporation has an initial capital stock of 1,000 shares and is formed to operate a film exchange and buy, rent and sell film. The first board of directors is composed of Homer W. Dale, Cora A. Hunt and Florence M. Peters.

New Indiana Firm

Indianapolis.—Articles of incorporation have been filed with the secretary of state here by the Indiana Harbor Theatres Corp., with a principal place of business in East Chicago, Ill. The corporation will own and equip and conduct picture, vaudeville and other theatres. It has an initial capital stock of 2,000 shares and the first board of directors is composed of Michael E. Kozcik, Jr., Alexander Manta, A. F. Daniel.

York Exhibitor Bankrupt

York, Neb.—Earl W. Miller, formerly manager of the Sun, has filed a petition of voluntary bankruptcy, listing debits of $1,233 and assets of $30,575. Miller leased the Sun when the house opened a year ago, but later relinquished his lease and was hired as manager. Recently he has been operating a theatre at Newton, Ia.

Raising Paramount Dividend

Dividend of Paramount is expected to be raised $1 to a $4 annual basis when directors meet in New York on Feb. 10. Earnings of between $7 and $8 a share for this year are predicted.

New East Chicago Firm

Indianapolis—Articles of incorporation have been filed with the secretary of state by the Hartley Theater Corp., East Chicago. The corporation has an initial capital stock of 300 shares and was formed for buying, erecting and operating theater properties. The board is composed of George Hartley, Joseph D. Hartley Jr., John Hartley, Helen H. Johns, Hazel H. Greene and Ruth Hartley.

Roadshowing Epics Film

"Across the Word with Mr. and Mrs. Martin Johnson," will be roadshowed under the same plan employed for "Simba," according to M. J. Weisfeldt, director of distribution for Talking Picture Epics. This means that it will not be released to picture houses until next season.

Firm Formed at Gary

Gary, Ind.—Articles of incorporation have been filed with the secretary of state by the Gladstone Amusement Corp. of Gary with capital stock of 1,000 no par shares, to operate and conduct picture shows, presentations, vaudeville, stock road shows. Directors are A. C. Brill, Dave E. Traugott and D. S. Swain.

Plans Ohio Offices

Cleveland—Offices here and at Cincinnati are to be opened by Victor Schram, who has been named sales representative for Fowler Studios, Hollywood, in Ohio, Michigan, Indiana and Kentucky.

Near Panic in Bombing

Chicago—Bombing attributed to labor troubles at the house, caused a near panic at the Hinsdale here.

Lon Chaney's new contract to talk for M-G-M is said to call for a salary boost of $1,000 weekly.

Guilty Consciences

When Warners announced a change in title of "The Agony Column," to "Second Floor Mystery," at least a dozen Broadway columnists heaved a sigh of relief. Originally, they thought the story was an expose, or a burlesque on columnists.

Tiffany in Des Moines

Des Moines—Henri Ellman, district manager of Tiffany, was here recently in connection with a proposed branch in Des Moines.

Insurance Lapsed on House

Burlington, Wis.—Because its fire insurance had lapsed, Community Theatres, it is reported will take a $35,000 loss on the fire which damaged the Orpheum here. The damage may run as high as $75,000.

Fischer Buys Another

Cleveland—Fischer Film Exchange has purchased "The Wedding on the Volga," talking feature, for Ohio.

Chagrin Falls House Sold

Chagrin Falls, O.—John Shleifenheimer has sold his Falls to J. B. Cagney and associates. Mr. and Mrs. Shleifenheimer are sailing next month for a visit in Germany.

Smithfield House Reopens

Smithfield, O.—Harry Sharp has re-opened the old Strand Theatre, now called the Iona.

Richman Premiere Set

Harry Richman's first picture, "Puttin' on the Ritz," will have its premiere Feb. 14 at the Earl Carroll, as a two-a-day attraction at $2 top.

Paramount Party Set

Annual ball of the Paramount Pep Club is being held Friday night at the Hotel Astor, New York.

Publix Managers Switched

Tampa.—Harry Weiss has succeeded Guy A. Kenimer as general manager for Publix here. The latter has been transferred to New York. The state now is divided into two districts with Charles G. Branham head of the west coast houses and Jesse Clark district manager on the east coast. William Collier has been transferred to the Strand at Birmingham, with Paul Short, formerly of Chattanooga, replacing him at the Victory here.

Pathe Has Lincoln Special

Pathe is releasing "Lincoln," a special one reel sound subject, in which George Billings, Lincoln impersonator, delivers "Gettysburg Address" and a quartette of veterans sing Civil War melodies.

Rebuilding House

San Francisco.—The Uptown, at Sutter and Steiner Sts., is now nearing completion as a sound theatre. This house is being constructed on the foundation and from the four walls which housed the "New Alcazar."

Pantages' Sons to Run Coast House

Hollywood—Despite offers declared received from Fox West Coast, Warners, Publix and United Artists, Rodney and Lloyd Pantages, intend to carry out their plans to operate the $2,000,000 theatre now nearing completion at Hollywood Blvd. and Argyle Ave. The theatre is slated to open about April 1.

"Sunny Side Up" Breaks Records at Milwaukee

Milwaukee.—There is perhaps no picture in recent months which has clicked better here than "Sunny Side Up."

After a five weeks' stay at Fox's Strand, downtown house, it was sent out to the five de luxe theatres. Not satisfied with breaking records at the Strand and packing them in for the five weeks, it proceeded to break all records at neighborhood theatres.

The de luxe houses played the picture to capacity crowds for three days. After ten days it was recalled to these theatres for a one day showing. Sunday was the day selected and again the picture played to capacity crowds.

Beaudine's Next Set

Hollywood.—William Beaudine will direct "At Bay" for First National as his next. Loretta Young will be featured in a part calling for a dual role. Beaudine recently completed "His Woman" for First National with cast including Monte Blue, Lila Lee, William Boyd, Betty Compson and William Janney.

Smith Again on Daniels' Story

Hollywood—Wallace Smith is writing the adaptation, continuity and dialogue for "Smooth as Satin," based on Bayard Veiller's stage play, "Chatterbox," the next Bebe Daniels vehicle. Smith wrote the adaptation and dialogue for the current Daniels feature, "Love Comes Along."

Grinde Remains with M-G-M

Los Angeles—Nick Grinde, now making "Good News," will continue on the M-G-M directorial staff, a new contract having been signed this week.

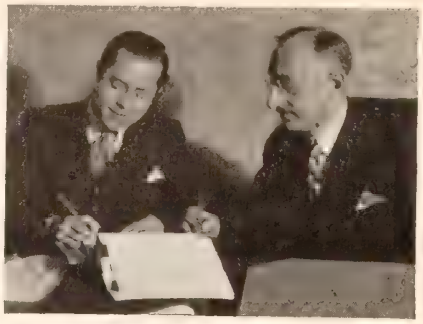
In the Money

Good old reliable Bill Powell. He usually comes through. "Street of Chance," his latest and his best—or very close to it—gives him plenty of chance to display his histrionics.

Based on the famous Rothstein murder mystery which has enjoyed national publicity, Powell here is "Natural Davis" in an interesting, well directed and well produced yarn of what goes on—sometimes—behind the bright lights of Broadway.

O.K.—very much so—for the box-office. It's an all-Powell show.

KANN



Joe Cook, musical comedy star, signing contract with Joe Brandt of Columbia to appear in talker version of "Rain and Shine." Designed to be one of the big ones on Columbia's program for 1930-31.

Much of Van Dine Lost in New Film

S. S. Van Dine's mystery thriller, "The Bishop Murder Case" (M-G-M) proved better reading material than screen fare, in the opinion of New York critics, who found many thrills in the talkie version, but not enough to compare it with the best-seller book. Highlights of their reviews, in brief form, follow:

American— . . . drama is sufficiently tense . . . but story dwarfs all else . . . audience liked it.

Daily Mirror—A dandy detective movie. Thrills, suspense and a half dozen beautiful homicides.

Daily News— . . . There is deeply thought out, intellectual crime in this one . . .

Herald-Tribune— . . . a well acted and sensible version of the story and it is reasonably entertaining, but it does not prove to be anything better than the average of its school . . .

Journal— . . . neatly developed and provides its share of excitement.

Post— . . . there is no better entertainment than this type of picture . . .

Sun— . . . As a mystery talkie, . . . has a thrilling, up-to-the-minute gruesome and arresting idea. Therefore, it is . . . a pity that the production, writing, construction and atmosphere are not up to that idea.

Telegram— . . . a handsomely mounted picture. But . . . much of the horror and suspense that made the novel the best . . . of the Van Dine stories, has been lost.

Telegraph— . . . narrative moves forward-steadily from the start, builds up to any number of dramatic climaxes . . . and maintains interest and excitement throughout.

Times— . . . a film that sustains the interest . . .

World (Evening)— . . . something has been lost in its transition to the screen.

World (Morning)— . . . fair enough entertainment of its kind. . . .

"Audiences partial to murder mysteries will cling to their seats," MOTION PICTURE NEWS *stated in its "Bishop Murder Case" review, which appeared in the issue of Nov. 16, 1929.*

30 Minute Newsreel Shows Launched at Milwaukee

Milwaukee—Fox's Wisconsin is featuring special newsreel showings for a 30-minute period twice daily in addition to the regular program. These periods are being presented at noon and at 6 P.M., in addition to a midnight performance every Saturday night.

Milwaukee is the first city in the middle west to follow the lead of New York in placing special emphasis on the presentation of newsreels. The program will consist of a parade of Fox Movietone News and Hearst Metrotone News shots.

Kistler at Atlanta

Atlanta.—H. R. Kistler now is managing the Pathe branch here.

Stricter Censoring Plan at Portland

Portland, Ore.—Strict enforcement of the censorship ordinance this year is announced by Robert M. Mount, chairman. The board has notified the industry of the sort of pictures it does not approve. Mrs. Eleanor T. Colwell, secretary, reported that last year the censors had viewed 6,062,000 feet of film. Subjects numbered 1893, involved 6,062 reels. Eliminations were made in 13 subjects, six subjects involving 30 reels, were condemned, and the board held 63 regular sessions and five special ones.

The problem of talking pictures presented itself during the past year, making the censoring more difficult, as the picture either had to be passed or condemned, since eliminations would spoil the synchronization of the film and the sound, according to the annual report.

Ticket Trade Parley Slated on Feb. 25

Washington—Trade practices of manufacturers of roll and machine tickets for theaters will be discussed at a conference called by the Federal Trade Commission, to be held in Washington Feb. 25, with Chairman G. S. Ferguson, Jr., presiding.

Subjects proposed for discussion are: Interference with contracts, defamation of competitors, enticement of employees, price discrimination, secret rebates, discrimination in price by means of split shipments, delivery points, sales without mutuality, cost accounting, standardization and simplification, misbranding, discounts, and free service.

Epics Opens in Boston

Boston—Distribution of Talking Picture Epics in New England will be handled from 10 Piedmont St., in the Columbia exchange. Gerald Swaebe, formerly in charge of Pathe non-theatricals, is managing.

Finishes Duncan Story

Los Angeles—Joseph Franklin Poland's original for the Duncan sisters' new film musical was okayed by M-G-M chiefs and Poland is now at work on the adaptation and script.

Cut It Out

"Because the platoon of soldiers appearing in a talkie was forced to take 10,560 steps a day over a period of three weeks, a podiatrist is now in the payroll of the RKO studio in Hollywood," states a press agent's yarn.

Can you imagine what a tough gang of marching marines would do to one of those fancy podiatrists?

And how many $1,000 a week production supervisors were used to find out the number of steps walked by each RKO "soldier"? Perhaps there is a special stepiarist on the staff.

Technícolor Píctures
are Box-Office Píctures

More than one hundred pictures . . . all or part Technicolor . . . will be playing in America's motion picture theatres during 1930 . . . "packing them in" . . . north, south, east and west. Natural color lives at last . . . on the screen—and in the box-office.

Technicolor's sensational advertising campaign is going full blast. It is the most aggressive and sweeping support of its kind ever provided for exhibitors and producers. Fifteen million Saturday Evening Post readers are following *Technicolor* . . . with *increasing* interest. Ten million more are "taking it in" in the fan magazines. And the story is just *begun!*

A mighty legion awaits each *Technicolor announcement.* Twenty-five million fans are ready to go to the "movies," the moment they read in your advertisement. . . . "It's in Technicolor."

Technicolor is a *box-office* name. The great producers use it for the *best.* Advertise it! Feature it for box-office *results!*

UNDER A TEXAS MOON

Warner Bros. first out-door Vitaphone and Technicolor production. FRANK FAY, ARMIDA and MYRNA LOY are in the cast.

Technícolor
is a Box-Office Name

ADVERTISE IT

Technicolor Hits *are the BIG hits*

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **CHASING RAINBOWS,** with Bessie Love and Charles King (Metro-Goldwyn-Mayer); **DEVIL MAY CARE,** starring Ramon Novarro (Metro-Goldwyn-Mayer); **DIXIANA,** with Bebe Daniels (Radio Pictures); **FOOTLIGHTS AND FOOLS,** starring Colleen Moore (First National); **GLORIFYING THE AMERICAN GIRL,** with Mary Eaton. Eddie Cantor, Helen Morgan and Rudy Vallee in revue scenes (Paramount); **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **GOLD DIGGERS OF BROADWAY,** with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.); **HELL'S ANGELS,** with Ben Lyon, Jean Marlow, James Hall, Jane Winton and Thelma Todd (Caddo); **HIT THE DECK,** with Jack Oakie and Polly Walker (Radio); **HOLD EVERYTHING,** with Winnie Lightner and Joe E. Brown (Warner Bros.); **HOLLYWOOD REVUE OF 1929** (Metro-Goldwyn-Mayer); **HOLLYWOOD REVUE OF 1930** (Metro-Goldwyn-Mayer); **IT'S A GREAT LIFE,** starring the Duncan Sisters (Metro-Goldwyn-Mayer); John Barrymore in **GENERAL CRACK** (Warner Bros.); **MAMBA,** with Eleanor Boardman, Ralph Forbes and Jean Hersholt (Tiffany); **MAMMY,** starring Al Jolson (Warner Bros.); **NO, NO, NANETTE,** with Bernice Claire and Alexander Gray (First National); **ON WITH THE SHOW,** with Betty Compson, Joe E. Brown, Louise Fazenda (Warner Bros.); **PARIS,** starring Irene Bordoni (First National); **PUTTIN' ON THE RITZ,** with Harry Richman (United Artists); **POINTED HEELS,** with William Powell and Helen Kane (Paramount); **RADIO RAMBLERS,** with Bert Wheeler, Robert Woolsey, and Dorothy Lee (Radio); **RIO RITA,** with Bebe Daniels, John Boles, Bert Wheeler and Robert Woolsey (Radio); **PARAMOUNT ON PARADE,** all-star revue (Paramount); **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **SALLY,** starring Marilyn Miller (First National); **SHOW OF SHOWS,** with 77 stars (Warner Bros.); **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National); **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.); **THE DANCE OF LIFE,** with Hal Skelly and Nancy Carroll (Paramount); **THE MYSTERIOUS ISLAND,** with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer); **THE VAGABOND KING,** starring Dennis King (Paramount); **THE VIKING,** with Pauline Starke, Donald Crisp and Leroy Mason (Metro-Goldwyn-Mayer); **UNDER A TEXAS MOON,** all-star cast (Warner Bros.).

From The Vagabond King, starring DENNIS KING, with JEANETTE MacDONALD (Paramount).

•

TECHNICOLOR INC.

NEW YORK · BOSTON · HOLLYWOOD

Technicolor

is a Box-Office Name

ADVERTISE IT

• Along Chicago's Film Row •

Myers Welcomes Ill. Unit to Allied

Welcome to the new Illinois independent association, which recently his organization, is expressed by Abram F. Myers, president of Allied States Ass'n, in a letter to Aaron Saperstein, president of the new unit.

"From small beginnings Allied has grown until it now reaches into 33 states and includes in its membership practically all the exhibitor organizations worth considering," Myers said. "This is of the greatest help in our fight for the protection which the exhibitor must have, since it can no longer be said of us that we speak for only a minority of the theatre owners."

High School Study of Films Planned

High school students at Evanston have organized to make a study of pictures, getting regular scholastic credit for the work. Meanwhile, their elders are preparing for the annual Sunday show squabble to be resumed at the election in April.

Windy City Briefs

Henri Ellman of Tiffany returned recently from a ten-day tour of the exchanges in his district.

The Grand, an 850-seat house at Wheaton, Ill., formerly owned by Art Dernback, has become a Publix unit.

President Bachelor of Chesterfield Pictures, New York, was a visitor at Security offices recently.

H. Whelpley, manager of the Indiana, Terre Haute, was a visitor on Film Row last week.

The Gage Park has been purchased by Charles Schall. Formerly owned by Charles Smolka.

Alfred T. Mannon of Tec-Art found time to greet Chicago acquaintances while here, en route from New York to Los Angeles.

Security Pictures has added to its sales staff Milton Cohen, who will cover Indiana territory, and Jack Berry, who will combine the Illinois and Indiana territories.

"Hit the Deck," which has been filling the Woods Theatre for the past several weeks, is said to have done $2,500 a week better than "Rio Rita," which preceded it, Jack Hess reveals. A prominent advertising campaign in all local newspapers, fortified by some beguiling publicity, palpably is showing results.

Wabash Ave.—South

THESE paragraphs, it is hoped by their author at least, will serve to initiate a permanent weekly department to provide an amplifier for the voice of Wabash Avenue, so that it may be heard by anyone interested or by anyone with nothing better to do for the moment than listen. It may also be found helpful to persons who have tried, unsuccessfully, every other means of getting to sleep.

As this was our maiden venture along the Windy City's Film Row, it was suggested that we record the impressions of our first week of crashing the various offices to shake hands (not shakedown) the boys who reign along South Wabash. But, we had been warned that the Film Boys were tough: "Get smart with them and you'll be tossed up for grabs mighty quick."

We thought of the detective bureau squads and the desk sergeants around Chicago police stations who used to make passes at us as a routine morning exercise in the days when the world's wealthiest newspapers were paying us our unearned $25 per week. We thought of prohibition agents we had met (most of them now, happily, back at their old truck driving jobs) who would draw cannons as naturally as a horse draws flies in July. These and several other half hour eggs whom we had encountered were recalled and multiplied by nine, and with these pleasant thoughts we sauntered forth to meet our fate.

At Universal, we shook hands with Charlie Loewenberg, who offered us a cigarette and a chair. We accepted both, fearful of offending him. He might be hardboiled, we thought, looking at him. However, he explained later he had been in an automobile accident a few days before and had not yet fully recovered. In the same office we met, and liked, Henry Herbel, Walter Hyland, Charlie Ford.

We are being let down easily, it occurred to us then. He's introducing us to the normal, good-natured ones, first. The skull crackers are being saved for the last. They might appear in the next office or the one after that, and then all the rest would be like them—tough.

But we met Carl Lasserman and Tom Gilliam of First National; Phil Dunas just promoted to district manager by Columbia, and C. G. Wallace, new branch manager. Max Stahl and Sol Goldman of Educational; Felix Mendelsohn and F. A. Bartow of M-G-M, and Si Greiver. They were all a regular bunch of smart business men, not really hardboiled. Maybe this building is an exception, we thought. But we met others and saw that this was not so.

Up and down Wabash, in and out of offices we went, and added to our acquaintance Hal Young and Lee Verschuur of National Screen Service; Irving Mack of Filmack; C. H. Fulton and MacMillan of E. E. Fulton Co.; Eddie Grossman and Cres Smith of United Artists; Charlie Lindau, Steve Montgomery and Harold Wise of Tiffany; Sam Gorelick and Jack Hess of R-K-O; Clyde Eckhardt, Harold Loeb and Ernie Grohe of Fox; Tom North of Van Beuren at Pathe; Irving Mandel of Security; B. N. Judell, Earl Silverman and Reidy of Warner Bros.

And off the street we were made known to R. L. Campbell of Essaness Theatres; Jack Miller, Tess Heraty, Mr. Siegel and Miss Collins of the Exhibitors' Association; Edna Phfister of the Film Board of Trade; Fred Martin of De Forest; Ken Leach of Movie-Phone; Robinson of Carter Sound; D. H. Finke of Midwest Ticket, and at the meeting of the Illinois Independent Theatre Owners—President Saperstein, Al Steffes and H. M. Ritchie.

Somebody lied, we decided. If there are any yeggs in this business they've all left the chilblain belt for the winter, and in that case they'll be well softened by the tropical sun when they return. Our informant? A friend of mine. He works in the fire commissioner's office and has been inspecting the acoustical materials used in Chicago theatres lately. Maybe you know him. He wears a bandage over the left eye and his right arm is in a sling.

The rest of you we not only hope, but are anxious to meet as soon as possible. We want this department, first of all, to carry the news of Film Row, but we don't believe that all the news is on the station ramps where the big shots change cars for New York or Los Angeles. There's a lot of it in your own offices, at your finger tips, and we have to know you to get it.

KANE.

Thugs Fail to Daunt Operator

Chicago—George W. Krueger, owner of the Hinsdale, Hinsdale, Ill., continues to operate his own projection machine despite persuasions in the form of a slugging and shooting and the bombing of his theatre, directly attributed by Krueger's wife to the Operator's Union of Chicago.

When he entered the shipping room of the Paramount exchange to pick up his show here last week, Krueger was slugged with blackjacks and shot through the calf of one leg by three unidentified assailants who had entered by way of a rear door. Krueger was painfully, but not seriously, injured. Three days later, a bomb was exploded at the rear of his theater, terrorizing 300 patrons, most of them women and children. A panic is said to have been narrowly averted by the pastor of a nearby church and Mrs. Krueger, who reassured the stampeding persons.

Krueger states that competition in the suburbs has cut his receipts and he was obliged to discharge the operator in order to lower expenses.

Kane Joins News

Chicago—Sherwin A. Kane has taken over news representation in Chicago for *Motion Picture News*, at 910 South Michigan Ave. Kane is a veteran newspaperman having been associated with a number of Chicago papers. He formerly was on the staff of "The Hollywood News" and was film editor of "The Santa Monica (Cal.) Outlook."

Harry E. Holquist, is Chicago business representative for the *News*.

• High and Low—Along Music Row •

CONGRATULATIONS are in order for Mr. and Mrs. Bob King, who are now celebrating their forty-fifth year of marital bliss. Bob started rhyming "kiss," "bliss" and "miss" in 1880 and since then has had over 500 songs published. Under the nom de plume of Mary Earle he wrote "Beautiful Ohio," which to date has sold over 4,000,000 copies.

* * *

AL FRIEDMAN, former band and orchestra manager for Green & Stept, Inc., received offers from five publishers when the company dissolved. Joe Morris Music Co. has signed him and has one of the best songpluggers in the business.

* * *

WE know one songwriter that's tickled about the recent Warner-Austin deal, whereby Al Dubin remains with Warner Bros. His monicker is Joe Burke.

* * * *

LOUIS BERNSTEIN, president of Shapiro-Bernstein & Co. Inc., left for a four-week vacation to Palm Beach. Before leaving, he told us that business had picked up tremendously during the past month, and that the popular song is coming back strong.

* * *

JOHNNY WHITE, in charge of Radio and Orchestra for Leo Feist, Inc., is getting some real action on "Like A Dream," written by Vincent Rose, Benee Russell and Harold Soloman. He got Rudy Vallee and Will Osborne to do the song on two successive days and is now concentrating on many of the screen stars, who are now featured on the air.

* * *

"HARMONICA HARRY" was not written in vain. In order to stimulate more interest in music, the Newark (N. J.) Board of Education has hired Fred Sonnen to teach the youngsters how to play a harmonica.

* * *

THIS new song racket of selling 100 songs for five cents is without a doubt doing the music business a lot of harm. It seems that the various music song writers and publishers feel protective societies should find some way to rid the city of what they term a new form of bootleg.

* * *

CHAS. LANG of Bibo-Lang is very enthusiastic over the fast-moving "Amos 'N Andy," which was written by Jack Stanley and Bill Tracey. "Are You Waiting For Me?" a real good waltz ballad, is beginning to show some results after a six-month plug.

* * *

"'LEVEN-THIRTY Saturday Night" and "Sorry," two new songs added to the Sherman-Clay catalogue, have all the earmarks of stepping out into the best seller ranks. "And I don't mean maybe," says Ida Warshauer.

* * *

YOUR chronicler hied himself over to 711 Fifth Ave. t'other day and was shown through the executive offices of the Radio Music Co. by E. C. Mills, president of the company. It certainly is a far cry from the dingy rooms on 28th St., which was "Tin-Pan Alley" of 30 years ago.

Isn't It True?

Norma: "And when the director told his assistant his services were no longer required what did the poor fellow say?"

Cameraman: "He said, What? After all these 'yeahs'?"

—"Fox West Coaster."

Professional and business staff of M. Witmark and Sons. Left to right: Lewis Warner, Ira Schuster, Buddy Morris, Bernard Pollack, Isidore Witmark, Junior Witmark, Bob Miller, Jay Witmark and Jimmy Clark.

MACK SENNETT, who glorified the bathing beauties, has turned songwriter. In collaboration with Harry McCoy, Mack has written two songs, "Sugar Plum Papa," which Daphne Pollard sings in the Sennett talking comedy of the same name and "The Same Old Thing Called Love," which is the theme song of another Sennett talking comedy called "Bulls and Bears." And Broadway wiseacres didn't believe that the synchronized song would last.

* * *

"TIP-TOE THRU THE TULIPS" and "Painting the Clouds With Sunshine," published by M. Witmark & Sons, have set a precedent by being first and second respectively in sales throughout the entire country, carrying off the honors in every section simultaneously. Joe Burke and Al Dubin wrote both.

* * *

BILLY MOLL and Murray Mencher have just turned over to Shapiro-Bernstein & Co., Inc., a novelty fox-trot entitled "I Bet I'm Gittin' Somep'n" (Maybe It's Love). All we can say is, "What if it is?"

* * *

IT had to come sooner or later. Nacio Herb Brown went into a huddle with Flo Ziegfeld and signed on the dotted line to write the score of a musical comedy. Dame Rumor says "Ming Toy."

* * *

IN Chicago, news stands have the slogan, "Buy two papers, one for yourself and one for the family." There's an idea for the music publishers. Why not adopt this slogan with a slight variation, to read, "Buy two copies, one for yourself and one for the guy across the hall who sings in the bathtub and don't know all the words."

* * *

JACK JOHNSON, who used to swing a mean left and right a few years ago, is again in the swinging business. This time it's a baton. He's leader of the orchestra at the Canton Palace.

* * *

H. WITMARK & SONS has a corking new tune entitled "Hangin' On the Garden Gate," which was written by Ted Fiorita and Gus Kahn. Radio orchestra leaders have taken a shine to this tune and are giving it a great plug on the air.

* * *

GREEN & STEPT, INC., have dissolved and the catalogue will be taken over by DeSylva, Brown & Henderson, Inc.

Buddy Green and Sammy Stept have signed a five-year contract to write for Warner Bros. and will leave for the Coast about the fifteenth of February.

Harold Spina, staff writer for the firm, will join the staff of Harms, Inc.

CREDIT for the expansion of M. Witmark & Sons is largely due to the initiative and efforts of three young executives, Lewis Warner, 21; Edwin Morris, 22, and Julius P. Witmark, Jr., 26.

Lewis Warner, the son of H. M. Warner, president of Warners, and Edwin Morris, son of Sam E. Morris, vice president of Warners, were attending Columbia when the Warner organization obtained control of M. Witmark & Sons. Leaving their studies, Lewis and Edwin affiliated with J. Witmark, Jr., and under their management the firm have tripled their personnel, established ten new branch offies, and recent moved the main offices into the largest quarters occupied by any music publisher.

* * *

HERE'S mechanical action for music publishers to duplicate. "Should I?", "A Bundle of Old Love Letters," "The Woman In the Shoe" and "Only Love Is Real," all written by Nacio Herb Brown and Herb Freed for for the M-G-M production "Lord Byron of Broadway," already have been recorded in every way by Victor, Brunswick, Columbia and others.

* * *

UPON completion of "Mammy" for Warners, Al Jolson left on a three-week concert tour of the principal cities in the South. After a brief stay in New York, he will return to Hollywood to resume work on his next Vitaphone picture for Warners.

* * *

LOU HERSCHER, INC., has moved his offices to the Tango Palace Bldg. His catalogue includes, "When I Meet My Sunshine in the Moonlight," "Sweet Kentucky Nights," "That's My Mary" and "Kiss Me In My Dreams."

PINCUS

U. A. to Top Expenditures On Production This Year

Hollywood—Predicting a year of "unsurpassed prosperity" for the industry, Joseph M. Schenck, United Artists head, on his arrival here with Joseph H. Moskowitz, vice president of Art Cinema Corp., said his company will spend more on production this year than ever before.

Fetchit in Roach Series

Hollywood—Hal Roach has contracted with Stephin Fetchit to appear in a series of shorts, working with the "Our Gang" unit.

M-G-M Buys "New Moon"

"New Moon" has been added by M-G-M to the 1930-31 list of musicals. The play is now on tour, following a Broadway run.

A Soft Job

Mitchell Lewis is one talkie player who doesn't have to worry about memorizing his lines, observes "Screenland." He plays a deaf mute in Rod La Rocque's next, "Strictly Business."

Another Merger

It will be a real merger of film names when Edith Mayer, daughter of Louis B. Mayer, M-G-M production generalissimo, is wed late this month on the Coast, to William Goetz, production manager of the Corinne Griffith productions. Goetz's brothers include: Harry, comptroller of Paramount; Ben, vice-president of Consolidated Film Industries; Jack, sales manager of Consolidated, and Charles, president of States Cinema.

Changes in Patent Classifications Made

Washington—The Patent Office announces changes in the classification of patents in the class of telephony, which embraces a large number of motion picture apparatus and sound equipment. Full text of the order (No. 3137), follows:

In class 179, telephony (division 16), abolish the following subclasses, with their definitions: 100.1, telegraphophones; 100.2, magnetic.

The patents formerly contained in these subclasses have been placed in class 179, telephony, subclass 100.1, telegraphophones, and the subclasses indented thereunder, established in this order.

In class 179, telephony (division 16), establish the following subclasses and definitions: 100.1, telegraphophones; 100.11, combined radio and phonograph; 100.12, mechanical connection; 100.2, magnetic; 100.3, photographic; 100.31, slot units; 100.4, composition; 100.41, recorders and reproducers; 100.1, telegraphophones. Apparatus and methods for reproducing, by means of sound records or some form thereof and telephonic circuits, the sounds which produced the sound records; also apparatus and methods for producing sound records by means of such circuits.

Search this class, subclass 6.

Search Class—178, telegraphy, subclass 5, systems, automatic, facsimile, and the subclasses indented thereunder for inventions relating to combined television and sound. 100.11, telegraphophones, combined radio and phonograph. Means having elements in common for transmitting both electrical energy and sound records into sound waves.

Search this class, subclass 6.

Search Classes—178, telegraphy, subclass 5, systems, automatic, facsimile, and the subclasses indented thereunder; 250, radiant energy, subclass 14, teledynamic, radiotelegraphy, portable sets; 312, supports, cabinet structures, subclasses 7, radio type, and 8, phonograph type; 100.12, telegraphophones, combined radio and phonograph, mechanical connection. Means coming under subclass 100.11 in which the connection between the phonograph disk or record and the loud-speaker is not electrical. 100.2, telegraphophones, magnetic. Methods and apparatus for producing or reproducing magnetic sound records. Note.—See also class 274, sound recording and reproducing, subclass 4, magnetic. 100.3, telegraphophones, photographic. Methods and apparatus for electrically recording or reproducing photographic sound records.

Search Classes—88, optics, subclass 16.2, motion-picture apparatus, combined with sound producers. 274, sound recording and reproducing, subclasses 5, radiochemical; 11, mechanical, flat tablet, tape; 43, tablets, flat, tape; and 46, recording processes. 100.31, telegraphophones photographic, slot units. Narrow light apertures and slot units peculiar to this art and means for regulating, cleaning, holding, and manipulating the same. Note.—See class 88, optics, subclass 61, light valves. 100.4, telegraphophones, composition. Methods and apparatus for electrically recording or reproducing composition phonograph records. 100.41, telegraphophones, composition, recorders and reproducers. The recorder or reproducer per se. Includes most of the so-called electrical pick-ups. Note—See this class, subclass 100.4.

Search Class—274, sound recording and reproducing for details of sound box, stylus, etc.

The patents contained in these subclasses have been taken from class 179, telephony, subclasses 100.1, telegraphophones, and 100.2, telegraphophones, magnetic, abolished in this order.

Kill Him

One of the New York boys met a pal, noted for his heavy stock transactions, strolling down the main stem last Tuesday, the birthday of Charles Lindbergh, and remarked that "today should be a day of celebration for all of us, because Lindy is 28."

"Never mind," retorted the manipulator, "I haven't a share, and I'm not interested, but tell me, what did Warners open at."

Lobby Sales of M-G-M Music Banned by Edict of Sidney

Although the sales have proved highly profitable, music from M-G-M pictures, no longer will be sold in lobbies of Loew theatres, under an edict of Louis K. Sidney of Loew's, transmitted to J. J. Bregman, general manager of the Robbins Music Corp., publishers of M-G-M songs.

Sidney says he feels it wise to sacrifice the profits from sales of sheet music and records to maintain the goodwill of the Robbins firm in the music business. The Robbins firm, pointing out that music merchants generally believed that lobby sales seriously hurt their business hails Sidney's action as "the latest achievement in behalf of the dealer."

Coast Protection Trial Up March 5

Los Angeles — Resignation of Federal Judge Henning before whom the action was slated, led to postponement until March 5 of trial of the government's charges against West Coast and ten distributors for alleged violation of the anti-trust laws. The defendants are under indictment in connection with an alleged conspiracy to drive independent exhibitors out of business through long protection.

Arbitration Sentiment Strong in New York Territory

Sentiment in the New York territory is "overwhelmingly" in favor of arbitration, declares Louis Nizer, secretary of the New York Film Board. Exhibitors as well as distributors feel that they need the safeguard which arbitration provides, he declares. His office, continues Nizer, is in receipt of many communications from exhibitors asking for assistance in the fulfillment of contracts and wanting to know how they stand as a result of the Thacher decree. Nizer is co-operating with exhibitors in helping them solve their problems.

Wallace Signs

Hollywood—Richard Wallace, who leaves Hollywood this week for a world tour, has just been placed under a new contract by Paramount.

Biophone Suit Filed

Marshalltown, Ia.—Suit has been filed in district court here by the Manufacturer's Finance Corp. of New York against C. C. Dunsmoor, owner of the Capitol, for $3,800, alleged due on Biophone equipment in the house.

Seeks Liberal Sunday

Humbolt, Ia.—Petitions to secure Sunday movies are being circulated here by business men on the basis that young people go to other towns for their Sunday amusement. If the move is carried, W. B. Franke, manager of the Humbolt theatre, plans to wire his house.

Odell Gets Sunday Shows

Odell, Neb.—Petitions filed by a number of citizens requesting Sunday shows have been approved by the village board.

Voting on Sunday Shows

Bloomfield, Ia.—The citizens of Bloomfield and Belmond, a nearby town, will vote on Sunday movies this month following the circulation of petitions with 576 signers. George Hake, manager of the only theatre in the community, will install sound equipment if the proposition carries.

Talker Roadshows Is Legit House Policy

Milwaukee — Planning a policy of roadshow travel and adventure pictures, the Pabst, legitimate house here, has been wired and is playing "Hunting Tigers in India," adventure picture released by Talking Picture Epics. The film is being presented three times daily at roadshow prices.

Boston — Talking picture policy of the Repertory here will be launched Feb. 9 with "Hunting Tigers in India."

Cincinnati — Talking Picture Epics films will be shown at Symphony Hall here, when the house is wired, it is stated. Contract for the equipment has not yet been let.

Zama, Schwartz Aide

Emanuel Zama, for five years with Warners and First National in the European field, and prior to that with Universal and Paramount, has been named assistant to Milton Schwartz, European manager for Columbia.

M-G-M Signs Johnson

Lawrence Johnson, signed by M-G-M for originals, is scheduled to arrive in Culver City about April 15. Johnson authored the current stage piece, "It's a Wise Child."

Adswin Leases House

Chas. F. Noyes Co. leased to Adswin Corp., the theater at 418 Broadway, corner of Canal, New York.

"Green Goddess" Opening

George Arliss' second Vitaphone production, "The Green Goddess," opens Feb. 13 at the Winter Garden, New York. Arliss made a silent version of the play several years ago.

Reunited

Hollywood—Eighteen former members of Cosmopolitan Prod. in New York are now members of the RKO studio staff. The list is headed by William LeBaron, vice-president in charge of production. Others are: Henry Hobart and William Sistrom, associate producers, Luther Reed, director, his assistant, Fred Fleck, Harry Wild, cameraman, William Hamilton, head cutter, and Georgette Deom, secretary to LeBaron.

• "Stop Us If We're Wrong" •

FRED S. MEYER, division manager of Milwaukee Theatre Circuit, with seven theatres in Milwaukee, one each at Racine, Kenosha and Sheboygan, is enthused over "The Phantom of the Opera," remade in sound.

* * *

Herb MacIntyre, Pathe's new district chief on the Coast, drops a line to let the world know he's happy over the promotion which sent him to sunny climes, and placed "Monty" Montgomery as his successor at the Minneapolis Pathe office

* * *

Ted Meyers, propular Universal salesman at Chicago, was in bed for a couple of days with a severe cold but is back on the job again and his clear resounding voice is heard from 9th street to Wacker Drive. His many friends claim that Ted would be a knockout in the talkies and could double for trained seals

* * *

With reopening of the Garrick at Halifax with Western Electric equipment under direction of J. M. O'Connell, father and son are in competition, for the elder (J. F.) O'Connell, has been assigned to management of the Capitol. Both are Famous Players houses.

* * *

The fact that Dr. H. T. Kalmus, head of Technicolor, was a former professor at Queen's University, Kingston, resulted in big publicity for "The Gold Diggers of Broadway" when it played the Capitol there, Manager Ernie Smithies stressing the news value of the hookup.

* * *

H. M. Herbel, general manager of Universal's Chicago branch, plans to decorate that office as part of the elaborate plans he has made for the Carl Laemmle anniversary drive.

* * *

R L. Campbell, recently appointed director of advertising and publicity for Essaness Theatres, Chicago, is a newcomer to picture ranks—and likes it. He was formerly the head of an advertising agency in Detroit and was advertising manager for Spiegel's, Chicago furniture house, before coming to Essaness. His baptismal task was the reopening of the Pantheon.

* * *

Sound reproducing equipment has been donated to the Jewish Orphans' Home, Cleveland, by Mrs. Harry Charnas.

* * *

Arthur Himmelein, who recently sold his Plaza at Sandusky, O., to the Schine interests, is motoring to Florida for the winter.

* * *

Since the crash in the stock market smote Hollywood, a good many of the players have been wondering how they ever considered 18-day diets a hardship.—Motion Picture Classic.

* * *

Sir John Martin-Harvey, English actor-knight, is in Canada and has been attending pictures. He is amazed at talkies, but does not like them. He has made a couple of picture debuts himself, in which, it is said, he did not click so well.

* * *

Joseph O'Brien, film editor of Pathe Sound News, who recently returned from Paris, where he instructed the staff of Pathe Cinema in the latest methods of sound recording news, has left for the West to visit the editorial headquarters and traveling units in that territory.

* * *

B. E. Lee, manager of Lee Theatre Supply Co., Dallas, has just completed a survey of Gulf Coast and Atlantic Seaboard theatres, spending the winter at Miami.

COLUMBIA is stepping right along these days, acquiring hits for filming. Recently, "Rain or Shine" was acquired, and this has been followed by acquisition of screen rights to "'Soldiers and Women," Paul Hervey Fox and George Tilton play, which starred Violet Hemming and A. E. Anson. Incidentally, Joe Cook, who did "Rain or Shine" on the stage, has left New York for Hollywood to appear in the film version which will mark his talker debut.

* * *

Try this as a multi-lingual:
Waiter: Are you Hungary?
Diner: Yes Siam.
Waiter: Den Russia to the table and get some China and I'll Fiji with Turkey without any Greece.
Diner: All right, Sweden my coffee and Denmark my bill.

* * *

London observers are specluating as to whether dropped haitches can be recovered by the newest microphone which picks up slightest voice inflections.

* * *

Imagine Job trying to qualify as the world's long distance patience champ in these days of backstage talking-sing-dancing ga-gas.

* * *

And then there's the meanest man story about the operator who shut off the juice just as the master detective was solving the murder mystery.

* * *

Joe Goldberg, general sales manager for Columbia, is on the Coast conferring with Jack and Harry Cohn on forthcoming product.

* * *

Dewey Bloom, veteran publicist, has returned to New York from Canada, where he went to recuperate after an operation in which part of his colon was removed. So that, now, he can refer to it as a semicolon.

* * *

"Fox West Coaster" is title of a new fan magazine being published by Fox West Coast Theatres to exploit attractions at the firm's various houses. It sells for ten cents an issue or $1 a year on subscription. Paul Hosier is publisher.

Roman Quits M-G-M

Ben Roman leaves M-G-M's New York exchange staff on Monday, when he departs for a lengthy stay in Florida and Cuba. In recent years, Roman has been supervising Metro sales in northern New Jersey, and has been with the branch for 11 years.

Extra Duty Removed

Washington—After a dispute lasting many months, British customs officials have at last made up their minds that the trade is right in its contention that imported negative sound track and matrices should not be liable to an extra duty, the Department of Commerce reports. In accordance with this decision, distributors' deposits, which by this time represent a considerable sum, are being returned.

Maberry Handling "Unborn Child"

St. Louis.—Cecil E. Maberry, who recently resigned as district manager for Columbia with headquarters at Chicago, has acquired distribution of "Her Unborn Child" in Missouri, Kansas and Oklahoma.

Denied Liberal Sabbath

Sebring, Fla.—By vote of 532 to 66 citizens here expressed their preference for Sunday shows, despite which Sunday shows are banned, on contention of the ministerial association that this was but a straw vote.

"Lost Zeppelin" Only Fair, Critics State

The best break accorded "The Lost Zeppelin" (Tiffany) by New York newspaper reviewers states the film is "fair," or "pretty good." "The World," however, claims "it is a realistic film drama," while, on the other, The "Sun" dubs it "one of the most bogus efforts on Broadway at the present time." Brief excerpts from the reviews follow:

Daily Mirror—Pretty good program movie. . . .

Daily News— . . . only fair talkie celluloid . . . you'll admire the air sequences.

Herald— . . . took more than a year to make. For our part it was a waste of time, because a film that takes a year to make . . . should be superlatively good, and "The Lost Zeppelin" fails to be that. It is, however, a fair program picture. . . .

Journal— . . a fair program picture. . . .

Post— . . . some good shots of the Zeppelin flying through a storm . . . the rest of the picture is trashy. . . .

Sun— . . . one of the most bogus efforts on Broadway at the present time. . . .

Telegraph— . . . an unconvincing and unoriginal tale . . . too artificial . . .

Times—Presumably the producers . . . do not believe in a very high order of intelligence among cinema audiences . . .

World (Evening)— . . . with a better story would be a very good picture, but the lack of a convincing plot takes away that "very."

World (Morning)— . . . an amazingly realistic film drama . . . recommended as an astonishingly effective reproduction of air travel . . .

MOTION PICTURE NEWS *states "The Lost Zeppelin" will get over "as a popular priced attraction through its novelty and hokum," in a review appearing on page 75 of the current issue.*

18 Companies Chartered in New York and Delaware

Universal Sound System, Inc., and Theatre Managers, Inc., both Delaware corporations, highlight the list of 18 companies receiving charters in New York, New Jersey and Delaware this week.

New corporations, with names of attorneys, follow:

Tayford, (New York); D. Greenstein, 1501 Broadway, New York; Meyer-Rieger Laboratories, (New York); S. S. Bobbe, 36 W. 44th St., New York; Screen Guild (New York) Javits & Javits, 165 Broadway, New York; Donbrich Corp. (New York), O'Brien, Malevinsky & Driscoll, Longacre Bldg., New York; Process Film Service, Inc. (Delaware), Corporation Trust Co., Wilmington; Royal Neon Signs, Inc. (New Jersey), N. Zinader, Bayonne; C. F. A. Amusement Corp. (New York), L. Tannenbaum, 38 Park Row, New York; G. H. C. Amusement Corp. (New York), L. E. Forman, 66 Court St., Brooklyn; Philcro Productions (New York), Kaye, McDavitt & Scholer, 149 Broadway, New York.

Jack Stebbins Prod. (New York), C. Beckman, 1540 Broadway, New York; Universal Sound System, Inc., (Delaware), Franklin L. Mettler, Wilmington; Theatre Managers, Inc., A. Joseph Defiore, Wilmington; Komp Film Laboratories (New York), A. P. Wolheim, 42 Broadway, New York; Talking Picture Merchandising Corp. (New York), B. L. Marks, 8 West 40th St., New York; Radiant Home Movies (New York), E. F. Lamb, 44 Beaver St., New York; Napperson Enterprises (New York), 145 W. 45th St., New York; Broadway Talking Pictures Corp. (New York), M. L. Branit, Far Rockaway; Orient Theatre Corp., (New York), M. Gladstone, 605 Madison Ave., New York.

4 Dark, 9 Change Hands in Chicago Zone, F. B. T. Says

Chicago—Closing of four theatres and changes of ownership at nine others is reported for December by the Film Board. Houses closed are: Liberty, Chicago; Quality, Cullom; Hinsdale, Hinsdale and Empire, McHenry. The Chicago house is closed for repairs. Ownership changes are:

Glen and Vista, Chicago, bought respectively by Jack R. Plotkin and M. O. Wells from E. Friedman and Cooney Bros.; Strand, Hobart, Ill., purchased by Theodore Thanes; Capitol, Rockford, purchased by W. M. Beadell; Villard, Villard Park, bought by Frederick Nelson; Romance, Blandinsville, purchased by Rodman Grigsby; Rex, Gary, Ind., bought by W. O. Noble and Mid City Realty Co.; Hoosier, Whiting, Ind., bought by Bon Amusement Co.; Family, Hessville, Ind., bought by Ignatius Turon.

Before the "Mike" In N. Y. Studios

MONROE SHAFF, assistant director of the eastern Vitaphone studios, displayed real histrionic ability when he donned the grease paint to appear in "The Bubble Party," a comedy of the "gay nineties."

* * *

LEWIS WARNER, son of H. M. Warner, has been transferred from the home office to the eastern studios, where he will be production manager with Monroe Shaff, his assistant. Morris Levison assumes charge of stage production.

* * *

"A FAMILY AFFAIR" with Pat Henning & Co. has been completed at the Vitaphone studios under Murray Roth's direction. This variety was appropriately named since Pat's mother and father were in the supporting cast.

* * *

UNDER Arthur Hurley's direction, "Absent-Minded," one of the funniest sketches we've ever seen, featuring Wallace Ford, was completed at the eastern Vitaphone plant. Wallace, who played in "The Nut Farm" for 22 weeks on Broadway, is supported by Bobbie Perkins, formerly with the Marx Bros. in "Animal Crackers," with Thurston Hall and a score of well-known Broadway actors.

* * *

WITH many of the Broadway legitimates coming over to the Flatbush studios to appear in Vitaphone Varieties, Arthur Hurley, director, is renewing acquaintances with many whom he formerly directed for the speaking stage. Among the score who recently appeared for sketches under his direction are, Mary Phillips and Humphrey Bogart in "Broadway's Like That," Jessie Busley and Leni Stengel in "The Master Sweeper," Wallace Ford, Malcom Dunn and Thurston Hall in "Absent Minded" and the entire male cast in "The Bubble Party."

* * *

EDDIE BUZZELL is seriously thinking of buying a commutation ticket to Flatbush. He has already completed his third Vitaphone Variety entitled "The Royal Four-Flusher" under the direction of Murray Roth, who also directed the other two Buzzell efforts.

* * *

ALTHOUGH for the past thirty years foremost basso of the Metropolitan Opera House, Adam Didur, who made his Vitaphone debut in "Celeste Aida" with Giovanni Martinelli, at the Eastern Vitaphone studios, admitted being "just a little bit nervous."

* * *

MIKE AMES, who made a Vitaphone Variety last week, under Edmund Joseph's direction, is one of the cleverest female impersonators in the business. It seemed funny to hear the director addressing "her" with the appellation of "Mike."

* * *

DURING a pause in the shooting of "Young Man of Manhattan," featuring Claudette Colbert at the Paramount Long Island studios, Miss Colbert was in the way of the credit titles. Stepping aside, she stood on some of the net work of wiring and again was asked to move. With a smile she said "Pardon me for living," and ducked in behind the scenes where she was safe.

* * *

NORMAN FOSTER, who has the male lead opposite Miss Colbert, is one of the legion of men, driven to drink (of course only in the picture), by the spouse. But what a tough break he got. The nearest he could get to the pre-war ? ? ? was ginger ale.

* * *

FRANK L. TOURS, musical director at the Paramount Astoria plant, is busy getting the song material ready for "Dangerous Nan McGrew," which is scheduled to go into production soon. THE STUDIO SLEUTH.

Outdoor M. P. Yarn

Hollywood—First National is preparing a Canadian Northwest story for production in all color under title of "Heart of the North." It is the intention of studio officials to send the company and sound apparatus on locations in Canada. Story is credited to William Byron Mowery, with Loretta Young now under consideration for the featured spot.

Heads K. C. Board

Kansas City—Harry E. Schiller (M-G-M) is new president of the Film Board of Trade. C. A. Schultz (Midwest) is vice president. Leo Doty, retiring president, who served 18 months, was nominated for re-election but declined the nomination. New directors are Schiller, Schultz, William Warner (F. N.), Roy Churchill (RKO), Leo Doty (United Artists), Oscar Morgan (Paramount), Catherine Northern continues as secretary.

Newsreels Duty Free

Washington—The Senate has adopted an amendment to the tariff bill offered by Senator Smoot of Utah, putting sound or silent news reel negatives on the free list when the films used are of American manufacture, exposed abroad.

New French Equipment

Washington—With reference to new sound equipment brought on the French market by Radio Cinema, the Department of Commerce reports peculiarities of the new sound set are chiefly in its anti-vibration construction, its special photo-electric cell, and its disc attachment. A scale of from 30 to 12,000 vibrations of sound are covered by this reproducer.

$267,000 Verdict in Texas Suit on Talker Promotion

Laredo, Tex.—John L. Dannelly and wife received damages to the sum of $267,000 in a suit brought by them against A. F. Bard of San Antonio, growing out of the promotion of the talking picture machine allegedly invented and patented by Allen Stowers. The verdict found Dannelly had been damaged by the action of other directors and stockholders and found that their stock in the Aleograph Co. was worth only $12 per share and their in the Photoaudigraph Co. was only worth $10 per share, and that their punitive damages amounted to $5,000.

Interior view of new Witmark offices in Cunningham Building, 1659 Broadway, New York. The company is music publisher for Warners and First National.

New Daniels Film Far Below "Rio Rita"

RKO depends on Bebe Daniels' singing and her "captivating performance" to put "Love Comes Along" over, judging from reviews appearing in New York newspapers. The critics, generally, agree that it is a long way from "Rio Rita." Their opinions follow:

American— . . . pleasant entertainment . . . But it fails to attain greater dignity than what may be accorded a good program attraction. It doesn't make the grade as an extended run."

Daily Mirror— . . . Lloyd Hughes . . . and Bebe Daniels make a winning team . . .

Daily News— . . . story is slight but it has a certain amount of charm. . . . Depends on the songs and on Bebe's quite captivating performance to put it over . . .

Graphic— . . . without her (Bebe Daniels) it would be a mediocre program picture. . . .

Herald-Tribune—Save for Bebe Daniels' performance . . . it is an original and unconvincing romance studded with Miss Daniels' new-found voice . . . A long way from "Rio Rita" . . .

Journal— . . . would have been pretty mediocre without her (Bebe Daniels) . . . who warbles and wise-cracks, and does both expertly.

Telegram— . . . It is only because of her (Bebe Daniels') presence and her admirable singing voice that the present offering is at all bearable . . .

Telegraph— . . . not much of a help to the cause of cinema art . . . a trite and frequently tiresome story. . . .

Times— . . . Miss Daniels sings pleasantly enough in this photoplay, the only evident reason for its being. . . .

World (Evening)— . . . story is ineffective and hackneyed . . . doesn't measure up.

World (Morning)— . . . Bebe Daniels . . . sings her way through a satisfactorily diverting melodrama . . .

"'Love Comes Along' can stand with any in its appeal to the public," stated MOTION PICTURE NEWS *in its review, which appeared on Dec.* 21, 1929.

Guy Bates Post Blames Films for Stage Play Decline

Seattle—Talkers have caused decline of stage plays throughout the nation, Guy Bates Post, in a curtain speech at the President, legit house, declared following announcement the house is to go dark. He said the stage must find itself in a new manner if its to survive.

American General Film Publicity Head Named

Henry Kaumann, former dramatic critic of "The New York Staats-Herold," has been named publicity and exploitation representative for American General Film Co., American agent of the Aafa-Tobis (Tonbild Syndikat) Berlin.

Delmar to Coast for W. B.

Los Angeles—Vina Delmar will write originals for Warners. Miss Delmar is the author of several current novels and magazine yarns.

On Erskine Novel

Hollywood—John Erskine's "Sincerity" will be Helen Grace Carlisle's first adaptation assignment for Universal.

Change Two Titles

Los Angeles—Warners have changed "A Womans Game to "Three Rooms," and "The Agony Column" to "The Second Floor Mystery."

Bulgaria Likes Films

Sofia—Picture houses here are enjoying great popularity, the number of theatres having increased to 136 from 26 in 1926.

"Street of Chance," a Good Racketeer Yarn

Despite the abundance of Broadway racketeer-type stories which have found their way into films in recent weeks, New York newspaper reviewers accept "Street of Chance" (Paramount) as a "comfortable bit of entertainment," "exciting" and "authentic." There are a few dissenting voices, but, as a whole, the group gave the piece a good break. Their opinions, told briefly, follow:

American— . . . The audience was delighted. Every New York audience will follow suit.

Daily Mirror— . . . may not be a superlatively good underworld movie, but it certainly is entertaining, because of the polished performances of its principals.

Daily News— . . . a well-staged thrill drama which has the advantage of expert direction and exciting action scenes.

Graphic— . . . While the idea . . . has been used several times . . . it is strikingly presented here. . . .

Herald-Tribune— . . . turns out to be excellent entertainment. . . . direction, writing and acting make "Street of Chance" a good melodrama.

Journal— . . . good screen entertainment. . . .

Post—Well written dialogue, expert direction and an intelligently handled story combine to make "Street of Chance" . . . exciting and entertaining. . . .

Sun— . . . John Cromwell . . . has fashioned a moving, affecting melodramatic tragedy. . . . a good picture.

Telegram— . . . an acceptable, well written, well performed, unimportant program picture. . . .

Telegraph— . . . no sentimental interest, no drama to speak of, and no entertainment value. . . .

Times— . . . admirably acted and its incidents are so craftily devised that they compel attention.

World (Evening)— . . . a picture which will doubtless stir you to the depths of your feeling. . . .

World (Morning)—No matter how many of the Broadway racketeer type of film plays that have gone before, this one is a good, and exciting, and authentically dramatic one. . . .

"Street of Chance" was described by MOTION PICTURE NEWS *as "just another crook yarn," which "manages to grip the audience until the end," when this publication reviewed the picture on Dec. 28, 1929.*

New Talking Equipment Is Offered in England

London — New talking film equipment called "Majestone" at prices ranging from $1,675 upwards, is announced from Leeds by Grainge Lodge and Co. Service depots are to be located in London, Leeds, Birmingham, Newcastle, Glasgow, Manchester, Liverpool, Nottingham, Cardiff and Belfast, and as an alternative to the service agreement, a training school for exhibitors' own operators and electricians is to be opened at Leeds. The highest price equipment is $2,250.

Calumet, Indiana, Crafts Victors in Pay Argument

Chicago—Danger of strikes and lockouts in theatres in the Calumet-Indiana district has been averted by a tentative agreement between exhibitors, and employees after a 34-hour parley there. Victory went to the operators, electricians and stage hands in thirteen theatres in Hammond, East Chicago and Indiana Harbor, who won increases.

Operators in the larger houses will be raised from $88.75 to $95 a week, according to the new contracts. Stage hands and electricians will be boosted from $70 a week to $72.50. Only the operators in the smaller theatres will take a cut, from $88.75 to $75.

On 4-a-Week Basis

London—Fox Movietone News, starting Monday, is being issued four times a week. An all-newsreel theatre is being planned here, it is stated.

• The Switching Post •

Hollywood.

WM. BAKEWELL returns to Warners following his work with "U" in "All Quiet on the Western Front."

* * *

COMEDY roles in "I Love You" were handed out by RKO to Allen Kearns and Virginia Sale, light supports for Richard Dix.

* * *

JAMES FLOOD has added Creighton Hale, Freeman Wood and Monty Carter to Tiffany's "Cyclone Hickey."

* * *

WHEN Frank Lloyd commences work on "Sin Flood" for First National, Doug Fairbanks, Jr., and Dorothy Revier will have as their support Wade Boteler, Dorothy Mathews, Ilona Marlowe and Eddie Clayton.

* * *

HARVEY THEW adapted and James Gleason dialogued "Dumbells in Ermine," in which Robert Armstrong, Beryl Mercer, Arthur Hoyt, Claude Gillingwater, Charlotte Merriam, Mary Foy, Marie Astaire and Julia Swaine Gordon are at work, under John Adolfi's direction.

* * *

JEANETTE MacDONALD will have the feminine lead in "Bride 66," Arthur Hammerstein's filmusical operetta for United Artists. Miss MacDonald replaces Lois Moran, originally signed for the part.

* * *

JOAN BENNETT will play opposite John Barrymore in his next Warner talker, "Moby Dick."

* * *

FRANK FAY will be featured by Warners in "Broadway Playboy," under direction of Michael Curtiz. Harvey Thew is writing the screen adaptation.

* * *

MITCHELL LEWIS has been signed by RKO for "Radio Revels," a filmusical. Paul Sloane is directing with cast including Bert Wheeler, Robert Woolsey, Jobyna Howland, Marguerita Padula, Hugh Trevor, June Clyde and Ivan Lebedeff.

* * *

JAMES GLEASON and Robert Armstrong refuse to be separated. The pair will again appear together in Warners' "Dumbells in Ermine," which John Adolfi is directing. Balance of players include Barbara Kent, Beryl Mercer, Claude Gillingwater, Arthur Hoyt, Julia Swayne Gordon, Mary Foy and Charlotte Merriam.

* * *

JACK MULHALL will be co-featured with Loretta Young in "At Bay," for First National, with William Beaudine directing. Cast includes Raymond Hatton, Kathlyn Williams, George Barraud, Winter Hall and Georgette Rhodes.

* * *

DOUGLAS FAIRBANKS, Jr., will be featured opposite Billie Dove in "One Night at Susie's" for First National.

* * *

GEORGE IRVING plays Norma Shearer's father in the star's current production for M-G-M, a picturization of "Divorcee."

* * *

UNIVERSAL has completed the ten episodes of "Sporting Youth" series, which feature Ann Christy, Alice Doll, Sumner Getchell, Bob Foster, Tom Carr, Edward Morgan and Kay McCoy.

* * *

ANITA PAGE is another cast addition to the new "Margin Mugs," M-G-M feature comedy, co-starring Marie Dressler and Polly Moran. The story is an original by Willard Mack, with Charles Reisner directing.

STANLEY FIELDS, vaudeville comedian and former boxer, has been placed under a term contract by Paramount.

* * *

RAMON NOVARRO has a supporting cast in "The Singer of Seville," for M-G-M, including Nance O'Neil, Dorothy Jordan, Renee Adoree, Marie Dressler and Ernest Torrence. Charles Brabin will direct.

* * *

LIONEL BARRYMORE will play a principal part in the M-G-M production of "Oliver Twist," in addition to directing the picture.

* * *

LLOYD HUGHES and Mary Astor will be reunited by RKO in "Cooking the Goose," from an H. H. Van Loan story. Donald Crisp will direct under supervision of William Sistrom.

* * *

WARNERS has started production of "Viennese Nights," Romberg and Hammerstein original screen operetta. Vivienne Segal and Alexander Grey will sing the featured leads, with supporting cast including Walter Pidgeon, Jean Hersholt, June Purcell and Bert Roach. Alan Crosland is directing.

* * *

PRODUCTION has started at M-G-M on "Father's Day." Sam Wood is directing with J. C. and Elliott Nugent in leading roles. The cast includes Louis Mann, Leila Hyams, Francis X. Bushman, Jr., and Jean Wood.

* * *

DOUGLAS GERRARD and Bertham Johns have been added to cast of Warners' Vitaphone picture, "Sweet Kitty Bellairs," starring Marion Nixon.

* * *

MARGARET SEDDON has been named for a supporting role in "Those Who Dance," soon to start at the Warner studio.

* * *

CHARLES MORTON has been given one of the five leading parts in "Margin Mugs," new Marie Dressler-Polly Moran vehicle which Charles Reisner will direct for M-G-M. Anita Page and T. Roy Barnes, have other roles.

* * *

NED SPARKS has been given a long term Radio Pictures contract following work in "Love Comes Along."

* * *

"A LADY TO LOVE" has been selected as final title of Vilma Banky's starring picture for M-G-M, formerly known as "Sunkissed." The cast includes Edward G. Robinson and Robert Ames.

* * *

BETH and BETTY DODGE, sister team, have been placed under contract by M-G-M.

* * *

SUE CAROL has completed work in "The Unknown Beauty," Fox film originally titled "The Golden Calf." Millard Webb directed with Marjorie White, El Brendel, Jack Mulhall, Richard Keene and Paul Page in the cast.

* * *

CON CONRAD and Jack Meskill have been signed as a song writing team by Fox Films. Their first assignment will be "Fox Movietone Follies of 1930."

* * *

"THE Cohens and Kellys in Scotland," featuring the original Cohens and Kellys cast, George Sidney, Charlie Murray, Vera Gordon and Kate Price has been completed at Universal City. William J. Craft directed.

* * *

AS a feature in Universal's "The King of Jazz," starring Paul Whiteman, John Murray Anderson in adapting the scene of Asa's Death. Joseph Schildkraut will play the number.

Academy All Set for Second Course

Hollywood—The forthcoming Academy course in the fundamentals of sound recording will be divided into two sections, one for technical workers and the other non-technicians. Each group will meet one night a week for ten weeks, with the same subjects taught to each by the same instructors and lecturers. Presentation of the material will be varied to meet the makeup of the two classes.

The second semester commences early in March. The initial course was offered last year, and at that time several hundred studio workers were unable to gain entrance to the school.

Lecturers lined up to date include Prof. A. W. Nye, physics chief at the University of Southern California, and Dr. V. O. Knudsen, associate physics head at the same institution. Lester Cowan, the Academy's assistant secretary, has supervision over the school.

Only accredited studio employees are eligible for admission. Enrollment at the various plants is in charge of the following:

M. C. Levee (Paramount); Harry Rapf, (M-G-M); William Le Baron (RKO); H. Keith Weeks (Fox); Hal Wallis (First National); William Koenig (Warners); John W. Considine, Jr. (United Artists); E. H. Allen (Educational); Walter Stern (Universal); C. E. Sullivan (Pathe); Phil Goldstone (Tiffany); Samuel Bischoff (Columbia); Charles Christie (Metropolitan); Hal Roach; Mack Sennett; Larry Darmour, and Alfred T. Mannon (Tec-Art).

Sills Lectures at Opening Session of University Course

Los Angeles—Dr. Karl T. Waugh is in charge of the new picture cultural course at the University of Southern California, which got under way Wednesday, when Milton Sills lectured on "Appreciation of the Motion Picture."

Chicago Exhibitors Sought on "Blue Sky" Stock Charge

Chicago—Local newspapers carried the tale of I. F. Dersch and N. W. Willard, president and secretary of the United Theatres Corp., who are being sought on a charge of selling stock in violation of the state securities law.

The corporation owns two houses on the west side and is alleged to have advertised some time ago that it would build another in the near future. Investors who are said to have gone in to the tune of about $20,000 worth of stock, when they became anxious later learned that the corporation had been refused permission by the secretary of state to qualify the stock issue, an assistant state's attorney here declares.

Ten Feature Units at Work on First National Lot

Hollywood—Within one week, ten units will be working simultaneously at First National, where seven have already started and as many more are in preparation.

Vehicles in the new ten-picture group include: "Dawn Patrol," "Sweet Mama," "One Night at Susie's," "Heart of the North," "Jailbreak," "Sinflood," "Mlle. Modiste," "Under Western Skies" and an untitled comedy.

Schumann Installing Ear Phones

Cleveland—Lorain Fulton is advertising ear phones for deaf patrons. D. L. Schumman operates.

On "Golden West" Remake

Los Angeles—When Waldemar Young finishes writing dialogue and adaptation of "Girl of the Golden West," First National will assign John Francis Dillon to direction of the remake.

Fan Editors AMPA Guests

Fan magazine editors were guests of the AMPA at yesterday's weekly luncheon. A number of more important figures of the fan magazine field attended.

Dry Title Switched

Hollywood—"Lovin' the Ladies" will be the release title of Richard Dix's current talker production for RKO, adapted from William Le Baron's stage comedy, "I Love You." Melville Brown is directing.

5 Producers at RKO

Hollywood.—The addition of William Sistrom as associate producer at RKO brings the company's total up to five. They are: Henry Hobart, Myles Connolly, Lewis A. Sarecky, Bertram Millhauser and William Sistrom.

Hawks on "Dawn Patrol"

Hollywood—Howard Hawks will direct "The Dawn Patrol," an air story from original by John Monk Saunders. Hawks is a brother of the late Kenneth Hawks, Fox director, who was killed three weeks ago in an airplane accident while directing air stunts for "Such Men Are Dangerous."

Signs Durenceau

Los Angeles—Andre Durenceau, French artist, will work with Herbert Kalmus, Technicolor president, in aiding producers to secure the most effective color values in pictures.

F. B. T. Secretary Recovers

Des Moines—Margaret McGrevey, secretary and treasurer of the Des Moines Film Board, has returned to duty after recovering from influenza.

A Fine Talker

Not so long ago newspapers turned their columns over to the disappearance of Loewenstein, Continental banker, who jumped or fell from an aeroplane while crossing the English Channel. Exactly what happened has never been definitely established.

Around this bit of fact, Elinor Glyn has woven a piece of fiction which she calls "Such Men Are Dangerous" and Fox has turned it into a splendid talker. Principally because the story is intensely engrossing and largely because of the manner in which it is told.

Then again the beaten track is left far behind. That helps. Warner Baxter, who apparently found himself with the birth of sound, contributes a fine piece of work. Catherine Dale Owen is easy for the eye to take, but in performance she is wooden and stilted. She's the weakest asset of an extremely effective production.

Recommended for those tired of backstage stories and inane musical comedies. Also those who like their story weaving deftly and adroitly told.

KANN

Buzzell Saves Film, New York Critics Say

Eddie Buzzell's fine performance and a thrilling racing sequence in "Little Johnny Jones" (First National) are the saving graces in the George M. Cohan story, in the opinion of critics in New York, who find in the piece an old tale "without any new tricks." Their reviews are summed up in the following few words:

American— . . . little to recommend it other than the presence of Eddie Buzzell and one corking race sequence.

Daily Mirror— . . . While not an important movie, or what Hollywood quaintly calls an "epic," "Little Johnny Jones" is a vastly entertaining film.

Graphic— . . . an unfortunate flicker debut for Eddie Buzzell . . .

Herald-Tribune— . . . it is old without any new tricks . . . Buzzell grows better as the film gets under way . . .

Journal— . . . an entertaining talkie. And that's because of Eddie Buzzell . . .

Post— . . . There are only a limited number of variations on that (jockey hero) theme, and "Little Johnny Jones" has managed to compress them all into one stunning banality . . .

Sun— . . . its chief claim to life is the engaging personality of Eddie Buzzell . . .

Telegraph— . . . It is not likely to cause much excitement in movie circles, and it seems a pity that Mr. Buzzell had to launch his career in such an antiquated vehicle.

Times . . . some good racing scenes . . . But the film, while fair enough as entertainment, doesn't become a good musical piece or a good play.

World (Evening)— . . . this one is so utterly outmoded that even Eddie couldn't make anything of it . . .

World (Morning)— . . . good enough program material, by no means fresh or imaginative in treatment

"You won't remember 'Little Johnny Jones' after leaving the theatre, but undoubtedly the votes of popular favor will declare it in," advised Motion Picture News *on Nov. 2, 1929, when this publication reviewed the Buzzell vehicle.*

Legal Tilt Over Deal on Property Halts Publix Houses

Lynn, Mass.—Dr. H. S. Sehagian, Elias Sehagian and Olympia Theatres, Inc., a Publix subsidiary, have been served with attachment papers by M. Maligian, a relative of the Sehagians, who seeks an accounting of $100,000 profit said to have been made on sale of the property, which Olympia purchased for a new theatre.

Pathe Star Film Planned

Hollywood.—Pathe is preparing a talker special that will include in its cast all Pathe contract stars and featured players including William Boyd, Ina Claire, Ann Harding, Eddie Quillan, Fred Scott, and Helen Twelvetrees. Lynn Riggs, winner of the 1928 Guggenheim dramatic fellowship, is writing an original.

"Stilt Walkers" Routed

Los Angeles—Fanchon and Marco's "Up in the Air" girls, a group of 18 stilt walkers, who just have returned to Los Angeles after being with the "Air" troupe for a year in the Middle West and East, are being routined for a new stilt walking "Idea." All 18 of the original line have signed.

Dell Ruth Shooting

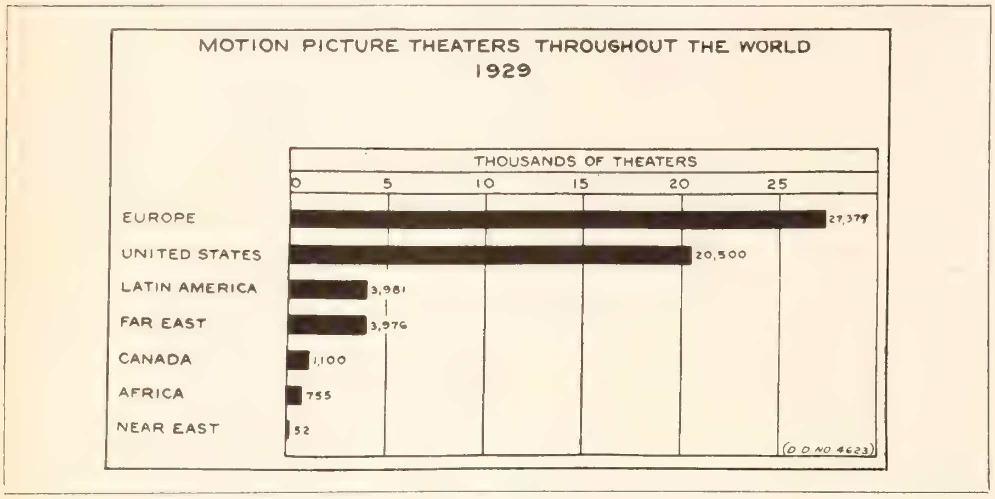
Hollywood.—Roy Dell Ruth has started filming Earl Derr Biggers' novel, "The Agony Column," at the Warner studio.

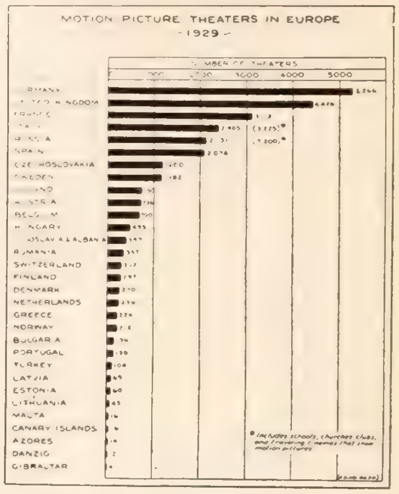
Baravalle Continues

Los Angeles—Victor Baravalle signed a new term contract with RKO as musical director. Louis Gottschalk is Baravalle's new assistant.

World's Theatres Now Total 58,143; Europe Leads All Areas with 27,379

Same Old Total of 20,500 Used for U. S. Exhibition Industry In Govt. Survey—Latin America Jumps to 3rd Place



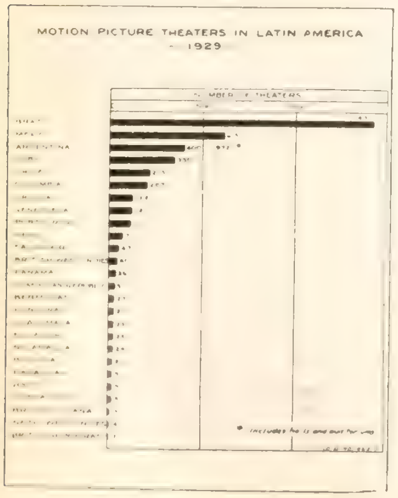


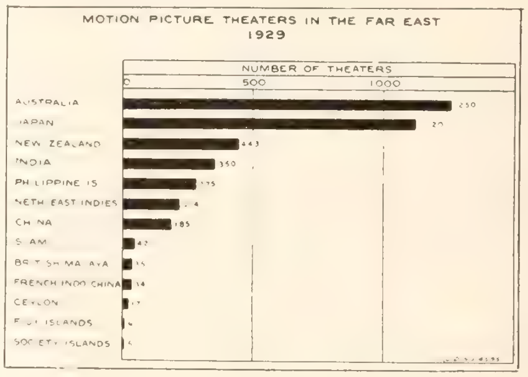
Total number of motion picture theatres throughout the world at the end of 1929 reached 58,143, the M. P. Division of the U. S. Dept. of Commerce estimates. The figure shows an increase over 1928 of only 802 houses. In the preceding year, the total was estimated at 57,341. The comparatively slight jump in the theatre total for all countries is attributable to the chaotic reactionary movements influenced to a great extent by sound, coupled with quota legislation in many lands.

Again, Europe heads all geographical divisions, listing 27,379 houses, as compared with 27,338 a year ago. United States is second with 20,500. The latter figure is probably inaccurate, inasmuch as it is the same total used by the industry for the past several years. The Hays organization compiled a list of theatres about five years ago, arriving at the total of 20,500, and this figure has not been changed since then.

All countries of Latin America combined have 3,981 theatres showing films. Last year, the figure was 3,733. Fourth in line is the Far East, in which 3,976 are operated, a decrease of 91 under 1928, when that territorial division listed approximately 3,885.

Canada is fifth, with 1,100. This figure also represents a repetition of other years. Africa comes sixth, having 755, a jump of 115 over 1928, while theatres in the Near East, according to government estimates, showed a marked decrease, from 145 in 1928 to 52 in 1929.





In Germany, 5,266 theatres were operating at the end of 1929. She stands far and away in the lead of all European countries, topping the United Kingdom by considerable numbers. France is third, an appreciable number under both Germany and England.

Italy, which has a narrow margin over Russia and Spain for fourth place, is far below the leader. Russia and Spain as the diagram shows, run almost neck and neck for fifth place, Russia taking the lead by a very narrow margin.

Gibraltar At The Bottom

Czchoslovakia and Sweden go into a near-tie for seventh place, the first taking it by a neck. Gibraltar takes the consolation prize, being placed at the bottom of the list of European countries, and separate domains.

Latin America is undoubtedly governed in the theatre field by Brazil, far and away, in the lead. Its nearest competitor, Mexico, has less than half of Brazil's total. The Argentine takes third place, with Cuba and Chili following in the order named. With Peru disposed of in tenth place the percentage begins to dwindle to less than 50 theatres in Salvador. British Honduras is placed at the tail end of the division with one lone theatre. Haiti has nine. Brazil and Mexico hold the balance of power over all other Latin-American countries in the theatre field.

Africa and Near East

South Africa stands out in this division like a Babe Ruth in baseball. It is interesting to note Egypt's position. Egypt takes third place but a very poor third with less than 100 theatres to her credit. Compare this situation with her supremacy at the time of Anthony and Cleopatra and the vast difference is appreciated.

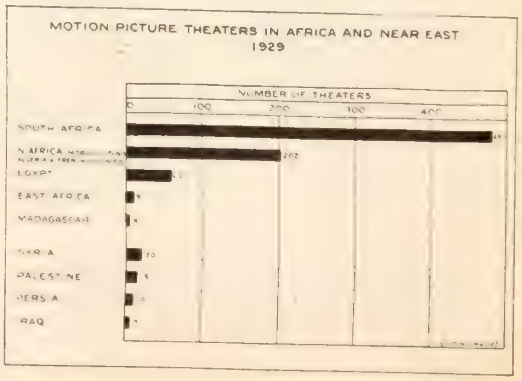
Palestine presents another surprise, with less than 20 theatres. Persia falls below Palestine.

Second place is given here to Morocco, Tunis, Algeria and the French colonies. Their theatres combined are needed to give this large area a poor second to South Africa.

Persia Lags Behind

In all Persia there are only 10 theatres, a surprising bit of information when it is remembered that Persia in ancient times held almost unlimited sway over a great part of Asia.

With the advent of sound and the general trend toward producing pictures in various versions taking in the principal tongues of the world it may be expected that the countries now showing a small number of theatres will, when the next survey is made five years hence, or later, have increased their quota an appreciable amount.



• New Theatres •

MONTEREY PARK, CAL.—A theatre is to be built here at Garvey Ave. and San Gabriel Blvd.

Cockney, Tex.—Work is nearing completion on the Isis, which M. O'Hearn expects to open soon.

Harrisonburg, Va.—Shenandoah Valley Theatres, Publix subsidiary, which operates the New Virginia here, plans a $150,000 theatre on Court Square.

Montgomery, Ala.—Publix on Saturday will open the Paramount, under construction for the last eight months.

Wilmington, Del.—Warners will build a theatre here, according to present plans. About $60,000 is to be spent on remodeling company houses here.

Marceline, Mo.—M. Cantwell, local exhibitor, is building a house here.

Stamford, Conn.—Atlantic Playhouses, Inc., New York, will operate the theatre to be built at 472 Atlantic St. Work is to start about March 1.

Oak Harbor, Wyo.—M. Maylor has opened the Oak Harbor.

Bellflower, Cal.—The Bellflower here, with capacity of 1,000, is nearing completion.

Jackson, O.—Henry Thomas and Richard Davis are operating the new house at Oak Hill, which replaced the one destroyed by fire.

Nashville, Tenn.—Crescent Amusement Co., headed by Tony Sudekum, which operates a chain throughout the South, is building a house at Sixth Ave. and Church St.

Santa Monica, Cal.—Wilshire Playhouse Corp. is sponsoring the $250,000 theatre to be built at Wilshire Blvd. and Tenth St.

South Bend, Wash.—Reopening of the Tokay here is scheduled at an early date. Owners are Joe Johnson, William Ernest and Joe Leber.

Aberdeen, Wash.—Work starts in March on the Fox House to be erected here on East Wishkah St.

La Grande, Ore.—Alfred Roy is managing the State, built by George Roy.

Blackfoot, Ida.—Paul De Mordaunt is building a theatre here.

Hollidaysburgh, Pa.—Completely rebuilt, the Grand, formerly the Lyric, reopened recently. The house has Western Electric equipment.

Santa Monica, Cal.—Eugene Durfee is architect for the $30,000 theatre to be built at Globe, Ariz., for Fox West Coast Theatres.

Susanville, Cal.—T. & D. Jr. Enterprises is to operate the $100,000 theatre to be built here. It will seat 1,200. The firm also operates the Liberty.

Only 15% in Color

Technicolor estimates that 15% of this year's entire production schedule will be in color. The vogue, however, is growing rapidly. Practically every producer now includes color on his producing schedule.

Revivals Extra

Satl Lake City—Showing of revived specials following the last show at the Capitol has been instituted. Patrons may remain for the extra show without additional charge.

YOAKUM, TEX.—Yoakum Theatre Amusement will build a house here. The firm has been incorporated for $20,000. Incorporators are: H. J. Walters, Mart Cole and R. C. Garbade.

Boston—Architects Mowll & Rand are preparing plans for a theatre to be erected at Burlington, Vt., to seat 1,800, for the Maine & New Hampshire Theatre Co., a subsidiary of Publix. J. J. Ford of Boston is manager for the chain. The new theatre will cost $300,000.

Athol, Mass.—All of the sub-contracts for the new theatre on Main Street for Garbose Brothers, have been awarded and work is to commence at once. The theatre will cost about $130,000.

Natick, Mass.—The new Colonial, one of the Netoco chain, has opened.

Montgomery, Minn.—Sembauer & Sons March 1 will open the $20,000 house being built here.

Aberdeen, Wash.—D. Constanti, Tacoma theatre operator, is sponsoring a theatre here, slated to open by March 15, and showing sound.

Hartford, Conn.—With an entrance and lobby on Park St., a 2,000-seat theatre is to be built here behind a new store and office building being built at Park and Lawrence Sts.

La Grande, Ore.—George Ray, who operates houses at Grant's Pass, Medford and Eugene, has rebuilt the old Colonial.

Needles, Cal.—Work has been completed on the house in the new Masonic Temple.

Tampa, Fla.—Feb. 15 is the date set for commencing construction work on the $100,000 house planned for 15th St. and 7th Ave. in Ybor City.

Maysville, Ky.—Directors of the burned Washington O. H. are receiving bids for a new structure.

Hollywood, Cal.—Gore Bros., Sol. Lesser and Mike Rosenberg will operate the theatre to be housed in the six-store apartment building announced for Wilshire Blvd. and Beverly Drive.

Xenia, O.—A second theatre is planned here for James Hibbert, who has purchased property for a two-story building on West Main.

Waukesha, Wisc.—Midwesco is named lessee of the $300,000, 1,700 seater now in work on the side of the A. C. Nickell property.

OMAK, WASH.—Completely rebuilt, the Gem here has been opened by Guy Merrill and A. H. McDemott.

Medford, Ore.—Earle Davis will manage the Holly to be opened here in April by Walter Leverette. The house will seat 1,200.

Ybor City, Fla.—Two theatres are to be built here. One will replace the Rivoli, which closed its doors Monday, and the other will be built at 16th St. and Ninth Ave. The house to be built on site of the Rivoli will seat 1,200, cost $100,000 and be named the "The Haya." N. V. Darley and Ed A. Serf, who operated the Rivoli, will be lessees.

Santa Barbara, Cal.—A theatre is among improvements planned on the Coast Highway and Olive Mill Rd.

San Pedro, Cal.—Warner Brothers will build a theatre at 488 W. Sixth St., to cost $100,000.

Los Angeles. Balch and Standervy, Film Exchange Building, have completed plans for the $200,000 house to be built at Eureka for Fox West Coast Theatres. The theatre will seat 1,700.

Richmond, Va.—With a capacity of 1,100 seats, the Patrick Henry theatre is to be built by E. F. Neal at 25th and Marshall Sts. The proposed house will be just one block from the place where Henry delivered his famous "Give Me Liberty or Give Me Death" speech.

Wenatchee, Wash. — Construction starts in spring on a house here for Fox West Coast Theatres. It will cost $200,000.

Stockton, Cal.—There will be 2,200 seats in the $600,000 Fox theatre to be built at Main and San Joaquin Sts.

Sacramento, Cal.—Fox West Coast will spend $850,000 on its proposed house here, according to announcement by Harold B. Franklin.

Lynn, Mass.—Olympia Theatres, publix subsidiary, spent an estimated $1,000,000 on the Paramount at Union St. and Burchstead Pl. here.

Centralia, Wash.—Plans have been prepared for a $200,000 house to be built here by Northwest Fox Theatres Corp.

Alturas, Cal.—Arthur Yates, who formerly operated the Empress, is building a $50,000 house here. George F. King is architect and contractor.

Tucson, Ariz.—Feb. 15 has been set as opening date for the new Fox house under construction on Congress St.

Beaver Falls, Pa.—Alfred Karp will build a theatre at 1123 7th Ave., the site of the present Colonial, which will be razed.

Steubenville, O.—Edward Franzheim, Wheeling architect, has completed plans for a theatre to be built by W. B. Urling, Rex owner.

W. E. on Top

Western Electric will soon be sitting on top of the world, literally at least. Electrical Research has closed a contract for a sound installation at Fairbanks, Alaska, only 60 miles from the Arctic Circle.

Advocates Co-operation to Settle All Big Distributor-Exhibitor Problems

Overbuilding Moratorium Again Suggested for Industry Good

Grouping of Unaffiliated Exhibitors or Franchise Plan Forecast

(*Continued from Page 26*)

country, fail in the essence of all arbitration. They are as technical as any court of law. They do not at present possess that full power and jurisdiction without which they can never function to advantage. Matters vitally affecting a given case from the viewpoint of the theatre owner are shut out and cannot be discussed.

"The arbitration methods and arbitration boards as they exist at present in our industry may earn medals from societies and institutes that have nothing whatever to do with the film industry and are absolutely ignorant as to its needs and do not know how these arbitration boards really function, but they will never earn the appreciation or gratitude of theatre owners who are supposed to share in their advantages.

Playing With Fire

"It seems to me that this whole situation, as it now exists is fraught with grave danger for any producing and distributing interest employing these methods. They are sitting on a keg of gun powder and all that is needed is the applying of the match. Several requests have been made of the Motion Picture Theatre Owners of America in the course of the past year to apply matches to this gun powder, and even at this time demands are being made to ignite it, but I believe everything possible should be done by all those who really are interested in the progress and advancement of the industry to prevent such a happening. *The airing of facts and conditions and the unbusinesslike practices in force in our industry at large can serve no good purpose. It would only be putting another weapon into the hands of the enemies of the motion picture and might result in either a Congressional investigation or legal action by state or national authorities.*

"These were my well-founded beliefs at that day and they are unchanged today. But I still feel and hope that representatives of both producers and exhibitors will get together in such a manner that a mutually satisfactory contract to all will be the result.

"As I have had occasion to remark on many occasions before . . . dividends are not paid from quarrels; and there is too much community of interests between all branches of our great industry for them to remain at odds in the future, insofar as opposing all destructive efforts from the outside.

"In my 'Hail and Farewell' address, being a report rendered to 1200 delegates assembled at Los Angeles, June 1-5, 1926 at the seventh annual convention of the Motion Picture Theatre Owners of America, were included the following comments which have a ring of timeliness now during these first days of 1930!

Forecast

"The tendency during the next few years, apparently, will be for theatre owners not aligned or affiliated with producing companies financially to enter into some arrangement, either through contractual relationship or franchise agreement over a term of years by financial interest or consolidation, to group themselves with various producing and distributing companies. Almost all the large theatres in the central sections of the key cities of the country are owned (directly or indirectly) by these producing and distributing interests. A large number of new theatres have been built and are being built, and conditions will continue this way until the inevitable business depression comes, lessening that ease with which monies can now be secured—monies necessary to promote the biggest kind of projects which a few years ago would have been termed visionary, radical or impossible. Economic pressure along will be able to bring about an end to this overbuilding, overseating and in time, overshowing."

"The Battle of the Giants"

"Many months ago I sounded a note of warning relative to 'The Battle of the Giants' which was coming. Recent movements with which you are conversant, and those which are now in the making, are eloquent confirmation of the statements I advanced at that time. The 'skirmishing' until recently has been mostly done by flank attacks and now that most of the other forces, including the independent theatre owners, have been manoeuvered out of the line of battle, this skirmishing will be superseded by direct frontal attacks in the open. One giant producer-distributor-exhibitor company will lock horns with another and after some slaughter and carnage have resulted, the banking interests in control of these companies will step in, negotiate a treaty of peace and effect if possible the proper terms and conditions for each of the 'warring' factions.

"Capital when it fights only does so for better terms and conditions and understandings, not to destroy, and it is essential that the Motion Picture Theatre Owners of America be vigorously and aggressively conducted along lines that will prevent the annihilation of all the 'dough-boys' in the ranks when the 'generals' meet.

"The newspapers have lately carried columns about the financial difficulties of one of the largest producing companies in the industry, whose attempts to secure necessary permanent financing have been met on all sides by 'closed' doors. The head of this company has always been known for his laudable fight to maintain independence and for his efforts to prevent trust or monopoly. They have made film history. Anyone who has closely watched the events and happenings of the last fifteen years cannot but admit that this 'giant' was forced to embark on his campaign of theatre acquisition to prevent the necessary outlet for the product of his company being closed against him by others. It is to be hoped that the reports that this company has at last met with success in its financing are true, because it would indeed be a disaster for the industry if certain forces were successful in their attempts to curtail or wholly close this channel of product. The 'stakes' in this instance are tremendous with the many ramifications entering into the situation; and it would only take another 'elimination' or two before the entire motion picture industry would be sewn up tightly, and then of what value would be investments of the unaffiliated theatre owner be.

"In an address delivered at the eighth annual convention of the M.P.T.O.A. at Columbus, Ohio, June 7-9, 1927, which I called 'The Right To Live'; the following excerpts should prove of more than timely interest:

Building Moratorium

"This condition of senseless overbuilding now constitutes the gravest menace in the industry. There is nothing to be said in favor of it, while reams might be written in condemnation.

"Some of the able minds in the industry who are directing these companies plainly state that it is a battle for the survival of the fittest. That someone will be hurt. But the public's funds, available as yet, can carry on these intensive programs for some time to come. When the public once senses the actual conditions, however, and the prospects for profits are not as roseate as formerly, additional monies will not be forthcoming and an entirely different complexion will be placed upon matters.

"Why not, then, before this catastrophe comes about surely it must—why not a sitting down of the producing heads engaged in this unintelligent and destructive competition, together with the representatives of theatre owners, to properly consider this situation? A stiuation which not alone is hurting these combatants, but one that may destroy the investments of thousands of others. At such a meeting, theatre owners interests should insist that a moratorium of at least several years should be declared against theatre building by producers. Such action would not be without precedent. It has been brought about during wartimes in other industries, and with the state of war now existing in this industry similar action is required; or otherwise this ruthless, uneconomic and unbusinesslike procedure will bring about a complete annihilation of the doughboys in the ranks—the great army of men and women in all parts of the world who own and operate theatres.

"We theatre owners two years ago pointed out to the heads of the various producing companies at a meeting in the offices of the Motion Picture Producers and Distributors, the very things enumerated there, but it was impossible at that time to bring about any arrangements for a cessation of the overbuilding campaign they were then embarking upon.

"It was coming too easy for them then. They were not competing against one another so strongly then. They were only competing against the unarmed theatre owner. They were only skirmishing, reconnoitering as it were, at this stage in 'The Battle of The Giants,' but now the 'battle' is in full blast, the big guns are in action, and so much damage has been done already that perhaps they will welcome an armistice.

Unemployment Causes Slump in Cleveland

Cleveland—Neighborhood houses are suffering from the present acute unemployment situation.

City officials place the number of jobless at 50,000, and this total is rapidly mounting. Acting city manager Harold Burton called a conference with employment commissioner B. C. Seiple and Earle Martin, industrial chief, to work on plans for alleviating the situation.

Woodlaw Sues to Balk Unfair Branding at Second Theatre

Portland, Ore.—Injunction suit against the operators' union and the Central Labor Council, to restrain picketing of the Columbia, and distribution of handbills branding the theatre unfair, has been filed by G. T. Woodlaw. He claims he cannot meet the demand for two operators in the booth. A stench bomb recently was placed in the house. It followed the sending of a bomb as a Christmas gift, which resulted in burns to Woodlaw, his daughter and his grandson. A similar action recently was lodged in connection with picketing at the Circle.

Sponsor Seeks More Aid on New Virginia Tax Bill

Richmond, Va.—Delegate Lucien H. Shrader, author of the bill to place a ten per cent tax on admissions, has intimated that he will have to get more solons lined up with promise to support his measure, before he will make attempt to have it passed. The bill is practically the same as two others offered during the last four years and defeated after much opposition.

"Fly" and Smallpox Scare in Iowa Seen Abated

Des Moines—With cold weather cutting down influenza, the prevalence of cases is expected to abate. The smallpox scare, which cut down attendance around Christmas time, has been eliminated.

Type G in 131 Houses In 41 States, Claim

RCA-Photophone's Type G equipment, designed for houses up to 500 seats, has been installed in 131 theatres in 41 states, according to Sydney E. Abel, general sales manager. Contracts are being filled as orders are received, he states.

27 RCA Men in Kansas-Missouri Field on Sales

Kansas City—With the local Kansas-Missouri field staff of 27 men completed, RCA Photophone claims it can complete installations soon after the contract is signed.

Loew Has Three De Forest, One Photophone Theatre

Boston—De Forest Phonofilm equipment is installed in three theatres of the E. M. Loew chain, which also has one RCA-Photophone equipped house, states E. M. Loew, in denying that all houses of the circuit are equipped with Western Electric equipment.

700 De Forests Installed, in U. S., Woodhull Says

Seven hundred installations of De Forest Phonofilm equipment have been made in the United States, R. F. Woodhull, executive vice-president of General Talking Pictures, declared prior to leaving New York this week for a trip to Pittsburgh, Cincinnati and Kansas City.

Anderson with Erpi

Atlanta.—W. W. Anderson, for more than eight years Pathe manager here, on Feb. 4 became a southern district manager of Electrical Research Products.

Home-Made Reproducer at Prison

Fort Madison, Ia.—The state penitentiary has a home-made talking picture apparatus at the prison auditorium. T. P. Hollowell, warden of the institution installed the new equipment. Waldo Ebinger, manager of the Strand furnished "Paris" as the prison's first talker.

Photophones as Sales Aids

Schenectady, N. Y.—Installation of portable RCA-Photophone equipment at ten district offices of General Electric is under way, as an aid to sales.

Laughs Expensive

Comedies are much more expensive in the present talkie era than in the old silent days. According to "Screenland," laughter in comedy talkies costs the industry approximately $100.000 every year. About 5,000,000 feet of film is used to permit audiences to laugh at the funny business perpetrated on the screen. Silent footage must follow the wisecracks or gags offered by the talkie actors in order that the audience will not drown out the players' voices as they proceed with the dialogue. The boys and girls on the screen pause politely while the audience laughs—then, timed by experts, go on with the show until slowed up by the next laugh. They call these pauses in the dialogue "laugh gaps." The time out for laughter occasioned by love scenes doesn't count.

New Installations

KINGSTON, Ont.—Closed for five years, the Strand is to be re-opened as soon as alterations are complete. $25,000 is being spent on reconstruction and talker equipment. Famous Players Canadian will operate.

Los Angeles—RCA Photophone sound reproducing equipment is being installed at the Gaiety.

Garland, Tex.—C. R. Van Scoy has purchased the Crescent and will remodel it for sound.

San Antonio—Edgar G. Uhl has opened his Empire sound.

Wallace, N. C.—The Wanoca will open soon with RCA Photophone sound installation.

Holtville, Cal.—Fred Holmes will use RCA Photophone at the Arcade.

Cleveland.—Engineers are wiring the Palace for DeForest Phonofilm and Phonodisc.

Cleveland.—The Crown and Arion are new Western Electric installations.

Coquille, Ore.—Clyde Gage has contracted for Western Electric for the Liberty.

Barton, Vt.—Pierce & Carron have reopened the Gem with sound.

Cameron, Mo.—The Ritz has been remodeled and sound installed.

Pocatello, Ida.—National Film Phone is installing a device at the Grace O. H.

Minneapolis.—Marvel reproducer has been installed in the five Twin City houses of the Lake Amusement Co. chain. Other new Minnesota installations are: Bijou, Brown's Valley; Crystal, Bird Island; Community, Buffalo Lake; Lyric, Waconia, and Grand, Lake City. The reproducer is distributed by Elliott Film Co.

Minneapolis—Clamage & Rothstein will install Ultraphone reproducer in the firm's six houses. These include the Palace here, three houses at Detroit and two at Omaha. Other Utraphone equipments will be installed at the Grand, Hayward, Wis., and Rex, Henning, Minn.

Albuquerque, N. M.—The Pastime is being equipped with RCA Photophone sound.

Salina, Kan.—RCA Photophone sound reproducing equipment is being installed at the Jayhawk.

Alexander City, Ala.—RCA Photophone engineers are wiring the Strand theatre.

Flagstaff, Ariz.—The Orpheum is being equipped with RCA Photophone.

Hot Springs, Ark.—The Royal will soon open with RCA Photophone equipment.

San Francisco.—RCA Photophone engineers are installing sound reproducing equipment at the Pompeii.

Cincinnati—Wonderphone, disc and film reproducer, has been installed at the New Liberty.

Kannapolis, N. C.—RCA-Photophone equipment has made its debut at the Pastime, operated by L. P. Kestler. The house seats 400.

Dallas—R. D. Thrash now is selling De Forest Phonofilm equipment in Texas.

Cheaper Talkers Speed Wiring of Iowa Houses

Des Moines.—Sound equipment is coming in with a rush in Iowa. W. J. Miller, Iowa theatre broker, states that the new and cheaper equipment, has made possible the purchase of reproducers by houses which have not been able to handle the overhead previously.

Theatres which have recently put in sound are the Princess, Boone, where John Anderson introduced Western Electric equipment, the Palace at Waverly which claims to be the smallest theatre in the state equipped with Western Electric equipment, W. T. Biggs of the Adair at Adair who is planning to install Pacent and Mrs. J. H. Johnson of the Princess at Stewart is planning to install equipment this month.

3,367 of 4,531 World W. E. Systems in U. S.

Of a total of 4,531 world-wide installations of Western Electric sound reproducing equipment, 3,367 are in the United States, Electrical Research Products states.

Foreign countries in which installations have been completed include: Great Britain, America, Balkan States, Belgium, Czecho-Slovakia, Denmark, Egypt, Finland, France, Hungary, Italy, Netherlands, Norway, Poland, Spain, Sweden, Switzerland, Tunis, Turkey, Australia, China, Dutch East Indies, India, Japan, New Zealand, Philippines, Argentina, Brazil, Colombia, Costa Rico, Cuba, Guatemala, Jamaica, Mexico, Panama, Porto Rico and Canada.

Installations are now being completed in Morocco, Algeria, Portugal, Syria.

33 Tone-o-Graphs Claimed in Northern Ohio Houses

Cleveland — Thirty-three Tone-O-Graphs, it is claimed, have been installed in northern Ohio theatres since November. Rube Traube, Middle West division manager, has opened an office here to service equipments without charge.

Marblehead Has Phonofilm

Marblehead, Mass.—Phonofilm and Phonodisc equipment, and not Western Electric as previously and erroneously reported, is installed at the Warwick here, operated by Thomas A. McNulty.

New "Mike" Gag

San Francisco.—"Eight cylinder" microphones were used by King Vidor to screen the running shots of Marion Davies and Elliot Nugent driving a roadster in "Not So Dumb," recently completed. The scenes, continuous in automotive movement as well as dialogue, were first tried with a six cylinder car. The engine explosions, however, were out of time with the high sound-wave frequency of the microphone. After some technical adjustments were made on the microphone frequency, an eight cylinder machine was tried out. In this manner motor disturbances were reduced to a soothing hum throughout the dialogue passages.

"Disraeli" Heads "Ten Best" List

"Disraeli" (Warners) nabbed first place in the *Film Daily* poll of "ten best" pictures for 1929, selected annually by trade, fan and newspaper reviewers.

"Broadway Melody" (M-G-M) was voted second, followed by "Madame X" (M-G-M), "Rio Rita" (RKO), "Gold Diggers of Broadway" (Warners), "Bulldog Drummond" (United Artists), "In Old Arizona" (Fox), "Cock-Eyed World (Fox), "Last of Mrs. Cheney" (M-G-M), "Hallelujah" (M-G-M).

According to the poll, only five companies turned out "ten best" material in 1929. M-G-M had four on the critics' list, Warners and Fox two each, and one from RKO and United Artists.

Foreign-Language Sound Series Planned by "U"

Universal City—Production of 12 two-reel talkers to be made in French, Italian, Spanish and Mexican with foreign-speaking casts, have been started at Universal with Paul Kohner supervising. Each of the 12 will be introduced by a Universal star, speaking that particular language.

German Is Added

Culver City—German has been added to Spanish and French as languages in which the Stan Laurel-Oliver Hardy comedies are being produced.

Zukor Going to Coast

Adolph Zukor leaves Saturday for the Coast for a business and vacation trip.

Harriscolor Ready With New Process

Los Angeles—Harriscolor is the latest to launch activities in the color field, using a three-color process and printing on single emulsion.

The company, which has been doing research work for two years, states it is equipped to care for 15,000,000 ft. within the next six months.

"Made in America"

American films have flooded the European market, and there's nothing Europe can do about it except to try to make better films—which they can't.

In Copenhagen the officials talked about these American films the other day. They don't like them. They say American-made movies breed all sorts of distorted notions in the plastic minds of the young Danes.

Denmark declares Russian films to be better. If they mean more educational, yes. But certainly the Russian films of recent vintage aren't calculated to amuse. They are lessons in horror and pictographic lectures in social science. American films amuse and pretend to do nothing more. That is why Europeans like them better than the home product.—"The N. Y. Mirror."

Interior view of one portion of new United Artists exchange in New Orleans, described by the company as a model building of its type. The first publication nearest you on the table is MOTION PICTURE NEWS.

Educational to Handle Terry Sound Cartoons

Educational will distribute "Terry-Toons," a series of sound cartoon subjects to be made by Audio-Cinema, at its Long Island City studio, with Western Electric recording. The subjects, to be released each alternate week, are the work of Paul Terry, originator of "Aesop's Fables," and Frank Moser. Philip A. Sheib, veteran studio and theatre musical director, will be in charge of music. The first subject, "Caviar," will be released Feb. 23.

This gives Educational eight sound series, the others being: Mack Sennett, Coronet, Lloyd Hamilton, Jack White, Lupino Lane, Mermaid and Tuxedo.

Antipodes Deal Set

Union Theatres, Ltd., has purchased Educational's output of 76 two-reel talking comedies for its Australia and New Zealand chain in a deal closed for Educational by Foreign Manager L. J. Woodridge. This gives the firm 100 per cent representation in all English-speaking countries, the product being handled by Ideal in the United Kingdom and the Schlessinger interests in South Africa.

New Building for Warner Music Chiefs

Hollywood—Warners will spend $250,000 on a new administration studio building to house its various music department heads. The structure will be erected on the First National lot.

Robert Crawford is slated to head all company musical activities. On the staff will be Erno Rapee, director of the music department; Oscar Straus, composer of originals for Warner musicals; Lou Silvers and Leo Forbstein, musical directors; Oscar Hammerstein II, Sigmund Romberg, Jerome Kerm and Otto Harbach, song writers.

The administration building will house five rehearsal rooms, 20 arrangers' and song-writers' rooms, copyright department rooms, a library of 200,000 manuscripts, and executive offices.

Eason to Make Hoot's Next

Hollywood—Reeves ("Breezy") Eason has authored an original, titled "Who—Me?" to be used as Hoot Gibson's next vehicle. Eason will direct.

Hatrick Denies Newsreel Story

E. B. Hatrick, executive chief of all Hearst film interests, denies that W. R. Hearst is interested with Courtland Smith and Arthur Brisbane in the development of a new newsreel and string of newsreel theatres. He told a MOTION PICTURE NEWS representative that "there is no truth to the report."

When Hatrick arrives in Hollywood, he will confer with Hearst and M-G-M chiefs regarding new production plans.

Spanish Versions of All Chaney Talkers

Hollywood.—No sooner had Lon Chaney signed to make talkers for M-G-M than he began taking lessons in Spanish under tutorship of Salph de Alberich, studio Spanish teacher. Chaney signed a new contract calling for a salary hike of $1,000 per week, it is understood. The argument over salary, outlined last week in MOTION PICTURE NEWS, replaces the present contract of the star and calls for production of talkers with Spanish versions of each. Five years is the period covered.

Chaney's first talker may be "Sergeant Bull," prepared as a silent script. Jack Conway will direct.

Joe Rock Ready with New Shorts Company

Los Angeles—Joe Rock, comedy producer, is all set to launch his new Premier Pictures studio, where he will produce a total of 30 short talkers, all comedies, for state rights release in 1930-31.

Schenck Buys "Gambling"

Chicago—Joseph M. Schenck completed arrangements with George M. Cohan for the filming of "Gambling," the latter's stage play which is current at the Erlanger. The producer recently returned from Europe, and spent a day on the "Gambling" deal before resuming his journey to Los Angeles.

Dilemma

A small film company went on the rocks in Hollywood last month. Among its outstanding debts was the bill of a costume company for garbing a chorus. On the day of the blow-up, representatives of the costume company presented a court order for the return of its property.

Nearly a score of alarmed chorus girls pointed out that they had no other clothes at the studio. The costumes had been given them the night before and they had come to work in them. But a court order is a court order. The unfortunate chorus was compelled to hand its costumes through a door, and to wait until scurrying taxis had collected their street clothes. Fortunately, no one yelled "Fire!"

—"Talking Screen."

"All for One"

Chicago—A modern version of the "Three Musketeers" was offered by Abram F. Myers, President of Allied States Ass'n in a telegram to Independent Illinois Theatre Owners in Chicago.

"Allied," said Myers, "has three musketeers: Steffes, who corresponds to D'Artagnan; Coles, who reminds us of Athos; and Richey who resembles Aramas. They have borne the brunt of the battle for exhibitor rights and deserve the gratitude of the theatre owners of the country."

Critics Call "Grand Parade" Pretty Good

"Grand Parade" (Pathe) was accepted by New York newspaper reviewers as "pretty good" fan fare, although many agree that the story material is weak. Brief excerpts from their reviews follow:

American — . . . a simple—very simple narrative . . . won't do for any save very juvenile minds. . . .

Daily Mirror— . . . pretty good picture . . . **a shade more entertaining than many back-stage movies** because of its new personalities and its fresh atmosphere.

Daily News— . . . has charm and character. . . . an all-around dandy little program production.

Herald-Tribune—There is an indefinable quality about "The Grand Parade" which makes it an arresting and original piece. . . .

Journal— . . . an interesting picture . . .

Post— . . . a preposterous romance of the heaving, sobbing variety. . . . The result is extremely distressing.

Telegram— . . . a maudlin and undistinguished narrative . . . is made into a convincing and at times moving story by the sincere performance of Helen Twelvetrees. . . .

Times— . . . This feature is not even a travesty, it is a honeyed, hackneyed, revamping of the combined backstage, mammy, on-with-the-show melodrama.

World (Evening)— . . . The plot is hoary with age. . . .

World (Morning)— . . . Helen Twelvetrees . . . causes what otherwise might have been a familiar and ungainly melodrama of life backstage to rise up at times into fierce, piercing tragedy . . .

When Motion Picture News *reviewed "The Grand Parade," in the issue of Nov.* 16, 1929, *this publication pointed out that the picture "will prove entertaining because of several excellent performances and a generous amount of music."*

Stan-a-Phone Using Talkers for School Use

Foreshadowing the time when talkers will be a regular part of the school curriculum a talker program was presented this week in assembly hall of Public School 60, New York, with Stan-a-Phone portable talking picture equipment. The entire student body and teachers witnessed the performance. In the evening, the same program was presented in the auditorium of the St. Cecilia Church, Englewood, N. J., to an audience of 1,000.

Long Wait in Vain

San Francisco.—For four years, Mrs. Suzanne B. Allen has been scanning films in an effort to locate her husband, Samuel E. Allen, character actor, but finally gave it up and secured an interlocutory decree.

Frisco House Changing Name

San Francisco.—A new name will appear here when the Wigwam, Mission near 22nd Sts., reopens after remodeling, as the New Rialto. Western Electric sound equipment is being installed and the house is being altered and redecorated at a cost of $60,000. It is operated by the Wigwam Amusement Co.

"Song O My Heart," Title of John McCormack Vehicle

John McCormack's Fox film, "Song O' My Heart," will be world premiered in New York on "Paddy's Day," March 17. The house has not been selected.

Blum Declines to Run Again as Md. Unit Head

Baltimore—Herman Blum, three times president of the M. P. T. O. of Maryland, Inc., has declined to be nominated for another term.

Inexperience Hurts Talkers

Montreal—Forty per cent of distortion in talker reproduction in Canadan theatres is due to inexperience of operators who have not given sufficient study to reproduction essentials, states Prof. H. E. Reilley of the physics department at McGill University.

New German Contingent Is Aimed at American Films

Berlin—Germany has drafted a new contingent decree, aimed at American talkers The Federal commissioner is claiming right to issue at any time regulations governing sound pictures.

Finishes at 1st Nat'l

Hollywood—Ray Harris completed his term agreement with First National as a writer.

On Way to Australia

Edmund H. Howells, Pathe representative for the Orient, is en route to Sydney, Australia, to supervise company affairs and open new exchanges.

Sunday Shows Permitted

Montpelier, Ida.—Sunday shows now are permitted after 4 P.M. under an ordinance recently passed.

Winter Garden Cops All Honors for 1929 Broadway Long-Run Gross Receipts

(*Continued from page* 38)

"	20	General Crack	22,560.75	141.21
"	27	General Crack	23,940.25	149.85

Total gross 52 weeks: $914,169.30.
Average weekly gross: $17,580.18.
Average weekly percentage rating: 117.06.
High gross: "My Man" (week ending Jan. 5), $29,047.
Low gross: "Honky Tonk" (week ending June 14), $10,251.50.

* * *

Winter Garden Theatre

(Average Business for 1928, $37,252.00)

(Seats, 1,492. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending		Attraction	Gross	Percentage
Jan	*5*	*The Singing Fool*	*$44,427.00*	*119.20*
"	12	The Singing Fool	38,196.00	102.50
"	19	The Singing Fool	36,196.00	97.10
"	26	The Singing Fool	26,275.00	97.40
Feb.	2	The Singing Fool	33,835.75	90.80
"	9	The Singing Fool	31,161.75	83.60
"	16	The Singing Fool	32,562.25	87.60
"	23	The Singing Fool	30,743.25	82.50
Mar.	1	The Singing Fool	21,571.75	57.90
"	8	The Singing Fool	21,239.00	57.00
"	15	Noah's Ark (3 days)	24,239.00	144.90
"	22	Noah's Ark	32,588.00	87.40
"	29	Noah's Ark	29,359.75	78.80
April	5	Noah's Ark	31,457.25	84.40
"	12	Noah's Ark	27,054.25	72.60
"	19	Noah's Ark	25,506.00	68.40
"	26	Noah's Ark	23,133.75	62.10
May	3	Noah's Ark	22,283.50	59.80
"	10	Noah's Ark	18,045.00	48.60
"	17	Noah's Ark	14,062.00	37.70
"	24	Noah's Ark	14,323.50	38.40
"	31	On With the Show (4 days)	15,890.00	77.60
June	8	On With the Show	25,831.50	69.30
"	15	On With the Show	20,300.25	54.40
"	22	On With the Show	16,827.25	45.20
"	29	On With the Show	16,031.00	43.00
July	5	On With the Show	16,564.50	*63.04
"	12	On With the Show	14,018.00	53.35
"	*19*	*On With the Show*	*13,812.50*	*52.57*
"	26	On With the Show	15,225.00	57.90
Aug.	3	On With the Show	15,384.00	58.80
"	10	On With the Show	17,762.00	67.60
"	17	On With the Show	20,214.25	76.90
"	24	On With the Show	17,060.50	64.90
"	31	Gold Diggers of Broadway (1 day)	5,119.50	136.30
Sept.	6	Gold Diggers of Broadway	29,517.00	109.80
"	13	Gold Diggers of Broadway	30,160.75	114.79
"	20	Gold Diggers of Broadway	29,098.25	110.74
"	27	Gold Diggers of Broadway	26,759.50	101.84
Oct.	5	Gold Diggers of Broadway	25,829.25	98.30
"	12	Gold Diggers of Broadway	26,120.25	99.41
"	19	Gold Diggers of Broadway	25,159.50	95.75
"	26	Gold Diggers of Broadway	23,765.50	90.45
Nov.	1	Gold Diggers of Broadway	21,057.75	80.14
"	8	Gold Diggers of Broadway	20,612.25	78.45
"	15	Gold Diggers of Broadway	19,612.00	74.64
"	22	Show of Shows (3½ days)	19,229.50	146.37
"	29	Show of Shows	33,886.75	128.97
Dec.	6	Show of Shows	28,298.25	105.77
"	13	Show of Shows	26,053.00	99.15
"	20	Show of Shows (8 days)	21,634.75	72.05
"	27	Sally (5 days)	20,417.50	108.79

***Percentage for final 26 weeks figured on basis of average for first half of year.**

Total gross 52 weeks: $1,628,369.75.
Average weekly gross: $31,218.64.
Average weekly percentage rating: 82.60.
High gross: "The Singing Fool" (week ending Jan. 5), $44,427.
Low gross: "On With the Show" (week ending July 19), $13,812.50.

Opinions On Pictures

A Lady to Love

(MGM—All Dialogue)

Full of Popular Appeal

(Reviewed by Alvin Meyers)

IN spite of the Hays edict barring it, "They Knew What They Wanted" reaches the screen. True, it is in greatly denatured form, but the process of expurgating the offensive portions has worked wonders. "A Lady to Love" is entertainment and full of popular appeal. Make no mistake about it; you can back it to the limit. You can promise clean-cut drama and at least one performance that is a positive standout in any league.

Edward G. Robinson as Tony contributes a fine characterization. In the role successively played by Richard Bennett, Leo Carillo and Jean Hersholt, Robinson easily tops them all. He dominates the picture. Vilma Banky, in her first all-talker, is satisfactory in her part and in one or two spots rises to nice emotional heights.

To Victor Seastrom, for his direction, and Sidney Howard, for his dialogue, there must be given unlimited praise. Each in his own field has given this story of a girl who makes the best of what looks like a bad matrimonial bargain, movement and charm to a degree out of the ordinary.

Musicals, cartoons and comedy shorts best suited to this.

Produced and distributed by M. G. M. from the play "They Knew What They Wanted," by Sidney Howard. Directed by Victor Seastrom. Adaptation and dialogue by Sidney Howard. Edited by Leslie Wilder. Photographed by Merrit B. Gerstad. Length and running time, not set. Release date March 8 1930.

THE CAST

Lena	Vilmy Banky
Tony	Edward G. Robinson
Buck	Robert Ames
Postman	Richard Carle
Father McKee	Lloyd Ingraham
Doctor	Anderson Lawler
Ah Gee	Gum Chin
Angelo	Henry Armetta
Gorgio	George Davis

Dames Ahoy!

(Universal—All-Talker)

Popular Comedy Stuff

(Reviewed by J. P. Cunningham)

NOT sensationally funny by any means, but the kind of stuff that offers fine light entertainment. Popular appeal with lots of good comedy.

The story, a weak affair, opens in fine spirit aboard a battleship, where, beneath decks, the gobs are musically celebrating the end of a cruise—which means shore leave. The gang is singing "Barnacle Bill, the Sailor"—a tune with a fine swing—and the shot switches to the inseparable trio—Glen Tryon, Otis Harlan and Eddie Gribbon, who are making plans for a search of the town in quest of a big blonde who tricked Harlan into signing away one-half of his pay check on the last trip.

The search ends in a dance palace, where Tryon is unconsciously made the winner of a home in the suburbs and $500, with the stipulation that he marries his dancing partner at a public ceremony. Tryon and Helen Wright go through with the gag and eventually they fall for each other in a big way.

Although Tryon is featured, honors are divided evenly between his support. Gertrude Astor is in the cast, but she has very little to do. Wm. James Craft directed and made a good job of it.

Use a novelty and a sound dramatic short.

Produced and distributed by Universal. Story, adaption and dialogue by Matt Taylor. Directed by Wm. James Craft. Photographed by C. Allan Jones. Length, 5,933 feet. Time, 1 hr., 5 mins. Release date not set.

THE CAST

Jimmy Chase	Glenn Tryon
Mabel McGuire	Helen Wright
Bill Jones	Otis Harlan
MacDougal	Eddie Gribbon
The Blonde	Gertrude Astor

The Battle of Paris

(Paramount—All Dialogue)

War Drama Minus Newness

(Reviewed by Joseph Kelley)

WAR stuff with sound, music and song. Gertrude Lawrence of musical comedy fame makes bow on screen. Whoopee in Paris just before signing of armistice with doughboys playing principal roles. With a long list of war pictures ahead of it this one loses much of its dramatic and comedy appeal.

A street singer meets young American artist, later an officer, while teamed with a pickpocket. She later becomes a Red Cross nurse and makes a round of Paris' underworld in search of her lover, who is on leave. The inevitable final clinch.

Miss Lawrence has oodles of personality, can sing and swings through this overworked story with plenty of pep. Charles Ruggles as the pickpocket, and later a doughboy, furnishes some good comedy. Walter Petrie is fine type as artist. Voices of all three record with remarkable human quality.

Some good action and plenty of atmosphere are given in shots of Paris underworld. Miss Lawrence gives you much the same type and personality as the old favorite, Elsie Janis.

Shorts of dramatic nature and slapstick comedy will compare nicely with this one.

Produced by Paramount. Directed by Robert Florey. Story and dialogue by Gene Markey. Music and lyrics by Cole Porter. Photographed by Bill Steiner. Running time, 1 hour and 15 minutes. Length, 6,218 feet. Release date, Nov. 30, 1929.

THE CAST

Georgie	Gertrude Lawrence
Zizi	Charles Ruggles
Tony	Walter Petrie
Suzanne	Gladys Du Bois
Harry	Arthur Treacher
Jack	Joe King

Montana Moon

(M-G-M—All Dialogue)

Excellent Western Comedy

(Reviewed by Walter R. Greene)

BRILLIANT dialogue by Joe Farnham makes this a most entertaining picture that will do business aplenty in the week run spots and general bookings.

The story is an original that fluffily combines a "jazz daughter" theme with that of a western—and a few song numbers are inserted for added audience value.

Joan Crawford is starred in the role of a spoiled millionaire's daughter who falls in love with the cowboy working on her father's Montana ranch. John Mack Brown shows up excellently as the westerner, and indicates he is about ready for stardom himself.

An excellent cast includes Dorothy Sebastian, Ricardo Cortez, Benny Rubin, Cliff "Ukelele Ike" Edwards and Karl Dane. Mal St. Clair directed capably.

There is plenty of exploitation available through the star and cast "names," plus the fact the picture is a musical western comedy with a dash of the "Dancing Daughters" theme.

Dramatic shorts and newsreels would round out a program with this one.

Produced and released by M-G-M. Story and continuity by Sylvia Thalberg and Frank Butler. Directed by Mal St. Clair. Dialogue by Joe Farnham. Music and lyrics by Herb Brown and Arthur Freed. Photographed by William Daniels. Length about 8,100 feet. Running time, 1 hr., 30 minutes. Release date not set.

THE CAST

Joan	Joan Crawford
Larry	John Mack Brown
Elizabeth	Dorothy Sebastian
Jeff	Ricardo Cortez
"The Doctor"	Benny Rubin
Froggy	Cliff Edwards
Hank	Karl Dane
[illegible]	Lloyd Ingraham

Son of the Gods

(First National—All-Dialogue)

Fine Box-Office

(Reviewed by Walter R. Greene)

DRAMA and romance is nicely interwoven in "Son of the Gods" to assure wide popularity. Richard Barthelmess' characterization of the son of a Chinese millionaire is splendid.

The picture is adapted from Rex Beach's novel which has been widely circulated. The story, rather sentimental in spots, nevertheless is engrossing. It details the struggles of a highly cultured Chinese youth against racial prejudices of the white man. He falls in love with a rich girl, who publicly flogs him when she discovers he is Chinese. But all eventually ends satisfactorily for the regulation and dramatically false happy ending.

"Sons of the Gods" will enhance "draw" potentialities of Barthelmess. Its plea for racial and religious tolerance will rate with the classes, while the dramatic and sentimental love story will get over with the masses.

Frank Lloyd's direction throughout was fine. An excellent supporting cast.

Two-reel comedy and musical short will nicely balance here.

Produced and released by First National. From novel by Rex Beach. Adaptation and dialogue by Bradley King. Directed by Frank Lloyd. Photographed by Ernest Haller. Length, 8,344 feet. Running time, 1 hr., 20 mins. Release date not set.

THE CAST

Sam Lee	Richard Barthelmess
Allana	Constance Bennett
Wagner	Anders Randolph
Eileen	Mildred Van Dorn
Lee Ying	E. Alyn Warren
Kicker	Frank Albertson
Alice Hart	Dorothy Matthews
Mabel	Barbara Leonard
Spud	Jimmy Eagle
Moy	King Hou Chang
Connie	Geneva Mitchell
Cafe Manager	Ivan Christie

Peacock Alley

(Tiffany—All Dialogue)

Fine in Spots

(Reviewed by Joseph Kelley)

A TYPICAL Mae Murray story. But a much older Mae, and obviously less attractive from an "it" standpoint. Mae did this story some years ago under the direction of George Fitzmaurice. In this version she has sound, dialogue, music and Technicolor as compliments. Apparently Mae has yet to find Fanny Ward's secret of eternal youth. First two reels drag. Balance well timed, full of strong dramatic action and some powerful situations.

Story of the "Gold Diggers" type. Found in a compromising situation in a prominent New York hotel Claire Tree later marries a young Texan attorney who learns from house detective of his wife's "past."

Less than a reel at the end is in color. Mae dances and shows much of her once "perfect" figure. The star has been aided greatly by fine support from George Barraud, Jason Robards, Richard Tucker and others. W. L. Thorne as the house detective lends much to the picture.

Except for a perceptible dragging in the initial reelage the story moves fast and is well told.

Enough color, music and sex. Comedy shorts would fit here.

Produced by Tiffany. Directed by Marcel de Sano. Story and dialogue by Carey Wilson. Continuity by Frances Hyland. Edited by Clarence Kolster. Photographed by Benjamin Kline. Running time, 1 hour and 15 minutes. Length, 6,060 feet. Release date, Jan. 10, 1930.

THE CAST

Claire Tree	Mae Murray
Stoddard Clayton	George Barraud
Jim Bradbury	Jason Robards
Martin Saunders	Richard Tucker
Dugan	W. L. Thorne
Bonner	Phillips Smalley
Paul	E. H. Calvert
Crosby	Arthur Hoyt
Walter	Billy Bevan

Opinions On Pictures

Rich People

(Pathe—All Dialogue)

Not So Hot

(Reviewed by Don Ashbaugh)

PATHE has taken the age-old Cinderella prescription and added a lot of Horatio Alger to achieve "Rich People." The result is a fair program picture which drags in spots and makes up for it in others. It will satisfactorily pad out a program in the regular two-a-week houses.

Constance Bennett is the blonde heiress and Regis Toomey is the fair-haired, poor bookkeeper who conceives charts to beat the stock market. Naturally his brain children astound the great economic experts, Constance's father being one of them, and everything ends in the clinch.

There is a dash of triangular stuff tossed in because Constance has a hard time convincing Toomey that she loves him. At the same time she gets herself engaged to a rich lad. The wedding is washed up when Constance disappears from the yacht and is next seen pulling Toomey from his humble bed and forcing him to marry her.

Needs strong supporting program of comedy, news reel and scenic.

Produced and distributed by Pathe. Story by Jay Gelzer. Directed by Edward H. Griffith. Adaptation by A. A. Kline. Edited by Charles Crast. Photographed by Norbert Brodine. Length, 7,074 feet. Runnning time, 1 hour, 18 mins. Release date, Jan. 5, 1930.

THE CAST

Connie Hayden	Constance Bennett
Jeff McLean	Regis Toomey
Noel Nevins	Robert Ames
Beverly Hayden	Mahlon Hamilton
Margery Mears	Ilka Chase
Captain Danforth	John Loder
Sally Vandewater	Polly Ann Young

On the Border

(Warners—All Dialogue)

Best Dog Star Film Yet

(Reviewed by Joseph Kelley)

ACTION snaps like a whip. Unique in that it is the first "barkie" produced. Outdoor shots predominate. Good photography. Best thing Rin-Tin-Tin has done. Plausible story and some fine exterior shots. A heavy truck plunging over a rocky embankment is thrill enough for the most melodramatic. Rin-Tin-Tin is given less unplausible stunts to perform in this one. Musical sequences.

Gangsters bootlegging Chinamen over the Mexican border into the United States are beaten to it by border patrolmen, aided and abetted by pretty Armida. She is a cute trick and a right spot in the picture.

Philo McCollough is good as the villian. John B. Litel as head of the border patrol in disguise is a good type. Walter Miller, another old timer, also a border patrolman, lends a good bit to the story. Rin-Tin-Tin although up to his old tricks as the hero in need, clicks on all fours. Some good Mexican whoopee scenes are shown. Rin-Tin-Tin's bark registers before the "mike" with a bang.

Support this one with comedy and society drama shorts.

Produced and distributed by Warners. Story based on original by Lillian Hayward. Directed by William McGann. Dength, 4,452 feet. Running time, 58 minutes. Release date, March 15.

THE CAST

Rinty	Rin-Tin-Tin
Pepita	Armida
Dave	John B. Litel
Farrell	Philo McCollough
Don Jose	Bruce Covington
Border Patrol Commander	Walter Miller
Dusty	William Irving

Because I Love You

(American General Film—Part Dialogue)

Novel and Fair Entertainment

(Reviewed by R. C. Uebel)

EXCEPT for the angle of novelty, it takes a knowledge of German to appreciate this picture. The picture is chiefly talking and singing, except for the introductory sequences, but once it gets going it pleases, as a picture which compares with fair program offerings of American standards. However, it is not outstanding, and doesn't rate advanced prices. The acting is fine, diction and enunciation excellent. Reviewed at the Mansfield, New York, the tonal quality did not impress as favorably as good American talkers, but the fault of recording or reproducing cannot be determined from an out-front review. There are some good singing numbers.

The story is of a singer and her efforts to resist the lure of the stage and live down an indiscretion, committed under the influence of loneliness and champagne. Although she is a model wife, the husband, learning the truth, dissolves the marriage and she returns to the stage, later to be reunited with her husband, through the influence of her child.

The appeal of this picture, of course, is to German-speaking patrons, although it may attract others because of the novelty of German dialogue.

Good comedy and singing shorts will help this.

Produced by Aafa Tobis Prod. Distributed by American General Film Co. Story by Walter Reisch, Director Rudolf Walther-Fein. Photographed by K. Brodmerkel and W. Janssen. Length, 9,000 feet. Running time, 1 hour and 10 min. Release date, Jan. 24, 1930.

THE CAST

Inge Lund	Mady Christians
Otto Radney	Walter Jankuhn
Dr. Hubert Baumgart	Hans Stüwe
Mariechen	Kl. Marion Conradi
Oberregisseur Lechner	Carl Platen
Frau Werner, Hausdame bei Baumgart	Sophie Pagay

The Lost Zeppelin

(Tiffany—All Talker)

Novelty and Hokum

(Reviewed by Charles F. Hynes)

FROM its angles of novelty and hokum, this will get over as a popular price attraction. It's a meller concerning a South Pole flight, and has a number of unusual angles, and others not so good. However, it will be eaten up by the kids and the grown-ups, too, will get a kick out of the air sequences, despite unconvincing far-fetched events in the story. This, plus some unusual selling angles and publicity values, stamps this as a program offering of money-making caliber. There is one particularly effective sequence, when following the reputed air passage over the South Pole, the reception of the news in various countries is shown through the medium of newspaper first pages and newspaper venders shouting the headlines.

A naval commander, about to leave on a South Pole expedition, finds his wife in the arms of his pal and junior officer. He is of a sacrificing type, and is concerned only with her future happiness. When, with the pal he is found by a rescue plane on the ice floes, he orders the pal into the plane, which can carry but one passenger. The pal returns a hero, but finally the commander and the aviator are rescued, with the wife sure she loves her husband. Go after this from the air angle, capitalizing on current polar flights.

Needs comedy shorts.

Produced and distributed by Tiffany. Directed by Edward Sloman. Story by Frances Hyland and Jack Natteford. Dialogue by Charles Kenyon. Edited by Martin G. Cohn and Don Hayes. Photographed by Jackson Rose. Length, 6,882 feet. Running time, 1 hour, 16 minutes. Released Dec. 20, 1929.

THE CAST

Commander Hall	Conway Tearle
Mrs. Hall	Virginia Valli
Tom Armstrong	Ricardo Cortez
Lieutenant Wallace	Duke Marten
Nancy	Kathryn McGuire
Mr. Wilson	Winter Hall

Corking Comedies Highlights In Shorts

"And How'

(Vitaphone Varieties No. 3719—1 Reel)

Pleasantly Diverting

TECHNICOLOR scenes in one reel showing Indian dances, staged in the open, with ballad of pretty girls in Indian costumes. Color gives a certain beauty to this one, the picturesque Indian costumes lending themselves admirably to a play with the spectrum. Ann Greenway leads the ballad and sings rather nicely the numbers, "Peter Minuet" and "Memories."

A fine short diversion for an otherwise black and white program.

"Feline Fighter"

(Sound—Sportlight—Pathe 1 Reel)

Unusual Thriller

HERE is a short crammed with excitement, showing the sensational chase and killing of a wildcat in Florida. The beast, upon whose head there is a bounty, is chased and overtaken by the dogs, and puts up a terrific fight, losing out when an airdale enters the fray to break down the cat's defense with one lunge. Dave Newell, sportsman, hunter and fisherman, directs the hunt. It's a wow of a subject, which will thrill any audience. Running time, 11 minutes.

Comedy and singing shorts with this.

"The Setting Son"

(RKO—Talker—2 Reels)

Laughs Galore

ALBERTA VAUGHN and Al Cooke are featured in this H. C. Witwer short, but Irvin Bacon is pretty much the whole show. He's shown as the wealthy old judge, who takes a drink of ink instead of tonic. The relatives are summoned, hoping against hope, that the old man will pass out. They try doping out who'll get the dough and finally start grabbing on the theory that possession is nine points of the law. The old man, asserting he'll live to be 100, steps into the elevator shaft and takes a dive. There are plenty of laughs in this and it should be plugged in advertising. Running time, 20 minutes.

Splendid as contrast for heavy feature.

"In Old Madrid"

(Fitz Patrick—Talker—1 Reel)

Dandy Travelogue

IN this subject, James Fitz Patrick continues his travels through Spain, carrying out a running line of conversation throughout the travelogue, which also has musical and sound effect synchronization. It's a very interesting subject, proving that ultra-modernism has resulted in disappearance of "old Madrid." Then, in contrast, he shows quaint Salamanca, an historic spot of interest to all Americans, as it was at the university there that Columbus was educated. Running time, about 10 minutes.

Splendid relief for dramatic feature.

Frances Alda

(Vitaphone Varieties No. 805—1 Reel)

OPERATIC number lends Mme. Alda, of Metropolitan fame, splendidly to the talkie screen. Good recording and an oldtime num-

(Continued on page 76)

Fine Comedy Numbers Among Week's Shorts; Vitaphone Releases Good

Frances Alda

(Continued from Page 75)

ber, "The Last Rose of Summer" with "Birth of Morn" give Alda's voice fine expression. Mme. Alda makes an impressive appearance and lends dignity to her work. Running time, about 10 minutes.

Will fill a dignified musical spot on any program.

"Sole Mates"

(Columbia—"Krazy Kat"—Sound—1 Reel)

Cartoon That Tickles

THIS one will click on any program. Tuneful music, tap dancers of the animal kingdom staging a vaudeville with all the laughs to be found in a two-a-day over the big time. With Ben Harrison and Manny Gould behind the animation the boys and girls of the animal world make whoopee like nobody's business. A full animal orchestra furnishes the jazz. Running time, about 10 minutes.

With dramatic or musical short this one will surely fill the spot.

"Girl with the Perfect Voice"

(Vitaphone Varieties—1 Reel)

Fair Program Filler

ROSE PERFECT sings "Kiss Me Again" and a couple of others in excellent voice, but the camera makes a comedy out of another vocal number. Her facial contortions set the audience to giggling. Dudley Wilkinson, her accompanist, wins a hand with a number of his own.

Needs plenty of support.

"World Tours of Prince of Wales"

(Captain Erard—Silent)

Wales Name Puts This Over

ANY subject that can boast the Prince of Wales as star is worth a spot on any program. This one purports to cover his tours from 1920 to 1929. Only flashes of the Prince in Australia, New Zealand and America are given. Very poor photography throughout the less than two reels of subject matter. The whole books very much as though it had been hurriedly assembled from news reel flashes. The assembler hasn't forgotten to show Wales in his favorite pastime of riding and falling off horses. Flashes of his visit to America include surf-riding off San Diego coast.

Couple with a dramatic or musical feature and you have a magnet.

"High Toned"

(Pathe Talker—B Reels)

Good Comedy

ANOTHER of the Buck and Bubble series based on High Wiley's comedies. There are some good laughs and action, winding up with a wrestling match between Wildcat and the high-hat Jamaica negro, who has everybody in the neighborhood putting on the dog. Wildcat has been away, returning with Demmy, and Lil, the goat, to find the high-hat in possession of his job and girl. And then things begin to happen, with Lady Luck favoring the wildcat. Running time, 21 minutes.

This is good for use with musical shorts.

> ### *Wotta Life!*
>
> **Screen Star: "Kiss me!"**
> **Her husband and leading man:**
> **"Wish you would stop talking shop."**
> **—"Fox West Coaster."**

"Doing Phil a Favor"

(Pathe Talker—2 Reels)

Boring

PATRONS will yawn through this one, so if you play it, don't promise them much. It's unfunny and laborious comedy material that has but few laughs at best, and these of the strained variety. A husband sets out to cure his wife of flirting, through inducing his friend to carry on an affair with her. Of course, the arrangement is not revealed until the end, but by that time it matters but little.

Bradley Barker directed, and Mackenzie Ward, English player, is featured. Length, 18 minutes.

Need real comedy with this.

"Letter Box"

(Vitaphone Varieties—1 Reel)

More Child Slush

SYBIL LEE is the central character in this playlet. She brings together her grandpa with his estranged son and daughter-in-law, her parents. It's the same old slush done in a simple manner. Will go well on children's programs but will prove boring to all but fond parents.

Will need plenty of help.

"Oh, Sarah!"

(Vitaphone Varieties—1 Reel)

In Between

A REGULAR old-fashioned vaude patter act filled with cracks—some good, others punk. Jack McLallen is the boy handling the gags. He plays a jew's harp and does all the old things. Supported by a well built gal in a waist-high skirt and the customary dumbbell in outrageous clothes.

A short dramatic number will balance nicely with this.

"Pathe Review—No. 5"

(Pathe-Silent—1 Reel)

A Good Subject

THE Pathechrome process is used effectively in this subject, through the medium of pottery work in Araby. It's beautifully done, and the colors are brought out nicely. Then there are scenes of new fashions, which give this a selling angle for women. The wind-up contains some fine snow shots. Running time, 10 minutes.

For any kind of bill.

"Pathe Review—No. 6"

(Pathe-Silent—1 Reel)

Pleasing

THE always interesting Pathe Review combines the unusual and beauty in this release. It has three main topics, "High Life in Borneo," showing monkey life in Borneo; shots of a Japanese stenographer and the odd typewriters used, and some beautiful examples of color work illustrating birds, bees and blossoms. Running time, 10 minutes.

An Audience-pleaser anywhere.

"Singing Saps"

(Aesop's Fable-Pathe Sound—1 Reel)

Good Cartoon

THERE are a number of good gags in this latest number of the popular fables. The tough quartette is introduced to provide music, and the menace, when they interrupt the love-making of Little Milton Mouse, a fight ensues. It's a good cartoon and a light offering for any kind of bill. Running time, 7 minutes.

Line with accompanying sound acts.

"Vanity"

(Vitaphone Varieties No. 3780—1 Reel)

Too Much Story for One Reel.

THE story here should take at least five reels to bring out properly. In about ten minutes' time some big gaps are closed with insufficient dramatic explanation. Despite this apparent fault it is far from being just so—so. The eternal triangle with the neglected wife and former suitor is the basic plot. Ruth Lyons, possessing plenty of personality, Rudolph Cameron, a good-looker, and Viven Oakland solve all difficulties. Straight drama. Running time, about 10 minutes.

Use with feature comedy that is light.

"The Benefit"

(Vitaphone No. 939—1 Reel)

This One Is a Riot

JOE FRISCO, he of the inevitable cigar and derby, brings to the talkie short subject field one of the best comedy sketches of the talking age. Joe, who has quite some reputation along Broadway for his impromptu wise cracks, gives an impersonation of Helen Morgan that is unbeatable. Another skit, "Amateur Night," and a few of his well known cigar tricks are included in this reel of many laughs.

Where comedy is needed this will fit.

"Vengeance"

(Vitaphone No. 3799—1 Reel)

Good Short Thrill Drama

AN incident from circus life has been screened in dialogue with punches aplenty. A tight-rope act, high in the air, with the villian conspiring to "get" the strong man by causing a mishap in midair has been done with rapid-fire action. Warner Richmond, Gardner James and Natalie Moorhead put this one over with a bang.

A good comedy will go big with this one.

"The Operation"

(Vitaphone No. 947—1 Reel)

Clever Variety

A VENTRILOQUIST makes his appearance in dialogue. Edgar Bergen, supported by his dummy "Charlie McArthur," offers one of the best novelty short reel subjects yet resulting from the out-louds. "Charlie" is operated upon and some clever comedy lines result from his taking the ether. It's a comedy playlet that may be coupled with any high-class program. It will be received with applause in keeping with its clean-cut calibre.

Will stand alone in any comedy notch.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Anna Christie (M-G-M)

LOS ANGELES.—Fox Criterion (1652), 2nd week, 7 days, 35 to 65 cents. *Other attractions,* Fox Movietone News and "Silly Symphony." *Opposition,* "Love Parade," "Son of the Gods," "Locked Door," "Not So Dumb," "Hit the Deck," "Dark Streets." *Weather,* fine. *Rating,* 240%.

Applause (Par)

ALBANY—Mark Ritz (1,146), 25 and 35 cents, 6 days. *Other attractions,* talking comedy, one Vitaphone act, Pathe Sound News. *Weather,* cold. *Opposition,* "Sally," "Wall Street," "Broadway Hoofer." *Rating,* 80%.

Ad Tips—Featured up Helen Morgan, the star, famous over the radio and on Broadway, that this was her first 100 per cent talking and singing picture and also played up the fact that she was the stage star in "Show Boat." Audience appeal, general.—Byron Farley, Mgr., Mark Ritz, Albany.

Aviator, The (W.B.)

SEATTLE—Blue Mouse (950), 25c-75c, 7 days. *Other attractions,* Vitaphone acts, Fox Movietone News. *Weather,* cold. *Opposition,* "General Crack," "New York Nights," "Not So Dumb," "Bishop Murder Case," "Love Comes Along." *Rating,* 90%.

Behind the Make-Up (Para)

BUFFALO—The Buffalo (3,100), 7 days, 60 cents. *Other attractions,* Paramount Sound News, Fox Movietone News, comedy, vaudeville. *Weather,* mild. *Opposition,* "Isle of Lost Ships," "Hit the Deck," "Dynamite," "Love Parade." *Rating,* 167%.

CLEVELAND—State (3,400), 7 days, 30 and 60 cents. *Weather,* cold, clear. *Other attractions,* "The Fighting Parson" (M-G-M), "Foul Play" (Pathe); "Felix the Ghost Breaker," "When We Were Kids" (Fischer), Paramount News, "Novelties," with Al Evans (on the stage) *Opposition* (screen), "Show of Shows," "Love Parade," "Seven Days' Leave," "Seven Keys to Baldpate." *Opposition* (stage), "Journeys End" (Hanna), "Gambling" (Ohio), Automobile Show (Auditorium). *Rating,* 75%.

Ad Tips—This one was labelled "a William Powell hit," with the star's name in big letters because he has a good local following. Appeals to the average audience of all ages.—Sanford Farkas, manager, State Theatre, Cleveland, O.

Big Time (Fox)

KANSAS CITY—Pantages (2,166), 25 and 50 cents, 7 days. *Other attractions,* Pathe Sound News and vaudeville program by the Loie Bridge Players, presenting, "Sweethearts Again." *Weather,* cold. *Opposition,* "They Had to See Paris," "Laughing Lady," "Love Parade," "Love Comes Again." *Rating,* 105%.

Bishop Murder Case (M-G-M)

HOUSTON—Loew's State (2,700), 7 days, 25 and 60 cents. *Other attractions,* Ben Barton and his California Revue, and four other vaudeville acts; Hearst Metrotone News; Hal Roach comedy. *Weather,* cloudy, some rain. *Opposition,* "Love Parade," "Great Gabbo," and "Playing Around." *Rating,* 125%.

SEATTLE—Fox Fifth Avenue (2750) 25c-75c, 7 days. *Added attractions,* Mickey Mouse cartoon, Fox Movietone News, Fanchon-Marco's "Black and Gold" stage revue, Eddie Peabody as guest master of ceremonies. *Weather,* cold. *Opposition,* "Not So Dumb," "Love Comes Along," "New York Nights," "The Aviator," "General Crack." *Rating,* 95%.

Ad Tips—Stress S. S. Van Dine in billing, and use catch lines "Who killed cock Robin?" "Who knocked down the house that Jack built?" Name all featured players, particularly Philo Vance, the gentleman detective, and play up chilling mystery without recourse to sliding doors and secret panels. Appeal is general.—W. V. Taylor, Mgr., Loew's State, Houston.

Box of Pandora (Nero)

BALTIMORE—Little (267), 6 days, 35 and 50 cents. *Other attractions,* scenic, piano, musical translation by Orchestraphone, Charlie Chaplin in "The Adventurer." *Weather,* heavy snow Monday and Thursday; cloudy, clear and cold otherwise. *Opposition* (screen), "Grand Parade," "The Kibitzer," "Darkened Rooms," "Lost Zeppelin," "The Sap," "Sunny Side Up," "Melody Man," "Sally,' "Chasing Rainbows." Stage, "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 90%.

Broadway Hoofer (Col)

ALBANY—Harmanus-Breecker Hall (2,000), 35 and 50 cents, 6 days. *Other attractions,* A Mickey McGuire comedy, Fox Movietone News, Screen Snapshots, Disney Silly Symphony. *Weather,* cold. *Opposition,* "Sally," "Applause," "Wall Street." *Rating,* 100%.

OKLAHOMA CITY—Orpheum (1,500), 7 days, 25 and 50 cents. *Other attractions,* Fox News, Aesop's Fables. *Weather,* ice... *Opposition,* two motion picture stars in person, William Desmond and his company in "The Dude Band Bandit," and Peggy Eames of Hal Roach "Our Gang" comedies; two other R. K. O acts presenting Tommy Monahan and his seven co-eds and The 3 Lordens in "Lights Out." *Opposition,* "General Crack," "Dynamite," "Great Gabbo," "Sunny Side Up," "Hollywood Revue." *Rating,* 125%.

Burning Up (Para.)

OMAHA—Paramount (2,900), 25c-60c, 7 days. *Other attractions,* Publix "Velvet Revue" unit, Paramount News, orchestra and organ. *Weather,* fair. *Opposition,* "Seven Keys to Baldpate," "Lone Star Ranger," "Seven Days Leave," "Sky Hawk." *Rating,* 95%.

PORTLAND, ORE.—Portland (3,068), 25 and 60 cents, 7 days. *Other attractions,* George Fawcett in "One Man Reunion," Yacht Club Boys in "Deep Sea Melodies," "How Talkies Are Made," "Eddie Magill," Paramount Sound News, Paramount Talkartoon, final week of Stanleigh Malotte. *Weather,* rain and warmer. *Opposition,* "Navy Blues," "Hell's Heroes," "New York Nights," "Wedding Rings," "Footlights and Fools," "General Crack." *Rating,* 110%.

Ad Tips—Good racing story featuring Richard Arlen and strong cast together with big change in weather brought increase to box-office. Inaugurated Portland Kiddies Whoopee Club helped attendance.—John Smith, Mgr., Portland, Portland, Ore.

Ad Tips—Distributed 20,000 heralds in tieup with cab company. Plugged team of Brian and Arlen and stressed auto racing angle in sound. Audience appeal, general.—Charles Pincus, Mgr., Paramount, Omaha.

Chasing Rainbows (M-G-M)

BALTIMORE—Loew's Parkway (1,092), 6 days, 15 and 35 cents. *Other attractions,* Metrotone News, scenic, "The Hoose Gow" with Laurel and Hardy (all-talking comedy). *Weather,* heavy snow Monday and Thursday, otherwise cloudy, clear and cold. Shown simultaneously at Valencia and Parkway after one week at Stanley. *Opposition* (screen), "Grand Parade," "The Kibitzer," "Darkened Rooms," "Lost Zeppelin," "Box of Pandora," "The Sap," "Sunny Side Up," "Melody Man," "Sally." Stage. "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 90%.

BALTIMORE—Loew's Valencia (1,500), 6 days, 25 and 35 cents. *Other attractions,* Metrotone News, scenic. *Weather,* heavy snow Monday and Thursday, otherwise clear, cloudy and cold. Shown simultaneously at Valencia and Parkway after one week at Stanley. *Opposition* (screen), "The Grand Parade," "The Kibitzer," "Darkened Rooms," "Lost Zeppelin," "Box of Pandora," "The Sap," "Sunny Side Up," "Melody Man," "Sally." Stage, "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 63%.

Cock Eyed World (Fox)

OTTAWA—Regent (1,225), 6 days, 25 and 60 cents. *Other attractions,* Fox Movietone News and "At the Gate," orchestra overture. *Weather,* clear and cold. *Opposition,* "Painted Angel," "This Thing Called Love," "Untamed," "So This Is College," "Wall Street." *Rating,* 85%.

Condemned (U A)

DENVER—Denver (2,512), 25 and 65 cents, 7 days. *Other attractions,* Publix stage show, Paramount Sound News. *Weather,* fine. *Opposition,* "Lone Star Ranger," "The Marriage Playground," "The Sap," "Murder on Roof," Seven Keys to Baldpate." *Rating,* 100%.

MILWAUKEE—Palace-Orpheum (2,587), 25 and 60 cents, 7 days. *Other attractions,* Pathe Sound News, sound cartoon. *Weather,* clear and cold. *Opposition,* "General Crack," "The River," "Phantom of the Opera," "Pointed Heels," "Hot for Paris," "Most Immoral Lady." *Rating.* 105%.

TROY, N. Y.—Troy (2,000), 35 and 50 cents, 4 days. *Other attractions,* one Vitaphone act, Paramount Sound News. *Weather,* cold. *Opposition,* "Hot for Paris," Navy Blues." *Rating,* 100%.

Ad Tips—Here's a chance to feature Ronald Colman as "the screen's greatest lover" in this dramatic hit of the season and don't forget that Ann Harding is almost as well known and

Box Office Check-up And Ad. Tips

play her up. Audience appeal, mature.—Benjamin Stern, Mgr., Troy Theatre, Troy, N. Y.

Darkened Rooms (Par.)

BALTIMORE—Hippodrome (2,500), 6 days, 20 and 60 cents. *Other attractions,* Pathe Sound News, "Her Hired Husband" (Pathe all-taking comedy), Bert Smith Players in "The Girl in the Limousine," with acts, chorus, orchestra, organ. *Weather,* heavy snow Monday and Thursday; cloudy, clear and cold otherwise. *Opposition* (screen), "Grand Parade," "The Kibitzer," "Lost Zeppelin," "Box of Pandora," "The Sap," "Sunny Side Up," "Melody Man," "Sally," Chasing Rainbows." Stage, "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 75%.

Ad Tips—Play heavily on Evelyn Brent's name and let them know that here is Sir Phillip Gibbs' sensational, breath-taking expose of fake spiritualism with the supporting roles played by Neil Hamilton, Doris Hill and David Newell. Splendid chance to tie-up with local photographers and have a display of photographic paraphernalia and photos to show how fake "medium" pictures can be made. Audience appeal is strong from the mystery angle. Kept our audiences interested from start to finish.—Nat Keene, Mgr., Hippodrome, Baltimore.

Dark Streets (F.N.)

LOS ANGELES—RKO (2,700), 7 days, 35 to 65 cents. *Other attractions,* Pathe Sound News, RKO vaudeville revue. *Opposition,* "Love Parade," "Anna Christie," "Not So Dumb," "Son of the Gods," "Locked Door," "Hit the Deck." *Weather,* fine. *Rating,* 103%.

Devil May Care (M-G-M)

LOS ANGELES—Fox Carthay Circle (1,650), 7 days, twice daily, 75 cents to $1.50. *Other attractions,* M-G-M's "College Hounds," Fox Movietone News and Elinor's orchestra. *Weather,* fine. *Rating,* 146%.

Dynamite (M-G-M)

BUFFALO—Great Lakes (3,000), 7 days, 50 and 80 cents. *Other attractions,* Vitaphone acts, Fox Movietone News, comedy, screen songs. *Weather,* mild. *Opposition,* "Love Parade," "Hit the Deck," "Isle of Lost Ships," "Behind the Make-Up." *Rating,* 165%.

OKLAHOMA CITY—Capitol (1,200), 7 days, 25 and 50 cents. *Other attractions,* Hearst Metrotone News, "Deep C's," a Paramount unit. *Weather,* ice, snow, cold. *Opposition,* "General Crack," "Broadway Hoofers," "Great Gabbo," "Sunny Side Up," "Hollywood Revue." *Rating,* 125%.

First Command (RKO)

TACOMA—RKO Pantages (1,500), 7 days, 25 and 75 cents. *Added attractions,* five acts of vaudeville headed by William and Joe Mandell in "Manoeuvering for Fun." *Weather,* very bad. *Opposition,* "Lost Zeppelin," "Love Parade" and "Lone Star Ranger." *Rating,* 85%.

Footlights and Fools (F. N.)

PORTLAND, ORE.—Tebbett's Oriental (1,600), 7 days, 5 shows, 25 and 35 cents. *Other attractions,* Pathe Sound News, Vitaphone shorts, Glen Shelley at Wurlitzer in novelty numbers. *Opposition,* "Navy Blues," "Burning Up," "Hell's Heroes," "New York Nights," "Wedding Rings." *Rating,* 130%.

General Crack (W.B.)

MILWAUKEE—Garden (1,150), 25 and 60 cents, 7 days. *Other attractions,* Fox Movietone News, selected short. *Weather,* clear and cold. *Opposition,* "The River," "Phantom of the Opera," "Pointed Heels," "Hot for Paris," "Most Immoral Lady," "Condemned." *Rating,* 120%.

OKLAHOMA CITY—Criterion (2,000), 7 days, 25 and 50 cents. *Weather,* ice, snow, cold. *Other attractions,* Paramount News. *Opposition,* "Dynamite," "Broadway Hoofers," "Great Gabbo," "Sunny Side Up," "Hollywood Revue." *Rating,* 125%.

SEATTLE—Music Box (950) 50c-75c, 14 days. *Added attractions,* Vitaphone act (1), Fox Movietone News. *Weather,* cold. *Opposition,* "New York Nights," "Love Comes Along," "The Aviator," "Bishop Murder Case," "Not So Dumb." *Rating,* 115% (2nd week).

Ad Tips—Use plenty of art of Barrymore. Tell them he talks—and how. Tease on romance and love angles. Tell 'em he's a man that "women love and men fear!" Mention rest of cast, gorgeous production, etc. Appeal to all types of patrons, young and old.—John Hamrick, Music Box, Seattle.

NOTICE

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to see if talkies pay. After 4 Months, equipment may be returned and you are under no further obligations. If results are satisfactory you may continue to use the equipment on the same payment plan for the balance of the year—then you own it. **The Equipment Is Yours—The Rentals Have Paid for It**

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Grand Parade (Pathe)

BALTIMORE—Auditorium (1,600), 4 days, 35 and 50 cents; four reserved seat shows daily. *Other attractions,* "Sportlight" (Pathe), an all-talking comedy, Aesop's Fable, "Song Hits from the Grand Parade." *Weather,* heavy snow Monday and Thursday; cloudy, clear and cold otherwise. *Opposition* (screen), "The Kibitzer," "Darkened Rooms," "Lost Zeppelin," "Box of Pandora," "The Sap," "Sunny Side Up," "Melody Man," "Sally," "Chasing Rainbows." Stage, "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 50%.

Great Gabbo (S.A.-W.W.)

HOUSTON—Majestic (2,250), 25 and 60 cents, 7 days. *Other attractions,* Al K. Hall and three other vaudeville acts, Fox Movietone News, orchestra overture, and Aesop's Fables. *Weather,* cloudy and some rain. *Opposition,* "Love Parade," "Playing Around," and "Bishop Murder Case." *Rating,* 110%.

Ad Tips—Tell your public this picture is "different." Bill Von Stroheim, the supreme egotist, and charming Betty Compson. Add that there are color sequences in line with the dramatic story, featuring 500 girls. Also bill James Cruze, director, in caps. Appeal is to young people and adults.—Eddie Bremer, Mgr., Majestic, Houston.

OKLAHOMA CITY—Empress (1,500), 7 days, 25 and 50 cents. *Other attractions,* Pathe News, "Upper Cut O'Brien" (Edu'l comedy). *Weather,* ice, snow, cold. *Opposition,* "General Crack," "Dynamite," "Broadway Hoofer," "Sunny Side Up," "Hollywood Revue." *Rating,* 125%.

Hell's Heroes (Univ.)

PORTLAND, ORE.—Music Box (1,835), 25c, 7 days. *Other attractions,* Burns and Ashe at organ, Vitaphone acts, Fox Movietone News, "Upper Cut O'Brien" (Mack Sennett comedy. *Weather,* rain and warmer. *Opposition,* "Navy Blues," "Burning Up," "Wedding Rings," "General Crack," "Footlights and Fools," "New York Nights." *Rating,* 95%.

Hit the Deck (RKO)

BUFFALO—Lafayette (2,900), 7 days, 60c. *Other attractions,* Fox Movietone News, comedy, Fox News, organ solo, Vitaphone acts, vaudeville. *Weather,* mild. *Opposition,* "Behind the Make-Up," "Isle of Lost Ships," "Love Parade," "Dynamite." *Rating,* 175%.

CHICAGO—Woods (1,175), 35c-85c. *Other attractions,* Krazy Kat comedy, Pathe newsreel. *Weather,* clear and cold. *Opposition,* "Sunny Side Up," "Hallelujah," "The Virginian," "Love Racket," "Lone Star Ranger," "Romance of the Rio Grande." *Rating,* 200%.

LOS ANGELES—Orpheum (2,750), 7 days, 35 to 75 cents. *Other attractions,* Pathe Sound News and "Good Medicine." *Opposition,* "Anna Christie," "Love Parade," "Locked Door," "Dark Streets," "Son of the Gods," "Not So Dumb." *Weather,* fine. *Gross,* $10,600 (6th week).

Hollywood Revue (M-G-M)

OKLAHOMA CITY—Rialto (700), 4 days. *Other attractions,* Vitaphone short subjects. *Weather,* ice, snow, cold. *Opposition,* "General Crack," "Dynamite," "Broadway Hoofer," "Great Gabbo," "Sunny Side Up." *Rating,* 100%.

Box Office Check-Up And Ad. Tips

Hot for Paris (Fox)

DES MOINES—Orpheum (2,000), 7 days, 25 and 50 cents. *Other attractions,* Pathe News, Pathe Sportlight, RKO vaudeville. *Opposition,* "Love Parade," "Sally," "The Kibitzer," "Most Immoral Lady," "Playing Around." *Weather,* snow. *Rating,* 150%.

MILWAUKEE—Strand (1,406), 25 and 60 cents, 7 days. *Other attractions,* Fox Movietone News, Polly Moran and Marie Dressler in "Dangerous Females." *Weather,* clear and cold. *Opposition,* "General Crack," "The River," "Phantom of the Opera." "Pointed Heels," "Most Immoral Lady," "Condemned." *Rating,* 115%.

TROY, N. Y.—Proctor's (2,000), 25c-60c, 4 days. *Other attractions,* vaudeville acts. *Opposition,* "Condemned," "Navy Blues." *Rating,* 112%.

Ad Tips—The title and the stars were played up strong with window cards, letters to the rural districts and 24 sheets. The audiences liked it and the comedy went over big with men as well as women. All types liked it.—C. D. Gerraty, Mgr., Orpheum, DesMoines.

Isle of Lost Ships (F.N.)

BUFFALO—Hippodrome (3,000), 7 days, 60c. *Other attractions,* vaudeville, Fox Movietone News, comedy. *Weather,* mild. *Opposition,* "Dynamite," "Hit the Deck," "Behind the Make-Up," "Love Parade." *Rating,* 155%.

VANCOUVER—New Orpheum (2,881), 25c-$1.00, 6 days. *Other attractions,* 5 vaudeville acts, featuring Jack Pepper, Calvin Winter and his music, Path Sound News. Ivy Evans at the Wurlitzer. *Weather,* cold and wet. *Opposition,* "Welcome Danger," "Paris," "Sunny Side Up," British Guild Players. *Rating,* 80%.

Kibitzer, The (Par.)

BALTIMORE—Loew's Century (3,221), 6 days, 25 and 60 cents. *Other attractions,* Fox Movietone and M-G-M News; Loew-Publix unit "Les Parfums," headed by Wesley Eddy; organlogue by Maurice, "Adam's Eve" (Paramount all-talking comedy), scenic, orchestra. *Weather,* heavy snow Monday and Thursday, otherwise clear, cloudy, cold. *Opposition* (screen), "Grand Parade," "Darkened Rooms," "Lost Zeppelin," "Box of Pandora," "The Sap," "Sunny Side Up," "Melody Man," "Sally," "Chasing Rainbows." Stage, "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 107%.

DES MOINES—Strand (1,100), 4 days, 20 and 30 cents. *Other attractions,* "Sporting Youth," "Live Ghosts," Pathe Sound News. *Opposition,* "Most Immoral Lady," "Playing Around," "Sally," "Hot for Paris," "Love Parade." *Weather,* snow. *Rating,* 90%.

Ad Tips—Exploit title with names of principal players. One stunt you can use to popularize the title is to have cards printed giving bearer the right to butt into all kinds of arguments and give advice generally as he is a kibitzer. Have these distributed. When newspaper ads are flashed explain when a kibitzer is in them, and, explain, here is a comedy-romance concerning a Smart Alec who knows all the answers. His troubles are your laughs. A convulsing comedy. Use line cut of Green's head with cigar in mouth in upper left of newspaper ads with black shield panel beside head and the title and stars in white on it. In upper right and lower left use type matter. Audience appeal was found to be particularly strong due to the clever way Harry Green handled his role. They liked it immensely here.—Howard Price Kingsmore, Gen'l Mgr., Loew's Century, Baltimore.

SAN FRANCISCO—Granada, 50, 65 and 90 cents, 7 days. *Other attractions,* "Casey at the Bat," all-talking comedy; Frank Siegrest and his syncopators, sound news, organ recital. *Weather,* pleasant. *Opposition,* "Love Parade," "Love Comes Along," "Sunny Side Up," "Sally," "Not So Dumb," "Show of Shows," "Peacock Alley," "Night Ride." *Rating,* 150%.

Ad Tips—Feature as all-talking version of the stage hit, a comedy appealing to everyone. Harry Green, as star, great fun maker. Mary Brian and Neil Hamilton in support, additional drawing cards.—Hal Horne, Mgr., Granada, San Francisco.

Laughing Lady (Para)

KANSAS CITY—Newman (2,000), 25c-60c, 7 days. *Other attractions,* Paramount screen song, "Afraid to Go Home"; Charlie Murray in "Duke of Dublin" (Christie talking comedy), Seymour Quartette singing "The Road to Mandalay." *Weather,* cold. *Opposition,* "They Had to See Paris," "Big Time," "Love Parade," "Love Comes Along." *Rating,* 100%.

Locked Door (U.A.)

LOS ANGELES—United Artists (2,100), first 5 days, 35 and 75 cents. *Other attractions,* Christie comedy, "Let Me Explain"; Paramount Sound News, organ concert. *Opposition,* "Love Parade," "Anna Christie," "Not So Dumb," "Son of the Gods," "Hit the Deck," "Dark Streets." *Weather,* fine. *Rating,* 99%.

Lone Star Ranger (Fox)

CHICAGO—Monroe (982), 7 days, 25c-50c. *Other attractions,* Micky Mouse comedy, Fox Movietone News. *Opposition,* "Hit the Deck," "Sunny Side Up," "Hallelujah," "Love Racket," "Romance of the Rio Grande," "The Virginian." *Weather,* cold and clear. *Rating,* 140%.

DENVER—Aladdin (1,400), 35c-75c, 7 days. *Other attractions,* "Hunting Tigers in India," Fox Movietone News. *Weather,* Fine. *Opposition,* "Condemned," "Marriage Playground," "The Sap," "Murder on the Roof," "Seven Keys to Baldpate." *Rating,* 120%

OMAHA—World (2,500), 25c-50c, 7 days. *Other attractions,* "Dangerous Females" (Paramount), "Song Writers' Revue" (M-G-M), Pathe News. *Weather,* fair. *Opposition,* "Seven Keys to Baldpate," "Burning Up," "Seven Days Leave," "The Sky Hawk." *Rating,* 100%.

TACOMA—Fox Colonial (965), 7 days, 25 and 75 cents. *Added attractions,* "Ship Ahoy" (Pathe); Charley Chase in "Crazy Feet," "Enchanted" (Tiffany color symphony), and Fox Movietone News. *Weather,* very bad, icy streets. *Opposition,* "Love Parade," "Lost Zeppelin" and "His First Command." *Rating,* 150%.

Ad Tips—This was a natural here as O'Brien is here in this locality making another picture. Tie-up with one paper for kid matinee on O'Brien's invitation. Featured star and Zane Grey in additional advertising. Appeal general.—Doug Kimberley, Mgr., Fox Colonial, Tacoma.

Ad Tips—Placed one thousand "Wanted, dead or alive," cards in windows and also used another thousand snowbirds. Preview for school kids in morning and made them all "lone star rangers." Zane Grey name and title big in all advertising. Audience appeal, general.—Lionel Wasson, Mgr., World, Omaha.

Lost Zeppelin (Tiffany)

BALTIMORE—Keith's (3,016), 6 days, starting with Sunday midnight show, 25 and 50 cents. Shown here after one week at the Auditorium at $1.50 top. *Other attractions,* Fox Movietone News. *Weather,* heavy snow Monday and Thursday; cloudy, clear and cold otherwise. *Opposition* (screen), "Grand Parade," "The Kibitzer," "Darkened Rooms," "Box of Pandora," "The Sap," "Sunny Side Up," "Melody Man," "Sally," "Chasing Rainbows." Stage, "Pygmalion," Connie's "Hot Chocolates." Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 70%.

TACOMA—Blue Mouse (601), 7 days, 25 and 75 cents. *Other attractions,* one Vitaphone act and a Mack Sennett sound comedy. *Weather,* very bad, cold, streets icy. *Opposition,* "Love Parade," "His First Command," and "Lone Star Ranger." *Rating,* 90%.

Love Comes Again (RKO)

KANSAS CITY—Mainstreet (3,067), 35c-60c, 7 days. *Other attractions,* five acts of vaudeville, with Tommy "Bozo" Snyder and

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NEEDLE THAT DOESN'T KEEP
JUMPING THE TRACK

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his company in "Laugh Decorators." *Weather,* cold. *Opposition,* "They Had to See Paris," "Big Time," "Laughing Lady," "Love Parade." *Rating,* 100%.

SEATTLE—New Orpheum (2,650), 25c-75c, 7 days. *Added attractions,* Pathe Audio Review, Pathe Sound News, 6 acts RKO vaudeville. *Weather,* cold. *Opposition,* "The Aviator," "General Crack," "New York Nights," "Bishop Murder Case," "Not So Dumb." *Rating,* 85%.

Ad Tips—Plug star of "Rio Rita" in film with even greater vocal efforts. Use art of star. Don't emphasize story too heavily, but put all stress on Daniels. Appeal to average audiences.—Henry Sommers, Mgr., New Orpheum, Seattle.

Love Parade (Para)

BUFFALO—Century (3,000), 7 days, 60c. *Other attractions,* Fox Movietone News, Paramount Sound News, comedy, organ solo. Vitaphone acts. *Weather,* mild. *Opposition,* "Dynamite," "Isle of Lost Ships," "Hit the Deck," "Behind the Make-Up." *Rating,* 175% (2nd week.)

CLEVELAND—Stillman (1,900), 7 days, 40 and 75 cents. *Weather,* cold, clear. *Other attractions,* "Summer," Silly Symphony cartoon (Columbia), Hearst Metrotone News. *Opposition,* "Show of Shows," "Seven Days' Leave," "Behind the Make-Up," "Seven Keys to Baldpate." *Opposition* (stage), "Journey's End" (Hanna), "Gambling" (Ohio), automobile show (Auditorium). *Rating,* 113%.

DES MOINES—Paramount (1,700), 3 days, 25, 35, 50 and 60 cents. *Other attractions,* "Scotch" (Educ'l comedy), Paramount News, special arrangement of "Annie Laurie," overture. *Opposition,* "The Kibitzer," "Most Immoral Lady," "Playing Around," "Sally," "Hot for Paris." *Weather,* snow. *Rating,* 90%.

HOUSTON—Metropolitan (2,512), 25 and 50 cents, 7 days. Inauguration of all-sound policy. *Other attractions,* Pathe Sound News, sound cartoon. *Weather,* warm, some rain. *Opposition,* "Bishop Murder Case," "Great Gabbo," and "Playing Around." *Rating,* 150%.

KANSAS CITY—Royal (900), 25c-60c, 14 days (second week of picture in Kansas City). *Other attractions,* Paramount News. *Weather,* cold. *Opposition,* "They Had to See Paris," "Big Time," "Laughing Lady," "Love Comes Along." *Rating,* 110%.

LOS ANGELES—Paramount (3,596), 7 days, 35 to 65 cents. *Other attractions,* Milton Charles organ concert and Paramount Sound News. *Opposition,* "Anna Christie," "Son of the Gods," "The Locked Door," "Not So Dumb," "Hit the Deck," "Dark Streets." *Weather,* fine. *Rating,* 120%.

TACOMA—Fox Rialto (1,350), 7 days, 25 and 75 cents. *Added attractions,* "Mickie's Follies" (Mickey Mouse), and Fox Movietone News. *Weather,* very bad, snow, icy streets. *Opposition,* "Lost Zeppelin," "Lone Star Ranger" and "His First Command." *Rating,* 110%.

Ad Tips—We advertised this picture long in advance as "the finest screen vehicle," and as the first screen operetta. Also heralded Jeanette McDonald as one of the stage favorites of Broadway. Although the picture will please all, it will appeal more to adults.—William Gilliam, Mgr., Stillman, Cleveland.

Ad Tips—Audiences were found to be a little skeptical of this new name and, while Chevalier went over well with audiences, they were slow in starting in. A stunt which got newspaper space was a marriage license paid by Chevalier on the opening day of the show. The picture has entertainment.—Jack Roth, Mgr., Paramount, Des Moines.

Ad Tips—We doubled newspaper space in advertising, doubled billboard, engineered newspaper ad tie-ups, played song hits by orchestra a week in advance, and gave two midnight previews (percentage does not consider preview returns), and sent telegram passes to all newspaper critics and prominent citizens. Also issued few billboard passes, yard long and 18 inches wide. Played up Chevalier. "Gay with comedy, glittering, intimate screen musical romance of love behind a throne" was the line. Appeal is to everybody, every class.—E. E. Collins, Mgr., Metropolitan, Houston.

Marriage Playground (Para)

DENVER—Rialto (1,100), 25c-50c, 7 days. *Other attractions,* Pathe Sound News, Charles Ruggles in talking comedy, singing act. *Weather,* fine. *Opposition,* "Murder on the Roof," "Lone Star Ranger," "The Sap," "Condemned," "Seven Keys to Baldpate." *Rating,* 90%.

Melody Man (Col.)

BALTIMORE—Rivoli (1,981), 6 days, beginning Saturday, 25 and 50 cents. *Other attractions,* Clyde Cook and Harry Gribbon in "Knockout O'Brien" (all-talking comedy); Georges Carpentier in "A French Boudoir," and Codee and Orth in "Imagine My Embarrassment" (Vitaphone Varieties), "Stars of Hollywood" (Tiffany all-talking novelty), Pathe Sound and Fox Movietone News, organ. *Weather,* heavy snow Monday and Thursday; cloudy, clear and cold on other days. *Opposition* (screen), "Grand Parade," "The Kibitzer," "Darkened Rooms," "Lost Zeppelin," "Box of Pandora," "The Sap," "Sunny Side Up," "Sally," "Chasing Rainbows." Stage, "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 75%.

Ad Tips—Use ad cut No. 24, copy of which is shown in press book and revise this to suit your needs. Cut and top line were left intact with the star's name as arranged but the copy was changed to bring out "Elaborate scenes in Technicolor" and that this is Lew Fields' stage success based on the life of a master musician. Use border of musical notes in white against black, place signature of theatre at top. Plenty of chances to tie-up with musical stores, radio, phonograph and record dealers. Get newspapers to run contest on jazz or classic music. Notify musical societies there is a picture that depicts the difference between the two kinds of music. Audience appeal is very strong for all.—Frank Price, Jr., Mgr., Rivoli, Baltimore.

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Most Immoral Lady (F.N.)

DES MOINES—Strand (1,100), 3 days, 20 and 30 cents. *Other attractions,* "Love Birds," U Pat Rooney comedy, Kinograms News. *Opposition,* "Love Parade," "The Kibitzer," "Sally," "Hot for Paris." *Weather,* snow. *Rating,* 85%.

MILWAUKEE—Majestic (1,990), 25 and 60 cents, 7 days. *Other attractions,* Fox Movietone News, comedy. *Weather,* clear and cold. *Opposition,* "General Crack," The River," "Phantom of the Opera," "Pointed Heels," "Hot for Paris," "Condemned." *Rating,* 95%.

Murder on the Roof

DENVER—Orpheum (1,650), 15c-60c, 7 days. *Other attractions,* RKO vaudeville, Pathe Sound News and Pathe Review. *Weather,* fine. *Opposition,* "Lone Star Ranger," "The Sap," "Condemned," "Marriage Playground," "Seven Keys to Baldpate." *Rating,* 90%.

Navy Blues (M-G-M)

PORTLAND, ORE.—Fox Broadway (1,912), 25c-60c, 7 days. *Other attractions,* Fanchon & Marco's "Uniforms Ideas" featuring Ruth Hamilton, and Billy and Danny Joy, supplemented by Sam Jack Kauffman and Broadway stage band; Fox Movietone News, Micky Mouse cartoon, Devaney at organ. *Weather,* rain and warmer. *Opposition,* "Burning Up," "Weddings Rings," "General Crack," "Hell's Heroes," "Footlights and Fools," "New York Nights." *Rating,* 130%.

TROY, N. Y.—Lincoln (1,000), 25c-35c, 7 days. *Other attractions,* one Vitaphone act, all-talking comedy, Pathe Sound News. *Weather,* cold. *Opposition,* "Condemned," "Playing Around," "Hot for Paris." *Rating,* 118%.

Ad Tips—Featured Haines as Troy's most popular hero, who thrills you one moment and makes you laugh the next in his first all-talking production. Audience appeal, general.—Harold Janecke, Mgr., Lincoln, Troy, N. Y.

New York Nights (U. A.)

PORTLAND, ORE.—Fox United Artists (945), 50c-60c, 7 days. *Other attractions,* Fox Movietone News, Vitaphone acts. *Weather,* rain and warmer. *Opposition,* "Navy Blues," "Burning Up," "Wedding Rings," "Hell's Heroes," "Footlights and Fools," General Crack." *Rating,* 135%.

SEATTLE—The Seattle (3,150), 25c-60c, 7 days. *Added attractions,* "Bouncing Ball" (song cartoon), Paramount Sound News, Ron and Don at the organ, Arthur Clausen's orchestra. *Weather,* cold. *Opposition,* "Not So Dumb," "General Crack," "The Aviator," "Bishop Murder Case," "Love Comes Along." *Rating,* 105%.

Ad Tips—Feature Norma in her first talkie. Plug song by Irving Berlin over radio, in stores, etc. Have house orchestra use song week previous. List cast. Compare advent of Norma to talkies with that of Swanson. Appeal to adult audiences.—Robert Blair, Mgr., The Seattle, Seattle.

Night Ride (Univ.)

SAN FRANCISCO—Casino, 40 and 60 cents, 7 days. *Other attractions,* stage show, "Happy Days," "Variety," short comedies and newsreel. *Weather,* pleasant. *Opposition,* "Kibitzer," "Love Comes Along," "Love Parade," "Sally," "Show of Shows," "Not So Dumb," "Sunny Side Up," "Peacock Alley." *Rating,* 90%.

Not So Dumb (M-G-M)

LOS ANGELES—Loew's State (2,418), 7 days, 35 to 65 cents. *Other attractions,* Fanchon-Marco "Eyes Idea," Georgie Stoll and band, Fox Movietone News. *Opposition,* "Love Parade," "Anna Christie," "Son of the Gods," "Locked Door," "Hit the Deck," "Dark Streets. *Weather,* fine. *Rating,* 102%.

SAN FRANCISCO—Fox, 50, 65 and 90 cents, 7 days. *Other attractions,* Fox orchestra, Fanchon & Marco in "Desert Ideas," with Carla Torney Beauties. *Weather,* pleasant. "Love Parody," "Sally," "Show of Shows," "Sunny Side Up," "Night Ride." *Rating,* 100%.

SEATTLE—Fox (2,450), 25c-75c, 7 days. *Added attractions,* "Mexicana," Fox Movietone News, Henri LeBel at organ, Owen Sweeten conducting Vic Meyers Band. *Weather,* cold. *Opposition,* "New York Nights," "Love Comes Along," "The Aviator," "General Crack," "Bishop Murder Case." *Rating*—115%.

Painted Angel (F. N.)

OTTAWA—Centre (1,200), 6 days, 15c-50c. *Other attractions,* Fox (Silent) News, Will King comedy and Al Abbott in "Screen Songs." *Weather,* clear and cold. *Opposition,* "This Thing Called Love," "Cock-Eyed World," "So This Is College," "Wall Street," "Untamed." *Rating,* 88%.

Paris (F.N.)

VANCOUVER, B. C.—Strand (1,800), 25c-50c, 6 days. *Other attractions,* Jackie Sauders and his band, Paramount News. *Weather,* cold and wet. *Opposition,* "The Isle of Lost Ships," "Sunny Side Up," "Welcome Danger," British Guild Players. *Rating,* 85%.

Phantom of the Opera (Univ.)

MILWAUKEE—Alhambra (2,660), 25 and 60 cents, 7 days. *Other attractions,* Journal-Universal News, Oswald cartoon. *Weather,* clear and cold. *Opposition,* "General Crack," "The River," "Pointed Heels," "Hot for Paris," "Most Immoral Lady," "Condemned." *Rating,* 120%.

Playing Around (F.N.)

CHICAGO—State-Lake (3,000), 7 days, 35c-75c. *Other attractions,* 5 acts RKO vaudeville, headed by Irene Rich. *Weather,* clear and cold. *Opposition,* "Sunny Side Up," "The Virginian," "Hit the Deck," "Lone Star Ranger," "Hallelujah," "The Love Racket," "Romance of the Rio Grande," "Condemned." *Rating,* business hit about 200%, but management credits Irene Rich with half of this.

DES MOINES—Paramount (1,700), 4 days, 25, 35, 50 and 65 cents. *Other attractions,* Paramount News, Publix stage show, "The Song Shop." *Opposition,* "Love Parade," "Sally," "Hot for Paris," "The Kibitzer," "Most Immoral Lady." *Weather,* snow. *Rating,* 85%.

HOUSTON—Kirby (1,654) 7 days, 25 and 50 cents. *Other attractions,* talking comedy, "Love vs. Money," with Lois Wilson; Paramount Sound News, song sound novelty, and "Mandalay." *Weather,* cloudy and rain. *Opposition,* "Love Parade," "Great Gabbo," and "Bishop Murder Case." *Rating,* 80%.

TROY, N. Y.—Troy (2,000), 35c-50c, 3 days. *Other attractions,* Paramount Sound News, one Vitaphone act. *Weather,* cold. *Opposition,* "Navy Blues," "Hot for Paris." *Rating,* 92%.

Pointed Heels (Par.)

MILWAUKEE—Wisconsin (3,275), 25 and 60 cents, 7 days. *Other attractions,* Fanchon & Marco "Art in Taps" Idea, Fox Movietone News, sound cartoon. *Weather,* clear and cold. *Opposition,* "General Crack," "The River," "Phantom of the Opera," "Hot for Paris," "Most Immoral Lady," "Condemned." *Rating,* 100%.

River, The (Fox)

MILWAUKEE—Merrill (1,298), 25 and 60 cents, 7 days. *Other attractions,* Fox Movietone News, Clark & McCullough in "Detectives Wanted," "Western Musical Act," "Pining Pioneers." *Weather,* clear and cold. *Opposition,* "General Crack," "Phantom of the Opera," "Pointed Heels," "Hot for Paris," "Most Immoral Lady," "Condemned." *Rating,* 105%.

Rogue Song (M-G-M)

HOLLYWOOD—Grauman's Chinese (2,023), 7 days, twice daily, 75 cents to $1.50. *Other attractions,* Abe Lyman and band, Fox Movietone News. *Weather,* fine. *Rating,* 204% (3rd week).

Romance of Rio Grande (Fox)

HOLLYWOOD—Grauman's Egyptian (1,800), 7 days, 35 to 65 cents. *Other attractions,* Fanchon-Marco "Manila Bound" Idea, Fox Movietone News. *Weather,* fine. *Gross,* $14,200.

Sacred Flame (W.B.)

HOLLYWOOD—Warners' Hollywood (3,000), 35 to 65 cents. *Other attractions,* sound news and Vitaphone Varieties. *Weather,* fine. *Rating,* 189%.

Sally (F. N.)

ALBANY, N. Y.—Mark Strand (2,000), 35c-50c, 6 days. *Other attractions,* one Vitaphone presentation, Paramount Sound News. *Weather,* cold. *Opposition,* "Applause," "Wall Street," "Broadway Hoofer." *Rating,* 120%.

BALTIMORE—Loew's Stanley (3,654), 6 days, 35 and 60 cents. *Other attractions,* Metrotone News, Pathe Audio Review, selections from "My Maryland" on organ. *Weather,* heavy snow Monday and Thursday, otherwise clear, cloudy and cold. *Opposition* (screen), "Grand Parade," "The Kibitzer," "Darkened Rooms," "Lost Zeppelin," "Box of Pandora," "The Sap," "Sunny Side Up," "Melody Man," "Chasing Rainbows." Stage, "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 97%.

DES MOINES—DesMoines (1,600), 7 days, 25, 35, 50 and 65 cents. *Other attractions,* Paramount short, "Marriage Wows"; Paramount News, Vitaphone act, "Illusions"; M-G-M short, "The Real McCoy." *Opposition,* "Love Parade," "The Kibitzer," "Most Immoral Lady," "Playing Around," "Hot for Paris." *Weather,* snow. *Rating,* 200%.

Sap, The (W.B.)

BALTIMORE—Metropolitan (1,500), 6 days, 25 and 50 cents. *Other attractions,* Kinograms, organ, "January Horoscope,"

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UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way New York

Box Office Check-Up And Ad. Tips

"Sporting Youth" (all-talking playlet). *Weather,* heavy snow Monday and Thursday; cloudy, clear, cold otherwise. *Opposition* (screen), "Grand Parade," "The Kibitzer," "Darkened Rooms," "Lost Zeppelin," "Box of Pandora," "Sunny Side Up," "Melody Man," "Sally," "Chasing Rainbows." Stage, "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric. *Rating,* 40%.

DENVER—America (1,586), 20c-50c, 7 days. *Other attractions,* Vitaphone act, "The Parlor Pest," Fox Movietone News. *Weather,* fine. *Opposition,* "Lone Star Ranger," "Condemned," "Marriage Playground," "Murder on the Roof," "Seven Keys to Baldpate." *Rating,* 75%.

Seven Days Leave (Par.)

CLEVELAND—Allen (3,300), 7 days, 30 and 60 cents. *Weather,* clear, cold. *Other attractions,* "Shiverin' Shakespeare" (M-G-M), Hearst Metrotone News. *Opposition* (screen), "Show of Shows," "Love Parade," "Behind Make-Up," "Seven Keys to Baldpate." *Opposition* (stage), "Journey's End" (Hanna), "Gambling" (Ohio), automobile show (Auditorium). *Rating,* 80%.

OMAHA—State (1,200), 25c-40c, 3 days. *Other attractions,* "Marching to Georgie" (Para), Universal News. *Weather,* fair. *Opposition,* "Burning Up," "Seven Keys to Baldpate," "Lone Star Ranger." *Rating,* 100%.

Seven Keys to Baldpate (RKO)

CLEVELAND—RKO Palace (3,600), 7 days, 35 and 75 cents. *Weather,* cold, clear. *Other attractions,* "Scratch" (Educ'l sound comedy); "Hodge Podge" (Educ'l); "Humorous Flight (Paramount); "Plow Boy" (Disney cartoon); Pathe News (sound and silent); vaudeville. *Opposition* (screen), "Show of Shows," "Love Parade," "Seven Days' Leave," "Behind Make Up." *Opposition* (stage), "Journey's End" (Hanna); "Gambling" (Ohio); automobile show (Auditorium). *Rating,* 80%.

DENVER—Tabor (2,269), 35c-75c, 7 days. *Other attractions,* Fanchon and Marco "Idea" stage attraction, Universal and Pathe Sound News. *Weather,* fine. *Opposition,* "Murder on the Roof," "Lone Star Ranger," "The Sap," "Condemned," "Marriage Playground." *Rating,* 90%.

OMAHA—Orpheum (3,000), 25c-60c, 7 days. *Other attractions,* five acts RKO vaudeville, Pathe News. *Weather,* fair. *Opposition,* "Burning Up," "Lone Star Ranger," "Seven Days Leave," "The Sky Hawk." *Rating,* 125%.

Ad Tips—Billboarded the town with Dix and the name of this famous stage play. Also sold the idea of the star now with RKO and at the height of his career. Played picture over stage show. Audience appeal, general.—Ralph W. Trayer, Mgr., Orpheum, Omaha.

Show of Shows (W.B.)

CLEVELAND—RKO Hippodrome (4,500), 7 days, 35 and 60 cents. *Weather,* cold, clear. *Other attractions,* Fox Movietone News. *Opposition* (screen), "Love Parade," "Seven Days' Leave," "Behind the Make-Up," "Seven Keys to Baldpate." *Opposition* (stage), "Journey's End" (Hanna), "Gambling" (Ohio), auto show. *Rating,* 100%.

Ad Tips—Used full pages in newspapers, window cards, lobby displays several weeks in advance, elaborate trailer the week before opening, and extensive newspaper reader notices. This extravaganza appeals to everybody.—William Watson, Mgr., RKO Hippodrome, Cleveland.

Sky Hawk (Fox)

OMAHA—State (1,200), 25c-40c, 4 days. *Other attractions,* "The Lunkhead" (Educ'l), Universal News. *Weather,* fair. *Opposition,* "Burning Up," "Seven Keys to Baldpate," "Lone Star Ranger." *Rating,* 110%.

Son of the Gods (F.N.)

LOS ANGELES—Warner's Downtown (2,400), 4 days, 35 to 65 cents. *Other attractions,* Vitaphone Varieties and Paramount Sound News. *Opposition,* "Love Parade," "Anna Christie," "Not So Dumb," "Hit the Deck," "Locked Door," "Dark Streets." *Weather,* fine. *Rating,* 147%.

So This is College (M-G-M)

OTTAWA—Imperial (1,200), 6 days, 15c-50c. *Other attractions,* Hearst Metrotone News. *Weather,* clear and cold. *Opposition,* "Cock-Eyed World," "This Thing Called Love," "Painted Angel," "Wall Street," "Untamed." *Rating,* 85%.

Sunny Side Up (Fox)

BALTIMORE—New (1,600), 25c-50c. *Other attractions,* Fox Movietone News and "Snapshots of Hollywood" at end of some performances. *Weather,* heavy snow Monday and Thursday; clear, cloudy and cold otherwise. *Opposition* (screen) "Grand Parade," "The Kibitzer," "Darkened Rooms," "Lost Zeppelin," "Box of Pandora," "The Sap," "Melody Man," "Sally," "Chasing Rainbows." *Stage,* "Pygmalion," Connie's "Hot Chocolates," Jack Reid and his "Record Breakers," various concerts and artists at the Lyric.

OKLAHOMA CITY—Liberty (1800), 25c-50c, 14 days. *Other attractions,* Fox News, Vitaphone shorts. *Weather,* ice, snow, cold. *Opposition,* "General. Crack," "Dynamite," "Broadway Hoofer," "Great Gabbo," "Hollywood Revue." Rating 100%.

VANCOUVER—Capitol (2,100), 25c-65c, 6 days. *Other attractions,* Sonia Podoski, contralto-mezzo (in person), Alfred Meunier and his music, Sydney Kelland at the Wurlitzer, Fox News. *Weather,* cold and wet. *Opposition,* "Welcome Danger," "Isle of Lost Ships," "Paris," British Guild Players. *Rating,* 110%.

Ad Tips—Played this up as a sunburst of song, music and melody and the names of the stars, Janet Gaynor, Charles Farrell. Mention the five song hits. A little extra ad space on this picture does no harm. Audience appeal—for every man and his wife and family.—Lloyd Dearth, Mgr., Capitol, Vancouver.

They Had to See Paris (Fox)

KANSAS CITY—Midland (4,000), 25c-60c, 7 days. *Other attractions,* Hearst Metrotone News and five acts of vaudeville featuring Dave Harris's "Variety Land," with Frankie, the dancing comedian. *Weather,* cold. *Opposition,* "Love Parade," "Big Time," "Laughing Lady," "Love Comes Along." *Rating,* 120%.

Thing Called Love (Pathe)

CHICAGO—Sheridan (3,000), 25c-50c, 4 days. *Other attractions,* Harry Langdon comedy, "Skirt Shy," Fox Movietone News and sound shorts. *Weather,* clear and cold. *Opposition,* "Glorifying the American Girl," "Three Live Ghosts," "Rio Rita," "Halfway to Heaven." *Rating,* 85%.

OTTAWA—B. F. Keith's (2,596), 6 days, 15c-60c. *Other attractions,* five RKO vaudeville acts, Clarke and McCullough in "Hired and Fired," Pathe (silent) News and orchestra overture. *Weather,* clear and cold. *Opposition,* "Cock-Eyed World," "So This Is College," "Painted Angel;" "Untamed," "Wall Street." *Rating,* 90%.

Trespasser, The (U.A.)

CHICAGO—Sheridan (3,000), 3 days, 25c-50c. *Other attractions,* Mickey Mouse comedy, Fox Movietone News and Vitaphone shorts. *Weather,* clear and cold. *Opposition,* "Rio Rita," "Glorifying the American Girl," "Halfway to Heaven." *Rating,* 90%.

Untamed (M-G-M)

OTTAWA—Avalon (990), 3 days, 25c-35c. *Other attractions,* "The Medicine Man," Fox Movietone News. *Weather,* clear and cold. *Opposition,* "Cock-Eyed World," "This Thing Called Love," Painted Angel," "So This Is College," "Divine Lady." *Rating,* 80%.

Wall Street (Col.)

ALBANY, N. Y.—Leland (1,400), 25c-35c, 6 days. *Other attractions,* Gus Edwards revue in color, a Grantland Rice "Sportlight," comedy, "Dad's Day"; Fox Movietone News. *Weather,* cold. *Opposition,* "Sally," "Applause," "Broadway Hoofer." *Rating,* 120%.

OTTAWA—Avalon (990), 3 days, 25c-35c. *Other attractions,* Fox Movietone News, "Madame Q." *Weather,* clear and cold. *Opposition,* "Cock-Eyed World," "Painted Angel," "This Thing Called Love," "So This Is College," "Bulldog Drummond." *Rating,* 90%.

Wedding Rings (F.N.)

PORTLAND, ORE.—RKO Orpheum (1700) 25c-50c, 7 days. *Other attractions,* William and Joe Mandel, Nash and Fately, songfest; Pavley Ouktainsky Ballet, Fashion Sports Review, Pathe sound news, Catherine Custer at Wurlitzer. *Weather,* Rain and warmer. *Opposition,* "Navy Blues," "Burning Up," "General Crack," "Footlights and Fools," "New York Night." *Rating,* 140%.

Welcome Danger (Para.)

VANCOUVER—Dominion (800) 25c-50c, 6 days. *Other attractions,* "Song Cartoon," "Smiles" (Para.), Paramount News. *Weather,* cold and wet. *Opposition,* "Isle of Lost Ships"; "Sunny Side Up"; "Paris"; British Guild Players. *Rating,* 135%.

Ad Tips—Played this one up with the innumerable ideas always offered in connection with a Lloyd comedy. The Chinatown angle was used here to good effect and, of course, large dodgers showing Harold in his heretofore inevitable spectacles. The thrill element in the picture was played up with almost as much prominence as the always-present Lloyd comedy. Lloyd always predominated the stunts used.

HOTEL BRISTOL
· 129 WEST 48th STREET ·
NEW YORK
Most conveniently located—only a few minutes walk to all shopping and amusement centers—yet quiet
Famous Table d'Hote Restaurants
Luncheon 50c . . . . Dinner $1.00
Also A La Carte Service
Room, Single, $2.00 - Double $3.00 Per Day
with
Bath, Single, $3.00 - Double $5.00 Per Day

EMPIRE LABORATORIES, INC.
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DEVELOPING AND PRINTING MOTION PICTURE FILM

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"What's the Difference?"

First we have the already well known three or four thousand seat palace with all the trimmings and decorations that go with it.

Then we have the little three or four hundred seat "shootin' gallery" without said trimmings and decorations, but nevertheless cozy and inviting in neatness and cleanliness.

What's the difference?

Both houses are doused in darkness or near darkness about 95 per cent of the time they are open to the public for business.

So it all simmers down to the point that the screen of each type house is the real centre of interest and what is projected thereon (ritzy expression, eh wot?) constitutes what the cash customers have paid their good, hard-earned money to see.

So it should behoove us to pay a lot more attention to the projection and the screen show in the smaller houses because we must overcome that advantage the big hippodromes have over the little guy in the way of draperies, settings, lighting effects and a cup of coffee (in the language of the classics—better known as the show business).

Some managers and exhibitors have a peculiar inferiority-complex (wot a word) that because their theatre happens to be small (in admission as well as in size) they must run it like a dump. They're rather damp, if we may be pardoned this unusual slang, because they can make their little houses perfect sound palaces. It's cheaper for them to carpet their houses, to hang a few drapes, to mask in their screens, to give good projection, and, in fact to do anything that the bigger boys do because the relative costs are so much smaller. Unfortunately, they refuse to recognize this angle.

Is it not a fact that you men in the small houses are running the same product as the big theatres?

Of course you are. Then why not project it on the screen equally as well, if not better? You employ projectionists. You have good projecting equipment, or should have any way.

Try to get away from your nickelodeon ideas and tactics. Work along the same lines as your big brothers. Make your little houses as comfy and cozy as you can. Lend a feeling of intimacy that they can never achieve with their vast foyers and auditoriums. Train your employees to be warm and cordial, to try to cultivate that smiling welcome to the patrons when they come into the theatre.

"CHICK"

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¶ Weiss-Perlberg, Inc., Again
¶ Whyte Capitalized On Star's Home Town
¶ Selling Sound Properly
¶ Play Up Your Talkie Shorts
¶ Dance Contest Was Great For Cohn
¶ Celoud Stages A Real Wedding
¶ "Personalities"
¶ Meet Larry Cowen, P.D.
¶ Pedro Gelabert, Jr., Still Busy
¶ Remley's Cigarette Stunt
¶ Brock's Two Color Advt.
¶ Salmon's Fine Showmanship
¶ Holland Uses A Radio Tie-Up

MANAGERS' ROUND TABLE CLUB

"Lobby Laughs"

Remember what Dick Kirchbaum said about contributions?

Well—Come on and shoot a few giggles right from your funny bone.

As they say in the classics:—

—IT'S—

"All For A Laugh"

(And You Get the Original!)

Yule Found Mgr. Frederick Ready to Boost Business

When Santa Claus visited Pittsfield, Mass., he found out that much of his work had already been accomplished by Manager C. Frederick of the Capitol Theatre.

Each child visiting the theatre's Santa Claus workshop was requested by Santa Claus to write his or her name, address and Christmas wishes on a slip of paper; the wishes referring to what the child wanted Santa to give him or her.

The thought occurred to Manager Frederick that many of the parents would be glad to know of their child's wishes fastened the slip of paper to it and mailed it to the parents.

The letter sent to the parents read, "My dear Friend:—At this season of the year I, Santa Claus, am paying my annual visit at the Capitol Theatre, where I have established a workshop. During my stay here I am visited by hundreds of children entering the theatre, who leave their names and their Christmas wishes. Attached hereto are the wants of one of the members of your family. Believing that this may be of value to you in the selection of your child's Christmas gift, and that the child may have its wishes fulfilled on Christmas morning, I am passing it along to you. With the season's best wishes for you and yours. Sincerely, Santa Claus—from his workshop at the Capitol Theatre."

The Santa Claus letter proved an excellent goodwill builder as was evidenced by the many complimentary telephone calls and personal remarks concerning it.

BOOST YOUR CLUB!

from 1 to 19 !

MANAGERS' ROUND TABLE CLUB

In May, 1928, we used one page, now we use nineteen pages

WHAT'S THE ANSWER?

Here it is

THOUSANDS OF LIVE MANAGERS AND SHOWMEN ALL AGREE THAT THIS IS THE GREATEST MEDIUM OF PROGRESS EVER CREATED

OUR SLOGAN IS TYPICAL OF OUR ORGANIZATION

"all for one and one for all"

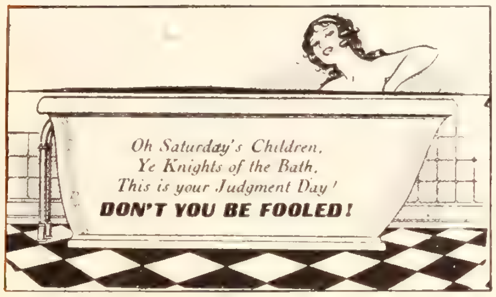
MANAGERS' ROUND TABLE CLUB

Novelty Herald Was Effective for Matthew F. Anysh

Matthew F. Anysh, manager of the Superba Theatre in San Diego, Calif., writes in to inform us that he has been transferred back to his former stamping grounds, the Plaza Theatre, in the same city, replacing Jack Rosenberg, who goes to the Mission Theatre.

We're glad to know that you're back in your old theatre, Anysh, and we know you will continue with the same policy of excellent service that you have always observed and given to your patrons at the Plaza and Superba houses.

Anysh has considerably enclosed a sample of the "trick" herald which he used in connection with "Show of Shows" when that picture played at the Superba. We are reproducing the herald below because in conjunction with the same type of "nut" herald we recently ran in these pages, which was submitted by Bill Levey, we ran an article stressing the laugh getting and business producing qualities of this type of advertising.


Oh Saturday's Children,
Ye Knights of the Bath,
This is your Judgment Day!
DON'T YOU BE FOOLED!

The herald consisted of an imprinted picture of a girl in a bath tub, with suitable "warning" copy on the outside. When the bath tub flap was pulled down it revealed, instead of what naturally would be expected, something entirely different, for what looked sensational changes to a picture of a chorus girl displaying her "hold everything" before two tired business men who are sitting at a night club table admiring the chorine's shapely pins.

A herald of this sort is always good for a real belly laugh and if distributed in plenty of advance time, is certain to be held onto and it does much toward bringing additional business to the box office. The novelty causing them to pass from hand to hand.

We're sure Mr. Anysh will be glad to supply any of you boys with a copy of the herald if you'll drop him a note at the Plaza.

Thank you, Anysh, for letting us see this one and don't forget to send in a picture of yourself when you send us the next news of your activities out in San Diego.

Pardon the Delay But Here We Are With Oscar Linn

We know we're late, Oscar; in fact, we're more than late in announcing that the Columbia Theatre in Bloomsburg Pennsylvania, managed by Oscar M. Linn, has inaugurated a sound and talking picture policy, in order to keep in step with the rest.

Anyway, we can say that we predicted a big jump in receipts because when we looked at the attractive newspaper ads you laid out for your new policy campaign we said "There's something that will sell them."

Oscar started off his campaign in the newspapers by using teaser ads requesting that the reader turn to page 10. The teaser carried a cut of a newsboy shouting his announcements and showing an open paper bearing the request. On page 10 a cut showed a man pointing to a sign announcing the coming of talking pictures at the Columbia.

On the opening day Oscar carried a quarter-page, well made up newspaper ad, announcing the opening attraction. The local newspapers commented editorially on the growth of the Columbia and their keeping step with the trend of the times. Much free publicity was also received.

We're sorry, Oscar, that we had to hold this up until now, but we've been so busy wading through material that yours must have been mislaid in the shuffle. By now you're probably packing them in and as the talkies are opening up greater avenues of exploitation we know that in the future we can expect a lot of good material from you. How about it, Oscar?

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

FEBRUARY

February 12th.	Abraham Lincoln's Birthday—Born 1809.
February 14th.	St. Valentine's Day.
February 14th.	Admission Day, Arizona.
February 14th.	Purim. (Jewish Holiday).
February 15th.	Destruction of Maine—1898.
February 22nd.	Washington's Birthday. Born 1732.
February 27th.	Henry Wadsworth Longfellow's Birthday.

MARCH

March 2nd.	Texas Flag Day.
March 3rd.	First Postage Stamps used in U.S. 1847.
March 4th.	Shrove Tuesday—Mardi Gras in Alabama, Florida & Louisiana.
March 5th.	Ash Wednesday — First day of Lent.
March 17th.	St. Patrick's Day.
March 21st.	First Day of Spring.
March 22nd.	Emancipation Day (Porto Rico).
March 22nd.	Maryland Day (Maryland).
March 30th.	Alaska Purchased—1867.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

Pepping Up Charlotte (?) Quite an Art With Smart

Hugh J. Smart turned in several excellent stunts in an endeavor to publicize "Dynamite," playing at the Imperial Theatre, Charlotte, N. C.

One of the more important stunts executed by Smart was a tie-up with the Atwater Kent radio distributor in this immediate section on a ten-page section in one of the local papers—and a radio show.

Nine radios with small cards were displayed in the lobby and one on the mezzanine floor for one week. The theatre also ran in the newsreel a minute and a half trailer showing scenes of the Atwater Kent factories, how the radios are made, etc. In return the Atwater Kent gave the theatre a three-column cut showing a picture of theatre front billed for "Dynamite," on the first page of the radio section.

Practically every ad in the radio section carried a box announcing the "Dynamite" engagement at the Imperial. The theatre profited by about 90 inches of free space in the form of stories and boxes in the ads as well as being the recipient of an Atwater Kent radio which was given away during Imperial Gift Week, which was the same week.

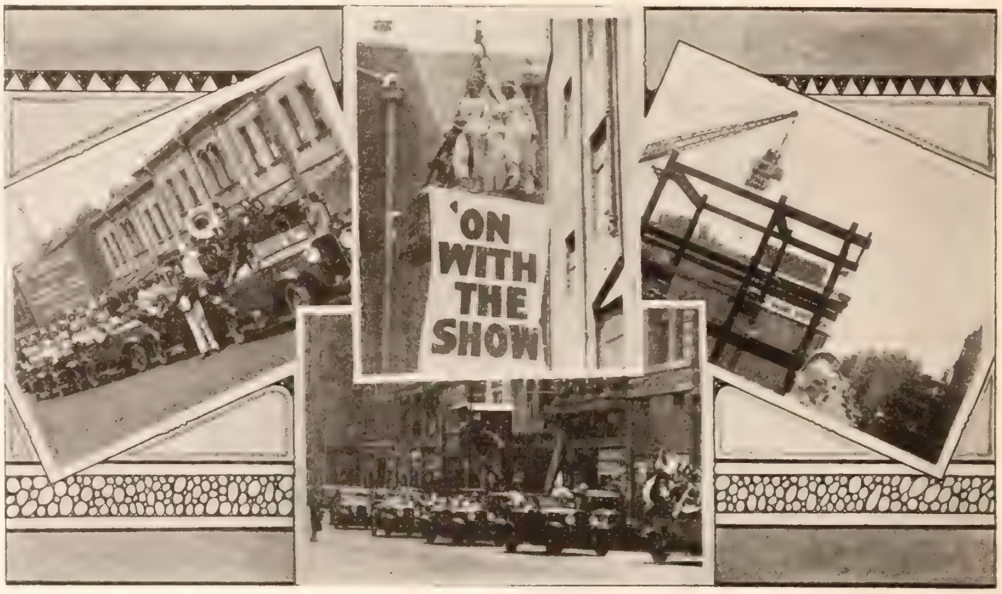
In trying to stimulate business during this unusually very bad week (Dec. 16-21) of the year, the theatre sponsored an "Imperial Gift Week." Six local stores donated one gift each which were given away from the stage; one each night between the first and second shows.

Patrons entering the theatre between six and nine o'clock kept one-half of their tickets; the other half being deposited in a special box. Lucky numbers were drawn each night by a local "dwarf comedian," who is very well known in Charlotte. After awarding the gift, the comedian told one or two jokes and mentioned the store giving the present and said a few words about the store, its merchandise, etc.

Smart tied up the classified department of the Observer which resulted in our getting a two-column, six-inch ad daily for a week in advance on "Dynamite." The newspaper is giving passes to parties taking want ads that run for a week and is a cash ad. Passes are limited to 20 a week. This tie-up is slated to continue for an indefinite number of weeks.

A special newspaper ad appearing in the opening day of picture was rather appealing. The ad read: "To the Citizens of Charlotte—Warning—You are hereby warned to take heed to the announcement that, beginning today and continuing for three days, Cecil B. DeMille's spectacular all-talking production DYNAMITE will be presented five times daily at the Imperial, etc."

All type in the ad was small except the lines, "To the Citizens of Charlotte," "WARNING" and "DYNAMITE."



The above layout of cuts clearly demonstrates the unusual methods which are being applied by the Capitol Theatre in Melbourne, Australia, to exploit the picture "On with the Show."

This type of exploitation is undoubtedly creating a tremendous amount of interest, and we would call your particular attention to the live figures on top of the hoist with the banner attached to it. You can see this on both the close up as well as a long shot from the derrick.

With this type of exploitation and showmanship being engineered we would welcome the opportunity of hearing more often from the group of men who are responsible for engineering this type of stuff. Here's hoping that they become steady and regular contributors to the ROUND TABLE CLUB pages in MOTION PICTURE NEWS from week to week.

Local "Shots" Proved B. O. Magnet for F. F. Smith

Manager F. F. Smith tied a local photographer to a stunt that reaped mutual benefits and especially to the theatre in publicizing "Marriage Playground" playing at the Publix-Melba, Dallas, Tex.

The checks were good for $2.50 on any order for pictures at the studio at the time of sitting. 5,000 of these checks were given out in the theatre a week in advance during Christmas week.

The upper part of the check carried copy, "This check, if presented at our studio at time of sitting, will be accepted as partial payment on an order of photographs amounting to $10 or more. And the lower part of the check carried copy about the picture, "Have your picture taken and see one of the most natural talking pictures ever made. A glimpse of real pleasure hunting men and wives. 'MARRIAGE PLAYGROUND' with Mary Brian and Frederic March—theatre, play dates."

The lower part of the check also had a notation to the effect "that the first 25 people to take advantage of this wonderful opporunity will be the guests of the Montgomery Studios at the Melba Theatre to see this emotional, all-talking, fascinating story of modern children and their parents."

If you are looking for a new angle on an attraction like the one described above, then here's something that we would recommend any day in the week to the real live-wire manager. Smith put it over because he used his showmanship sense and unquestionably you can do as well with it, if you take the little trouble it requires to put it over in the right way. Many thanks, Smith, and shoot along some more of your stuff as fast as you can get it together.

MORRIS SHULMAN says:

". . . but we will just have to tell you again and again how much we enjoy your weekly visit, via the MANAGERS' ROUND TABLE CLUB, in MOTION PICTURE NEWS."
Manager, Fox Eckel Theatre,
Syracuse, N. Y.

MANAGERS' ROUND TABLE CLUB

WE TRIED IT ON A DOG

PROBABLY there aren't a dozen readers of this magazine who haven't at some time faced the problem of trying to house-break a dog.

We've gone through the experience at our house; and from our trials and tribulations we've learned something that may help you—as it helped us—not only in dealing with dogs, but in dealing with human beings.

We've had all sorts of dogs around our place, but the dog we all love most is Pat, a wire-haired terrier pup, which we got for our son. From the minute the boy selected Pat as his dog, the pup walked right into the heart of every member of the family. Pat was the cutest, most affectionate little fellow you ever saw.

This article is reprinted by permission of International Magazine Company, Inc. (Hearst's International combined with Cosmopolitan), published February, 1930. Copyright 1930.

To Ray Long, Editor of Cosmopolitan, we are indebted for allowing us to use this article. Its application to the theatre-game was so plain that we could not rest until we received Mr. Long's kind permission to use it. Read it over, line for line, and see if it does not carry a wallop like a pile-driver when it comes to handling employees. *"Chick"*

But he had one grave fault—one very grave fault. He was bright as a dollar in everything else, but all our efforts to house-break him seemed absolutely futile.

We tried all the old standard forms of punishment. No effect. We tried the new theory of reasoning with him. No effect. He'd be abject in his contrition, beg for forgiveness—and an hour later have the house in an uproar again.

We were in despair. Any suggestion of keeping him in the kennel brought an anguished protest from Ray Junior. Pat was *his* dog and he wanted *his* dog with him night and day.

The rest of us wanted him, too; but we got to the point where we were almost afraid we'd have to banish Pat altogether.

Then we had an inspiration. We decided to quit punishing the pup for his misdeeds and to play on his vanity by praising him effusively when he fulfilled the object of taking him for a walk. It worked! Worked like a charm! Today Pat is perfect. He is so greedy for that fulsome praise that he's almost humorous in his efforts to earn it. The household is happy again. I didn't realize until it was over what a very human situation we had gone through.

How often we try to get results from those with whom we work or live by raising Cain for their mistakes, and by being stingy with praise for their achievements.

One of my friends runs a business in Cleveland. His star salesman was one of the most likable men I ever met. He could sell more goods than any other two men on the staff. But he had one fault: he would go off on a bender every now and then. And when I say bender, I mean *bender!*

The boss threatened to fire him. His wife threatened to divorce him. But always he was so penitent that they never carried out the threats.

I told my friend about Pat.

He tried the scheme on his salesman. When this chap, sober, brought in an order, he made twice as much fuss over it as he would over an ordinary order. He told everyone on the staff about it. Once, for an exceptionally big order, he gave a dinner in honor of the salesman.

That man today can't be tempted to take a drink. In fact, he's become almost a pest to those who do.

There are a lot of Pats in the world—four-legged and two-legged. A cheer gets a lot farther with them than a call-down.

If you have one in your office—or your home—try this method on him. You may get results that will surprise you. **R. L.**

MANAGERS' ROUND TABLE CLUB

— Thanks to Dave Davidson —

We have every reason to suspect that in the very near future the ROUND TABLE CLUB pages will be all the better for a most interesting series of instructions on newspaper advertising makeup through the courtesy of Dave Davidson who is connected with the Grey Davidson Company in Chicago, Ill.

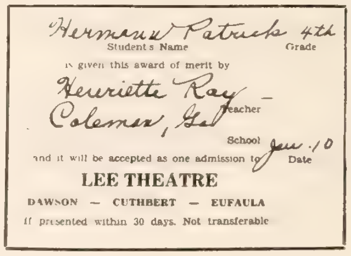
According to one of Dave's recent letters, he has such a series in mind, and we have hastened to assure him that it will be more than appreciated, by not only the Chairman, but by every member and reader of the ROUND TABLE CLUB. Those of you boys who are always anxious and alert to improve your newspaper advertising should look forward to this series with as much interest as we at CLUB headquarters do.

Thank you, Dave, and here's hoping the answer to our letter arrives in the affirmative mighty soon. Regards to Jack Hess, Bill Adler and the rest of our friends out in Chicago, not to forget Hal Young and his "Bee-Hive" branch of the National Screen Service.

M. G. Lee's Student Tie-Up a Fine Gag To Boost Good-Will

Step up, fellows, and meet M. G. Lee, live wire General Manager of the Lee Amusement Co., operators of the Lee Theatre, in Eufaula, Ala., the Lee in Dawson, Ga., and the Lee in Cuthbert Ga.

For his initial contribution Lee has supplied us with an idea that listens good. He secured a tie-up with the schools in the three towns where the Lee theatres are located and arranged to furnish to the school teachers a card which was to be awarded to the students who were exceptionally well up in their studies and which would entitle the holder to a free admission to the local Lee theatre. And from the letters of commendation which Lee received from the principals and teachers the result more than justified the experiment, as the students became more diligent and consequently their marks went up. This is an excellent idea and we are very glad to have received it. It can be worked at any time and in addition it has the potent drawing power of good will that is always instrumental in swelling the box office.



Herman Patrick 4th
Student's Name Grade
is given this award of merit by
Henriette Ray – Teacher
Coleman, Ga. School Jan. 10
and it will be accepted as one admission to Date
LEE THEATRE
DAWSON — CUTHBERT — EUFAULA
if presented within 30 days. Not transferable

We are reproducing a sample of the card which Lee sent to the schools. It is a neat looking card, printed in black and white and its beauty lies in the fact that it will be unnecessary to shell out a lot of dough to have them printed up. Remember this gag, boys—it's worth saving and using. In order to forestall any complications Lee sent a personal letter to the principals and teachers requesting their co-operation to the plan and asking permission to innovate it in the classrooms. The consent blank which was returned signed with the name and address of the teacher is another angle on Lee's showmanship methods, as they could be used by him to send a personal letter to the faculties whenever he was showing a picture of more than ordinary interest.

We are well pleased to hear from you, "M. G.," and we feel sure that the rest of the boys join us in saying "Howdy," as we welcome you into the Club, and we want to hear more of your livewire activities down in Georgia and Alabama.

Diehl Mers Says:

"I have been reading and using ROUND TABLE CLUB ideas since its birth. I think it one of the best things that ever happened to me."

Manager, Orpheum Theatre, Ottawa, Illinois.

Tom McDonald's Westlake Reacts To Montanans Biz.

It's been so long since we heard from our old friend Tom ("Mac")) McDonald, manager of the Fox Westlake Theatre in Los Angeles, that we were getting set to send out a searching party for him. And then he pops up with a bang and a couple of "yippies" (we know that's the theme song of Montana, Tom).

Mac informs us that he has been a very busy man out around the Westlake district, what with his newly acquired job of President of the Westlake Business Association. As if a theatre manager hasn't enough to do—he's still gotta be a president. Anyway, we want to pass on Tom's latest activity at the Westlake.

Each year a delegation of about two thousand Montanans visit Southern California, and they originally hailed from the American and People's Theatres in Butte, and the Great Falls and Shelby in Montana, he conceived the idea of being a personal greeter to Los Angeles and the Westlake.

He had a quantity of heralds, made up in blazing red, printed on a manila background which bore copy reading:

MONTANANS!
Welcome to Los Angeles.
DURING YOUR STAY IN OUR CITY—YOU WILL, OF COURSE, VISIT ALL OF THE FOX THEATRES.
PARTICULARLY THE
FOX WESTLAKE
Alvarado Street facing Westlake Park.
(Take S, R, or H Cars at 7th and Broadway, west to Alvarado)
Tom F. McDonald, formerly of Butte (American and People's Theatres); Missoula Grand and Isis Theatres); Great Falls and Shelby (Great Falls Tribune), will be at the door to greet you!
HERE IS THE LINE-UP FOR A COUPLE OF WEEKS:
Mon., Tues. and Wed., Jan. 20-21-22—GLORIA SWANSON in "THE TRESPASSER."

Through the courtesy of Mac's friend, Charles Wuerz, who heads the local Fox houses in San Bernardino, Calif., Mac was able to effect a tie-up whereby the heralds would be passed out at San Bernardino by boys and girls, who would meet every train and hand these "Heralds of Welcome" to the visitors.

Mac. used headline type to emphasize the highlights of his heralds. Another feature which he promoted at the Westlake in order to assure the patronage of the visitors who remain in Southern California till April 8th was a Montana night in which he featured many celebrities. The Chamber of Commerce sponsored a "Montana Dance of Welcome," and Mac tied in with them, being able to distribute plenty of advertising material.

There are many more novel features being planned for the visitors and Mac announces his intention of seeing that the Westlake is in on them all. Which is the type of aggressive showmanship that helps swell box offices and always results in salary increases.

Oak Mac, we're glad to have heard from you. And we want to hear some more about your friends from Montana.

MANAGERS' ROUND TABLE CLUB

"Proxy" Stunt Was A Knock-Out for Manager Solomon

Manager Solomon exploited "The Love Parade" in a big way when he promoted an itinerary contest for the picture when playing the Paramount Theatre, Youngstown, O.

Chevalier's "proxy" was built by the theatre sign artist and clothed by a Cleveland costumer. Two very pretty French girls were hired as escorts; the girls speaking both English and French fluently.

The local paper tied in on the stunt—calling it an "Itinerary Contest." The story and cut broke—asking for essays as to how Chevalier's "proxy" should spend the day as a guest of the city. Copies of this story were sent to all public officials and prominent business men. This was followed up by newspaper stories Tuesday and Wednesday. And on Thursday the winners were announced with the complete itinerary.

Contacts with merchants were made so that the visits could be anticipated. The merchants also exhibited cards in their windows signifying each visit as to time and place.

The day before opening of picture, Solomon took the "proxy" to Niles which is the nearest town to Youngstown. The "proxy" was placed in the care of his two young lady escorts and they boarded the train for Youngstown. Solomon and his crew hopped in a car and rushed back to Youngstown where he was met at the Erie station by a photographer, reporters, theatre staff and a host of people. Accompanied by the beat of drums, the parade moved slowly to the Ohio hotel, where a suite had been reserved for "Mr. Proxy." A lobby reception was followed by a visit to the Mayor, Police and Fire Chiefs.

The sign artist made a replica of a telegram which was received from Maurice Chevalier. This replica was carried with the "party" on the entire trip and read at every stop.

Crowds outside of theatre waiting for Chevalier's Proxy to arrive. Note display of French Tricolor and American Flags. A marvelous gag boys—read the story of how Solomon put this one over with a "bang".

The auto, chauffeur and incidental expenses were furnished gratis through the courtesy of Willys-Knight. Used a new 1930 sport model and had the car draped entirely on the outside with French and American flags.

At 5 P. M. the Boy Scout buglers greeted Chevalier's proxy in front of the Paramount Theatre. From 7 to 7:30 P. M., the Rayen High School Band of 67 pieces serenaded the coming of the proxy. The photo taken at Erie station of the proxy, two feminine escorts and official greeter at 10 A. M. appeared the same day in the next issue of the Telegram.

The itinerary contest proved one of the biggest publicity stunts ever pulled off in Youngstown and certainly proved an excellent medium in publicizing Chevalier in "The Love Parade."

STILL MORE ABOUT ORGANISTS!

Just as in the case of Trailers, we find ourselves in the midst of a most unusual turmoil about the cause of the poor abandoned organ, whose cause we so innocently championed.

But, right up to the moment that they "shoot the juice" into the electric chair and we take the count, we will continue to shout our faith in those things in which we feel that our faith is justified and in which our members and readers give us their moral support.

One of the "out-of-town" boys hit N. Y. the other day and I piloted him to a neighborhood movie palace. One of those 2500 seat babies that cost plenty to build but which was now running a plain "all sound" policy.

The show was great, but aside from an Italian band in the Movietone News, NOT A SINGLE BAR OF MUSIC was heard in that theatre during the entire program.

Sounds rather funny when you stop a moment to think it over. What do you say?

The theatre. A gathering place where music predominated for so many years, and here we sat and watched a show (interesting it's true) but without a bit of real music to break that awful monotony of "talkies-talkies-and-more-talkies."

On the way out we chatted with the manager, a peach of a chap, who volunteered the information that the theatre boasted a $26,000 organ. One of the finest of its kind. In fact he was all for using it regardless of the circuit's policy of "no musicians." But the home office said "NO." Unnecessary expense, and the other banana-oil that goes with a lot of home office baloney.

My guest heartily agreed with the manager and myself that since the cost of a regular orchestra was pretty much out of question, an organist would be a welcome relief to his shows and he'd certainly like to have one.

And that was our contention to a "T".

If you have an organ in your house, get a good organist and use it. Feature it. Plug it. Play it up in all your advertising. It'll bring you dough at the b.o. and it will lend a touch of entertainment and beauty to your shows.

We care not who gets mad about it. We insist it's Showmanship and damned good business.

"CHICK"

Paul Sigler Joins Club and Will Be An Active Member

Paul Sigler, manager of the Alhambra Theatre in Elwood, Ind., for the F. J. Rembusch Enterprises, is one of the new members in the ROUND TABLE CLUB. Mr. Sigler is located in a community composed of ten thousand people and he tells us that he can use a lot of new ideas. How about it, boys? Got some material you can shoot down to Sigler? The Alhambra was recently wired, which shows that the Rembusch Enterprises believe in keeping up with the times.

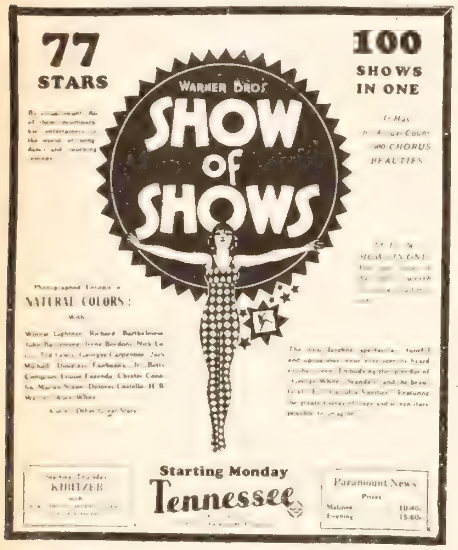
We're very glad to welcome you into the Club, Sigler, and we want you to know that we'll always have our eye on you and the Alhambra. Shoot us a photograph with your next letter so that we can let the rest of the boys see what you look like. And we wish you lots of luck.

MANAGERS' ROUND TABLE CLUB

Brock's Two-Color Advt. a Novelty In Knoxville, Tenn.

William S. Brock, manager of the Publix Tennessee Theatre in Knoxville, Tenn., pulled a most unusual scoop in the line of newspaper advertising by arranging through his newspaper to run a two-colored ad on the regulation theatrical page.

This was decidedly unusual and we feel that it is worthy of more than passing mention. In showing the ad itself, the portion of the girl with checkered costume, holding the "Show of Show" sign, appeared in a bright red with the rest of the ad in black and white. This made a most impressive appearance, and while Bill did not tell us how he succeeded in selling the newspaper this idea, or whether it was very expensive, it is at least attractive enough to call for special comment.


77 STARS

100 SHOWS IN ONE

WARNER BROS'

SHOW OF SHOWS

NATURAL COLORS:

Starting Monday

Tennessee

KIBITZER

Paramount News

Prices

Matinee 10-40c

Evening 15-60c

We would certainly like to hear from Mr. Brock again, and any one capable of pulling stuff of this kind should have plenty of other ones tucked up his sleeve for future use. Let's hear some more about yourself, Bill, and by all means let us have one of your photographs by return mail so that we can let the rest of the gang see what a live wire showman looks like.

Gelabert, Jr. Still Keeping Busy Down In Porto Rico

Pedro Gelabert, Jr., managing director of the San Jose Theatre in San Juan, Porto Rico, writes in to let us know of his activities out in the Philippines and, judging from the photographs and press matter he encloses, he must be very busy.

Among the photographs Pedro sends us is one showing a view of his office with his membership certificate in the MANAGERS' ROUND TABLE CLUB, occupying a prominent place on the wall. Indeed, it is occupying so prominent a place that we can see it in two places. But upon looking at the photo more minutely we notice that it is a double exposure. You must think a lot of us, Pedro, to want to appear as if you possess two certificates. Why not send us in some stuff that would be worthy of two men. However, we want you to know that we appreciate your thoughtfulness in sending us in the photographs and we expect to hear more of your activities at the San Jose Theatre in your next letter.

Cigarette Co-Op Made Money For M. E. Remley

M. E. Remley, manager of the Majestic Theatre, East St. Louis, Illinois, made a tie-up with the Liggett and Meyers Tobacco distributors for the free distribution of ten thousand Chesterfield cigarettes in his lobby, during the engagement of RIO RITA recently.

After arranging for the cigarettes, Remley engaged a girl entertainer for $5 per day, had her wear a Spanish costume and pass cigarettes to patrons as they entered the theatre. The girl was a clever conversationalist and according to Remley, attracted much attention and word-of-mouth comment.

Seems like the Chesterfield tie-up has become mighty popular lately, but if it is good patron reaction at the Box Office, then we can't help recommending it to our members and readers in the hopes that they in turn can benefit by the suggestion.

Thanks for your tip, Remley, and shoot along some more.

it costs you nothing to belong to the

MANAGERS' ROUND TABLE CLUB

and see what marvelous benefits you derive from this organization:

a wealth of valuable information for the live-wire manager and exhibitor!

●

exploitation ideas!

ballyhoo stunts!

theatre operation tips!

THIS WEEK
NEXT WEEK
EVERY WEEK

"all for one and one for all"—M.R.T.C.

MANAGERS' ROUND TABLE CLUB

"Gelston Batting For Brown"—Not Bad For Liberty

When Dick Brown left the Liberty Theatre out in East Liberty, Pittsburgh, to take over the reins of the big de luxe Enright Theatre, he certainly left a great booster of his in the person of James P. Gelston, the assistant manager.

We were almost inclined to publish verbatim Mr. Gelston's first letter when Dick left for the Enright, but we kind of felt that it was written more in the spirit of a personal nature than one to be republished in print on our page, and we withheld it at that time.

We have now heard again from Mr. Gelston and from him we learn that Mr. E. J. Golden is now manager of the Liberty Theatre.

However, the purpose of this story was not to talk about the past doings of Mr. Brown or what Mr. Golden accomplished since he arrived at the theatre, because that information is something that we lack at this writing but we do want the whole industry to know how well Mr. Gelston fills Mr. Brown's shoes in between times when it was up to him to run the theatre after Brown left for the Enright.

He conferred with his sign man about the attraction "Two Black Crows" and they both got together with the result that the photographs show a long shot of the side of the marquee and a close up under the marquee as to how they dressed up the Liberty Theatre for this attraction.

You have probably seen many dressings and displays on these pages on the same picture but there is a certain attractiveness to what Gelston and his sign man accomplished that is really worthy of more than your passing attention. For this reason we are delighted to pass it along and to congratulate Jimmy on his versatility and ability to step into the manager's booth when he was given the responsibility pending the appointment of the new man.

You know, Mr. Gelston, that Assistant Managers are eligible to membership in the ROUND TABLE CLUB, and it would be our pleasure to have Mr. Golden propose you or certify you for membership in the CLUB. You are the type of chap that will get far in the show business or we are missing our guess by a long shot.

Thank you for your very thoughtful letters, and convey to our many friends out in Pittsburgh and the vicinity our kindest regards.

(Last Minute Note:—Just as we go to press, we received the membership application from E. J. Golden, new manager of the Liberty Theatre. We shall introduce him in a future issue on the Club pages.)

A GOOD GAG FOR LINCOLN'S BIRTHDAY

" That some are rich shows that others may become rich "

This Quotation from ABRAHAM LINCOLN

IS AN INSPIRATION FOR SAVING. IT IS FITTING THAT

THE PENNY

Commonest of all Coins, Should Bear the Face of the Man Closest to the Hearts of the Common People—a Man Whose Joys and Sorrows, Whose Great Heart and Great Deeds, Are Told in the Rockett Production Coming to the

ORPHEUM---YORK, 5 Days, Com. TUE. Feb. 10th

IT WILL INSPIRE YOU TO SAVING. LET THE

GUARDIAN TRUST CO., Cor. Duke and Market Sts.

TELL YOU IT'S SIMPLE METHOD

If you're showing any short subjects on Abraham Lincoln in observance of his birthday the 12th of this month here's an idea from Ed. Moore of York, Pa., that will enable you to tie-up with your local bank, to favorable advantage. Follow the copy closely. The card is made up in black and white and measures 4 by 2½ in. Where the black spot appears in the above illustration a Lincoln penny was used.

Moule's Marquee Expressed Greetings to Patrons

Ernie Moule, manager of the Brantford Theatre in Brantford, Ontario, Canada, has been considerate enough to forward us a photograph showing how he conveyed his theatre's Christmas and New Year's Greetings to the patrons of the Brantford as well as the residents of the town.

The marquee of the Brantford was attractively dressed with holiday greens, wreaths of evergreen were hung in the lobby, while the front of the theatre completely expressed the spirit of Christmas. Ernie used a novel touch on his marquee sign by dispensing with the attraction announcement and conveying his Christmas and New Year's greetings thereon. The sign read, "Season's Greetings," while directly above it another sign bore "1930."

As January will mark the tenth anniversary of the Temple Theatre, Ernie has arranged a neatly laid out black and white program which he used to carry a personal message from himself to his theatre staff and the patrons of the theatre and in which he pledges himself to secure the finest pictures and to maintain the excellent service the Temple has dispensed for the past ten years. The personal or open letter angle is an excellent idea, for not only does it show that a manager takes a decided interest in his patrons, but it also serves to gain the patron's confidence in the manager. In his program Ernie promises to furnish the residents with the latest in pictures and gives them a list of the treats in store for them.

We're glad to hear from you again, Ernie—and we hope you'll let us hear from you in the near future. And regarding my coming up and seeing you as I proposed doing some time ago, little did I know how I'd be swamped with material, and all the boys thoughtfully sending me more—of course, they'll never send me too much; but you can bet that if I can ever run up Canada way or anywhere near it we're going to get together and have that long deferred "palaver."

MANAGERS' ROUND TABLE CLUB

Marsline K. Moore's Tie-Up Brought Added B.O.Biz.

Marsline K. Moore used co-operative copy on stickers that made them go very fast. This was in connection with the advertising of "Dynamite," playing at the Worth Theatre, Fort Worth, Tex.

Texas Christian University was playing its final game of the season, with Southern Methodist University. The Texas slogan as was evidenced on placards posted all over the campus and town was, "SMEAR S M U."

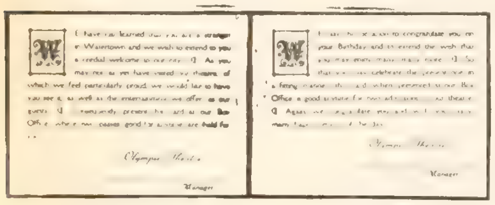
With this slogan in mind and knowing that not only the Texas students and the townspeople as well were imbued with the spirit that the winning of this game meant a great deal, Moore had stickers made up with copy reading, "SMEAR S M U and see DYNAMITE at the WORTH now."

Most everybody was anxious to get one of these windshield stickers on account of the "Smear S M U," but at the same time they were also advertising the picture.

"Kiddie Klub" a Wow for Tierney at Watertown

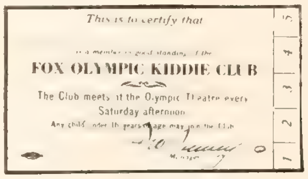
Among those successful in engineering "Kiddie Klub" ideas for the promotion of business in their theatres was F. W. Tierney, who manages the Olympic Theatre in Watertown, N. Y., for the Fox Metropolitan Playhouses, and from all indications and reports he is doing very well at his task.

Among his other activities was an arrangement with the Chamber of Commerce whereby they furnished him each month with a list of out-of-towners who have moved into the city, and he immediately had the card which we are showing in the form of a cut with this story made up and mailed to these newcomers to Watertown. This is a marvelous good-will angle. And another that was equally effective was that of a birthday greeting which he sends to members of the local Rotary and Kiwanis Clubs.



We cannot stress too much the importance of these wonderful angles that Tierney has capitalized on for his theatre and circuit and we are certain that other members would do well to follow his example.

Getting back to the Kiddie Club angle, we can perhaps give you a better inside to what it is all about by showing you a reproduction of the front of the card which is delivered to the members of the Fox Olympic Kiddie Klub which meets every Saturday afternoon at the theatre.



This is to certify that

is a member in good standing of the

FOX OLYMPIC KIDDIE CLUB

The Club meets at the Olympic Theatre every Saturday afternoon

Any child under [illegible] years of age may join the Club

Manager

5 4 3 2 1

Thank you, Tierney, and let's hope that these things are going over as big as we expect they would. It has all the earmarks of real business-getting angles and for that reason it should be bringing plenty into the Box Office in return for your effort.

Introducing S. F. Sutaria A Club Booster From India

It was only recently that we told you about S. F. Sutaria, manager of the Excelsior Theatre in Hyderabad, India, and keeping to his promise made in a previous letter, he has faithfully sent us his photograph which we had requested.

We are, therefore, pleased to have you make his acquaintance, via this photograph, and to feel that although he is located in a mighty far off spot, he is at heart one of the crowd, sitting around the ROUND TABLE each and every week in MOTION PICTURE NEWS.

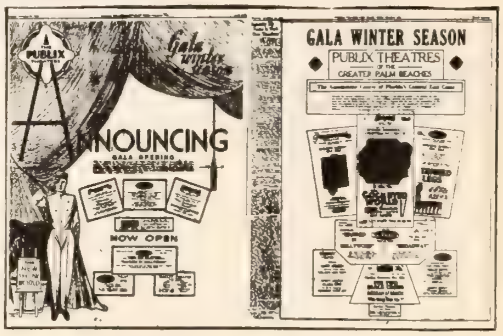
The further activities of this showman as well as his brother managers down in India will be the topic of many interesting articles in the immediate future through MOTION PICTURE NEWS ROUND TABLE CLUB pages, and those of you who have found foreign suggestions interesting and profitable, will find that Mr. Sutaria's letters and stories are equally interesting and will make mighty good reading.

Wally Allen's Publicity Gave P. B. A Good Start

Wally Allen, in charge of exploitation and publicity for the Publix Theatre in Florida, put over a most remarkable campaign to inaugurate the gala winter season for the Florida Theatre down in the winter resort in that state.

The page on the left side of the cut was absolutely free of all cost to the theatre and yet it contained the theatre names and attractions currently showing. The second page on the right side is the paid ad of the Publix Theatres in Palm Beach and ties in very well with the entire section.

Looking through this section, we find some wonderful reading matter pertaining to the different theatres and the program and policy they will pursue during the coming season.



PUBLIX

Gala winter

ANNOUNCING

NOW OPEN

GALA WINTER SEASON

PUBLIX THEATRES OF THE GREATER PALM BEACHES

Its a fine piece of work, Wally, and it also works out along the lines that we often claimed it would. You're there with the publicity angle and you're giving the theatre plenty of breaks in this respect. Lets hear some more from you, but for God's sake stop telling us it is 81 degrees in Palm Beach, and that you're wearing a Palm Beach suit, while we're freezing to death and blowing our noses with colds in the head.

HERE'S A GOOD ONE:

"I have been an eager reader of the MANAGERS' ROUND TABLE CLUB pages ever since this wonderful section of the NEWS was started and I am glad to say that I have obtained lots of good ideas from other exhibitors through the CLUB pages. In fact, I think so much of the CLUB pages, that I have a file and this section is clipped from the NEWS every week and inserted in same for reference, which comes in mighty handy when there comes along a picture that the old 'idea factory' just can't put out an original on."

G. P. Banniza, Manager,
Crescent Amusement Company's
Princess and Delite Theatres,
Nashville, Tenn.

MANAGERS' ROUND TABLE CLUB

—TRAILERS AGAIN!—

Starting things seems to be a speciality with us these days and in this respect we might call attention to the box we recently ran about Trailers.

Back comes almost a hundred letters arguing the point pro and con and from all the mass of arguments we draw one conclusion: whose going to make up those attractive layouts and copy?

Well, we can't go into that phase beyond the point of saying that we KNOW of several trailer companies who are well-equipped to help you make your layouts and write your copy. You can even send them a rough draft of what you want to get "over" on your trailer message and they'll do the rest. That's service in any man's country.

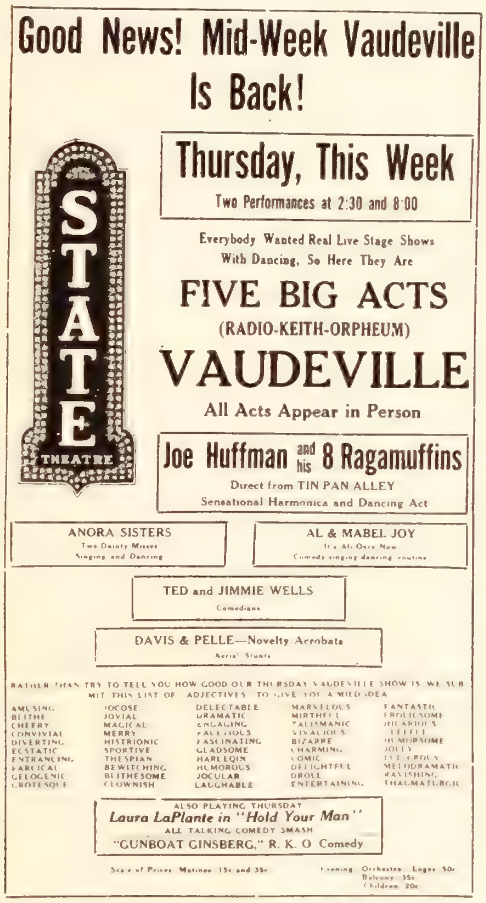
Pay some more attention to your trailers and you're bound to create interest and respect for the messages you are trying to tell your patrons. But for the love-a-goodness DON'T use sloppy slides or cheap looking trailers or it will be a waste of time and money besides lowering the dignity of your house.

Maybe this will start another rumpus. Oke with us, says we, BUT what says you?

Waiter, another cup of coffee and a piece of "dunk."

Club Ideas Meant Money To Phil W. Kunze's House

Some of the CLUB correspondence contains some points that are so outstanding in our estimation as to warrant a real "rave" and the recent correspondence from Paul W. Kunze, who manages the State Theatre in Canton, Mass., was just one of those kind of letters.



Good News! Mid-Week Vaudeville Is Back!

STATE THEATRE

Thursday, This Week

Two Performances at 2:30 and 8:00

Everybody Wanted Real Live Stage Shows With Dancing, So Here They Are

FIVE BIG ACTS

(RADIO-KEITH-ORPHEUM)

VAUDEVILLE

All Acts Appear in Person

Joe Huffman and his 8 Ragamuffins

Direct from TIN PAN ALLEY

Sensational Harmonica and Dancing Act

ANORA SISTERS

Two Dainty Misses

Singing and Dancing

AL & MABEL JOY

It's All Over Now

Comedy singing dancing routine

TED and JIMMIE WELLS

Comedians

DAVIS & PELLE—Novelty Acrobats

Aerial Stunts

RATHER THAN TRY TO TELL YOU HOW GOOD OUR THURSDAY VAUDEVILLE SHOW IS WE SUBMIT THIS LIST OF ADJECTIVES TO GIVE YOU A MILD IDEA

AMUSING
BLITHE
CHEERY
CONVIVIAL
DIVERTING
ECSTATIC
ENTRANCING
FARCICAL
GELOGENIC
GROTESQUE
JOCOSE
JOVIAL
MAGICAL
MERRY
HISTRIONIC
SPORTIVE
THESPIAN
BEWITCHING
BLITHESOME
CLOWNISH
DELECTABLE
DRAMATIC
ENGAGING
FACETIOUS
FASCINATING
GLADSOME
HARLEQUIN
HUMOROUS
JOCULAR
LAUGHABLE
MARVELOUS
MIRTHFUL
TALISMANIC
VIVACIOUS
BIZARRE
CHARMING
COMIC
DELIGHTFUL
DROLL
ENTERTAINING
FANTASTIC
FROLICSOME
HILARIOUS
EFFERVESCENT
HUMORSOME
JOLLY
LUDICROUS
MELODRAMATIC
RAVISHING
THAUMATURGIC

ALSO PLAYING THURSDAY

Laura LaPlante in "Hold Your Man"

ALL TALKING COMEDY SMASH

"GUNBOAT GINSBERG," R. K. O Comedy

Scale of Prices Matinee 15c and 35c

Evening Orchestra Loges 50c
Balcony 35c
Children 20c

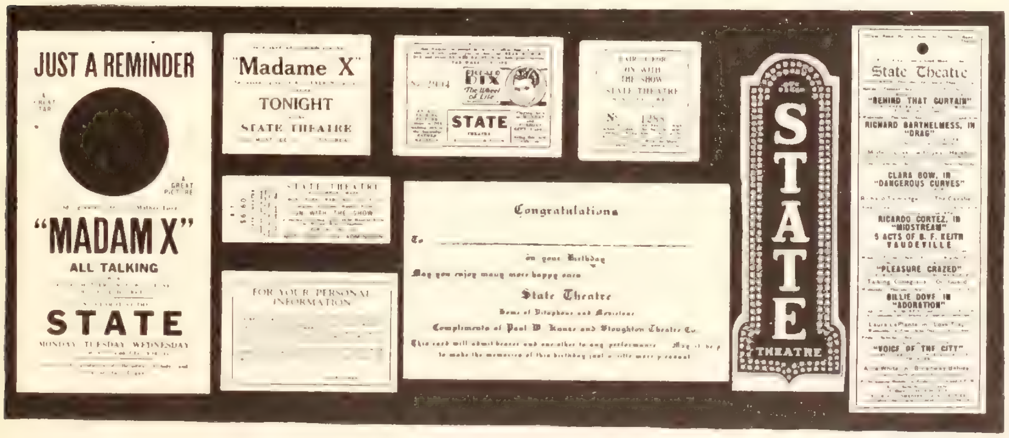
One of the first things we would call attention to is the attractive circular which Paul turned out in connection with the inauguration of mid-week vaudeville at the State Theatre and how he made use of the batch of adjectives which were published as the first of a series in a most recent issue of the ROUND TABLE CLUB pages.

You will note the way he ties it in with this herald, and you can take our word for it, or else send for one of the heralds yourself, to prove our statement that it was the most unusual tie-up ever used along these lines.

The lay-out of various material used by Mr. Kunze at the State and shown with this article is self-explanatory and unquestionably speaks volumes for his ability as a showman, and his desire to capitalize on the experiences of his brother managers and members in the ROUND TABLE CLUB.

There were so many other outstanding angles to his recent activities that to attempt to incorporate them all into one story would mean an exclusive edition for his personal benefit, and that we cannot allow at this moment. However, we want him to know that we appreciate his thoughtfulness and we are glad to welcome him into the MANAGERS' ROUND TABLE CLUB and look forward to his many future activities with a great deal of interest. His own photograph, however, is the only thing missing from this story and we hope he will rectify this delinquency by forwarding one by return mail.

Watch for some more information about this live-wire showman and ROUND TABLE CLUB member, and be assured that anything we have to say about him will be more than worthy of the time it takes you to read the story on these pages. There will be something of great importance about one of his recent stunts in an early issue of the NEWS, and until that time we will take leave of Paul and the State Theatre with our best wishes for his future success.



JUST A REMINDER

A GREAT PICTURE

"MADAM X"

ALL TALKING

STATE

MONDAY TUESDAY WEDNESDAY

"Madame X"

TONIGHT

STATE THEATRE

RICHARD DIX The Wheel of Life

STATE

ON WITH THE SHOW

STATE THEATRE

No. 1288

STATE THEATRE

ON WITH THE SHOW

FOR YOUR PERSONAL INFORMATION

Congratulations

To

on your Birthday

May you enjoy many more happy ones

State Theatre

Home of Vitaphone and Movietone

Compliments of Paul W. Kunze and Stoughton Theatre Co.

This card will admit bearer and one other to any performance. May it help to make the memories of this birthday just a little more pleasant

STATE THEATRE

State Theatre

"BEHIND THAT CURTAIN"

RICHARD BARTHELMESS, IN "DRAG"

CLARA BOW, IN "DANGEROUS CURVES"

RICARDO CORTEZ, IN "MIDSTREAM"

5 ACTS OF B. F. KEITH VAUDEVILLE

"PLEASURE CRAZED"

BILLIE DOVE IN "ADORATION"

"VOICE OF THE CITY"

"Just to prove I am sincere about the benefits I have received from adapting CLUB ideas for my own uses, the above stuff was used here in the past, and all of it was suggested on the CLUB pages. I do not hesitate to say this as that is what the exchange of ideas is for, to be copied and adapted."

"ALL FOR ONE
AND
ONE FOR ALL"

MANAGERS' ROUND TABLE CLUB

"Ain't It a Grand and Glorious Feeling"

WHEN—
You receive a letter from a live-wire manager for a prominent circuit.
AND HE SAYS,
"It's fellows like you who make it a pleasure to be in this racket"
AND—
It certainly makes us happy—
BUT—
It isn't a fellow like ME, old man,—
IT'S
The fellows like US who comprise the round table club.
AND—
We started the club to secure more fellows like you to come in with fellows like us for we know from your letter that you too believe in

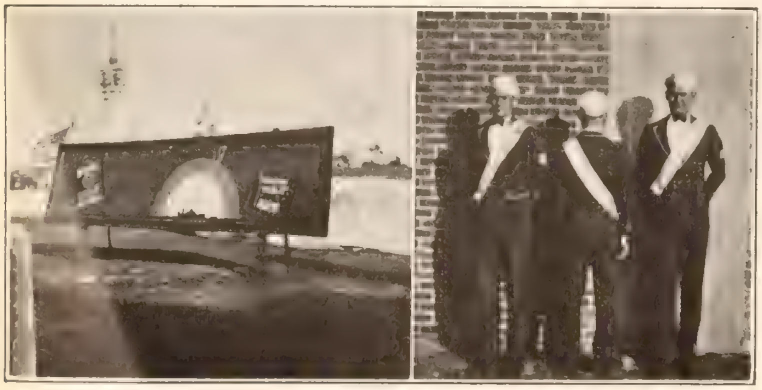
"ALL for ONE"
and
"ONE for ALL"

Local Tie-Up a Bid For Good-Will By Bolivar Hyde, Jr.

A tie-up with the local Chamber of Commerce was effected by Bolivar Hyde, Jr., enterprising manager for Polk Theatre in Lakeland, Florida, who secured permission from the local authorities to erect a huge billboard, in the heart of the Civic Center, which carried a message "The City of Lakeland Wishes you a Merry Christmas and A Happy and Prosperous 1930," and in addition, as you will note from the photograph it also served to plug the Polk's attractions for the week. The billboard of this type is an inexpensive medium of securing more than passing attention.

The other photograph accompanying this story is part of Hyde's exploitation campaign on "Navy Blues," for which he dressed his ushers with sailor hats and wearing banners over their uniforms, the boys paraded around the town plugging the picture.

Hyde was fortunate enough on the picture "Forward Pass" to enlist the services of the local high school football team, who had just won the State Championship, and who agreed to stage a parade down the street carrying a banner proclaiming their victory as well as the picture at the Polk. This proved a very effective aid toward swelling the weekly receipts. In addition to the football team tie-up, displays were arranged in sporting goods and hardware stores.



Thank you Bolivar, for being thoughtful enough to include a number of photographs with your material, and also for trying to get in touch with Wally Allen for us—but as you'll note on another page we managed to corner Wally; and believe us if he tries to hide again we'll have Philo Vance ferret him out.

Jack Marpole Now Pluggin' for Publix Out in Ogden, Utah

It gives us great pleasure to inform the boys that Jack D. Marpole has hooked up with the Publix outfit and is now the manager of the Orpheum Theatre in Ogden, Utah.

Good luck, Jack; we've been wondering what the devil happened to you and we were sure glad to hear of your good fortune and we know that you're going to give your new bosses the same kind of high-powered showmanship which characterized your work when you handled the New Tokay Theatre in Lodi, California, and took that house out of the red. And we want your brother members to know right now that you sure did work to put that house across, with you giving the residents of that town and the patrons of the theatre a type of service they hadn't come in contact with before. It's because we know the kind of outfit you're working for; that we can safely prophesize that if you continue with the good work, Publix is one organization that recognizes merit and a man's conscientiousness to his work, and before long we expect to see you up on top of the world.

It'll interest you to know that our mutual friend, Tommy Kane, is still bowling them over out in Redwood City and he is going to be as pleased as we are to know that you are again in the active field. You just give your new outfit the sort of work you did when you put over your Vitaphone newspaper tie-up in Lodi and we'll bet working with an "ace" guy like Division Manager Harry David your envelope will swell the way the box office will. So long for the present, Jack, and we're already waiting for your next letter because we expect to find some mighty interesting accounts of your work at the Orpheum.

Double Truck Carried New Trimmings For J. W. Creamer

John W. Creamer, live wire manager of the Palace Theatre in Muscatine, Iowa, has injected a new publicity angle in his newspaper advertising that for its copy novelty is well worth mentioning on these pages.

Creamer tied up with the leading merchants in Muscatine and purchased a full-page co-operative ad in the local newspaper, splashing the entire back page with "Glorifying the American Girl." We are unable to reproduce the full page here, but we'll try to give you an idea as to how his copy ran. Using a headline spread, he ran "Glorifying the American Girl" across the top of the page, then directly underneath it, centered, his theatre and the pictures' play dates. Together with selling copy. On the local dealers' ads, which were sectioned off, for each article of merchandise offered he ran a picture of one of the players in the cast. On the local florist's ad he ran a picture of a beautiful girl, captioned "Flowers Speak the Language of Beauty," and the copy runs on: "Flowers are unquestionably a most important part of the Ziegfeld production at the PALACE Theatre, starting Wednesday.

In addition to these tie-ups, Creamer arranged to have the local beauty parlor offer special rates for treatment during the run of the picture.

This type of co-operative advertising is much in vogue now and is undoubtedly an important factor to be considered in exploitation and its consequent box office results. And don't wait for a "Glorifying the American Girl" to come along. Step out and inject pep into any picture that merits the live exploitation treatment that a ROUND TABLE CLUB man can give it.

We're glad to hear from you, Creamer, and don't keep us in the dark about your future activities—send us some pictures of yourself and of the "gang" you have working for you at the Palace.

MANAGERS' ROUND TABLE CLUB

Ray Brown's Exploitation a Wow Out in Akron, Ohio

News comes into your Chairman that Ray Brown, one of the original Brown Brothers and manager of the Strand Theatre in Akron, Ohio, is knocking 'em dead out in that city with his snappy exploitation and showmanship on "Sally."

Ray tied up with Akron's largest ballroom, the East Marlet Gardens, and promoted a "Sally Night," and supplied a few additional surprises by announcing the receipt of a wire from the star of the picture, Marilyn Miller, which read, "Hoping Sally is a big success. Am sending pair of dancing pumps like I wore in 'Sally.'" The shoes were then put on display at one of the leading shops of the town, with a card bearing the play dates of the attraction. And as "Sally" was completing its run Ray pulled another fast one by advertising that the pumps would be awarded to the girl whose foot they would fit. This week of advance plugging. The contest was held on the stage notice spread like wildfire and was broadcast throughout the town, especially at the East Marlet Ballroom, which gave it a of the Strand with the twenty-eighth girl contestant walking off with the pumps.

Ray also tied up with the local radio stations, who broadcast notice of the Marilyn Miller contest with the local ballrooms also helping. The jazz orchestras appearing at the radio station also helped out by plugging the song hits from the picture.

Special pictures and stories in the local newspapers appeared, current and advance, while Ray arranged striking window displays in the leading dress, shoe and hosiery shops. Also tieing up with the local music stores. An interesting angle promoted by Ray was securing the co-operation of the most popular billiard parlor in town, and offering a pair of tickets for the Strand to the highest scorer in the city championship billiard tournament. This is practically undeveloped, though not new, angle, boys, that it would pay to look into. If they've got time to play pool they've got time to go to the theatre. Slam your attraction around there some place.

Thank you, Ray, for keeping us up on your latest drive, and we want to say right now that you sure are keeping up that "Spice and Pep" that we labeled you with possessing not so long ago. And we want to hear from the other two members of the Brown family, too. Don't forget to send us a bunch of photographs of these displays so your fellow members can see as well as read of your activities at the Strand. Give my regards to the Mrs. and also to the little fellow who, if his dad's plans formulate, will some day be a great big press agent and will handle his little sister's affairs. P. S.—What does the Mrs. think of it, Ray?

"Tod" Browning's Activities Carry a Wallop for Boston

A "natural" and a novel idea that sets the patrons to talking is the "Living Sphinx," on display at the Publix Metropolitan Theatre in Boston. According to our old friend and fellow club member, Harry "Tod" Browning, live wire publicity man for the "Met" outfit, the residents of the Hub are still mystified.

The "Living Sphinx" is a girl, mounted on a pedestal in the Met's grand lobby, who, having complete control over her facial muscles, stands expressionless for hours at a time. This is a great idea as it gets the crowd talking and is a certainty to bring in added box office revenue. The exploitation possibilities to this gag are many, as the girl can be placed on display at the leading business institutions as well as at the theatre.

Another interesting activity forwarded us by "Tod" was a tie-up with local Postal Telegraph offices whereby the theatre offered $100 in prizes for the most appropriate Christmas greeting, with the Postal offices displaying huge photostatic telegrams announcing the contest.

And we mustn't forget the presentation of a Publix Gold Pass, a gift from Sam Katz, president of the circuit, to former President Calvin Coolidge, and presented by J. J. Fitzgibbons, division manager for Publix.

Just to prove that he doesn't slip up on a single opportunity to grab some publicity for the Met, we are showing you a photograph which speaks (or cackles) for itself. However, if you don't get the angle, these show girls from the Publix Metropolitan Theatre took these prize birds to the poultry exhibit recently held in Boston and incidentally blocked traffic plenty on the way. As Harry so aptly puts it, this is the demonstration of "How and Why Chickens Cross the Road."

Good gag, Harry, let's have some more, will you? And for a certain chicken in that photo we'd cross the road, too.

Thanks a lot for keeping us up on your activities and we hope to be able to run up soon and see you and the "Sphinx." (Not Coolidge—we mean the girl in the lobby.)

Here's a line that's worth its weight in gold:

THIS AD IS NOT INTENDED TO SELL YOU BUT TO HELP YOU SELL!

And therein lies, not just a tale, but a couple of volumes.

What the hell do we care about advertising telling who is in the picture. What the plot is all about. Who wrote it. Who directed it. Who adapted it. And a lot of other "hooey" that is just "hooey" and nothing else.

We want advertising of the kind that won't sell us but will HELP US SELL.

How many of us, after all, can book the pictures we please? Doggone few! Either we buy them "block booking" or the home office does the dirty work for us.

But when a representative company like Paramount, thru Russel Holman, their advertising manager, hands out a couple of pages of advertising such as we raved about in last week's issue, then common sense demands that we take advantage of the situation and shout it from the housetops.

That's the stuff we want. But we want it from every company selling pictures.

We want them to "tip us off," in advance, what sales angles we will have to merchandise a certain production. We want to know, in advance, the possibilities of tie-ups offered by specific pictures. One may present one angle—and another a still different slant.

My prayers from now on are going to run something like this: "Oh, Lord, now I lay me down to sleep, hoping against hope that the film companies, their beloved advertising managers and all other interested parties, will give us, each week, constructive, educational advertising, dealing with how we can sell the pictures to the public. Help them to see the light. Amen."

"Chick"

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Here We Are Again Says Weiss-Perlberg (Pep Inc.)

Stunts of the goodwill nature have been started by Al Weiss of the Publix-Florida Theatre, Jacksonville, Fla., that will undoubtedly impress not only theatre patrons but all people who wish to take advantage of the opportunities offered.

Weiss made a tie-up with the Maxwell House Coffee Co., and Goode's Bakery whereby they furnish two lady attendants and serve coffee daily to the patrons on the mezzanine floor from 2:30 P. M. to 5:30 P. M., except Sunday. This is not only an innovation for the theatre but has been made a very classy affair.

Some very fine tables and tea carts were procured from a local furniture company and other accessories such as electric urns, cups and saucers, etc. A nearby florist decorates the tables each day with cut flowers and in fact everything is carried out in keeping with the high-class service of the theatre.

The luncheon service was started on Wednesday (Dec. 5th) by making announcement in the newspapers, program, over the radio, trailers and sign in outer lobby of theatre.

As evidence of the popularity of this luncheon service, 250 persons were served the first day, 300 on the next day, 250 and 600, respectively. A lot of worthwhile publicity is bound to result from this stunt. And the Society Editor of one of the papers came over and stated he would run a reader together with a photograph of this idea. This luncheon service was continued until Christmas Day.

Another service that is available to the patrons and others was the erection of a booth in the outer lobby for the wrapping of holiday packages. The theatre had two large rolls of green wrapping paper, also green and red tissue paper, and accessories, which it furnished to patrons who wished to have their packages wrapped ready for mailing. The booth is attractively decorated with signs "SHOP AND MAIL EARLY" and many patrons are availing themselves of this service. Weiss has also placed 100 Santa Claus cut-outs around the business sections and Post Office, banks, and other shopping centres—copy reading, "Attend Shoppers Matinee Florida Theatre, Admission prices and institutional copy of the service."

Weiss also instituted another service for the benefit of his patrons. 10,000 postcards with views of the theatre were printed and placed on a spinnet desk, which was secured from a local furniture house, with a neat sign on mail-box on desk with copy asking patrons to drop a line to a friend or loved one and the theatre would stamp and mail them.

The Union News Company of Jacksonville, distributors of various articles including postcards, etc., have secured a quantity of the theatre postcards and have wholesaled them to various 5 and 10-cent stores and news stands as well as having them on sale at their own news stands.

This postcard idea has also received favorable comment and Weiss thinks that the serving of coffee, service booth in lobby and postcard stunts have gone a long way to stimulate business during the December drive.

Civic organizations and the Post Office department commented on these stunts at their regular luncheons and meetings and Weiss feels sure that the idea is excellent publicity for the theatre and will also be a good business stimulant.

On another occasion he used two excellent stunts in ballyhooing "The Virginian" playing at the Publix-Florida Theatre, Jacksonville, Fla., that got more than an unusual amount of publicity.

One of the street stunts used was that of a covered wagon drawn by a single horse, with the driver dressed in the costume of the period. An oil-cloth effect banner carrying copy about the picture, title, theatre and play dates were placed on each side of the covered wagon.

The other stunt that attracted more than passing interest was a cowboy riding one of his fiery steeds and giving rope exhibitions at different intervals. A banner on each side of the horse read, "The VIRGINIAN—Florida Theatre."

Weiss also used the lobby telephone stunt, having two girls phone different patrons while people in the lobby could hear the conversation too.

Whyte Cashed in on Star's Home Town With This One

W. H. Whyte, manager of the Rialto Theatre in Hartford, Conn, did not let the grass grow under his feet when he played Sophie Tucker's picture, "Honky Tonk."

Whyte learned that Sophie Tucker was a resident of Hartford, and he capitalized on the stunt to the extent of having her address a letter to the theatre so he could publicize the idea in all of his billing and lobby displays on this attraction.

In addition to creating a lot of box office value for this attraction, he crashed his alertness in seizing upon the opportunity of making capital for a picture that could stand a little aid when he came to putting it across, and whatever success it met with at the box office was because of his idea in connection with this picture.

Thanks for your letter, Mr. Whyte, and lets hear from you before very long.

EDDIE HITCHCOCK says:

"The manner in which you conduct your ROUND TABLE CLUB is sufficient in itself to keep any wideawake manager or press agent informed of real, up-to-date theatre exploitation."

Publicity Director,
Publix-Paramount Theatre, New York City.

MANAGERS' ROUND TABLE CLUB

Playing Up Talkie Shorts Proved Profitable to B. O.

Any opportunity that presents itself for us to pass comment on the exploitation of advertising of short subjects is always received with a hearty welcome and good cheer at CLUB headquarters. You probably all know by this time that this phase of your program can mean a whole lot at the box office, providing you are going about the exploitation of these short subjects in the right way.

On this particular subject, we would like to show you the lobby of the Orpheum Theatre in Los Angeles, which has been fixed up with a colorful and artistic hand-painted eagle displaying one of Everett Horton's latest Educational talking comedies, and if every other theatre were to play up these talking shorts, with the same prominence as their features, they would soon find this angle a most desirable asset to their program.

It is really a shame the number of theatres we have personally visited that have been showing talking shorts of real merit and not giving them the billing they deserve, because we feel by so doing they are losing out on a money and business-getting angle that could be built up to mean as much on their screen and to their box office as the feature attraction itself.

We are grateful to the management of the Orpheum for this photograph and we hope they will show us some more of their showmanship for use in the NEWS.

SELLING SOUND PROPERLY

We have never undertaken to eulogize or give a plug to any particular type of sound equipment, because it is not consistent with good trade publication policy, but we have been prompted to make the statement that one of the reasons why the Western Electric system is so popular is because the service they render is not confined to keeping the equipment in good mechanical condition, as witness the publication of a press book, for exclusive use of exhibitors and exploiteers dealing solely with the selling of sound and sound equipment.

Through the courtesy of Walter Eberhardt, Director of Advertising and Exploitation for Western Electric, we have before us one of these press sheets, and it contains a wealth of material for theatres with this particular type of equipment to use in connection with newspaper readers or advertising.

They are certainly deserving of a lot of credit for the showmanlike way that they are handling their affairs, and we would not hesitate one moment about saying the same about the other sound companies if they in turn could show us that they are rendering as good service in this respect as Western Electric.

Thank you, Mr. Eberhardt, and we are looking forward to the rest of the material that you promised to send us at an early date. In the meantime, our advice to all exhibitors, regardless of what equipment they have, is to make a request either direct to you or through the Chairman of the ROUND TABLE CLUB for a copy of your fine exploitation book on the selling of sound apparatus.

Dance Contest and News Tie-Up Great for Cohn

M. D. Cohn is responsible for a lot of newspaper space on "So This is College," playing at the Rialto Theatre, Denver, Colo., when he promoted a dance contest through the newspaper columns.

In order to acquaint Denverites with the campus steps, the Rialto Theatre arranged for free instruction prior to the Monday night competition, which was held on the Rialto stage.

The instruction was given by Victor Soderstrom, member of the Dancing Masters Association of America, who recently went to New York to become acquainted with the newest dance fad. The instruction was given gratis which not only helped to popularize the dance in Denver but assured Cohn of an unusually large entry list for the dance competition.

The "Rocky Mountain News" said, "Campus Capers is a variation of the Varsity, Charleston and Prep Step and seems to be one of those things that strikes popular American fancy. The step is introduced in the new Rialto picture, 'SO THIS IS COLLEGE'."

Numerous cuts of the instructor, his dancing partner and winners of the contest appeared in the paper together with stories that proved of invaluable aid in popularizing the dance as well as the picture itself.

Even persons not particular anxious to learn the new dance creation were, however, particularly sold on the idea (through the newspaper publicity) of seeing the picture as well as seeing the latest dance fad.

The contest not only popularized the dance step but sold many persons on seeing the picture which manifested itself in better than box-office receipts.

This is by no means the first time we have told you about Mr. Cohn's activities for the Publix outfit, out there in Denver, so you need not feel that he is a stranger to the ROUND TABLE CLUB by any means. We would, however, like to find the proper formula to encourage steadier contributions and more frequent communications from this active manager and showman. How about it, Cohn, you can answer it better than we can, and you know you are still one of the few whose photos have not been received at Headquarters. Better get busy, no use hiding because it will never get anything or anywhere in the show business.

Celoud's Stage Wedding Worth Its Weight in Gold

Frank J. Celoud's activities out in Sedalia, Mo., are wide and varied and cover a multitude of angles in the line of showmanship. It would take a good deal more space than we could ever afford to devote to go into the minute details of these various activities of this live-wire showman, but in passing we would want you to know that one of the stunts that he used for a New Year's Eve frolic, that could be utilized for most any kind of a special midnight show was a real negro wedding on the stage. The ceremony being performed by a negro minister. The cost to the theatre was a $25 present for the couple and the cost of the marriage license and the $10 for the minister who performed the ceremony.

In addition to all of this, he secured the co-operation of practically all of the Sedalia merchants, and practically every one of the stores fell in line, donating some form of present or other to the couple that would be useful in housekeeping. All they asked in return was that the presents be unwrapped on the stage, and the name of the firm be announced as having donated it.

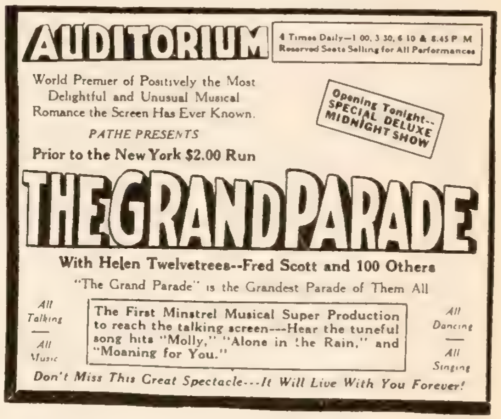
This was a reasonable request, and unquestionably it lent plenty of advertising value to the wedding itself.

Frank surrounded this entire proceeding with all of the trimmings to make it a gala event, and everyone was in a wonderful frame of mind, by reason of receiving noise makers, serpentine and all the other doo-dabs that go to make these celebrations so happy and outstanding for the patrons. No doubt, they will recall it for many a month to come, the next time something special is staged at one of Frank's theatres.

MANAGERS' ROUND TABLE CLUB

Giant Showmanship Features "Grand Parade" Opening in Baltimore, Md.

> *Take a "peppy" manager who is a showman, add a wizard Advertising Manager who KNOWS exploitation, mix them together, and you have—a gigantic campaign for an attraction that should click 100% at the b. o.*
>
> *"CHICK"*



AUDITORIUM

4 Times Daily—1 00, 3 30, 6 10 & 8.45 P M
Reserved Seats Selling for All Performances

World Premier of Positively the Most Delightful and Unusual Musical Romance the Screen Has Ever Known.

Opening Tonight-- SPECIAL DELUXE MIDNIGHT SHOW

PATHE PRESENTS

Prior to the New York $2.00 Run

THE GRAND PARADE

With Helen Twelvetrees--Fred Scott and 100 Others

"The Grand Parade" is the Grandest Parade of Them All

All Talking — *All Music*

The First Minstrel Musical Super Production to reach the talking screen---Hear the tuneful song hits "Molly," "Alone in the Rain," and "Moaning for You."

All Dancing — *All Singing*

Don't Miss This Great Spectacle---It Will Live With You Forever!

The opening splurge for "The Grand Parade," Pathe's Big Shot attraction, was a certain bet from all odds and angles the moment G. R. O'Neil decided to hop a train and "talk things over" with Fred Shanberger, Jr., managing director of the Auditorium Theatre in Baltimore, Md.

To give you some sort of an idea of how O'Neil and Shanberger went about their marvelous plans, we would want you to know a few details "toot sweet," so here they are: Twelve full window displays were engineered, and when we say engineered, we mean "put across with a bang," as witness one of the batch which we are reproducing on the bottom of this page. Animation and other unusual tricks were incorporated so that the fickle public would pay attention instead of passing up the displays as being "just another tie-up."

The radio gag was particularly interesting because it created a tremendous amount of interest in the entire proceedings and brought a mail response that went far beyond both O'Neil's and Shanberger's fondest expectations. We show just a few of the 15,000 answers received from listeners in on the air who guessed, correctly, the titles of the songs from the pictures which were being broadcast.

Fred Shanberger, Jr.

Perhaps one of the real outstanding bits of this great campaign, was the use of a minstrel band (costumes and other trimmings not missing), which played in front of the theatre and in the lobby and in this respect, we'd rather you let the photos talk for themselves. (Not a See & Hear gag either.)

Maybe one of the chief reasons for the success of the hard work put into this campaign was the fact that the picture itself, from all reports, was more than ordinary entertainment. All the better, says everyone concerned, including yours truly.

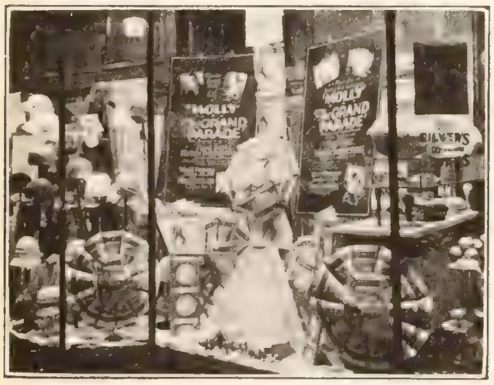
Another fine angle was the distribution of some 10,000 automobile and door hanger tags containing sales-getting copy and printed on deep red stock, with a STOP on the top line that would make a locomotive pull a halt to read on further. Not so bad, brothers, not so bad a'tall, a'tall.

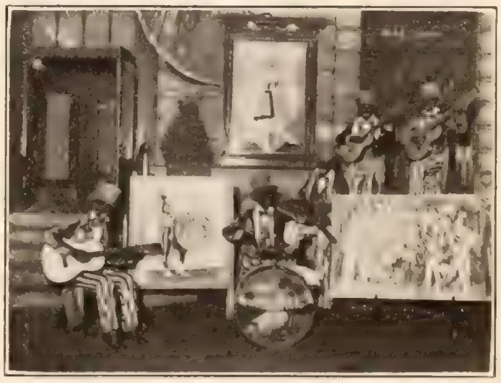
To really get serious for a moment, we admit that this entire layout was so convincing, from start to finish (including their wonderful newspaper advertising), that we decided we had hit upon one of those "different" exploitation stunts. Not because what they accomplished was unusual. But because the things they put over were so thorough in every detail that success was almost assured before the opening title hit the screen for the first time.

There's a thought for everyone of you other fellows to keep in mind on any stunt you start to work out. It's not the originality of the gags you want to use that will count at the b.o., it's the showmanlike way that you succeed in putting it over with. The old sermon about the stunt not being married to the picture or the picture to the stunt is proven again. What O'Neil and Shanberger accomplished on their whirlwind Baltimore campaign, you can accomplish in Chicago, New York or Ginkville. Just put the "guts" into what you're doing and the results will shout your ability from the housetops (even if the boss insists the picture alone brought them in).

The finest tribute we can pay to this entire campaign is the mere fact that we devote this much space to telling you about it at a time when we are pinched for every inch we can beg, borrow or steal from the book, in order that we keep up with the mass of material lining up every day from our army of members and readers.

Join me, fellow members, in a toast to the fine stuff that Mr. O'Neil and Mr. Shanberger, Jr., put into a picture worthy of all the effort.





MANAGERS' ROUND TABLE CLUB

PERSONALITIES

Under this heading we are publishing pertinent paragraphs about managers and exhibitors all over the country. If you want to know where your brother showmen are located and when they move from place to place, keep in touch with this page all the time. Items for publication under this heading should be addressed to "Chick" Lewis and will appear the week following receipt.

KEN HAYDEN has just been appointed manager of the St. Albans Theatre at St. Albans, L. I.

* * *

W. H. HALL, formerly of Baton Rouge, La., has become the new manager of the Saenger Theatre, Pine Bluff, Ark. He is succeeding **A. BROWN PARKES.**

* * *

WALTER R. BARTHOLOMEW has been named manager of the State Theatre at Fargo, N. D.

* * *

HARRY G. COCKS, who has had a successful career managing theatres, has succeeded **CLARENCE MILLETT** as managing director of the Allyn-Publix Theatre, Hartford, Conn.

* * *

H. H. SANDERSON will be the new manager of the Grand and Conway Theatres in Conway, Ark. He succeeds **W. A. HODGES,** who was recently transferred to the management of the corporation's theatres in Ft. Smith.

* * *

CHARLES A. GOLDREYER, former manager of the Olympia Theatre in Chelsea, has been appointed manager of Warner Brothers district north of Boston with headquarters at the Capitol, Everett.

* * *

FRED WEINBERG, formerly of Utica but who has been handling the Madison in Albany, has been transferred to a similar position with the Albany Theatre, Albany, N. Y.

* * *

GEORGE MARCOUX is the new manager of the Madison Theatre in Albany, N. Y.

* * *

ROBERT DRAKE has been appointed manager of the Best Theatre, Pine Bluff, Ark.

* * *

ROBERT Y. HAMPTON has been transferred as manager of the Best Theatre to the same position at the Saenger Theatre in Alexandria, La.

* * *

WILLIAM A. HARTUNG resigned as manager of the RKO Orpheum Theatre in Seattle, Wash.

* * *

HARRY F. ROSE, formerly manager of the Palace Theatre, Oneonta, N. Y., has begun his new duties as general manager of the Fox Theatres in that city, following the resignation of **CHARLES J. ROSE.**

HENRY SOMMERS has now taken over the managerial reins of the Orpheum Theatre in Seattle, Wash.

* * *

FRANK F. COLBURN, Jr., is the newly appointed manager of the Central Theatre, Biddeford, Me.

* * *

F. E. WRIGHT has been named manager of the Queen Theatre, Brownsville, Texas.

* * *

H. EDWARD RICE is the new assistant manager of the Bijou Theatre, Bangor, Me.

* * *

GEORGE J. ELMORE, who has been associated with Goldstein Bros. Theatre Corp. as manager of their Pittsfield and Holyoke theatres, has been appointed manager of the Garden Theatre to succeed **JAMES J. MOORE,** who resigned recently.

* * *

A. BROWN PARKES is to assume new duties with the Publix Chain. The exact position will be announced later.

* * *

S. S. HOLLAND was tendered a farewell reception prior to his leave taking for Woonsocket, R. I., where he will assume management of the Rialto Theatre.

* * *

W. F. KEENER is now manager of the Fox Liberty Theatre, Watertown, N. Y.

ROBERT FULTON is the new manager of the Broadway Theatre in Omaha, Neb.

* * * *

L. S. STARMORE is the new advertising manager of the Colorado Theatre, Pueblo, Colo.

* * * *

RALPH E. BOOTH has taken over the management of the Jefferson Theatre for the Winchester Amusement Co. in Springfield, Mass.

* * * *

KEN HOEL has just moved down to Wilmington, Del., where he will manage the Grand Opera House.

* * * *

WILLIAM L. PEACOCK is the new manager of the Harris Theatre, Findlay, Ohio.

* * * *

LEO HAGERMAN, formerly of the Prince Theatre, has been transferred to manage the Ambridge Theatre, Ambridge, Pa.

* * * *

H. F. SHORTLEY has taken over the management of the Circle Theatre, Omaha, Neb.

* * * *

EDWARD MONAHAN will manage the Avenue Theatre, Omaha, Neb.

* * * *

LOU H. KAHN is to become the new manager of the Maryland Theatre, Omaha, Neb.

* * * *

LINWOOD CURTIS has succeeded **A. W. GILLIS** as manager of the Fox Palace Theatre, Waterbury, Conn.

Meet Another P. D.

Ever since the ROUND TABLE CLUB proved its worth as an asset to Publicity and Exploitation men, as well as the house manager, we have been enrolling one after another.

The latest to "sign on the dotted line" was Larry Cowen, exploitation and publicity director for the Schwartz-Century Circuit located in Brooklyn and Long Island.

Of course, just enrolling a P. D. means nothing at all to us. The important point is: How active will said P. D. be as far as the Club pages are concerned?

On this particular phase we will let time speak for itself. So now, friend Larry, let's hear about some of the tie-ups you have engineered and put across for that circuit of yours.

"CHICK"

P. G. POAG has purchased the Casino Theatre at Del Rio, Texas.

* * * *

EARL CUNNINGHAM has been appointed managing director of the Fountain Square Theatre, Indianapolis, Ind., succeeding **LOUIS B. GOULDEN.**

* * *

RAY BRENNER has just been transferred to managership of the Princess Theatre at Newcastle, Ind.

* * * *

C. H. STEWART, former house manager of the Texas Theatre of San Antonio, Tex., has taken over the management of the Rialto Theatre in that city.

* * * *

L. L. DANILES has succeeded **C. H. STEWART** as manager of the Texas Theatre, San Antonio, Tex.

* * * *

R. P. ALLISON, former advertising and publicity director of the Texas Theatre, San Antonio, Tex., has taken over the management of the Aztec Theatre, an independent house recently leased by Publix.

* * * *

CHARLES PERRY COHEN is new manager of Loew's State Syracuse Theatre, Syracuse, N. Y.

* * * *

SAMUEL H. COHEN, formerly of Elsinore, Salem, Ore., is now managing the RKO Orpheum in Portland.

* * * *

PAUL SHORT has left Chattanooga and is now at the Victory in Tampa, Fla.

* * * *

MATTHEW F. ANYSH, former manager of the Superba Theatre, is now at the helm of the Plaza in San Diego, Cal.

* * *

JACK ROSENBERG, formerly at the Plaza Theatre, has now been transferred to the Mission Theatre, San Diego, Cal.

* * *

* * * *

JAMES LUCAS has left for Blackwell, Oklahoma, where he will take charge of the Rivoli Theatre there.

* * * *

ERNEST HOLCOMB and his wife have leased and are taking charge of the Muse Theatre in Gering, Nebraska.

* * * *

J. N. KERR, formerly of Omaha, Neb., is attending a three months' training school course for Publix.

CLUB EMBLEM PIN!!!

YOU HAVE BEEN SHOUTING FOR IT!

Here It Is!

Wear It All the Time!

YOU WILL BE PROUD OF IT!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

AND IT'S A BEAUTY!

This is the atcual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member ....

Theatre ....

Address ....

City .... State ....

Salmon's Fine Showmanship is a Credit to Macon

Monty Salmon used a mammoth auto tire which is claimed to be the largest in the world, in ballyhooing Maurice Chevalier in "The Love Parade," playing at the Capitol Theatre, Macon, Ga.

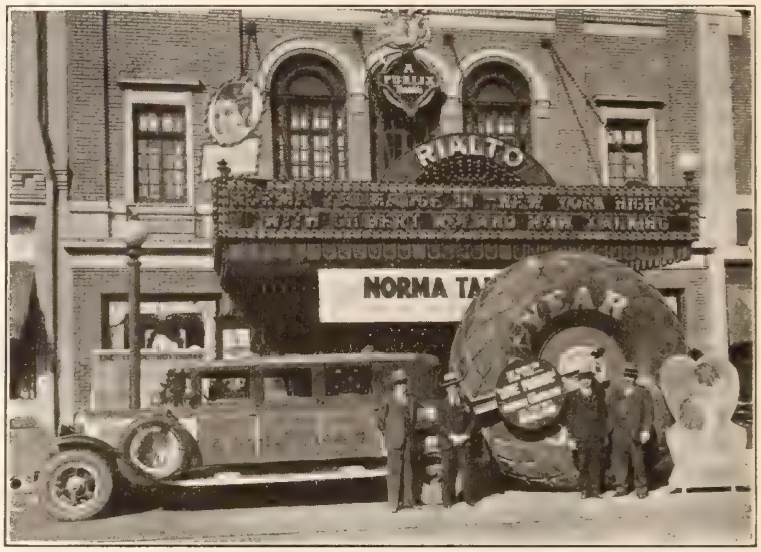
The mammoth tire arrived in the city two days prior to the opening of the picture. The local agent of Goodyear tires allowed Salmon to place a large sign in the center of the tire and also permitted the keeping of the sign on the tire during the Goodyear Tire parade.

The large size tire was the talk of the city and proved to be one of the best traveling "billboards" ever used in exploiting a picture.

The huge tire was also displayed outside the theatre for three hours on the day before opening, thus giving more time to people to read the announcement on "The Love Parade."

The tire was transported to and from by hooking it on the tail end of a Greyhound bus.

Salmon also used a contest that helped to publicize the picture. A telegram written in French by Chevalier was placed in the Macon Telegraph on Sunday. For the first correct translations a pass was given.



Holland Another To Cash In On a Radio Biz. Builder

A tie-up with the local radio dealer who arranged to furnish a radio free of charge enabled Manager S. Sidney Holland of the Rialto Theatre, Brockton, Mass., to attract some additional dough into the cash box, in addition to securing some excellent publicity.

A new angle on the free radio gag was innovated by having instead of a lucky number contest, a vote getting contest. Every purchaser of a ticket to the Rialto received a ticket which entitled the bearer to ten votes. And when the contest had narrowed down to five possible winners interest became more acute.

Especially since one of the leading contestants happened to be an employee of the local gas company and his boss urged the rest of the employees to back him up and help him win the radio. And when the other four heard this you can bet they stepped out and got all their friends to step in and help. With the five leaders urging all their friends to attend the show, and the newspaper ads giving the contest a plug, business jumped up considerably.

This "free radio" idea is always a business booster and can be used whenever things are in a slump.

Keep it up, Holland; we're glad to note that, in addition to being active, you have added a little originality to a good gag.

MANAGERS' ROUND TABLE CLUB

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston
Honorary Chairman

C. E. Lewis
Chairman

WHAT ARE YOU WAITING FOR?

More New Members!

DAVID S. MOLIVAR is entrusted with the important position of handling affairs for the Stiefel Amusement Enterprises, operators of a number of theatres, in Philadelphia, Pa., and from David's letter, which he sends us in rhyme, we feel sure that we can expect some snappy material from him as he's been in the show racket since he was knee high to a drinking cup, and, according to his letter, they're all sitting up and taking notice at the Empress Theatre in Manayunk, Pa., and the Roxy Theatre in Roxburgh, Pa. We are glad to welcome you into the Club, David, and we want to see a photo of yourself in the next mail.

——*Wear Your Club Pin! ! !*——

A. V. MADISON, manager of the Strand Theatre in Port Jervis, N. Y., and, according to the rousing send-off Sidney Finkelstein gives him, we may expect some great things from him. Keep us posted on your work at the Strand "A. V.," so that we can pass on your stuff to the boys. And send us one of your photos, too, will ya, so that we can publish it.

——*Wear Your Club Pin! ! !*——

W. R. ROWELL manages the El Dorado Theatre in El Dorado, Kansas, and we are looking forward to hearing of his activities out there in Kansas. How about it, "W. R."? Keep us posted on your doings in the land of tornadoes and you might send us in one of your photographs.

TOM DALEY is the manager of the Tivoli Theatre in Toronto, Canada. And as the Tivoli features a policy of long-run talkies, we know we can expect a lot of good things in the "long run" from Tom. And when a fellow like Jack Allan says we can, well—we're sure he's right. How about it, Tom? We're always glad to publish as much news as we can of our Canadian members' activities. Shoot us in a photo of yourself, will ya?

——*Wear Your Club Pin! ! !*——

JULIUS PINCUS is the assistant manager of the Biltmore Theatre in Brooklyn, N. Y., and though we know Brooklyn has a rep for being a bit "blase," we're sure Julius is going to show us son. fast stepping. Greetings, Julius, and in your next letter we want to see a photograph of yourself and a couple of pages of your activities at the Biltmore.

——*Wear Your Club Pin! ! !*——

BRADY H. BROWN is the manager of the Colonial Theatre in Takoma, Washington, for the Fox West Coast outfit and with such a snappy organization he should be able to keep us well supplied with news of his activities. We're right, aren't we, Brady? And don't forget to shoot us in a couple of photos of yourself.

——*Wear Your Club Pin! ! !*——

C. A. LUKE is the assistant manager of the Ritz Theatre in Brunswick, Georgia, and from a state like Georgia, noted for its peaches, we look forward to receiving some "peachy" stuff from Luke. We're glad to welcome you into the CLUB, "C. A.," and we'd like to publish your photo if you'll send it along in your next letter.

——*Wear Your Club Pin! ! !*——

FRANK J. CELOUD is city manager of the Liberty and Strand Theatres in Sedalia, Missouri, and with an important position like city manager under his belt we can expect to see some great stuff coming in from Missouri. Let's hear some more from you, Frank, and why not send us in a photo of yourself so that the rest of the Club can see what you look like.

——*Wear Your Club Pin! ! !*——

ROBERT SOFFER manages the Hollywood Theatre at Sixth Street and Avenue A in the "Big City," New York. Let's hear from you real soon, Robert, and send us some news of a Hollywood service at the Hollywood Theatre. And why not send us in a photo of yourself so that we can let the rest of the boys know what you look like?

ITS VALUE HAS BEEN PROVEN!

✦ ✦ ✦

YOUR AFFILIATION WILL BE A CREDIT TO YOUR STANDING

✦ ✦ ✦

WE INVITE YOU TO BECOME A MEMBER!

Photos of Members

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Afghanistan		Sept. 28	6000 feet	
Arsenal	S. Svashenko	Nov.	7250 feet	
Caucasian Love		Nov. 30	7000 feet	Dec. 7
Forest People		Oct.	5800 feet	
Fragment of an Empire	Yacov Goodkin	Jan. 25, '30	6800 feet	Feb. 1, '30
Man from the Restaurant	Tchekhov-Malmoukaya	Jan. 4	7,000 feet	Jan. 18, '30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Sobolevsky	Dec. 1	7200 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7000 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	
When Moscow Laughs	Anna Stenn	Sept. 14	6000 feet	Oct. 26

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
•†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
•†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd	May 20	5927 feet	
•†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
•†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
•†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
•†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
•†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
•†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
•†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
•†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
•†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
•†§Murder on the Roof	Revier-Livingston	Jan. 19, '30	5400 feet	Feb. 1
•†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
•†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Around the Corner				
•†§Black Sheep, The				
•†§Borrowed Love				
•†§For the Love of Lil	Arthur-Starr			
•†§Hell's Island	Jack Holt			
•†§Jazz Daughters				
•†§Ladies Must Play				
•†§Ladies of the Evening (A. T.)				
•†§Last of the Lone Wolf (A. T.)	Bert Lytell			
•†§Melody Man, The	Collier, Jr.-Day-St. Polis			
•†§Paris Nights				
•†§Personality				
•†§Prince of Diamond				
•†§Private Property				
•†§Road to Broadway, The				
•†§Sisters (A. T.)	O'Day-O'Neil			
•†§Squealer, The				
•†§Sweethearts on Parade				
•†§Temptation				
•†§Vengeance	Holt-Revier-Strange			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†§Alpine Love Call			1 reel	Jan. 4, '30
•†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
•†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
•†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
•†§Falling Stars (A. T.)	Bergman-Manning		1 reel	
•†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
•†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
•† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
•†§In Dutch (Photocolor)			1 reel	Nov. 9
•† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
•†§Jailhouse Blues (A. T.)	Mannie Smith		1 reel	
§†•Little Friend of All World			1 reel	Dec. 7
•†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
•†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
•†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
•†§Old Man Trouble	Jules Bledsoe		1 reel	June 8
•†§On the Levee	Jules Bledsoe		2 reels	Jan. 11, '30
•†§Parlor Pest (A. T.)	Boyce-Combe		1 reel	
•†§Romany Lass (A. T.)			2 reels	Dec. 28
•†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
•† Skeleton Dance, The	Disney Cartoon		1 reel	
•†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
•† Springtime	Disney Cartoon		1 reel	Nov. 2
•†§Stage Door Pests	Boyce Coombs		1 reel	Feb. 1
•†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
•†§Summer	Silly Symphony		1 reel	Feb. 1
•†§Talking Screen Snapshots	Released twice a month		1 reel	
•† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Battling Sisters	Lupino Lane	June 2	2 reels	May 25
Contented Wives	Al Alt	July 28	1 reel	Aug. 3
Fake Flappers	Jerry Drew	Aug. 18	2 reels	Aug. 10
Helter Skelter	Big Boy	June 16	2 reels	May 25
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	Aug. 11	1 reel	Aug. 10
Hot Times	Al St. John	May 26	2 reels	May 11
Household Blues	Collins-Dent	June 2	2 reels	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Joy Tonic	"Big Boy"	May 5	2 reels	April 13
Kitty Kitty	Billy Dale	May 5	1 reel	Mar. 16
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13
What a Day	Monty Collins	June 16	2 reels	May 25
What a Pill	Billy Dale	June 16	1 reel	June 15

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
•†§Barber's Daughter, The (A T.)	Clyde-Gribbon	July 21	2 reels	July 20
•†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23, '30	2 reels	
•†§Buying a Gun (A. T.)	Lupino Lane	July 14	2 reels	July 20
•†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9, '30	2 reels	Feb. 1
•†§Clancy at the Bat (A.T.)	Clyde-Gribbon	Nov. 3	2 reels	Nov. 2
•†§Cold Shivers (A.T.)	McKee-Hutton	May 19	2 reels	May 11
•†§Constabule, The (A.T.)	Clyde-Hill Gribbon	Aug. 11	2 reels	Aug. 24
•†§Crazy Nut, The (A.T.)	Pangborn-Oakland-Murray	June 2	2 reels	June 15
•†§Don't Be Nervous (A.T.)	Lloyd Hamilton	July 7	2 reels	July 6
•†§Don't Get Excited (A. T.)	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
•†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26, '30	2 reels	Jan. 25
•†§Fire Proof (A.T.)	Lupino Lane	Sept. 8	2 reels	Oct. 5
•†§Girl Crazy (A. T.)	Clyde-Bennett	June 9	2 reels	
•†§Golfers, The (A.T.)	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
•†§Good Medicine (A.T.)	E. E. Horton	Dec. 8	2 reels	Nov. 23
•†§Grass Skirts (A.T.)	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
•†§His Baby Daze (A.T.)	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
•†§His Big Minute (A.T.)	Lloyd Hamilton	May 5	2 reels	June 1
•†§Hollywood Star, A (A.T.)	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
•†§Hunting the Hunter (A.T.)	Raymond McKee	Oct. 20	2 reels	Nov. 2
•†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	2 reels	Jan. 11, '30
•†§Jazz Mammas (A.T.)	Virginia Lee Corbin (All Col)	June 16	2 reels	July 20
•†§Look Out Below (A.T.)	Raymond McKee	Aug. 18	2 reels	Aug. 24
•†§Lover's Delight (A.T.)	Arthur Garon	June 31	2 reels	Nov. 9
•†§Lunkhead, The (A.T.)	Clyde-Gribbon	Sept. 1	2 reels	Sept. 14
•†§Madhouse, The (A.T.)	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
•†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
•†§New Half Back, The (A.T.)	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
•†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16, '30	2 reels	Feb. 1
•†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
•†§Peaceful Alley (A.T.)	Lloyd Hamilton	Sept. 29	2 reels	Oct. 5
•†§Prince Gabby (A.T.)	E. E. Horton	Sept. 15	2 reels	Sept. 14
•†§Purely Circumstantial (A.T.)	Lupino Lane	Nov. 17	2 reels	Nov. 30
•†§Ride on a Runaway Train	Special	May 26	1 reel	June 15
•†§Romance De Luxe (A.T.)	Collins-Dover	Dec. 29	2 reels	Jan. 11, '30
•†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19, '30	2 reels	Jan. 4, '30
•†§Social Sinners (A.T.)	Marion Byron	Sept. 1	2 reels	Sept. 14
•†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
•†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16, '30	2 reels	Feb. 1
•†§Talkies, The (A.T.)	Collins-Dent	Oct. 27	2 reels	Nov. 23
•†§Ticklish Business (A.T.)	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
•†§Toot Sweet (A.T.)	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
•†§Trusting Wives (A.T.)	E. E. Horton	June 23	2 reels	July 20
•†§Uppercut O'Brien (A.T.)	Clyde-Gribbon-Beebe	Dec 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
•†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
•†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 14
•†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
•†§Drag (A. T.)	Barthelmess	July 21	7642 feet	June 29
•†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
•†§Footlight and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
•†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
•†§Furies (A.T.)	H. B. Warner	Mar. 16, '30	6660 feet	
•†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171 feet	Dec. 28
•†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	Oct. 19
•†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
•†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324 feet	Oct. 5
•†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
•†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
•†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336 feet	
•†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
•†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5		Dec. 21
•†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. 2
•†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30	6190 feet	
•†§Love Racket The (A.T.)	Mackaill-Blackmer		6118 feet	Nov. 2
•†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
!†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 26
•†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100 feet	Jan. 11, '30
•†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30	5800 feet	Jan. 4, '30
•†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
•†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
•†§Playing Around (A.T.)	White-Morris	Jan. 19, '30		
•†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
•†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30	9277 feet	Dec. 28
•†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
•†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30	8344 feet	Feb. 8
•†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30		
•†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
•†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
•†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
•†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29		
•†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Back Pay (A.T.)	Corinne Griffith			
•†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
•†§Bright Lights (A.T.)	Dorothy Mackaill			
•†§Broadway Hostess, The (A.T.)	Billie Dove			
•†§Dark Swan, The (A.T.)	Wilson-Warner			
•†§Flirting Widow (A.T.)	Dorothy Mackaill			
•†§His Woman (A.T.)	Blue-Lee-Mulhall			
•†§Jail Break (A.T.)	Bernice Claire			
•†§Jazz Queen The (A.T.)	Dorothy Mackaill			
•†§Lady Who Dared The	Dove-Pidgeon-Todd			
•†§Murder on Second Floor (A.T.)	Young-Blackmer			

•Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Other Men's Wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	July 13
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15	6955 feet	April 6
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall	Feb. 23, '30		
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 11
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30	5940 feet	Jan. 25, '30
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.)(F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	Jan. 5
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17	8460 feet	Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3	7125 feet	Oct. 19
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 14
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12000 feet	Oct. 12
*†§They Had to See Paris(A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee			
*†§Cisco Kid, The (A.T.)	Baxter-Lowe			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)				
*†§Hollywood Revue of 1930 (A. T.)	Special Cast			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Temple Tower (A.T.)				
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen			
(Reviewed under title of "Mask of Love" in Feb 1, 1930, issue)				
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			
*†§Yonder Grow the Daisies (A.T.)	Ames-Lee-Love			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Friendship (A.T.)(F)	Gallagher-Edeson		2 reels	Mar. 2
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matieson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
†§Old Tunes for New (F)	Dr. Sigmund Spaeth			Mar. 2
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa		7 reels	
*†§Beggar's Opera, The (P.T.)	Special Cast		9 reels	
*†§Dark Red Roses (A.T.)	Rome-Doble		8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	Sept. 14
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)				
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. 28
*†§Dynamite (A. T.) (D)	Bickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Aug. 24
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	7351 feet	June 29
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	11669 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
Reviewed under title of "Imperfect Ladies" in Nov. 2, 1929 issue				
*†Kiss, The	Greta Garbo	Nov. 16	7200 feet	Nov. 25
*†§Lady To Love	Vilma Banky	Mar. 8,'30	not set	Feb. 8
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30	7200 feet	Jan. 25,'30
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Barrymore-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue				
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Double Whoopee	Laurel-Hardy	May 18	2 reels	
Fast Freight	"Our Gang"	May 4	2 reels	
Foundations of Gold	Ufa Oddities	May 11	1 reel	June 15
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lacquer and Pearls	All Star Cast	May 25	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Movie Night	Charley Chase	May 11	2 reels	June 8
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Princess of Destiny A		May 4	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	.695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Thundering Toupees	All Star Cast	May 25	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 6
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth			
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Free and Easy	Buster Keaton			
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15, '30		Feb. 1
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)	Reginald Denny			
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29,'30		Feb. 8
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
Sunkissed				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey.			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*Angora Love	Laurel-Hardy	Dec. 14	2 reels	
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
*Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
Bernardo De Pace (D)	Mandolin Artists	May 4	690 feet	
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Kick, The	Harry Langdon	Mar. 29, '30	2 reels	Jan. 25, '30
*†§Big Squawk, The (A.T.)(D)	Charley Chase	May 25	1710 feet	
*§†Bits of Broadway	Special Cast	Sept. 21	2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
*Cat, Dog & Co.	Our Gang	Sept. 14	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
*Clyde Doerr		Jan. 18, '30		
*†§College Romeos	Biltmore Trio	Jan. 25, '30	2 reels	
Copy	Roscoe Karns		2 reels	April 13

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll Shop, The	Revue	Sept. 28	2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
†§Fighting Parson	Langdon	Feb. 22, '30	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Jan. 25, 30	2 reels	
*Flower Garden	Revue	Jan. 18, '30		
Frontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	Jan. 5, '29
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 3	646 feet	Nov. 9
*General, The	Revue	Oct. 26		
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
*†§Great Gobs	Charley Chase	Dec. 28	2 reels	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hoosegow, The	Laurel-Hardy	Nov. 16	2 reels	
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos.	May 11	888 feet	
*Jimmy Hussey		Dec. 7		
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"	Aug. 24	2 reels	Nov. 9
†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*Manhattan Serenade	Revue	Dec. 21		
*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metro Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Moan & Groan, Inc.	Our Gang	Dec. 7	2 reels	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4, '30	2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase	Feb. 1, '30	2 reels	Dec. 14
*Revellers, The		Dec. 21		
Robert Chisholm (D)	3 Songs	May 25	766 feet	
*Roy Evans		Dec. 14		
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*Saturday's Lesson	Our Gang	Nov. 9	2 reels	
*†§Shooting Gallery, The	Revue	Nov. 23		
*†§Skirt Shy	Harry Langdon	Nov. 30	2 reels	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffo (D)	Song Program	Nov. 9	520 feet	Oct. 12
Tita Ruffo	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Ukelele Ike (F)	2 Songs	May 4	465 feet	
*†§Unaccustomed As We Are (A. T.) (D)	Laurel-Hardy	May 4	1940 feet	July 13
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*Van & Schenck		Jan. 11, '30		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*Walter C. Kelly		Jan. 4, '30		
*†§When the Wind Blows	Our Gang	Apr. 5, '30	2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30		Feb. 8
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30	6364 feet	Oct. 26
*†§Charming Sinners (A.T.)	Brook-Chatterton	Aug. 24	6164 feet	July 13
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July [illegible]	7278 feet	July 13
*†§Dangerous Woman A (A.T.) (DF)	Baclanova-Brook	May 18	6643 feet	Mar. 23
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	April 20
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 21	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Chatterton-Brook	Dec. 28	7200 feet	Nov. 16
*†§Light of Western Stars (A. T.)	Richard Arlen	April 26,'30		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Men Are Like That	Hal Skelly	Feb. 15	5500 feet	Nov. 23
*†§Mighty, The	George Bancroft	Nov. 16	6882 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 22,'30		
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A. T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22,'30	6402 feet	Jan. 25, '30
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15, '30	Not set	Jan. 11, '30
*†§Virginian, The (A. T.)	Cooper-Huston-Brian	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7
*†§Young Eagles (A.T.)	Charles Rogers	April 5,'30		

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Gold Socks	Krazy Kat Cartoon	May 11	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	
Ko-Ko's Focus	Inkwell Cartoon	May 18	1 reel	
Ko-Ko's Signals	Inkwell Cartoon	May 4	1 reel	
Petty Larceny	Inkwell Cartoon	May 25	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
*†§After the Ball	Screen Song	Nov. 9	1 reel	
*†§At the Gate	Smith & Dale	Nov. 30	1 reel	
Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Bedelia	Screen Song	Jan. 4,'30	1 reel	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
*†§Cow Camp Ballads		Sept. 7	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Teacher (A. T.) (F)	Special Cast	May 4	2 reels	June 1
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
*†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
*†§Dixie	Screen Song	Aug. 17	1 reel	
Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.) (F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A.T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Home Edition, The		Dec. 7	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§I Came First	Herman Timberg	April 12,'30	1 reel	
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	Jan. 25, '30
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
*†§It Happened to Him (A.T.) (F)	James Barton	May 25	1 reel	
*†§I've Got Rings on My Fingers	Screen Song	Dec. 7	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgie (A.T.)	Buster & Chas. West	Dec. 21	2 reels	
*†§Marriage Wows	Talkartoon	Dec. 21	1 reel	
*†§Million Me's, A		April 26,'30	1 reel	Jan. 25, '30
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
*†§Mountain Melodies		Jan. 11,'30	1 reel	
*†§My Pony Boy	Screen Song	Sept. 14	1 reel	
*†§Noah's Lark	Talkartoon	Oct. 26	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon	Oct. 12	1 reel	
*†§On the High C's	Frances Williams	Nov. 16	1 reel	
*†§One Man Reunion		Dec. 14	1 reel	
*†§Piano Tuners, The	O'Donnell & Blair	Oct. 19	1 reel	
*†§Pining Pioneers		Nov. 2	1 reel	
*†§Plasterers, The	O'Donnell & Blair	Dec. 28	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
*†§Put on Your Old Grey Bonnet	Screen Song	Nov. 23	1 reel	
*†§Raising the Roof	Lois Roth	Aug. 24	1 reel	
*†§Radio Rhythm	Rudy Vallee	Aug. 10	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	
*†§Salt Water Ballads		Mar. 8	1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan.. 25, '30
*†§Spy, The	Tom Howard	Sept. 21	2 reels	
*†§That Redheaded Hussy	Grapewin	Dec. 28	2 reels	
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Travelin' Alone		Oct. 5	1 reel	
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Voices of Lonely Men		Apr. 19, '30	1 reel	
*†§Weak But Willing (A. T.)	Will King	Dec. 14	2 reels	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wife's Birthday, The	Solly Ward	Oct. 26	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	
*†§Ziegfeld Midnite Frolic (A.T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. [illegible]

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Dan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Honey (A. T.)	Nancy Carroll			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-Sc Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

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FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.) (F)		June 7,'30		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440 feet	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743 feet	
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28,'30		May 25
*†§Lucky in Love (A.T.) (D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	Nov. 30

Means synchronized score.** **†Means sound effects.** **§Means voice (including dialogue and incidental songs).** **A.T. after title means All-Talker.** **P.T. means Part-Talker.** **D means disc.** **F means sound-on-film.

*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30		
*†§Paris Bound (A. T.)(D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Bennett-Toomey	Jan. 5,'30	7074 feet	Feb. 8
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526 feet	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§ThisThingCalled Love(A.T.)(F)	Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.)(F)		May 31, '30		
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong	April 12,'30		
*†§Woman Afraid, A (A.T.)(F)		May 17,'30		

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§All Stuck Up			2 reels	Feb. 1
*†§Barbers College, The(A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie(A.T.)(D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	
*†§Crystal Champion	Sportlight	May 5	1 reel	April 27
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	
*†§Duffers & Champs(A. T.)(DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Faithful Pup (D & F)	"Aesop Fables"	May 12	1 reel	
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.)(D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening(A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Go Easy, Doctor (A.T.)(D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25, '30
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§Her NewChauffeur(A.T.)(D&F)	Simon-Teasdale	May 19	2 reels	
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler-Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9,'30	2 reels	Nov. 23
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.) (D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Ball Park, The	'Aesop Fable"	May 19	1 reel	May 11
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Fish Day	"Aesop Fables"	May 26	1 reel	May 18
Fish and Feathers	Sportlight	May 26	1 reel	May 18
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Little Game Hunter, The	"Aesop Fables"	May 5	1 reel	May 4
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Show Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tomato Omelette	Haines-Coombs	May 5	2 reels	May 11
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July 6

RKO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		Jan. 4,'30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481 feet	Oct. 5
*†§Hit the Deck (A.T.)	Special Cast	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 16
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742 feet	Jan. 4,'30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Follies of Fashion	Curiosities	May 21	2 reels	
Here and There	Curiosities	May 7	1 reel	
His Wife's Secret	Hill-Duncan	May 26	2 reels	
Just a Stall	Hellum-Davis	May 19	2 reels	
Mickey's Brown Derby	Mickey Yule	May 12	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Mickey's Rivals	Mickey Yule	Sept. 30	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Mike It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Oct. 13	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent		2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	
*†§Clown Topics (A.T.) (F)				
Dear Slayer			2 reels	
*†§General Ginsberg (A.T.) (F)	Nat Carr		1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsberg (A.T.)(F)	Nat Carr		1 reel	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Land of the Sky Blue Daughters				
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule		2 reels	Dec. 14
*†§Mickey's Midnite Frolic (A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule		2 reels	
*†§Old Bill's Christmas			2 reels	Dec. 14
*†§Old Vamps for New	Vaughn-Cooke		2 reels	Jan. 25, '30
*†§Palooka Flying School (A.T.)				
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May 11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordeci	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles			
*†§Suitor, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	2 reels	
*†§Two Gun Ginsberg, (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Dec. 8	2 reels	Oct. 15
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan.12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Beau Baudet (A.D.)	La Rocque			
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 23
*†§Dixiana	Bebe Daniels			
*†§Framed (A.T.)				
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Radio Revels (A.T.)	Special Cast			
*†§Second Wife (A.T.)	Lee-Carr-Nagle			
*†§Sensation (A.T.)				
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	
Two Sisters	Dana-Lease	April 1		

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 9
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	3 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

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FEATURES

Title	Star	Dist'r	Length	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics Not set	8860 feet	Jan. 25,'30
*†§After the Fog (A.T.)	Philbin	Beacon Prod. Dec. 15	5200 feet	Jan. 18'30
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics Nov. 2		Nov. 9
Battle of Mons, The	English Cast	British New Era	5500 feet	Mar. 23
Beautiful Blue Danube	Junkermann-Mara	Aywon		
Behind the Altar	Wilhelm Dietarle	Aff. European	6200 feet	
Black Hills	Special Cast	Big Three	5000 feet	
Broken Barriers	H. Costello-Glass	Excellent	6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.	4800 feet	
*†§Call of Circus (A.)T.) (D. F.)	Bushman Clayton	Burr Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent	5660 feet	
Campus Knights	McKee-Palmer	Chesterfield June 15	5400 feet	Oct. 26
Code of the Air	Harlan-Marlowe	Bischoff Prod.	5700 feet	
Constant Nymph	Ivor Novello	Big 3 Aug. 1	7800 feet	July 6
Crimson Circle	Rome-Myra	Int'l Photo		Jan. 11, '30
Dancer of Barcelona	Damita	Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod. Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.	9000 feet	
Devil Dogs	Holmes-Alt	Crescent	5608 feet	
Dream Melody, The	Roche-Shelby	Excellent	5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European	8 reels	
Fanny Hawthorn	English Cast	Excellent Nov. 9		Nov. 16
Farmer's Wife		Allied	7000 feet	Jan. 18,'30
Figaro		Franco-American Not Set	6360 feet	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton. Not set	Not set	Jan. 25,'30
Fight for Matterhorn	German Cast	Allied Aug. 9	6840 feet	
Fighting Terror, The	Bob Custer	Syndicate Pictures		
Forbidden Trail, The	Jack Hoxie	Cosmo Films		
For the Term of His Natural Life	Special Cast	Australasian	11000 feet	
Golden Dawn	Warwick-Ward	Conquest	6200 feet	
Headin' Westward	Bob Custer	Syndicate	4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor	5400 feet	
Her Unborn Child	Special Cast	Special Cast. Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.		
*†§House of Secrets, The	Striker-Manning	Chesterfield July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E. Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.	5400 feet	Sept. 14
Into the Night	Agnes Ayres	Raleigh	5712 feet	
It's Easy to Become a Father	German Cast	Allied	6000 feet	
Jade Casket, The	French Cast	Cosmos	5800 feet	
Jazzland	Reynolds-Nye	Quality Dist. Corp.	5700 feet	
Just Off Broadway	Christy-Keith	Chesterfield Mar. 15	6200 feet	Oct. 26
Law of the Mounted, The	Bob Custer	Syndicate	4580 feet	
Life of Beethoven	German Cast	Film Art Guild	7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules	5300 feet	
Linda	Baxter-Foster-Beery	First Division	6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo	5799 feet	
*Lone Horseman, The	Bob Custer	Syndicate		
Lost Patrol		Pro Patria Not Set	5100 feet	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield	6150 feet	Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil	6240 feet	Jan. 25,'30
Madonna of the Sleeping Cars	French Cast	Natan Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict.		Sept. 28
Manxman		Allied Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual	6000 feet	
Meistersinger		Moviegraphs Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity	5400 feet	
Mystic Mirror, The	German Cast	Allied	7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.	8700 feet	Aug. 3
'Neath Western Skies	Tom Tyler	Syndicate Pictures	4924 feet	Jan. 25,'30
Nosferatu, The Vampire		Film Arts Guild Dec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs Dec. 1	6200 feet	Dec. 7
Parting of the Trails	Bob Custer	Syndicate		
Passion Song, The	Olmsted-N. Beery	Excellent	5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield	5400 feet	
*†§Phantom in House (A.T.)	Star Cast	Continental Nov. 1	5695 feet	Nov. 16
Power of Evil, The	Armenian Cast		6300 feet	
President, The	Mosjoukine-Vernon	E. L. Klein	8100 feet	Jan. 28
Q Ships	Special Cast	New Era	6000 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental Jan. 15,'30	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent	6040 feet	
Reward of Faith, The	French Cast	Conquest	5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor Sept. 12	4600 feet	Oct. 19
Sajenko the Soviet		Allied	5921 feet	
Sea Fever	French Cast	Moviegraphs	5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo	8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division	6605 feet	
Somme, The	Special Cast	New Era	7000 feet	
South of Panama	Carmelita Geraghty	Chesterfield	6300 feet	
*Straus, the Waltz King	Special Cast	Allied Nov. 23	5800 feet	Nov. 30
*†§Take the Heir (A.D.)	Edward Horton	Big 4 Jan. 15	5700 feet	Jan. 25,'30
That Murder in Berlin	German Cast	Big 3	5700 feet	Mar. 23
Thou Shalt Not Steal	Lillian Harvey	Allied	6941 feet	
Three Loves	Kortner-Dietrich	Moviegraph	7000 feet	Sept. 14
Three Outcasts, The	Yakima Canutt	Waca Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent	5917 feet	
Treasure, The	Foreign Cast	Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick	Weiss Bros.	6000 feet	Nov. 9
*§†Unborn Child (A.T.)		Windsor Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore	5770 feet	May 25
U-Boat 9	Foreign Cast	Jofa Prod.	6500 feet	
Wasted Love	Anna May Wong	Allied Dec. 28	8300 feet	Jan. 4,'30
Waterloo	Special Cast	Amerangio	8300 feet	Nov. 23
Weavers, The	Paul Wegener	Jos. Fliesler Oct. 5	5870 feet	Oct. 19
*†§West of Rockies (A.T.) (D)	Art Mix	World Art Jan. 18,'30	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate Nov. 15	4421 feet	
Widecombe Fair	Wyndham Standing	British Int'l Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell	Dec. 14	6000 feet	Dec. 21
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema. Jan. 1,'30	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules		June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Rampant Age, The (F)		Continental		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick Oct. 15	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial	2 reels	
*†Boney's Boner	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick Nov. 9	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick Sept. 21	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial	2 reels	
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone	1 reel	Oct. 5
*†Egyptian Gyp. An	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod. Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Jingle Bells	Song Cartoon	Biophone	1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick Nov. 15	1 reel	
*†§In Songland	Norah Blaney	Int'l Photo Play Dist.	1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11,'30
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Kids and Pets	Color Novelty	Castle	1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot Sept. 1	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick Feb. 12	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts	1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Choo-Choo	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Oct. 12
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Mickey's Follies	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr		
*†§Mr. Conn and Mr. Sapp (A.T.)	Donnelly-Singer	Imperial	2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone	1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial	2 reels	
*†Opry House	Mickey Mouse Cartoon	Celebrity Prod May	1 reel	
*†§Party, The (D)		Safrus	1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick Aug. 26	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick Oct. 3	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick Sept. 14	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick Aug. 26	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick Oct. 28	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†§Teddy Brown and Band	Musical	Int'l Photo Dist.	1 reel	Nov. 16
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick Oct. 21	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)		
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.	1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick Sept. 21	1 reel	Oct. 12
*†§Varieties (D)		Safrus	1 reel	
*†§Vaudeville (D)		Safrus	1 reel	
Washington's Birthday		Fitz Patrick Feb. 22	350 feet	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11,'30
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.	1 reel	

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli	Dec. 20	6882 feet	Feb. 8
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 28
*†§Mr. Antonio (A.T.)	Carillo-Valli	Oct. 1	6985 feet	Oct. 19
*†§New Orleans	Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929				
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	Feb. 8
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewe
*†§Cossack's Bride, The	Color Symphony		1 reel	
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Mareea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Days				
*†§Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8, '30	6900 feet	Feb. 1
†§Bulldog Drummond (A.T.(F).	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§Condemned (A.T.) (F)	Colman-Harding	Dec. 7	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†§Locked Door The (A.T.) (F).	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	Jan. 25,'30
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28	7447 feet	Feb. 1
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F).	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6646 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25,'30
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Sorcerers' Apprentice, The				
*†§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§City Lights (F)	Charlie Chaplin			
*†§Flame of the Flesh (A.T.)	Norma Talmadge			
*†Hell's Angels (F)	Lyon-Nisson			
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Lummox (A. T.) (F)	Westover-Collier Jr.-Lyon			
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1		
*†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
*†§Climax, The (A. T.)	Special Cast	Jan. 26,'30	5846 feet	
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 10
*†§College Racketeer	All Star	April 20,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
*†§Dames Ahoy	Glenn Tryon	Feb. 9, '30	5933 feet	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue				
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2, '30	5230 feet	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6, '30	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 issue				
*†§Hand 'Em Over	Hoot Gibson	Mar. 23,'30		
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
*†§Hidden Valley	Ken Maynard	Aug. 10,'30		
*†§His Lucky Day (D & F) (P T).	Reginald Denny	June 2	6731 feet	Nov. 2
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	April 27,'30		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.)(D F).	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F).	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†Lucky Larkin	Ken Maynard	Mar. 2, '30	5785 feet	
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Aug. 31,'30		
*§†Moonlight Madness (A. T)	John Boles	April 13,'30		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30		
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
Parade of West	Maynard	Jan. 19,'30	5900 feet	Feb. 1
†Phantom of Opera		Dec. 15		
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	June 8,'30		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James Gleason	Dec. 8	6155 feet	Nov. 9
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	June 22,'30		
*†§Songs of the Saddle	Ken Maynard	June 29, '30		
*†§Storm, The (A. T.)	Special Cast	Mar. 30, '30		
Straight Through	William Desmond	Dec. 8		
Smilin' Terror, The	Ted Wells	June 30	4525 feet	
Tip-Off, The	Cedy-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
*†§Undertow	Nolan-Eller-Brown	Feb. 23,'30		Jan. 4,'30
*†§Wagon Master (P. T.) (D F).	Ken Maynard	Sept. 8	6335 feet	May 18
What Men Want	All Star	May 4,'30		
*†§Week-End Girl	Laura La Plante	May 11,'30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Night	Oswald Cartoon	Nov. 11	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept. 11	2 reels	Aug. 17
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 2	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cold Turkey	Oswald Cartoon	Oct. 15	1 reel	Sept. 14
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Crimson Courage	Ted Carson	Mar. 8, '30	2 reels	Feb. 1
Cross Country Run	Lewis-Gulliver-Phillips	May 27	2 reels	
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 23
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Delivering the Goods	Trimble-Hardwick and Dog	May 29	2 reels	April 27
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
Flying High	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
Getting Buster's Goat	Trimble and Dog	July 24	2 reels	July 6
Getting the Air	Arthur Lake	Mar. 5, '30	2 reels	Feb. 1
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Graduation Daze	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
Ice Man's Luck	Oswald Cartoon	July 8	1 reel	
Jungle Jingles	Oswald Cartoon	July 22	1 reel	July 20
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand			2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Live Ghosts	Ann Christy		2 reels	Jan. 11,'30
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Dougherty	Sept. 14	2 reels	
Magic	Trimble-Hardwick and Dog	May 1	2 reels	Mar. 30
Make It Snappy	Sid Saylor	Feb. 12,'30	1 reel	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
Men of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
No Boy Wanted	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
Nuts and Jolts	Oswald Cartoon	June 24	1 reel	
Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
On the Side Lines	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 26
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Permanent Wave, A	Oswald Cartoon	Sept. 29	1 reel	Sept. 14
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
Race Riot	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
Red Coats Code, The	Ted Carson		2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Red Romance	George Chandler	May 4	2 reels	Mar. 30
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	1 reel	
Royal Flush	Sporting Youth	Feb. 17	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	1 reel	Dec. 21
Society Circus	Arthur Lake	June 17	1 reel	May 25
Splash Mates	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
Sporting Courage	Lewis-Gulliver-Phillips	June 24	2 reels	
Stage Stunts	Oswald Cartoon	May 13	1 reel	
Stepping High	Arthur Lake	Aug. 12	1 reel	July 2[illegible]
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Stripes and Stars	Oswald Cartoon	May 27	1 reel	May 11
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tarzan the Tiger	Frank Merrill	Dec. 9	10 episodes	
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Use Your Feet	Lewis-Culliver-Phillips	Aug. 19	2 reels	Aug. 17
Varsity Drag, The	Lewis-Culliver-Phillips	July 8	2 reels	
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Watch Your Friends	Archer-Dent	Oct. 10	2 reels	Oct. 5
Weary Willies	Oswald-Cartoon	July 22	1 reel	June 29
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
Wicked West, The	Oswald-Cartoon	June 10	1 reel	May 11
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Crauford Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Arabian Daze		Mar. 3, '30	2 reels	
*†§Broken Statues (A. T.) (D F).	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Cohen on Telephone (A.T.) (DF).	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 13	1 reel	Sept. 14
*†§Delicatessen Kid (A. T.)(D F).	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T).	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (O F).	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.)(D F)	Charley Grapewin	June 3	1929 feet	May 25
*Hurdy Gurdy	Oswald Cartoon	Nov. 24	1 reel	Nov. 30
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Taet (A. T.) (D F)	Benny Rubin	Sept. 30	1 reel	Aug. 31
*†§Junior Luck (F & D) (A.T.).	Lewis-Gulliver-Phillips	May 27	2 reels	June 1
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
*†Kisses and Curses	Oswald Cartoon		1 reel	Jan. 25, '30
Lady of Lions			2 reels	Nov. 23
*†§Live Ghosts (F & D)	Ann Christy		2 reels	Jan. 11,'30
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
†§No Boy Wanted (A. T.) (D F).	"Sunny Jim"	Nov. 10	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
*†§Pilgrim Papas (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25, '30
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25, '30
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.).	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F&D) (A.T.).	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†Steamboat Willie	Oswald Cartoon		1 reel	
*†§Steeplechase (A. T.)	Sporting Youth		2 reels	Dec. 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
*§†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			

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*†§Three Diamonds (A.T.) (D F)	The Rooney Family	Nov. 11	2 reels	Oct. 19
Up and Downstairs		Jan. 29	2 reels	
*†§Use Your Feet(D & F)(A.T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Vernon's Aunt	Dent-Archer		2 reels	Feb. 1
*†§WatchYour Friends(A.T.)(DF)	Archer-Dent	Oct. 10	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Cartoon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Cartoon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2,'30		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast (A.T.)	Mary Nolan	June 1,'30		
Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
Kettle Creek	Ken Maynard	May 18,'30		
*†§King of Jazz Revue, The (A.T)	Whiteman's Band & Special Cast			
*†§La Marseillaise (A.T.)	La Plante-Boles			
*†§Little Accident (A.T.)	Glenn Tryon			
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	6653 feet 9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Sept. 28	6653 feet	Sept. 7
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On With the Show (A. T.)	Gompson-Brown-Fazneda	July 13	9592 feet	May 25
*†§Royal Box (A. T.)	Norssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mor. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4
On the Border (A.T.)	Rin-Tin-Tin	Mar. 15,'30	4452 feet	Feb. 8

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Agony Column, The (A. T.)	Withers-Young			
*†§Dumbells in Ermine (A. T.)	Mercer-Merriam			
*†§Fame (A. T.)	Dolores Costello			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
Ivory Trail (A.T.)	Rin-Tin-Tin			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The(A.T.)	John Barrymore			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Song of the West (A. T.)	Boles-Segal			
Sweet Kitty Bellairs (A.T.)	Marion Nixon			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			
*†§Woman's Game, A (A. T.)	Pauline Frederick			

VITAPHONE SHORTS (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
Albert Spalding	Violin Selections		
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
All Square		2 reels	
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
And How	Ann Greenway		
At the Church Festival	Dick Henderson		
At the Party	Harris & Radcliffe		
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Benefit, The	Joe Frisco		
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Bigger and Better	Fanny & Kitty Watson		
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Blue Ridgers, The	Cordelia Mayberry		
Bobby Folsom	Songs	1 reel	Mar. 2
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Charles C. Peterson	Billiards		
Chips of the Old Block	The Foy Family		Sept. 22
Crinoline Classics	Yorke & Johnson	1 reel	Feb. 8
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Dead Line, The			
Dead or Alive	Hugh O'Connell		
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Faint Heart	Bert Lahr	2 reels	
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Fishing Around	Anderson & Graves		
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
For Sale	Gregory Ratoff	1 reel	
Frances Alda		1 reel	Dec. 28
Frances Shelly	Songs(Assisted by Eaton Boys)	1 reel	Aug. 3
Fred Allen's Playlets	3 Sketches		
Gay Nineties, The	Burlesque of plays		
Girl With Perfect Voice	Rose Perfect	1 reel	Feb. 2
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Head of the Family	Little Billy		
Hello Thar	Eddie Buzzell	2 reels	
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Holiday in Storyland, A	Vitapohne Kiddies		
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Illusions	Fred Keating		
Imagine My Embarrassment	Codee & Orth		
Interview, The	Hugh O'Connell	1 reel	Oct. 12
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Nick of Time	Toler-Hall-Beaumont	2 reels	
In the Tropics	The Paragons (Quartet)		Feb. 23
Irene Franklin	Songs		
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Just Like a Man	Sketch		
Kiddies Kabaret, The	Kiddie Night Club Review		June 1
Larry Ceballos Revue, The	Songs and Dances	1 reel	Feb. 8
Letter Box, The	Sybil Lee		
Letters	Special cast		
Little Miss Everybody	impersonations	1 reel	Nov. 30
Low Down	Songs and Dances		
Maid's Night Out, The	Bobby Watson		Feb. 23
Mal Hallett & Orchestra	Dance Numbers		
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Matter of Ethics, A	Earle-Oakland-Mitchell		
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Minstrel Days	Colored entertainers		
Mirth and Melody	Dorothy & Rosetta Ryan		
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
More Sinned Against Than Usual	Merriam-Janney		
Motoring	Harry Tate	2 reels	
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 19
Music Shop	Dick Henderson	1 reel	Dec. 28
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		
Ninety-Ninth Amendment, The	Richmond-Teasdale-O'Connell		
Odds and Ends	Mr. & Mrs. Jack Norworth		
Oh, Sarah	Jack McLallen	1 reel	Feb. 8
One Man Glee Club, The	Frank Crumit	1 reel	
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Operation, The	Edgar Bergen		
Op'ry House, The	Hearn-Walker		
Outlaw In-Law, The			
Pagliacci	John Charles Thomas		
Pair of Aces, The	Timblin & Raymond	1 reel	Feb. 18
Palm Beach Four, The	Guitar Selections		
Phil Baker	Accordion Solos	1 reel	Mar. 18
Playmates	Arthur & Morton Havel		
Poet and Peasant	Orchestra	1 reel	Nov. 30
Poor Aubrey	Pangborn-Ferguson	2 reels	
Red Nichols and Five Pennies		1 reel	Dec. 28
Regular Business Man, A	Robert Ober		Sept. 15
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Room 909	Keane-Whitney		
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 28
Segar Ellis & Embassy Club Orch.			
Sending A Wire	Eddie Green	1 reel	Nov. 23
Songs of Love	Sanderson-Crumit	½ reel	Mar. 18
Spanish Fiesta, A	Roberto Guzman		
Stand Up, The	Mack-Cameron-Lane		
Stimulation	Johnny Arthur	1 reel	Oct. 26
Sultan's Jester, The	Songs and Dances		
Suspicion	Lyons-Earle-Morne		
Sympathy	Hobart Cavanaugh		
They Know Their Groceries	Miller & Lyles		
Those Were the Days	Irene Franklin		
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Trifles	Special Cast		
Typical Types	Bobby Folsom		
Under Dog, The	James Barton		
Vanity	Lyons-Cameron-Oakland		
Vengeance	Special Cast		
White Lies	Playlet		
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Words of Love	Sanderson & Crumit		
You Don't Know the Half of It	Butler & Brennan		

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

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"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

February 15, 1930

Motion Picture News

Reg. U. S. Patent Office

1924-25-26-27-28-29

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in the singing triumph
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GARBO
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VOL. XLI. No. 7

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MARCH
17
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CARL LAEMMLE presents the world's greatest comedy troupe in the biggest, best and funniest "Cohen and Kelly" YET MADE

Universal's New Selling Season is on NOW!

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1. **DENNIS KING.** Showdom's greatest singing star. Sensation of stage "Vagabond King" (90 weeks on Broadway), Ziegfeld's "Three Musketeers."

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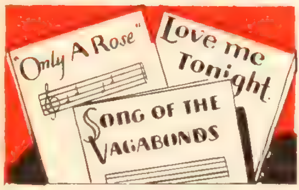

4. **FAMOUS SONGS.** "Song of the Vagabonds," "Only a Rose," "Huguette Waltz," by Rudolf Friml.

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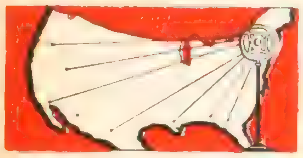
B. American Weekly (*Circulation 6,000,000*). Four-color seat-seller on March 9th.



C. Five Radio Broadcasts—Columbia Broadcasting System, 60 stations. Paramount-Publix Hours, Feb. 15 (*Dennis King in Person*), Feb. 22, March 8; Endicott-Johnson, March 9; Philco Hour, March 12.

D. Billboard Campaign. 14,000 stunning colored 24-sheets in leading cities of the United States.

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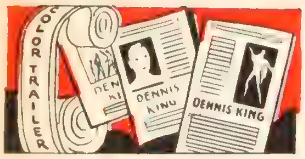

F. All-Technicolor Trailer. Golden glimpses of the picture, songs, action. Distributed by National Screen.

G. Philco Radio Tie-up. Your local Philco dealer is primed to help you sell seats. Ask him.

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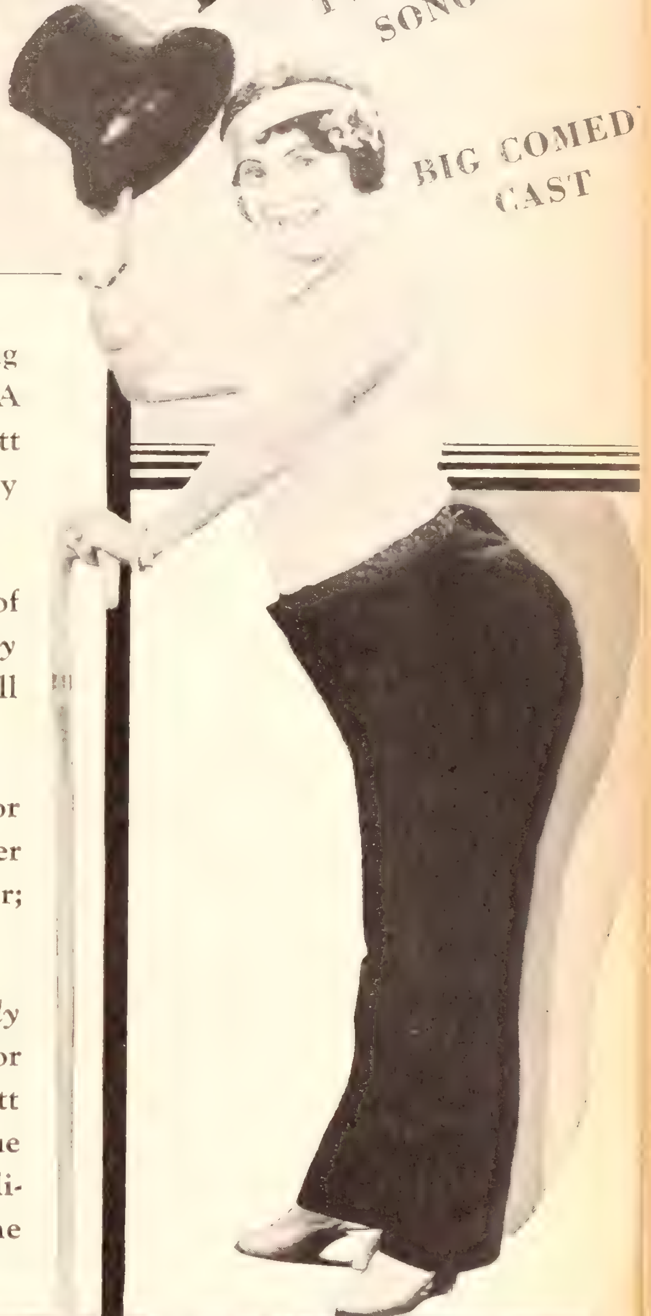

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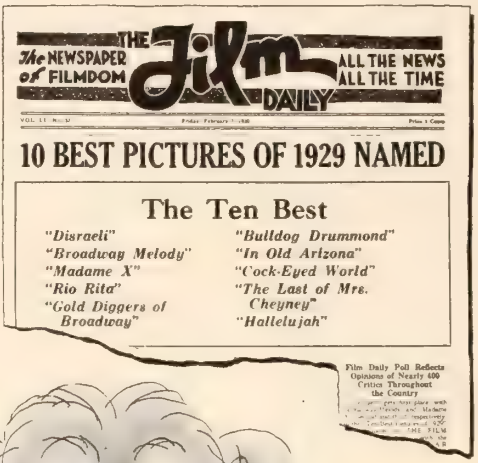

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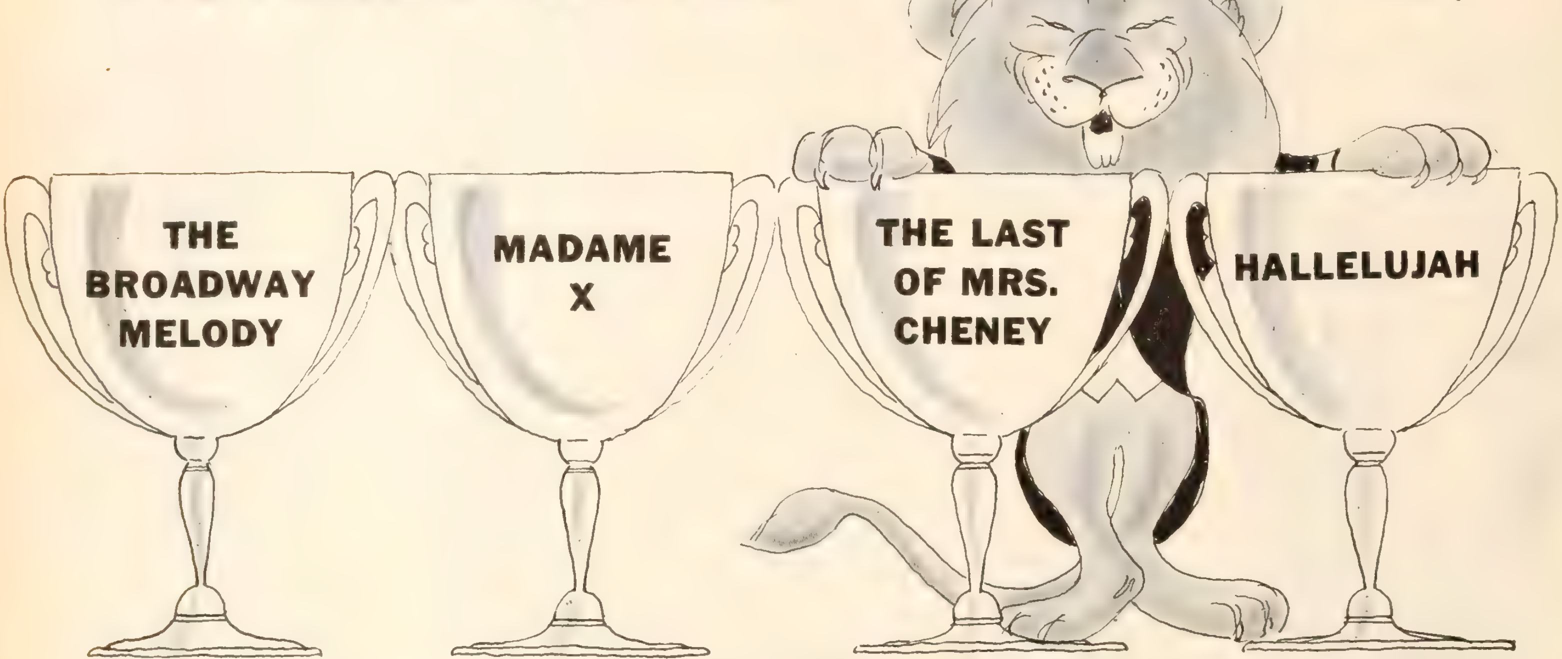
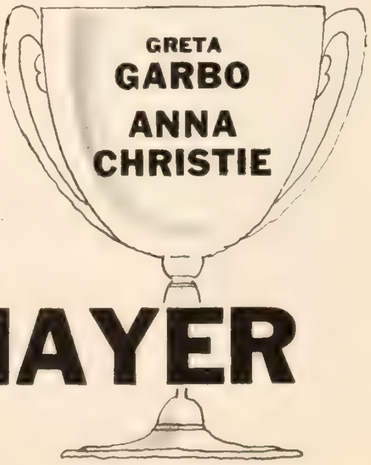
"Gold Diggers of Broadway"	"Hallelujah"

Film Daily Poll Reflects Opinions of Nearly 400 Critics Throughout the Country



400 Leading Newspapers with 27,000,000 combined circulation are giving front page space to Metro-Goldwyn-Mayer's 4 out of 10 triumph!

AND HERE ARE 2 HITS CERTAIN TO BE PICKED AMONG THE 10 BEST OF 1930



METRO-GOLDWYN-MAYER

Electrifying the Amusement World!

Motion Picture News

Vol. XLI NEW YORK CITY, FEBRUARY 15, 1930 No. 7

BARE KNEES AND A GOOD NAME

A producer who also distributes . . . you know him well . . . sat back in his comfortable office chair the other day and stirred about a trifle restlessly.

"What's on your chest?" we asked him.

He thought for a few minutes, apparently decided he'd feel considerably better if he unburdened himself and then said:

"I've been in this business most of my life. Trends, cycles, or what have you, have come and gone. Some developments appeared to me to be ill-advised; others short-lived as they eventually proved to be. But through it all, it was my conviction that exhibitors would go for high grade product regardless of chain hook-ups or competitive first runs.

"They Want Sex Stuff"

"But a situation new to me, old war-horse that I am in this funny business, confronts me today. This company has just finished a picture declared by all who have seen it to be rank with the best dialogue pictures made to date. My sales force knows about it. Yet, they wire me daily that exhibitors are completely apathetic to any but pictures in which dubious sex situations predominate. My picture is minus all that.

"I know it is hard to believe, yet my boys tell me this is the situation. They will do what they can, of course, to batter it down on behalf of the attraction to which I refer. They are, however, anything but optimistic."

What About Good, Clean Pictures?

This producer-distributor was looking for advice. He had an investment at stake and wanted to know exactly where he got off. Now it so happens that this writer has seen the film in the case. And he agrees with the unnamed producer that the attraction is there; that it deserves a break.

The backbone of the industry's theatre business is supplied by the families of America. It seems ridiculous to draw attention in this year of grace to a fact which is so fundamentally, yet so obviously, true.

It is true that in the last six months, Hollywood has gone a bit wilder than sane judgment should have allowed. Some things have happened production-wise which makes one speculate if the bars have not been completely let down. Exhibitors have made an age-old discovery that bare knees, if they are sufficiently bare, bring in the mob. So does burlesque, yet heads of families would hesitate before having their children sit through that type of show.

Films Are Family Entertainment

Like it or not, this business has been stamped as the family entertainment of the nation. That's the type of customer it must cater to if it is to maintain present and future prosperity.

To tamper with a known quantity is a dangerous procedure and bad business. Every time the suggestive finds its way to the screen, the industry, whether it understands or not, takes a slap in the face.

This argument is not a brief for the saccharine or the sweety sweet. Banalities in treatment, the impossible in stories have been ground out with an exact precision for many years. To achieve dramatic emphasis or to get over a laugh, the artisan skilled in his work need have no recourse to the questionable.

This entire situation has been seething under the lid for some time. If that lid is not to be blown sky high, the boiling will have to be checked. A simple scientific formula.

The Producers' Responsibility

Primarily, the safeguard of the industry's good name rests with the producer. Don't kid yourself into believing that the exhibitor fashions styles in production. That's rot. The producer makes what he thinks will sell, based on whatever precedent he can lay hands upon, and the theatre plays what is supplied to him.

Aside from all this and even if the exhibitor demanded smut in pictures, the producers . . . self-styled guardians of filmdom's reputation for artistic and wholesome entertainment . . . have it entirely within their power to vote any such suggestion down. Why don't they do so?

KANN

An Insider's Outlook

UNLESS the entire line holds the enemy is certain to break through. In St. Louis and at a theatre operated by Publix, which you would think, should know better, newspaper copy heralding the run of "The Love Parade" at the Missouri oversteps the line.

Taking up the cudgels at whose insistence is not apparent, the St. Louis Star editorially and in language that is open to but one interpretation tells this industry exactly where it gets off and points out—with entire propriety, we believe—that there are some left in farflung America in whom the sense of decency has not been ripped to shreds.

The copy, reproduced elsewhere in this edition and therefore subject to whatever opinion you may form of it, is to this writer completely out of order. And regrettably so, too.

The Hays association, we happen to know, is working diligently and in close touch with women's clubs, civic associations and better film movements with one express purpose in mind: to keep the level of production sufficiently high so that no finger of suspicion may touch it. In order to bring this about, considerable time and effort have been spent in building up a machine which would properly function.

Word Passed Along

In Hollywood, producers, following the precepts laid down in the inner councils of the Hays association, have passed the word on to writers and directors. They have been told this and that are out. And out they have been.

But this all-important job of keeping the industry's name clean is to no avail unless the practice is carried through and rigorously observed right down the line. The St. Louis episode is, therefore, extremely unfortunate.

It is difficult to imagine that Publix, as an organization, can be guilty of such bad taste. Sam Katz, we take it, is too familiar with the vital necessity of maintaining friendly relations with the public to countenance a breach such as this. Yet if it is a private in the Publix army who is responsible, fixing the blame doesn't absolve the general.

If any picture out of the Hollywood studios requires smut copy to put it over it seems to us better to keep it on the shelf. In the case at point, it so happens that "The Love Parade" requires no such treatment. The picture is delightful enough, box-office enough, to stand on its own without necessity for sensational ballyhood via the printed word.

Lummox

Ninety minutes of intelligent entertainment. Herbert Brenon, maker of good pictures, comes through with "Lummox" and thereby adds another laurel wreath to his crown of success. Easily one of the highlights of this splendid attraction is the performance of Winifred Westover. It is some years since she has appeared in pictures. Her work was never marked by the distinctive, yet in "Lummox" she enacts a role that ranks among the finest which sound pictures have thus far given the public.

"Lummox" is primarily a women's picture, but to those who are at all discriminating in the selection of their celluloid fare, the picture will stand out as unusual in every respect. It has a spiritual quality and a gentility in direction and performance—entirely because of Miss Westover—that removes the production far from the ordinary.

The Melody Man

A highlight of the week—easily. The picture about which Columbia has been throwing raves. So much so, in fact, that it became difficult to imagine any one production could be as good as its producer claimed.

No other course was open then but to find out what the shouts were all about.. We took a peek and this is what we saw:

A beautifully tempoed production, charmingly acted, and a vast, but never overplayed, sentimental appeal.

A slight enough story of a Viennese musician whose rhapsody leads to his arrest for the murder of the man who wrecked his home, while, at the same time, it brings happiness to his daughter and her sweetheart.

Adroitly directed, and handled always with appreciation, "The Melody Man" deserves a widespread play. Far removed from silly musical comedies and stories of backstage life, it further disproves an industry adage that a picture to get by must be loaded down with unfunny and unnecessary wisecracks.

KANN

Town Topics

By

Harry L. Reichenbach

"The Industry's Roastmaster"

KILLING two birds with one stone originated in Scotland, so it seems.

* * *

FOUR actors started for location and both of them arrived on time.

* * *

WHO at the M. P. Club asked for cauliflower au gratis?

* * *

IT wouldn't make me mad if Red Kann fired me from this column business.

* * *

THE Fox affidavit rings true—and merely confirms the layman's opinion of the average banker. I nearly said **avaricious.**

* * *

WELL, that last conference was good—let's have another, and what will you have?

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Fox Receivership Seen Averted with Stockholders Slated to Approve Plan

Repeats Ulterior Motive Charge

Charge of ulterior motives was reiterated and the lie given to claim that William Fox broke the trusteeship agreement with John E. Otterson and Harry Stuart, by Samuel Untermyer in Federal court this week. Untermyer insisted that Otterson and Stuart abrogated the contract.

Asserting that the refinancing plan provided for repayment of debts to Electrical Research Products and Halsey, Stuart and Co., Untermyer observed that these firms "evidently did not want their money," and wanted something else, demanding to know their motives in blocking the refinancing plan. It was then that he revealed the 15-year preferential financing agreement he said existed between Fox and Halsey, Stuart and Co.

Receiver Lesser Evil, Conboy Says

Appointment of a receiver for Fox Film may be preferable to continuation of William Fox in control of the company, Martin Conboy, attorney for a Class A group of stockholders, asserted at Thursday's hearings. Conboy styled a receivership as possibly "the lesser of two evils." He attacked the proposed refinancing plan as imposing an excessive burden on the company, and served notice that he intends to fight it at the forthcoming stockholders' meeting, he declared.

Fox Sacrificing Own Properties

William Fox has shown a self-sacrificing spirit in the present predicament of his companies, and is arranging to transfer to Fox Film certain valuable properties he owns, including sound film patent rights, in development of which he spent $600,000 cash, states his counsel, Samuel Untermyer. Fox's chief concern has been his stockholders, says Untermyer, adding that Fox-Case properties, which Fox always has held, are included in property he intends to turn over to the company.

Synopsis of Refinancing Plan to Bring Fox Out of Difficulties

Fox Film Corporation is to issue the following securities:

(*a*) $40,000,000 of 10-year 7% debentures—each $1,000 of such debentures to have attached thereto warrants entitling the holder to purchase 25 shares of Class "A" common stock of Fox Film at the price of $20 per share for the first three years, $25 per share for the second three years, and $30 per share for the last four years.

The corporation will agree to set aside 20% of its net earnings, after dividends on the preferred stock, for the redemption of debentures, and all sums paid into the corporation upon the exercise of warrants are also to be used for this purpose.

The debentures are to be redeemable at $110 for the first three years, at 107½ for the next three years, and at 105 for the last four years.

(*b*) $25,000,000 of 7% cumulative preferred stock, convertible into Class "A" common stock at $20 per share for the first five years and at $25 per share thereafter, and redeemable at 110.

(*c*) The bankers are to underwrite the $40,000,000 of debentures and $25,000,000 of preferred stock at 91. In addition, the Underwriting Syndicate is to receive 65,000 shares of Class "A" common stock of Fox Film, and the bankers are to receive an additional 135,000 shares of this Class "A" common stock for their services.

(*d*) All the foregoing securities are to be offered to the stockholders of film, at par, who will receive either warrants or subscription rights thereto.

The 65,000 shares of Class "A" common stock to be received by the syndicate and the 135,000 shares of Class "A" common stock to be received by the bankers will not however participate in these subscription rights.

(*e*) From and out of the approximately $60,000,000 cash, net, that will be realized from the sale of the foregoing securities film will lend to Fox Theatres on approximately $18,400,000, in addition to the $18,000,000 that is now owed by Fox Theatres to Fox Film. In respect of this $36,400,000 Fox Theatres will issue to Fox Film, at 91, $40,000,000 or Theatres 20-year 7% debentures, convertible into Class "A" common stock of Fox Theatres, at $10 per share for the first year and at $15 per share thereafter.

Stock holders of Fox Theatres are to be entitled to purchase this $40,000,000 of debentures from Fox Film at par at any time within one year, and warrants for this one year privilege will be issued to the stockholders of Fox Theatres.

(*f*) At least 51% of the Class "B" common stock of Fox Film and all the Class "B" common stock of Fox Theatres is to be placed in a voting trust for a period of at least five years. If and when the film debentures and preferred stock are paid off at the end of the five-year period or thereafter the voting trust is to terminate. However, it is to terminate in any event at the end of a further period of five years, making in all a maximum of ten years.

$65,000,000 in Securities to Be Floated to Pay Off Company Debts

William Fox has been victorious so far, at least, in his fight to avert a receivership and it's a pretty safe bet the victory will be a lasting one, made so when a special meeting of stockholders is convened to vote on his favored plan of refinancing his enterprises.

The plan, drafted by Lehman Brothers, Dillon, Read & Co., and Bancamerica Blair, calls for the issuance of $65,000,000 of new securities to pay off the indebtedness of Fox Film and Fox Theatres, establishing of a trusteeship and relieving Fox of the trusteeship compromising himself, John E. Otterson, head of Electrical Research Products and Harry Stuart of Halsey, Stuart. This would be done through payment of the notes of these two companies.

Although it faces a stiff fight, approval of the plan at the forthcoming stockholders' meeting is forecast. No date has been set for the meeting, which will be "as soon as proper notice can be sent out." Meanwhile, the receivership actions against the company have been adjourned until after the meeting. If the plan, or some other satisfactory one, is adopted there will be no receivership. U. S. Judge Coleman, before whom the actions are to be tried, has indicated.

Halsey Stuart to Draft Plan

Halsey, Stuart, meanwhile, is preparing a plan for submission to the stockholders, although reputed refusal of Fox to deal with that company, and his insistence that he will not do so leads to belief that the Fox-favored plan will be adopted, as Fox can block adoption of any other plan, by virtue of his control of the company. Another factor is the 1½ per cent charge which must be paid to the underwriting syndicate in event the plan is not approved.

Decision of the court to adjourn the receivership proceedings until the plan had been submitted to stockholders, climaxed two hearings held during the week, marked by heated debate between attorneys for Fox and attorneys for creditors and stockholders. Charges of ulterior motives, untruths and arrogance punctuated the sessions.

Guard 15-Year Agreements

The hearings found Halsey, Stuart and Electrical Research opposed to the new plan from the standpoint of its provisions, as well as a determination to protect the 15-year agreements existing between Fox and the two companies, the first a preferential agreement on financing, the second from the standpoint of its licensing agreement.

The two firms and other stockholders and creditors opposed the financing plan on the ground the charges being made by the banking group are excessive and that the arbitration system, provided for in the plan, assures continuance of Fox control. This provides that claims and counterclaims aris-

(Continued on page 34)

Rival Wall Street Groups Continue Their Fight for Fox Financing Plum

Lehman Group Seen Favored in Refinancing—Halsey-Stuart Retains 15 - Year Option

With the plum now limited to the commission on the $65,000,000 in new securities to be floated by the company, two of the most powerful banking interests in America are continuing their spectacular battle in the Fox refinancing case.

Lehman Brothers, Dillon, Read & Co. and Bancamerica-Blair & Co. are holding the advantage in the financial battle which raged in two hearings in Federal Court during the week, marked by spirited skirmishing for position on the part of the two groups. They hold the advantage by virtue of the fact that their plan is to be the one submitted to stockholders at the special meeting to be called for consideration of the proposal, with indications that the plan will be adopted.

Halsey, Stuart, however, successfully repulsed during the week a proposal that they relinquish their highly-prized 15-year preferential contract on Fox financing, as provided for in the refinancing plan of the rival group. The unyielding position taken by Attorney Bogue on this proposal led to a waiving of this provision of the plan by Robert Swaine, counsel for the opposite group.

In a counter-offensive, Halsey, Stuart proposes to submit a plan to the forthcoming meeting of stockholders, insisting that the rival plan calls for excessive bonus payments and that its own is more to the advantage of stockholders. In this fight, Halsey, Stuart has the staunch backing of Electrical Research. The two are the largest creditors of Fox Film.

Counsel Swaine has insisted that his clients are not competing for the business of financing Fox and dramatically stated, in court, that their offer would be withdrawn if any other plan were presented. Counsel Bogue retaliates that his client's plan will be more beneficial to the company, and will not call for any bonus payment.

Stockholders at the special meeting will have to consider that the plan offered by the Lehman-Dillon, Reade-Bancamerica-Blair group is the one which has the backing of Fox; that he has insisted he will not deal with Halsey, Stuart, and that by virtue of his control of the company, he can block any other plan submitted. Then, there is that little matter of $975,000 said to be the amount the underwriters will have to be paid in event the plan is rejected.

Attorneys for minority stockholders have attacked the plan and are resentful of the stock bonus provision it contains for the underwriters.

Not to Levy on Judgment Until After Stock Meet

Although the court declined to ask creditors of Fox Film to withhold execution of judgments already obtained pending final outcome of the receivership hearings, Electrical Research Products voluntarily agreed to withhold execution pending outcome of the stockholders' meeting.

Untermyer's Slant on Bankers

Samuel Untermyer, counsel for Fox, took several digs at bankers at the court hearing when he said that Fox showed no want of vision or judgment when he bought his Loew and Gaumont holdings, except, perhaps, he first should have had somebody sign on the dotted line. Experience, however, he added, has shown that it is difficult to make bankers sign, the dotted line in their case being only for the other end, since bankers always are careful to protect themselves.

This, he said, reminded him of a story about a friend who had a promise of $500,000 in commitments from a banker, but on presentation of them next morning was told they were not good over night.

"What bankers think and do," he observed dryly, "depends upon the market."

$22,000,000 Loew Offer For Wesco

Loew's, in which Fox has a 41 per cent interest, purchase of which was one of the steps which led to the present difficulties of the company, now wants to buy Fox's prize possession, Wesco. An offer of $22,000,000 made by Loew directors for Wesco, was rejected by Fox although it would have meant clear profit of $12,000,000 on the purchase. Fox Film is in only $10,000,000 on Wesco. The company was bought by Fox for $20,000,000 carrying with it the interest in First National, which Fox sold to Warners for $10,000,000. On top of that, the circuit netted $5,000,000 last year and is expected to net $7,000,000 this year. The figures are those cited in court by Fox's counsel who pointed out that Fox has no intention of selling the circuit.

Fox Meeting to be Real Thriller

That forthcoming special meeting of the Fox Film stockholders promises to be an interesting—possibly hectic—affair, if the indications given in the receivership hearings during the week are any criterion. No date for the meeting has as yet been set.

Fox's proponents will be prepared to do battle for acceptance of the financing plan proposed by the Lehman Brothers-Dillon, Read-Bancamerica-Blair group.

On their side they will have Fox's control of the company and the fact that if their plan is rejected, an added expense of close to a million will have to be paid to the underwriters.

Halsey, Stuart and Electrical Research, meanwhile, will submit a new plan to the stockholders, and will be prepared through it to continue the battle they have waged against the rival plan. In this, they will have the backing of a number of stockholders who feel that the bonus provided for in the proposed rival plan is excessive. They will find strong opposition from Fox, who insists he will not deal with Halsey, Stuart.

Says A. T. & T. Not After Fox Control

There is no desire on the part of American Telephone & Telegraph of Electrical Research Products to control one share of Fox stock in any manner, Attorney Pratt of Electrical Research declared in court Thursday in explaining his company's position in opposing the financing program favored by Fox. His company, he said, is interested chiefly in protecting its 15-year agreement with Fox for licensing sound recording and reproduction.

The proposed plan, he felt, would tie up the future credit of the company, a step which he termed unwise. More favorable terms, he said, could be arranged by financing through Halsey-Stuart.

In answer to a reminder by the court that Fox would not deal with Halsey-Stuart, Spratt said he did not believe Fox's determined stand should be permitted to block a beneficial plan. His company, he declared, wants to avert a receivership but did not intend to let Fox stand in the way of a satisfactory refinancing program.

Sentry Safety Control Brings Two Fox Suits

Two suits totaling $1,600,000, one against William Fox and the other against Fox and John Zanft, have been filed in Supreme Court by Sentry Safety Device Corp., which manufactures Sentry Safety Control, fire prevention device, and by Joseph E. Cohen, head of the company.

The action against Fox is for $1,300,000 based on an alleged contract under terms of which the Sentry device was to be installed in all theatres controlled by the Fox company. Fox was to receive a large block of shares for his services in closing the contract, it is stated. He received the shares, exercised his option to buy others and then repudiated the agreement, it is charged. The device was installed in but 30 Fox houses, it is asserted.

Cohen's suit is for alleged losses suffered in Fox's sale of stock, a transaction in which he names Zanft.

Warner Stock Rise Reported To Be Preliminary To New Paramount Deal

Warner Brothers Said to Want Share-for-Share Basis, So Prices Must Be Equal

Explanation of the current rise in the price of Warner Brothers' stock is scented in the rumor that it was planned as a preliminary to renewed negotiations for a merger between Paramount and Warners.

Reported consolidation of interests between the two concerns was said to have been discussed on the basis of one and one-quarter shares of Warner Brothers' stock for one share of Paramount. Objection was made to this, so the story goes, and Paramount officials and bankers cited the then-current quotations on the New York stock exchange as making any other ratio impossible.

Three Months' Record

When the reported merger was "called off," it now is said to have been with the statement to Warner Brothers that as and when their stock sold for a price equivalent to the quotations on Paramount, a share-for-share basis would be possible. One condition reported to be a part of that thought was that the Warner stock would have to reach the price level of the Paramount shares, and hold fairly to that level for at least three months to prove its strength.

Since the reported entrance into Warner affairs of the John J. Raskob interests, with $9,000,000 in quick cash as a condition of the retirement from Warner financing of Goldman, Sachs and Co., the stock has risen slowly but steadily from the thirties to the sixties, and is now within a very few points of current prices quoted for Paramount on the big board.

Whether the pending Government suits will prevent the renewal of Warner-Paramount negotiations, if the reports of the reason for the increased price of Warner stock are correct, probably is something that will be determined by the legal departments of the two companies, with the financial department of Warner Brothers ready with actual figures to establish the fairness of a share-for-share arrangement.

Paramount-Publix New Name

It will be Paramount-Publix after April 15, for stock holders of Paramount-Famous-Lasky are expected to approve the recommendation of their board of directors that the corporation name be changed.

The change will mark the dropping of Jesse L. Lasky's name from the company's corporate title, of which it has been an integral part since 1916, when Famous Players-Lasky Corp. was organized. The reason for the change was explained by Adolph Zukor as advisable to take advantage of the goodwill built up by Publix.

Directors at their meeting voted to raise the dividend to $4 annually from $3 and recommend increase in total of authorized shares to 4,000,000 from 3,000,000. There now are 2,700,000 shares outstanding, with 250,000 held in reserve for employes.

Los Angeles—Jesse Lasky, in making an announcement Thursday, said:

"Change in corporate name came from a desire to link all activities under one trade mark. I suggested we drop the Famous and the Lasky for that reason."

It was denied at the Paramount studio that friction was engendered between Lasky and Adolph Zukor over the decision, as was reported earlier.

Publix Planning First Run House at Washington?

Washington—Publix is understood planning a first run house here to provide an outlet for films and stage shows. The southwest corner of 10th and F. Sts. is mentioned as a probable site, as is an F. St. location opposite the Fox. The city now is regarded as overseated.

Paramount product here now is divided between Loew's and Warners, but the stage shows are out of the town, having until recently been shown at the Palace.

Nashville Opening Sept. 1

Nashville, Tenn.—Publix Sept. 1 will open the theatre being built on Church St. at a reported cost of $500,000. Kaiser-Ducett Construction Co., of Joliet, Ill., is building the house.

Pathe Completes First 52 2-Reel Talking Comedies

Pathe has completed its first program of 52 two-reel talking comedies. Producers of the comedies include the late George Le Maire, the Gleasons, Harry Delmar, J. Gordon Bostock, Charles B. Maddock, Frank T. Davis, Walter Brooks and Arch Heath.

Eastman Dividends

Rochester, N. Y.—The nineteenth annual wage dividends, representing a share in the earnings of the Eastman Kodak, this week were voted by the directors. The dividends, distributed among 15,841 employees, totaled $2,204,628.

Farnum Re-Signed by M-G-M

Hollywood—Joe Farnum, title and dialogue writer, has been given a new contract by M-G-M.

Warners, National Theatres Planning California Chain

Stockton, Cal.—Warners' proposed chain of Central California theatres is to be built up in association with National Theatres Circuit, in which Warners have an interest. A theatre here, at Oakland and Modesto are among those planned. Meanwhile, Fox is building the California, which opens in July.

Warners to Build Theatre in Beverly Hills Section

Hollywood—Warners West Coast theatre invasion will be extended to Beverly Hills. They will erect a 2,000-seat house opposite the Fox there, it was reported Thursday. Plans now are being drawn.

Noah Berry Seriously Ill Following Operation

Hollywood—Noah Berry is in a serious condition at Hollywood Hospital following an operation for appendicitis, it was reported Thursday. Berry, one of the screen's leading character players, was stricken recently while at breakfast with his family.

Leo McCarey to Direct Remake Talker for Fox

Hollywood—Leo McCarey has signed a term contract with Fox. His first assignment will be directing a talker remake of "Roadhouse," according to announcement. McCarey recently finished one for Paramount.

Sound Rights Bought

Sound rights to Anthony Hope's "The Prisoner of Zenda" have been acquired by M-G-M.

Revier Finishes First Group

Harry Revier has completed the first group of six Novelty shorts at Metropolitan Studio, Ft. Lee, N. J., and will commence work on a second series next week.

3 Reel Comedies

Hollywood—Switch to three reels for comedies is declared being considered by a number of producers. Hal Roach is said to be in the vanguard of producers considering such a policy change. Shortening of features is the declared cause of the proposed change of the time-honored policy concerning comedies.

Editorial Aimed at "Gutter" Ad. Copy for Chevalier Film Arouses St. Louis

Exhibitors Disturbed Over Effects of Stand Taken by "St. Louis Star"

St. Louis—Exhibitors here are disturbed over the editorial stand taken by the "St. Louis Star," which in an editorial titled "The Gutter the Limit" takes exception to newspaper copy used by the Missouri theatre, a Publix house, for "The Love Parade."

"The Star," an afternoon newspaper, has devoted considerable space to motion pictures and its attitude has been considered friendly, but the outburst prompted presumably by the copy in question has caused considerable comment in exhibition circles.

A number of letters from St. Louisans, forwarded to the newspaper, endorse its stand. These were published by "The Star" under the heading, "Star Receives Numerous Letters of Congratulations on Editorial Scoring Movie Advertisement."

W. J. Edwards has forwarded a letter to Will H. Hays, the text of which is published locally. In it, Edwards says:

"As an ardent movie fan, please permit me to say that such advertising and means produced to get the crowd may accomplish its purpose for a while, but decent and self-respecting people who attend the movies regularly, and you know there are thousands, will soon get enough of it.

"While you may not control every local condition, a word from you, I imagine, will go a long ways in that direction."

Mrs. N. M. Windsor, president of the Child Conservation Conference, is another who wrote the newspaper, endorsing the editorial and declaring that "the theatres may feel that they have to make an appeal to the sewer-like tastes of some people, but eventually they will learn that the better element is in the majority and that culture and decency have not disappeared entirely."

Here's Text of Editorial

Reproduced herewith is the entire wording of a moving picture show advertisement which appeared in all St. Louis newspapers Thursday. It is a sample of how the great educational force of the movies is being used to drag the American mind down to a wallow of filth. This particular moving picture may not warrant the language used in this advertisement, but nevertheless the incident is indicative of a condition sadly in need of correction.

"The legitimate stage has gone through one of the worst seasons in its history following an epidemic of dirty stage offerings put out in the erroneous belief that the human mind in this age of so-called modernism has become a sewer that likes to collect dramatic dregs and refuse coated with a veneer of art.

"The theatre magnates have found out their error and have started out on a better tack with a trail of passed dividends, receiverships, and shrinking stock valuables to remind them how badly they erred in believing the background of decency behind American life and culture had disappeared.

"The moving picture interests have the same lesson to learn, and will, we believe, learn it soon. It may be true, as frequently urged by moving picture interests, that the American public now demands a certain amount of spice in a picture and that the box office receipts go up when they get it and down when they don't. If true, it is because their tastes have been educated that way largely by the movies themselves; but it does not follow that license is completely unbridled, with the sky or rather the gutter as the limit.

"Will Hays has been set up as a movie czar with one of his duties to keep salaciousness out of the films and advertising. How ineffective that work has been is beautifully exemplified here. Meanwhile movie magnates are headed blindly on the same path the legitimate show producers followed. In their own interests and in the interest of public decency, they should heed the warning afforded by the example of the regular stage and start restoring the moving picture industry to the high place that it deserves to occupy in enlightenment and entertainment."

Copy Which Caused Furore in St. Louis

We Apologize
Maybe

IT IS TOO RISQUE:

—When the prince of a thousand affairs enters the queen's boudoir unannounced—

—WHEN THE QUEEN LEARNS IT'S HARD TO SAY "NO" AND NICE TO SAY "YES"—

And when that handsome heartbreaker promises to do anything to please the queen—and does everything—in

The LOVE PARADE

Ernst Lubitsch's Witty and "Itty" Production

BUT—You won't mind the daring humor—because it's all so cleverly told—with

MAURICE CHEVALIER

Loving the Beautiful

JEANETTE MacDONALD

Talkers Censored Under New Va. Law

Richmond, Va.—Providing for the regulation of sound films and their exhibition, the Virginia State Legislature this week passed a bill amending and adding ten new sections to the law governing censorship. The bill, originating in the lower house, was amended in the senate. One of the outstanding amendments is:

"In cases where both silent and sound versions of films bearing the same title are offered for license the two versions are not to be regarded as duplicated. Each version or print shall be treated as the original and examined by the division, and the fee for each original shall be $2 per one thousand feet or fraction thereof."

The bill also provides that censorship shall continue under the Attorney General's supervision. Other provisions are in substance:

Any permit or license issued may be revoked by the division five days after notice.

Violations of any of the provisions of the bill shall be punished as a misdemeanor, and on conviction, the person so convicted shall be fined not less than $25, nor more than $50, on first offense. Second and subsequent offenses carry a fine of not less than $50, nor more than $100.

Lila Lee Signs with F. N.

Hollywood—Lila Lee has signed a five-year contract to be featured as a First National leading woman. She now is appearing in "Under Western Skies," in which she shares billing with Sidney Blackmer. Another player signed by First National is David Manners, who plays leading man in "Journey's End."

To Demonstrate Portable

Continuous demonstration of Stan-a-phone portable reproducer, to demonstrate its practical use in schools, is slated at the forthcoming Atlantic City convention of the National Education Ass'n. Michael L. Simmons of Stan-a-phone will be in charge of the showing.

Garrison in Minneapolis Post

Minneapolis—Joe Garrison has been transferred from management of the Albany Universal branch to a similar post at the local exchange.

Richman Film Clicks

"Puttin' on the Ritz," in which Harry Richman, one of Broadway's raconteurs, makes his debut, is box-office—undeniably. Story not too strong, but the treatment does considerable to bolster it up.

Richman doesn't appear too young, but then he isn't and that is, therefore, that. But the commercial values of the production are unquestionably there. KANN

RKO-Pathe Merger Deal Reported Set Despite Persistent Denials It Isn't On

N. J. Clearance to Be Tested in Suit of Exhibitor Unit

New Jersey exhibitors will be pleased to cooperate for a permanent solution of the arbitration problem, states Joseph M. Seider, president of the state association, who calls upon all exhibitors of the state to "live up to the strict letter of their contracts and avoid disputes." His statement was prompted by claims of distributors that exhibitors generally are disregarding contracts and "that they are swamped with bad checks."

Fight of New Jersey exhibitors against protection and enforcement of the guarantee and overage method of selling will be carried to a finish, according to Joseph M. Seider, president of the state unit. The association, which underwent reorganization at a meeting at Newark, charges that extended protection given to affiliated theatres is a conspiracy and is prepared to institute suit against the practice which "will be carried to the highest court," if necessary.

The New Jersey unit previously planned to start suit to determine legality of extended protection, but as exclusively published by Motion Picture News, refrained from doing so at the request of the Dept. of Justice, which was conducting its own investigation into the situation in the state.

Jersey Bill Seeks S. R. O. Sales Ban

Trenton, N. J.—Local option on Sunday shows, ban on S.R.O. sales and the printing of admission prices on tickets which cannot be sold for any other price are provided for in bills introduced in the New Jersey legislature. The local option bill would make it lawful to engage in any recreation on Sunday which is lawful on any other day of the week. The anti-S.R.O. bill, now in committee bans sale of tickets unless seats are actually available, and would ban advance ticket sales. Penalties of $25 to $100, 90 day jail term, or both, are provided.

Jersey Exhibitors Plan Fight on S.R.O. Measure

New Jersey's exhibitor unit is mobilized to back the Sunday option bill and oppose the anti-S.R.O. sale, county censorship and padlock bills now pending in the state. At the recent Newark convention the following were named to the legislative committee: I. M. Hirshblond, Toms River; Frank Warren, Princeton; S. E. Samuelson, Newton; Joseph M. Seider, president, and Leon Rosenblatt, secretary, are ex-officio members.

"The Green Goddess"

Melodrama, and therefore box office stuff for the regular picture houses. As a pop priced attraction it's there, but even George Arliss's fine portrayal doesn't warrant $2 prices. Arliss's characterization rises above story and cast. There is good suspense and a climax with a kick, as the air rescuers arrive at the Temple in the nick of time. Arliss made this several years ago as a silent. The fact should help the draw of the new version.

KANN

Milliken Tells of Film's Part in America's Life

Important contributions made by motion pictures to the industrial, social and economic life of America were discussed this week by Carl E. Milliken, former governor of Maine, now secretary of the Motion Picture Producers and Distributors of America.

Milliken spoke in Meriden, Conn., Brooklyn, N. Y., and Scranton, Pa. In Meriden he told members of the Foreman's Club of the Y. M. C. A. that "motion pictures are the ounce of prevention that exceed the pound of cure in effecting social and industrial health of the modern community."

New German Film Is Sordid Meller, Say Critics

"Caught in the Underworld" has an interesting theme, but it is not as well pictured as it deserved to be, New York critics declare in their reviews, excerpts from which follow:

American— . . . sordid melodrama . . . photograph is poor and direction amateurish. . .

Daily News— . . . With its drab, sordid story, its slow, trite performance and its jumbled mixture of events, it certainly leaves one in the Berlin underworld. . .

Graphic— . . . despite its obviosu age, it still has . . . a plot which holds interest

Herald-Tribune— . . . not very convincing in its logic. . . But insofar as its camera work, the lighting and the makeup . . . go it is an interesting and sometimes beautifully photographed picture

Journal— . . . while the picture is directed in a heavy-handed manner and the acting is somewhat stilted, the picture is not without interest because of its story and some good camera effects.

Post . . . heavily laden with . . . sentiment . . . as badly acted as its theme is artificial. . .

Sun— . . . its theme is interesting even though its production isn't . . . don't imagine that it has much chance in these loud-mouthed days of the talkies.

Telegraph—A lurid, bloodthirsty melodrama, directed with a heavy hand. . .

Telegram— . . . while the picture is directed in a heavy-handed manner, and the acting is somewhat stilted, the picture is not without interest. . .

Times— . . . a poor motion picture with a most interesting theme. . .

World (Evening)— . . . not as well pictured as it deserved to be . . . there are spots in the picture which are beautiful. . .

World (Morning)— . . . worth a visit because of one or two characterizations. . .

Motion Picture News, *in reviewing "Caught in the Berlin Underworld," on page* 40 *of the current issue, states "the theme, coupled with one or two good characterizations, partially redeem the amateurish handling of a pensive tale."*

E. B. Derr Last Week Said 20 Year R-K-O Franchise Firm's Only Link

Despite repeated denials, report persists that a consolidation deal between RKO and Pathe is "in the bag," with only details to be worked out before announcement of the reported plan is forthcoming.

For several weeks there have been persistent reports that a deal was in work, but these met with denial.

Last week, E. B. Derr, executive vice-president in charge of production, stated on the Coast that there was no foundation for reports of an impending deal. The sole link existing is a 20-year franchise under which Radio-Keith-Orpheum plays the Pathe product.

Efforts to reach RKO officials for a statement proved unavailing Thursday.

Miss Greenwood Injects Pep Into New Vehicle

"So Long Letty" (Warners) is Charlotte Greenwood's picture. To her, the New York critics give high praise for a successful portrayal of the role in which she made one of her first stage appearances. In the review briefs, which follow, appear arguments pro and con, but, as a whole, the picture is accepted as peppy comedy:

American—A mad and merry comedy . . . harvesting a rich crop of laughter . . .audience . . . enjoyed every moment. . . .

Daily Mirror—Fast fun and plenty of laughs. . . .

Daily News— . . . If you're in a laughing mood, we'd advise "So Long Letty." Also if you're in need of a mirth tonic. It's the goods. . . .

Graphic— . . . laughs come' often and loudly. . . .

Herald-Tribune— . . . Charlotte Greenwood . . . gives to the film its rollicking, bouncing pep. . . .

Journal— . . . Miss Greenwood's . . . comic moments animate the musical comedy situations and make the picture a fair screen musical. . . .

Sun— . . . "So Long Letty," unfortunately, is not much to stop, look at and listen to.

Telegram— . . . Even though the plot . . . is lukewarm by now, you will find the picture fast moving and generally entertaining.

Telegraph— . . . a lively and engaging farce done in the best idiom of the talkies. . . .

Times— . . manages to turn up as a cheery photoplay with many entertaining moments. . . .

World (Evening)— . . . Charlotte Greenwood . . . puts the piece over . . . with a gusto and broad humor which is sending Strand audiences into gales of laughter. . . .

World (Morning)— . . .funny—exceedingly funny —if you can overlook the too predictable plot and concentrate on the individualistic oddities of Miss Greenwood. . . .

Motion Picture News *stated "So Long Letty" "will supply laughs," when this publication reviewed the picture on Dec. 21.*

Another Psittacosis Case

Extra girl, home from a long location trip: "And, mother, it was so interesting; the tombs and pyramids and things were all covered with hieroglyphs!"

Mother: "Oh, deah! I hope you didn't get any on you, child."

Grandeur Films in Foxcolor is Next Step as Roxy Opens with Wide Film

First Regular Picture House to Adopt Grandeur Policy; Six More to Follow

Grandeur pictures in Foxcolor is the next step planned by Fox Films, following introduction Thursday of "Happy Days," first picture designed for Grandeur at the Roxy, New York.

These will be made in laboratories nearing completion in New York and on the Coast. The New York laboratory, to start operation next month, occupies the first and second floors of the home office building and annex.

The first Foxcolor Grandeur pictures will be "The Movietone Follies of 1930," "High Society Blues," and "Song of My Heart." There will be 16 on the 1930-31 program, according to present plans.

All Fox pictures of the future, starting with "Happy Days," are to be made with three negatives, Grandeur, standard size Movietone and standard size silent, according to Winfield Sheehan.

Grandeur camera used on "Song O' My Heart" John McCormack picture for Fox. Flanked by standard-size cameras left and right. The film used is 77 mm. wide, or twice the width of the accepted standard in use today.

Introducing Fox Color

Foxcolor is to be introduced in "Song o' My Heart," which is to have its New York premiere March 17. The picture has been made on both standard-size and Grandeur film.

Six Fox Theatres Getting Set for Grandeur Machine

Grandeur projectors will be installed at once in Grauman's Chinese, Hollywood, and Fox theatres, in Brooklyn, Detroit, St. Louis and Washington. With the Roxy, New York, this will make six first-run Fox houses to be so equipped.

Three Grandeurs Ready

Hollywood—Fox has two pictures ready with Grandeur and a third, "Fox Movietone Follies of 1930" in work. The first two are "Happy Days," now current at the Roxy in New York and "Song o' My Heart," the John McCormack picture.

After a Color Process

Hollywood—Nathan Gordon, former theatre magnate of Boston, and J. T. Cosman, well known in the raw stock field, are on the hunt for a practical color process.

Grandeur Fine for Stage Numbers and Spectacle; Gives 3rd Dimension Effect; But Distortion Stays, NEWS Says

Grandeur, demonstrated as an experiment some months ago with "Fox Movietone Follies" at the Gaiety, New York, is now definitely in the ring for public favor. "Happy Days," first Fox picture to be filmed with wide angle cameras, made its debut at the Roxy yesterday.

Three *Motion Picture News* reporters caught the first show. Their reactions are found below.

FROM the third row of the orchestra, extreme left and right, Grandeur, made this impression:

In intimate scenes, impressive only in that it made the images larger—if impressive that can be called. Claims that distortion is eliminated were not borne out from where this reviewer sat, at least. In some instances, the sound was barrelly and smothered and the figures often amazingly tall and angular. From orchestra center, half way back; the picture lost what was often its unnatural proportions.

As soon as "Happy Days" swung into its full stage stuff however, the benefits of Grandeur became apparent. The first view of the curtain was majestic, carried a sweep unobtainable with 35 mm. film and conveyed a definite impression of third dimension. The sets assumed depth and height commensurate with their actual size. You seem to feel that you are looking at the real thing. Potentially that's very significant for it opens up a wide vista of possibilities. Particularly in the filming of sporting and news events will Grandeur prove of great value.

KANN

WIDER sweep for dramatic portrayals and a full stage effect are brought to the screen by Grandeur. The new wide film process gives the picture a greater definition and clearer sound reproduction.

The much sought-after third dimension effect is gained to a degree by Grandeur, although there is considerable to be desired from this angle. There is an improvement over the earlier Grandeur film shown some time ago. From a loge seat, the conclusions are that Grandeur's chief contribution so far is clearer sound reproduction and better definition. The future, no doubt will bring development of more comprehensive dramatic presentations, with the close-up replaced and resort to flashbacks unnecessary by reason of the opportunities offered for simultaneous presentation of the action. This is possible because of the panoramic values of the new camera which permits photographing of more action distributed over larger sets with the necessity of long and medium shots and the consequent interruption in dramatic emphasis eliminated.

HYNES

PROBABLY no other part of the theatre will benefit from wide film on a wide screen as much as the shelf where the balcany crowds may be expected to go for Grandeur in a big way.

The distance from the last row of the balcony at the Roxy to the screen is perhaps the greatest of any theatre in the country, yet Grandeur from all corners of it left little to be desired. The enlargement of the images of the players made the screen figures more definite to the eye and, therefore, more pleasant to watch.

The stage scenes and long shots in "Happy Days" benefitted far more than close-ups and medium shots. The close-ups created an impression of unnaturalness; entirely because of size.

Considerable must be done, it would appear, to relieve intimate shots of the emptiness of their backgrounds. There seems to be miles of empty pictures around the figures themselves.

From the extreme sides of the balcony, Grandeur appeared identical. The clarity of the dialogue, however, was often impaired from this post.

CUNNINGHAM

Coast Inventor Offers Wide Pictures Via Regular Film at Low Cost of $25

Wide Screen Coming Soon, Warner States

Hollywood—Warners will be found with the majority of picture producers on the exact size of the wide film that will eventually be used, declares Jack L. Warner, who asserted further that standardization of wide film to a specific size was imperative. He forecast the width would be somewhere close to 70 mms.

Hollywood—"The wide screen is coming, and coming right away," Jack Warner declared at a testimonial luncheon here to Oscar Strauss, when the Viennese composer arrived to begin work on a Vitaphone operetta. The new development will make possible the showing of action in two or more rooms at once, instead of jumping from one to another, he said. Up to now, Warner continued, the screen has copied the stage and the printed story, but henceforth it will lead and originate. Fifty newspaper and magazine writers attended the luncheon.

Warners Switch Vitaphone Production to 1st Nat'l

Hollywood—Production of Vitaphone Varieties has been moved from Warner to First National because of increased feature production at the Warner plant. Bryan Foy still continues as supervisor, with Herman Raymaker, Carter De Haven and Roy Mack assuming charge of various units.

Earnings of Warners Forecasts Record Year

Warner Bros. for the first quarter of its current fiscal year expects to show a earnings of approximately $5,500,000 after charges and taxes are deducted. This period includes the three months ending Nov. 30, 1929. Profits are expected to be the largest quarterly returns ever realized by the company.

Earnings, based on the above figures, would be equal, after preferred dividends, to slightly over $2 a share on the 2,627,005 shares of common outstanding at the previous fiscal year of company ending Aug. 31, 1929.

Refusing Guarantees

Birmingham, England—Exhibitors here are voting thumbs down on guarantees on percentage bookings.

Oh, Yeah!

Gene Markey is at the Algonquin with all the Hollywood glamour, tailcoat and man servants. When Mrs. Frank Case telephones she hears: "This is Mr. Markey's man speaking," and she comes back: "Yeah? Well, this is Mr. Case's woman speaking."—*N. Y. Journal.*

Any Headaches?

Universal announces near-completion of three new pictures with this: "It is seldom that any studio has three super pictures of such importance, such expense and such variety as 'All Quiet on the Western Front,' 'King of Jazz' and 'La Marseillaise.'"

52 Two Reelers, 24 Single Reels, Plan of Warners

Hollywood—Fifty-two one reel comedies, 12 Potter series one-reel comedies, 12 musical and color two-reel comedies are planned by Warners for the coming year. Straight vaudeville turns are to be abandoned, it is stated. The one-reelers will follow the regular formula of film comedies with talk and sound added.

J. Fisher Returns to Orient To Handle RKO Films

Joe Fisher, managing director of Capitol Theatres, Ltd., is en route to Singapore on the S.S. Empress of Canada following a two months' stay in New York arranging picture and sound equipment franchises. Fisher will distribute Radio Pictures in the Dutch East Indies, Malaya, Straits Settlements and Siam. He formerly handled First National in the same territory.

Equity Sees Justification of Strike in New Contract

"Many of the points for which Equity fought have been granted in a large measure; in other words, they now recognize that those requests were fair and equitable," declares Frank Gillmore, president of Actors' Equity Ass'n, in commenting on the new free-lance players' agreement adopted on the Coast. The new agreement would give justification of the Equity strike if any were needed, he says.

Twin City Open Shop Move Begun

Minneapolis—Open-shop move of a number of Twin City houses is slated to start Saturday when Franklin Amusement Co.'s Park abandons its union policy. The Franklin and La Salle are expected to follow suit, with other independents in the two cities slated to swing into line in the move, which had its origin in wages and number of men demanded in sound houses.

$200,000,000 Saving to Industry Claimed With New Device; Machine Change Abolished

San Francisco—Complete changeover of cameras and projection machines to carry wide films, estimated to cost $200,000,000 is unnecessary, according to Leon Douglas, who has developed a new machine which he claims will give wide film effect by means of standard width film at a cost not exceeding $25.

When Douglas gave a demonstration at his laboratory in Menlo Park, he revealed what he terms one principle of his new lenses, which are set in a copper frame, one screwing on the front of the camera, and the other on the projector. They are finely ground cylinders of glass, one concave, the other convex. The degree of curve—the diaptor specifications—were worked out after lengthy lens experimentation and following Douglas' mathematical formulae. The photographed image is contracted by two-thirds, with the new lens installed on a camera. Ordinary film is used, the image being contracted through a process called lateral condensation. No perpendicular contraction is provided for, as it is the desire of producers to merely widen the screen image to the full width of a stage, and retain approximately the present perpendicular dimensions.

The effect of the Douglas lens is claimed to give the camera a range approximately three times its present one, thereby providing for the photographing of three times the lateral area now caught by the camera and the contracted image is brought back to normal proportions by adjusting or correcting the lens in the projecting room. In other words, the image is first "packed" into the area of standard film size and then in the projector is expanded back to its proper dimensions. Eastman Kodak Co. is understood to be experimenting with Douglas' system for use on still cameras.

Pacent Distribution Set in Europe and Africa

Additional foreign distribution for Pacent reproducers covers Antwerp and Brussels in Belgium, France, French West Africa, Morocco, Algeria, French Equatorial Africa, Tunisia, Belgian-Congo, Cameroon, Togo and Madagascar. Gelaki Elie has sailed for France to demonstrate equipment.

The Dear Public

Eavesdropping in Times Square:

One observer, eying "The Lost Zeppelin" sign at the Gaiety: "I didn't know those Fifth Ave. joolers were in the moom picher business."

The sign reads: "Tiffany presents, The Lost Zeppelin."

Kent and Myers to Meet Feb. 19 to Discuss Future of 5-5-5 Conferences

Opinion Declared Divided as to Feasibility of More Committee Confabs

Conference between S. R. Kent of Paramount and Abram F. Myers, president of Allied States Ass'n to discuss possible future meetings of the 5-5-5 conferences is scheduled for Feb. 19. Kent, in a statement this week, says he will have nothing to say on the question of getting together until he has "talked with a few people on both sides."

While he has not completed a study of the decree, awaiting return to New York of certain members of the Paramount legal department, Kent apparently does not feel, as does M. A. Lightman, M. P. T. O. A. president, that the Thacher decree has shut the door to future conferences of the 5-5-5 committees, so far as any chance for accomplishment is concerned.

Future Held Dubious

"No two people have the same opinion as to whether we can proceed from here," is Kent's way of putting it.

Meanwhile, a number of distributors are said to share the view that no collective action is possible by the various committees, so that further conferences would be unproductive. The conferences, which adjourned just before Christmas, were suggested by Kent in a move to bring about harmony in exhibitor ranks through proposed merger of the M. P. T. O. A. and Allied. Myers is in favor of continuing the conferences.

Myers for More Meetings

Kent, who returned last week from Europe, wrote Myers on the subject of future conferences, suggesting the two meet at luncheon to discuss the matter. A reply by the Allied leader, voicing his belief there should be continuation of the conferences, resulted in the setting of the Feb. 19 date.

Should the conferences be resumed, a preliminary meeting of distributors would be held to draft their proposals. This meeting was to have been held in January, but was abandoned when the Thacher decree upset matters.

Volunteer System for Okla. Seen

Oklahoma City—Voluntary arbitration, with resort to the courts as an eventuality, is seen here as a solution for the situation caused by the Thacher decision outlawing compulsory arbitration. However, relations existing between distributors and exhibitors are cordial and a majority of cases are settled amicably between parties concerned.

Hang Him

"I thought you were deaf?"

"I was, but I got one of those electric appliances for the hard of hearing, and now I'm wired for sound!!"

To Enforce Contracts for Prints

Enforcement of all contracts by institution of suits where necessary, and recourse to the copyright law to halt bicycling and unauthorized holding over of prints is understood planned by distributors to curb mounting difficulties caused by the abandonment of arbitration. Meanwhile, plans are being speeded to meet the situation through drafting of new contract provisions, providing in some instances for arbitration, in others for advance deposits.

In a statement on the subject, S. R. Kent points to the "certain amount" of contract trouble already evident, and says that Paramount is drafting its own form of contract. This is slated to have an advance deposit clause. Paramount "in some cases will arbitrate and in others do the best we can" Kent says

Philadelphia Zone Exhibitors Seeking Return of "Some Form" of Arbitration

Philadelphia — Effort to obtain some method of arbitration to alleviate conditions caused by the Thacher decree got under way here Friday with a meeting between a committee of the territory's exhibitor association and the Film Board, according to "The Exhibitor," regional publication.

Jay Emanuel, publisher of "The Exhibitor," David Barrist, Allen Benn, Morris Wax, M. Landow, George P. Aarons, and Lew Pizor are members of the committee. Every attempt is being made to effect some arbitration system.

The Tragedy of An American Exhibitor

After the sound installation comes wide-film projectors—and after the wide-film projector comes the sheriff.

Government Suit Blamed for Loss

Expensive and prolonged litigation with the government reflects an adverse effect on sales and earnings of General Outdoor Advertising Company for 1929, the company's statement shows.

Drop in sales last year represented the difference between $29,912,901 for 1928 to $27,597,278 for 1929. The decline represented 7.7 per cent. The drop is laid to the unfavorable effect created in the minds of advertisers by the litigation.

The effect upon net income was minimized considerably by a reduction of $1,000,000 in expenses. Although suit of the government was satisfactorily settled last year, the effect has been carried over into the first of this year, the report indicates.

Agitation against obliterating scenic beauty on highways by billboards has failed to develop injurious effects, it was stated.

Arkush Is District Head

San Francisco—Ellis Arkush continues as district manager of Fox West Coast, following consummation of the deal whereby the latter takes over operation of the Arkush peninsula chain, as exclusively reported several weeks ago by Motion Picture News. Houses are at Palo Alto, Burlingame, San Mateo and Sequoia.

Exclusive Society House to Present 20 Weekly Talkers

Twelve Thursday night presentations of American and foreign-made pictures are to be given by society's exclusive talker playhouse to be conducted by Cinema Guild, Inc., as the International Cinema Salon in "The Playhouse in the Clouds" on the 50th and 51st floors of the Chanin Bldg., New York. The Guild will restrict its membership to 100 leading lights of the Social Register, each of whom will be permitted to entertain one guest at the weekly showings. The group will subscribe for a series of 20 presentations, ten to be given starting late in March until June, and ten to start Sept. 15. There will be no showings during the summer. The Guild will have the auditorium on Thursday nights only. The balance of the week it will be available for trade showings and other purposes.

So!

And Smithy is taking up French, German, Spanish and Italian at the same time.

Studying for multi-linguals?

Not a bit of it, he's an elevator man.

New Canadian Contract Is Reported In Prospect with 1-1 Arbitration Plan

Proposed New Contract Would Closely Follow British Pattern Is Claim

Toronto—Canadian exhibitors are to get a new rental contract, which will be more along the lines of the form of agreement in vogue in the British Isles, providing for a 1-1 system of arbitration, it is stated here. Under the plan exhibitor and distributor will name one arbitrator each, the third to be selected by the other two. The present system is 3-3 arbitration, the same as in practice in the United States, until outlawed by the Thacher decree.

Enforcement of awards in the British Isles is a matter for the courts, but in the Canadian contract this will be governed by rules and regulations embodied in the contract.

The decision of Judge Thacher against compulsory arbitration in the United States was based on the Sherman Anti-Trust Act, but there is no similar law in the Dominion. All Canadian provinces provide statutes for arbitration and there is, therefore, no necessity for dropping the compulsory arbitration clause in the Canadian contract.

Incidentally, the legal custom in the Dominion is to follow British judgments and interpretations and the new Canadian standard contract will be patterned more after the British rental form than previously, it is stated. There is every likelihood that exhibitors and distributors will agree to continue arbitration, as there is little or no opposition to it from any quarter.

Yes, Times Have Changed

The changing viewpoint in the industry as concerns talkers and their future is emphasized by Walter Ramsey in current issue of " Motion Picture Magazine." Here, for instance, are some leading viewpoints of two years ago:

Jesse Lasky: "Talky pictures would be impossible out-of doors. How ridiculous street scenes would be in which the only sounds were those of actors speaking!"

Sam Goldwyn: "When the large figures on the screen start to talk, the illusion of reality is decreased rather than increased. Talking pictures are too far off to be discussed as a practicality."

Cecil B. DeMille: "The fact remains that if I thought the development was at all practical I would have made time to investigate it."

Clarence Brown: "There is so much money invested in present-day silent equipment that there is really little danger of the big companies throwing out everything and beginning again on a talking picture basis."

Douglas Fairbanks: "Within the next ten years we may expect new developments in the picture business. Sound may be combined with motion, but not for a long, long time."

"I believe the so-called talking picture will serve simply as one more item, or feature, upon a program which is striving for variety." This from Hal Roach. Irving Thalberg added his crepe to the death-knell of the talkies. "They just aren't as enjoyable as silent pictures," said he. "Color and sound are, at best, fads!"

Lesser's Deal to Finance "Way Down East" Is Off

Hollywood—Although a deal has been under discussion between D. W. Griffith and Sol Lesser for the latter to finance a talker remake of "Way Down East," that proposition now is cold, it is understood. There never was a deal discussed for sale to Lesser of Griffith's stock or interest in United Artists, states Albert L. Grey, Griffith's business manager.

Publix Reported Taking Over Providence House

Providence, R. I.—Publix, it is persistently reported, is to take over the Strand, the only independent house of the city's "big four." Publix now has seven Rhode Island houses, the Laurie, Stadium and Bijou, Woonsocket; Strand and Imperial, Pawtucket, and the Paramount and Strand at Newport. The local Strand has a capacity of 2,200 and is managed by Edward L. Reed.

"Queen Kelly" Shelved Temporarily by U. A.

This week's change on "Queen Kelly" puts the Swanson vehicle on the shelf, temporarily, in favor of Josephine Lovett's "What a Widow!" United Artists has had the picture in work for more than two years, producing it first silent. Gloria was all set to make her talker debut in the closing reel, but this has been abandoned and most of the material shot will be junked for a new all-talking version, following the Lovett story.

Silent Shortage Impends; Worries British Showmen

London—Impending shortage of silent films is worrying British exhibitors. The subject is under discussion among various branches of the exhibitor association.

Sound Work Is Banned By Australian Musicians

Sydney—Australian musicians are forbidden to play for film synchronization under an edict issued by the musicians' union.

Ex-Mrs. Chaplin to Do Series of Talking Films

Hollywood—Lita Gray Chaplin will star in a series of talker feature comedies to be produced by Harry Weber, former vaudeville producer and manager.

Chevalier to Remain on Paramount Roster

Hollywood—Maurice Chevalier's new two-year contract with Paramount calls for eight pictures, four on the 1930-31 schedule and four in the following season. "Too Much Luck" is the first in the new group. Production will be in the East.

Asher Joins Universal as Associate Producer

Hollywood—E. M. Asher has signed with Universal as a producer. He formerly produced independently as a member of Asher, Small & Rogers unit.

R-K-O Shows Net Profit of $2,500,000 for 1929

Los Angeles—Net profits in January of Radio-Keith-Orpheum were approximately $800,000, according to an authorized statement here. The company, at the same time, made the statement that it would spend $10,000,000 this year in production.

Estimates indicate the company will show a profit for 1929 of more than $2,500,000, or nearly $1 a share on the 1,833,746 shares of common after preferred dividends.

Walsh Resents Report He Leaves Fox in May

Hollywood—Raoul Walsh has a real peeve over reports that he intends to sever his connection with Fox. The director's contract expires in May, but it is understood he has a personal agreement with Winfield R. Sheehan beyond that period. Walsh now is preparing "Oregon Trail."

Milton Sills Signs For One Picture with Fox

Hollywood—Milton Sills resumes film appearances following a year's illness and has signed with Fox for a featured spot in "A Very Practical Joke." Sills' agreement with Fox is for one production only.

Fox Goal 100 Houses Up-State; Goldberg to Handle Expansion

33 in New York State Now, But Chain Seeks More—New G. M. Goes to Utica

With appointment of Harry D. Goldberg as general manager up-state New York, Fox Metropolitan Playhouses, Inc., has set an objective of 100 theatres for itself in that territory.

Goldberg will be in complete charge of the development which is expected to get under way shortly after his transfer from New York to Utica early next week. At present Fox Metropolitan has 33 houses in its upper New York roster, these theatres, in the main, being the former Schine circuit. Out of his Utica headquarters Goldberg will general manage the entire chain and negotiate for additions.

His promotion comes as a result of his work in managing the Manhattan, Queens, Bronx and Westchester theatres of Fox Metropolitan. The 27 houses under his supervision have been heavily in the black since Goldberg took them over and are returning a greater weekly profit than any other division in the local chain. R. D. Kramer, long an assistant to Joe Leo, president of Fox Metropolitan, temporarily takes over Goldberg's duties in New York.

Powers Out of Fox to Join Schine Circuit

Albany—Walter M. Powers, district manager for the Fox theatres in northern New York with headquarters in Watertown, has resigned to accept a similar position with the Schine chain.

Powers was located in Watertown for about 18 months, coming there from Oswego, where he was manager of the Strand for nearly six years. When he came to Watertown he was made district manager for the Schine enterprises and was retained in the same position when Fox bought the Schine houses. Powers was at one time located in Albany. Gus Lampe, of Brooklyn, has been made district manager in northern New York for the Fox houses, succeeding Powers.

Another First Run Will Open in Oklahoma City

Oklahoma City—Another first run is scheduled to be opened here when remodeling of the Knights of Columbus hall is completed. The proposed house will seat 2,000 and be operated by James S. Gladish and associates. It will cost around $250,000 and operate under a combination policy.

"Sally" Grosses $28,000 in 2-Week Providence Run

Providence—Four features cleaned up big in this town last week, "Sally," "General Crack," "Chasing Rainbows" and "Love Comes Along." Four downtown houses, the Strand, Majestic, Loew's State and Victory did capacity all week despite opposition from prize fights and plenty of amateur entertainments. "Sally" grossed close to $28,000 in two weeks at the Strand.

Page Lydia Pinkham!

"The stage is my life. I have given 20 years to it, my very life's blood. And when a man gives his life's blood every night, with matinees Wednesdays, Saturdays and holidays at 2:30, he becomes, I suppose, a little anaemic"—Eddie Cantor.

And after these legit players become anaemic they go into pictures.

Pennsylvania Governor in Talker Praises Comerford

Harrisburg, Pa.—Gov. John S. Fisher, of Pennsylvania, through the medium of a talking film, paid a fine personal tribute to M. E. Comerford, of Scranton, Pa., pioneer motion picture exhibitor, which was reproduced in houses of the Comerford chain as a feature of the programs of the first week's celebration of the Comerford Silver Jubilee.

All of the two hundred and more affiliated theatres of the circuit participated in the celebration marking the twenty-fifth anniversary of Comerford's entrance into the picture business. The jubilee was planned to last throughout February.

Governor Fisher in his talker, said:

"It is a distinct pleasure to me, Mr. Comerford, to congratulate you and your associates in the motion picture business, on its great advancement. It is always a sound privilege for a Governor of Pennsylvania to congratulate one of his fellow citizens on the attainment of any element of definite leadership.

"The motion picture business is essentially American, both in its leading personnel and in production. I am advised that ninety-five per cent of all the better pictures are made in the United States, where hundreds of thousands of our people are employed. We are very mindful of the definite lines of service the theatre screens have given to the nation, state and community.

"On the occasion of this Silver Jubilee of your major theatre efforts, I sincerely congratulate you and wish you many more years of fruitful effort for yourself, your business associates, and our great State and its people."

Comerford made an appropriate response, which also was reproduced by sound devices in the theatres.

Attorney General's Report on RCA in Four Weeks

Washington—Study of complaint against RCA, parent company of Radio-Keith-Orpheum, RKO and RCA Photophone, alleging monopoly in the radio and allied fields in violation of the anti-trust lays, is being given "preferred attention" by the Dept. of Justice, which expects to report its findings in about four weeks, according to John Lord O'Brian, assistant attorney general.

Latin-American Countries Strong for U. S. Talkers

Hollywood—Theatre attendance has increased 50 per cent in Latin-American countries since advent of talkers, according to S. B. Fernandez Cue, Spaniard, who has just completed a survey of Mexico and South America. He assists in making Spanish versions of RKO pictures.

Walter with Pathe

Hollywood—Eugene Walter has been signed as a scenario editor and dialogue writer for Pathe.

Harry D. Goldberg, under whose direction Fox Metropolitan Playhouses, Inc., will increase its Upper New York State holdings to 100 theatres. Goldberg switches headquarters from New York to Utica next week.

Near Capacity Schedule Is Under Way at Warners

Hollywood—With four pictures in production, six preparing for immediate shooting, and the same number in the process of story development, Warner studios are hitting close to maximum production capacity.

"Viennese Nights," "Dumbells in Ermine," "Courage" and "The Second Floor Mystery" are currently in production. Pictures soon to start include "Those Who Dance," "Playboy," "Three Faces East," "Fame," "Sweet Kitty Bellairs" and "Moby Dick." Stories in preparation include starring material for Al Jolson, George Arliss and Winnie Lightner.

Newest Link in Loew Chain to Open Feb. 22

Feb. 22 is date set for opening of Loew's new 175th St. and Broadway Theatre, New York. The 4,000-seater is to be named by patrons. The interior is of Indo-China design and the house has a double stage and three orchestra pit lifts. It will play stage presentations from the Capitol.

Wiring Unsound in 6-Day Town; House Is Dark

Whittemore, Ia.—Another testimonial to the inability of an exhibitor to net a profit in a six-day town is demonstrated with closing of the Princess here by Rice and Bandy. The theatre had been a moneymaker until the advent of sound pictures. Now, however, patronage is going to the wired house at Algona, where there are Sunday shows. Wiring of the local house is unfeasible, states F. R. Bandy, due to the "blue" law.

Radio Buys Gleason Story

Hollywood—Film and dialogue rights to "The Fall Guy," a play by James Gleason and George Abbott, have been acquired by Radio Pictures. Screen play goes into preparation immediately, with picture assigned to William Sistrom to supervise.

R-K-O Is Reported Associated with Al Boyd in Eastern Seaboard Offensive

Price Cut Causes Priority Jam of 3 Seattle Houses

Portland, Ore.—Price cut of the Music Box to 25 cents top has caused a priority complication here, with two suits filed by opposition exhibitors, to restrain service to the Music Box for the two-bit showings. Both petitions claim they have exclusive first run rights at the quarter admission.

C. M. Dunn of the Columbia and Capitol obtained a temporary order against Columbia, restraining delivery of 22 sound films, including "The Song of Love." This was argued in court here Thursday, with the picture permitted to run at the Music Box in a modification of the order. The contract concerned is dated to run from Sept. 1, 1929 to Aug. 31, 1930.

The other action is against Tiffany and is brought by Woodlaw Amusement Co., involving the same theatres and the same contentions.

The Music Box Jan. 17 dropped to 25 cents from 50 cents

Talker Limits Being Defined, Shubert Belief

Belief that "the limits of talkie competition are becoming defined" and intention to eliminate non-profitable theatres makes management of Shubert Theatre Corp. optimistic over the future of the circuit. Competition of talkers, light attendance caused by the stock market crash and difficulties with stage hands and musicians which kept theatres dark are blamed for the net loss of $972,055 for the six months ended Dec. 31, 1929. Operations have been profitable since the beginning of January, it is stated.

Trio to Be Tried Monday on 'Bootleg' Music Charge

Morris Shapiro and Samuel A. Cohen, owners and operators of Darby Press, and S. Paul, Monday, go to trial in U. S. District Court, New York, on a charge of violating the copyright law in the publishing "bootleg" song sheets, which are sold by street venders for five cents. The trio will be prosecuted by the U. S. district attorney's office. Their arrest is in line with campaign of the Music Publishers' Protective Ass'n, against this "racket," said to be seriously affecting sheet music sales.

Ouch!

"And how many times have you been married," inquired the sweet young newlywed.

"Three times," was the rejoinder.

"Dear me, you're just two chumps ahead of me."

Boyd Deal Discussed

There have been discussions toward Radio-Keith-Orpheum participation in the new Boyd circuit, B. B. Kahane, head of the legal staff, Thursday told *Motion Picture News*, adding, however, that he "didn't believe anything has been done" in the matter.

Paramount Won't Serve N. W. Unit Exchange Posters

Paramount will not serve the newly-organized exhibitor poster exchange at Minneapolis, Motion Picture News learns. The exchange is being operated by the Northwest exhibitor unit, headed by W. A. Steffes. Other exchanges there are selling paper to the exchange, it is understood.

Seating Industry Ethics Code Gets Gov't O. K.

Washington—Approval of resolutions adopted by the seating industry at its trade practice conference December 19, last, was announced by the Federal Trade Commission Feb. 11. The industry produces chairs for theatres, auditoriums, etc.

Fourteen rules were accepted by the commission as condemning violations of law, and a similar number as expressions of the industry. The first group covers all practices which are violative of Federal laws, while the second comprises the attitude of the industry toward practices which, while possibly not to be reached by law are, nevertheless, considered unethical.

Group I rules cover secret payment of rebates, sales below cost to injure a competitor, commerical bribery, threats of suit for infringement of patent or trade mark, false and misleading advertising, paying commissions to competitors' salesmen without their employers' knowledge, false and misleading promises of delivery and performance, false statement as to facilities, equipment and ability, disparagement of competitors or their products, inducing breach of contract, etc.

The Group II rules cover competitive bidding, piracy of design, giving of free samples, charges for warehousing, provision by manufacturers of expensive entertainment for prospective purchases, etc.

Gardy Dies; Long Ill

Body of Lou Gardy, 40, who died at his Ridgfield Park, N. J., home, after a long illness, was cremated Monday. Gardy formerly handled publicity for the Rialto and Rivoli, New York.

Lou Berman Circuit Sought as First Step in Building Up Chain

Philadelphia — Acquisition of the Lou Berman group of five houses is underway by the new Arbee circuit, just launched in this territory by Al Boyd as the first step in a program of acquisition, presumably in association with Radio Keith-Orpheum.

The Berman chain includes the Roxy here, three houses at Bethlehem and one at Shenandoah.

The new chain presages a merry theatre battle in this territory, extending into New Jersey, Delaware, Maryland, the District of Columbia, Virginia and West Virginia, with a number of former Stanley executives leading an assault against the strongly entrenched Warner line. One of the features of the plan is understood to be a combination of local independent operators.

Frank W. Buhler and Louis N. Goldsmith, former Stanley executives, are associated with Boyd in the venture. Boyd in 1928 resigned from Stanley and built the Boyd, which Warners purchased prior to its opening.

No Indication of Relief from Tax

Toronto—No change in the amusement tax has been indicated by the Ontario legislature, now in session, and any reference to it was omitted in his speech from the throne by Gov. W. D. Ross. Incidentally, he is a former director of Famous Players Canadian Corp.

Burkan Granted Writ

Nathan Burkan, attorney for 22 song writers, members of the American Society of Composers, Authors and Publishers, won a step in U. S. District Court when Judge John M. Woolsey, restrained the receivers for the bankrupt music publishing firm of Waterson, Berlin & Snyder, Inc., from listing as assets the works of these writers. Attorneys for the Irving Trust Company, who are the receivers, are to appeal the decision. Al Dubin, now under contract to Warner Bros. and Sammy Fain, writing for Paramount, are two of the plaintiffs.

Stop Us If—

Now that a film of Chic Sale's "The Specialist" has been made, we hear that some mug is planning a sequel in which Lem Putt's son turns traitor and becomes a plumber.

Hollywood Sees Foreign Stock Units As Way to Avoid Production Abroad

Spanish, German, French Actors Pro-Rated Among Studios the Answer, Is Belief

Hollywood—Producers intend making no pictures abroad unless all other methods fail. Companies thousands of miles from their base and the difficulties of producing under unfamiliar conditions fail to present a pretty picture to Coast executives.

They, therefore, will import Spanish, German and French players for foreign talker versions and pro rate the Coast among the studios exactly as exclusively outlined in MOTION PICTURE NEWS some weeks ago.

Producers planning Spanish versions are busy on the stock company plan, and, despite difficulties, may work it out in a practical manner. Spanish, as a matter of fact. seems to be Hollywood's chief concern at the minute with German and French straggling somewhere in the rear.

The Spanish-American Cultural Association, headed by James Sheridan, who is the local vice-consul for Brazil, has been formed to help producers obtain the correct dope for Spanish talkers. A meeting with Fred Beetson and Jason Joy of the Hays Association already has been held at which it was determined to use Spanish stage dialogue, rather than academic Castilian, thereby, it is hoped, removing obstacles thrown up by the use of various dialects in South American republics.

A registration bureau for Spanish actors has been opened at the offices of the M. P. Producers' Association and Hollywood byways are to be combed to secure information on performers who know foreign languages.

Hollywood Full of Players for Foreign Versions

Hollywood—While producers are groping for a solution to their foreign problems with foreign stock units in Hollywood looming as the answer, a long list of former silent players, most of them free lancing now, is available if the studios determine to use them.

Suitable for Spanish versions, for instance, are Antonio Moreno, Barry Norton, Gilbert Roland, Hector Sarno, Nina Quartero, Andre De Segurola, Maria Alba, Dolores Del Rio, Mary Forbes, Shirley O'Hara, Mona Rica, Raquel Torres, Don Alvarado, Ben Bard, Darcy Corrigan, Roy D'Arcy and Paul Ellis. Many of them are entirely suitable for appearance in English talkers as well.

German linguists along Hollywood's boulevards include Hedwiga Reicher, Rudolph Schildkraut, Lena Malena, June Marlowe, Albert Conti, Fritz Feld, Stuart Holmes Otto Lederer, Otto Matiesen, Adolph Milar Lucien Prival and Mary Astor.

The French-speaking contingent embraces Pauline Garon, Jetta Goudal, Rene Adoree, Ilka Chase, Julanne Johnson, Andre Beranger Jean Debriac, Armand Kaliz, Ivan Lebedeff, Mary Astor, Jules Raucourt.

Foreign Language Players Returning

Hollywood—It's hard to tell which way this business will jump. When the sound upset had its inning, players with even a trace of an accent—no matter what kind—were thrown hurriedly into the discard. But producers forgot about their foreign markets. Now that some of the excitement has subsided and those baritones overseas clamor for attention, Hollywood studios are making a quick about face and are hurrying to again hire the very performers they had no use for some months ago.

D. W. Griffith to Use 26 Principals in "Lincoln"

Hollywood—In producing "Abraham Lincoln" for United Artists, D. W. Griffith will assemble one of the largest casts of principal players and incidental characters that has ever been used for a talker dramatic production. The script calls for a total of 26 players in prominent parts together with those in the supporting cast, while 80 "bit" players will be necessary for incidental characters.

According to Griffith, this total, aside from hundreds of extras that will be necessary, exceeds the number of players used for "Birth of a Nation," "Intolerance," or "Hearts of the World."

Mintz Moving Krazy Kat Staff to Coast Studio

Charles B. Mintz, president of Winkler Film Corp., is moving his Krazy Kat staff to the Coast. Among those leaving are the chief animators, Ben Harrison and Manny Gould, and Artie Davis, Al Rose, Harold Lieblich and Joe DeNat, the musical director. Mintz engaged a private car to accommodate the staff.

British Directors Won't Make Cheap Quota Films

London—Pledge to refuse to direct any film "for which the facilities were insufficient to assure production of a first class standard (having regard to the story concerned) or which was obviously designed to supply cheap quota," has been adopted by the British Ass'n of Film Directors. The resolution, it is said, is binding on all members.

M-G-M Starts French "Unholy Night"; Signs New Song Team

Hollywood—Signing of Jimmy McHugh and Dorothy Fields, song-writing team, and launching the French version of "Unholy Night," with Jacques Feyder directing, highlight activities at the M-G-M lot. In "Singer of Seville," Ramon Novarro will sing in English, Spanish and Italian.

Film Congress in Brussels

Washington—The International Cinema Congress is to be held in Brussels from June 2 to June 7, according to information supplied by George R. Candy to the M. P. Division of the Dep't of Commerce.

Critics Knock Dialogue in Universals "Phantom"

"Phantom of the Opera" in its new part-talker form is put on the pan by reviewers in New York, who don't think the inclusion of sound has helped a bit, but, to the contrary, believe the action is hampered by dialogue. They all agree on this point, as is evidenced by the following catch-line opinions:

Daily Mirror— . . . Chaney's greatest old-time film has been fitted out with a new sound accompaniment. . . .

Journal— . . . The result is uneven, for the added dialogue slows up action. Good melodrama in its silent form.

Daily News— . . . It's the same gruesome mystery thriller . . . Men will enjoy it as much as ever. . . .

Post— . . . the eerie thrills . . . evaporate under the strain of a dialogue which is obviously superimposed, and which moreover constantly trips up the action . . .

Telegram— . . . Despite the addition of sound, the picture still remains one of the screen's best thrillers . . . dialogue tends to slow up the action. . . .

Times— . . . still remains one of the "shockers" of films, but would no loubt have been a lot better off without the addition of the talking sequences, which for the most part are slow and stupid. . . .

World (Evening)— . . . still as ghastly as ever. . . . But the addition of sound and dialogue has taken something away from it. Somehow it is not so convincing in its present state. . . .

"With sound added, it should click again, but must be sold properly," MOTION PICTURE NEWS *points out in its review of "The Phantom," appearing in this issue on page* 4.

Radiotone Offering Device on Rental-Purchase Plan

Radiotone Pictures Corp., New York, has evolved a new rental-purchase plan which allows exhibitors to install Radiotone sound equipment for a weekly rental of $25. At the end of one year, the apparatus belongs to the theatre, rentals for the 12 months converting the payments into a full sale.

Two machines are supplied, requiring a.c. current for the system, which, Radiotone claims, is powerful enough for use in houses up to 2,500 seats. The amplifiers are manufactured under RCA license. A service department teaches operation without charge.

British Films Set Over Union Chain in Australia

London—Regarded as the forerunner of similar backing for British films on the part of other Australian exhibitors, Stuart F. Doyle, managing director of Union Theatres, Ltd., has contracted for the entire 1930 output of British Dominion Films.

"Wedding Bells" Between Allied and M. P. T. O. Won't Ring, Cohen Asserts

Affiliated and Unaffiliated Exhibitors Cannot Mix, He Believes

By SYDNEY S. COHEN

ANNOUNCEMENTS have been made in the trade papers concerning a possible union between the two largest exhibitor organizations, the Motion Picture Theatre Owners of America and the Allied States. But it is pretty well understood in informed circles that the gestures of courtship will not materialize in a "wedding." The two parties are eugenically unsuited for matrimony, and successful marriages are not founded on such differences as herein exist.

As is well known, exhibitors are divided into two distinct classes. Those where producers hold financial interest in part or in whole in the ownership of their theatres, and those who remain financially independent and unaffiliated.

During the four years that I was honored with the presidency of the Motion Picture Theatre Owners of America, that great exhibitor organization represented wholly and exclusively the viewpoint of the independent (the unaffiliated) theatre owner. There were more of them then. During recent years producer-affiliated theatres have been admitted to membership in such increasing numbers that today finds it an almost representative affiliated exhibitor organization.

Difference Between the Groups

With respect to the public, the problems of affiliated and unaffiliated theatre owners are one and the same. Their viewpoints on the common enemy—adverse legislation and unfair taxation—are identical. It is only when their problem is that of an assurance of product sufficient to properly run their theatres that their ways diverge. For here the producer affiliated exhibitor has one less worry than his unaffiliated cousin, for he, at least, is sure of some quality product.

When the Motion Picture Theatre Owners of America was functioning at its best at the Minneapolis convention in 1921, where the lusty infant that came into being in Cleveland in 1920 had grown into powerful manhood in one short year, Adolph Zukor, president of Famous Players-Lasky Corp., appeared before the executive committee of the M. P. T. O. A. and later signed a contract as president of F. P. L. (which contract was witnessed by Elek J. Ludvig, then treasurer of F. P. L.) to discontinue the frontal attack campaign on their theatre owner customers by acquiring theatres.

It was at Minneapolis, too, that the celebrated case of Mrs. Dodge of Vermont was a highlight, as was that of an humble exhibitor in Connecticut, a Mr. Schwartz. Mrs. Dodge, as you will remember, was a poor little widow whose tiny motion picture theatre, her all, had been taken away from her by Famous Players New England subsidiary. A committee of the M. P. T. O. A. forced a settlement after several meetings in New York with Mr. Zukor and his associates. Checks were drawn for $5,019.52 and $3,500, respectively, to partially reimburse these two obscure exhibitors for what they had suffered, and these checks tendered Mrs. Dodge and Mr. Schwartz by F. P. L. were accepted for them by the convention in open session.

A strenuous effort was made at this convention by certain emissaries of the then First National Pictures Corp. to bring about a resolution boycotting the product of Famous Players-Lasky Corp. It was at this time that Mr. Connick, representing the bankers downtown, was sitting in a position of vast importance in the business activities of Famous Players-Lasky Corp., and a boycott, if voted and carried through, would have proven very disastrous for Famous Players-Lasky Corp. It was because of this that Mr. Zukor himself came to Minneapolis and pleaded for an opportunity of appearing before the executive committee of the Motion Picture Theatre Owners of America.

Eternal Vigilance, Price of Safety

Realizing the sinister purpose behind the activities of these people, who wanted this move made to help them in selling their franchises at their prices, and, because we were desirous of obtaining a constructive solution of this very vexatious problem, in view of the promises of Mr. Zukor, we prevented this boycott.

Marital Bliss Out

Since the Columbus convention, speculation has been rife whether or not Allied and the M. P. T. O. A. will merge and thereby bring an end to internal strife in exhibitor organization. In this article, his second, Sydney S. Cohen explains why in his opinion the match will never endure. The basis of his argument rests on his belief that the interests of affiliated and unaffiliated exhibitors are too far apart to ever bring about a friendly and permanent coalition.

After this momentous meeting, the theatre owners of the country heaped encomiums of praise and votes of confidence upon their leaders, not stopping to realize that "eternal vigilance is the price of safety," and it was only a "skirmish" that they had won, not a battle.

Instead, that was the time to have contributed real monies, to have gotten together a real war chest, to enable the organization to maintain proper offices, and to adequately compensate counsel and sufficient human units of ability to do the work required. In other words, to buy the aeroplanes and munitions necessary to have a standing army to see that the contract of peace was kept.

Though unaffiliated organizations have not been supported right financially, I take pride in stating that when I retired as national president of the M. P. T. O. A., all bills were paid, counsel fees and every other outstanding item, and we had in our treasury a surplus of some $20,000. This was made possible largely through Carl Laemmle's munificent gift to the cause of independence, though I, myself, and other leaders personally advanced large sums from time to time to keep things going.

The Allied leader, Mr. Myers, is freed from the weaknesses of former unaffiliated organizaers, but—contributed less money for the support and maintenance of their organization than during the year previous. They were lulled by a sense of false security, feeling that such a fight once won gave them perpetual immunity—tions; as there are no yearly elections of officers in Allied, thus obviating the possibility of producers or others creating dissension in the ranks; as well as the bitter heart-burnings of disappointed aspirants for office, and their attempts at retaliation even at the expense of the most constructive policies, that would protect the theatres of the unaffiliated theatre owners.

Such a Match Is Eugenically Unsuited, Former Exhibitor Leader Says

Another point which adds to Allied's strength at this time is the fact that exhibitors have suffered more in recent years (in the old days some of them had not suffered enough) and that makes them more amenable to reason now. They also realize the great cost to them of the changed conditions of today, and many a one in reminiscing is saying in effect: "Why didn't we stick?" "Why did we let them fool us?" "What might have been!" etc.

But the weakness of any unaffiliated theatre owner organization is the fact that there is no real control over their members, nor can they in any way compel them to abide by resolutions or agreements made in their behalf.

The unaffiliated theatre owner fears to express his views too loudly lest film will be withheld from him. He is constantly beset with the thought that he will be penalized. An unaffiliated theatre owner organization has no film to give its members or other theatre owners.

Theatre owners have had to temporize with expediency, and must still do so. The gasoline which keeps the business machine going is pictures. Product is the control of the industry. The distribution angle is the most important one. This business is not like any ordinary business, as you are dealing with controlled merchandise, and, aside from that, the manufacturers of this merchandise operate retail mediums in competition with their customers.

Home Offices Control Affiliated

The government copyright and patent laws help this situation, but from the experience I have had before the Patents Committees of the House of Representatives and the United States Senate, it is my opinion that the makers of these laws never intended them to be used as they are now.

The affiliated theatre owner's situation is different, as the home office in New York controls their activities, and dictates the policy of the member throughout the country.

The M. P. T. O. A. officials and the Allied theatre owners' officials have been meeting during the past few months with the producers' organization. It has been referred to in the trade press as on a 5-5-5 basis; but that is all wrong. One has a howitzer gun, one a 16 centimeter, and the third, a mere toy pistol. No union, no marriage, can take place here, it would be unnatural—almost inhuman. The only problems they are all commonly interested in, although one greater than the other, is that of the blue law menace, and antagonistic, hostile and destructive legislation and taxation.

The prices for film plus score charges, for the little man today, are too high. Everything possible should be done to keep him in business, especially the theatre owners in the neighborhood section of the big cities or in the small communities.

My experience in securing the very helpful co-operation of the theatre owners in the passing of the Sunday opening bill in New York State, the deposit bill (segregating the funds of theatre owners taken as deposits), the children's bill, and later at Washington in the removal of the seat tax and of admission taxes up to $1, as well as in making contacts with various departments of the government, proved that the so-called little man was the big fellow insofar as his legislator was concerned. He

(*Continued on Page 35*)

• Stop Us If We're Wrong •

COLUMBIA home office employes have organized a social club, with Jeanne Dressler of the accessory department as president. Other officers are: Mortimer Wormser, vice president; Richard Philpott, treasurer; Miss Ruth Greenfield, secretary; Miss Gertrude Podolsky, assistant secretary; Miss Etta Levoff, financial secretary, and Fred Deitsch, sergeant-at-arms.

* * *

Jean Hersholt has received an attractive offer to appear in a New York stage play.

* * *

Bud Rogers is proud of the record made by "The Great Gabbo" at the Capitol in St. Catherine's, where he says it came within $20 of "The Love Parade" gross, in spite of a blizzard.

* * *

Many a screen player would take a licking to get all the publicity garnered by the John Gilbert-Jim Tully fracas. The now famous scrap of Myron Selznick and John Barrymore is said to have been publicized around the world.

* * *

Dennis King, star, and Ludwig Berger, director, are to attend premiere Wednesday of Paramount's "The Vagabond King," the company's first all-color production.

* * *

And now Warners are declared grooming Winnie Lightner for a role in a dramatic production to be produced on the New York stage next fall.

* * *

John McCormack is in New York and with Mrs. McCormack sails Feb. 22 for their home in Ireland.

* * *

Winnie Lightner, Warner star, is making a series of personal appearances at the Branford, Newark; Stanley, Jersey City; and the Mastbaum, Philadelphia. Upon completion of these engagements she is to return to Hollywood.

* * *

Eppes Hawes, daughter of U. S. Senator Hawes of Missouri, is considering a reported offer to appear in M-G-M talkers. The offer was made when L. B. Mayer met her at dinner at Washington.

* * *

"The Great Divide" in pictures is about "fifty-fifty," talking and acting "The Great Neck News."

* * *

Jeff McCarthy is coming to New York to handle premiere of "Song O' My Heart," John McCormack vehicle, which McCarthy wrote.

Red-Hot Dogs

If you're in the market for something new in short subjects, drop in at your M-G-M exchange and take a peek at "Hot Dogs." After you see it, you're going to book it. It's one of the most entertaining two-reelers of this, or any other season.

Zion Myers and Julius White directed an all-canine cast of fifty in a night club setting where the dogs wine and dine, put on a show, and behave in a manner which is unique. A two-timing "wife" is caught by her "husband" in the cabaret, and a battle follows, with the "husband" dropping from a bullet. A court room scene follows—with a dog-judge, jury, and prosecuting attorney, and it's a wow. Humans double in voice.

CUNNINGHAM

Fast Work

When a comedian of star rating sat in on the story conference to prepare his next picture, he decided the story was worthless, and told the studio head immediately. After a brief argument, the comedian walked out and disappeared. Calls to his house the next day found him "not in." On the second day, the studio detailed a sentry to watch the comedian's house to catch him going out or in. But this proved fruitless.

The studio head was plainly worried, when one of the company officials in New York called him up to say that a current Broadway stage hit had been purchased as the next starring vehicle for the comedian, and no further work should be done on the first story. The Coast executive explained he had been trying to find the comedian for three days without success, but would try to locate him to tell him of the story change immediately. He got a high voltage shock when the eastern man said, "That's not necessary, he's sitting in my office here right now."

The comedian had hopped a plane to New York when he left the studio.

WARNERS, it has been said, probably will import a dachshund to make German versions of the Rin-Tin-Tin pictures.

* * *

Robert Armstrong and James Gleason will make their first appearance on the stage together since their success "Is Zat So," when they go on February 19 at the Sixth Annual Motion Picture Gambol of the Catholic Motion Picture Guild, in Los Angeles.

* * *

Exhibitors in central and northern New York are giving the glad hand of welcome to Alec Herman, who has returned to Albany to become manager of the Universal exchange. Herman is one of the best-known exchange managers in that part of the state, having served with First National for several years and later with Universal, leaving about two years ago to accept positions in western and, later, southern New York. Nat Beier is also in Albany to manage Warner exchange.

* * *

Another Bunchuk is to wield the baton for a large orchestra. Since Yasha assumed the directorship of the orchestra at the Capitol in New York he has become a figure of importance. Now his younger brother, Alexander, will, on Feb. 15, become conductor of the orchestra at Loew's Valencia in Jamaica.

* * *

Eddie Hitchcock is publicity director at the Paramount, New York, and not Bud Gray, as previously reported. The error is our own, for which beg pardon. Alexander Gottlieb is handling publicity at the New York Rialto.

* * *

Director Eddie Sutherland surprised friends when he went to Mexico to marry Ethel Kenyon.

* * *

"Her Unborn Child" will play the Fox houses in Connecticut, according to Windsor Pictures, which reports a number of key city bookings for the subject.

* * *

One of the real enthusiasts over the picture is Cecil Maberry, former head of sales for Columbia, who has acquired distribution rights in Kansas, Missouri and Oklahoma.

CONRAD NAGEL and William Bakewell were given new contracts this week by Warner Bros. Nagels' latest was with Pauline Frederick in "The Sacred Flame" while Bakewell was in "On With The Show" and "Gold Diggers of Broadway."

* * *

Victorious in her fight to cure herself of the dope habit, Alma Rubens has come to New York to rejoin her husband, Ricardo Cortez, who is now playing at the RKO Proctor's 58th Street.

* * *

Maurice Chevalier was honored by members of the French colony at San Francisco, during run of "The Love Parade," at the St. Francis. The management prepared a special program with Chevalier singing the songs of the picture in French. The star was at 'Frisco to attend the automobile show.

* * *

Sally Eilers is flashing an engagement ring, with Hoot Gibson the party of the second part. They are to be married upon completion of Gibson's new picture in which both are working.

* * *

Publix timed its trackless train's visit to Tampa to get there simultaneously with the holding of the annual fair.

* * *

Eddie Quillan, Pathe's youthful comedian, says he is sponsoring a relief fund for Hollywood actresses whose lavender roadsters clash with the color of the new California license plates.

* * *

Lynn Riggs, New York playwright, who now is writing a production for Pathe, is the winner of a Guggenheim Drama Fellowship.

* * *

For the third time in a year, Columbia has had to enlarge its home office space to take care of the growing needs of the company. The new move gives the company half of the twelfth floor of 729 7th Avenue, in addition to the eleventh floor. Another expansion has been at Buffalo, where the firm has moved into first floor and basement of the Film Building.

* * *

What a break for Don Gillum of Fanchon & Marco, who was assigned to show the sights of Los Angeles to the 30 beauties chosen by "The New York Evening Graphic."

Gilbert vs. Tully

Los Angeles—In this corner, John Gilbert, dashing hero of the screen. In the other, Jim Tully, writer and hobo extraordinary. The place, a Hollywood cafe.

"I don't care to talk about it," says Gilbert questioned concerning the reported exchange of blows. "I did only what any man would have done under the circumstances."

"I did what you or anyone else would have done if a man had come charging across the room at you," said Tully, "I got up and knocked him down."

The reason? Well, some of the newspapermen dug up that old "Vanity Fair" yarn Tully wrote about Gilbert two years ago, but the rail birds are whispering there is a more recent cause for the clash. Mebbe so, mebbe so.

• Briefly Told •

76 in R. and R. Chain

Curro, Tex.—Opening of the Palace here raises to 76 the total of houses in the Robb and Rowley chain. R. W. Ellis of Dallas is manager of the local house.

Hardwick Joins F. & M.

Hollywood—Bill Hardwick is the latest addition to the Fanchon & Marco publicity staff.

Collins Gets Boston Post

Russell P. Collins, formerly with Vitaphone, has been named feature sales manager at Boston for Sono Art World-Wide. Other additions to the sales force are: Harry O'Brien, connected with the Chicago staff; Charles Schwerin, Washington salesman, and Edward Hopecraft, Buffalo.

Reopens Columbia House

Columbia, Pa.—T. Johnson Krodel has reopened the Columbia Opera House with pictures and vaudeville. The house has been dark several months.

New Philadelphia Firm

Philadelphia—W. H. Hoedt Studios has been organized here to make films.

New Houses Planned

Trinidad, Colo.—Two new theatres are under consideration here.

Tubbert Names Aide

Syracuse, N. Y.—Myron Severance has been named assistant to William Tubbert, new manager of R-K-O's Syracuse here. Homer V. Walsh is continuing as counsel for the firm's houses here.

Salisbury Showman Dies

Salisbury, Mo.—Illness of two weeks resulted in death here of Andrew Gehrig, owner and manager of the Lyric.

New Burton Holmes Film

St. Louis—Burton Holmes will return to the Odeon Feb. 17 with his latest picture on London. His views will show some of the modern changes being wrought in the metropolis of Europe.

Hill with Tiffany

St. Louis—Clarence Hill now is managing the Tiffany branch here, replacing Roy Dickson, who resigned to enter the mercantile field. Walter Branson is new Pathe manager, coming here from Des Moines. Dickson also resigned as Film Board president.

FitzPatrick at Cairo

James A. FitzPatrick cables his arrival at Cairo, where he is filming material for a Traveltalk series. He is on a tour of the world.

Fox Plans Laramie House

Laramie, Wyo.—New $150,000 house, to be built by Fox, will give this town three theatres.

Ask Al

Al Selig, head of Tiffany's advertising and publicity department, did a "Journey's End" stunt, the other day starting from scratch.

Says Mr. Lardner

How Ring Lardner is reported describing United Artists:

"A group of depreciated stars got together and called themselves United Artists."

Raynor on Sales Trip

William Raynor, manager of short subject sales for Pathe, is on a sales trip through the West. His itinerary has already included Indianapolis, Chicago, Kansas City and Omaha.

Stein Now at Toronto

Toronto—Management of the Pantages, Canada's largest theatre, has been taken over by Morris Stein, formerly of Hamilton. He succeeds Fred Schaeffer, who has occupied the post since the death of N. K. Miller a few years ago.

Exchange Isolation Sought

Toronto—Isolation of exchanges, houses in small and fire-resisting buildings is provided for in a bill introduced in the Ontario legislature. Two large downtown buildings here and one at Ottawa now are used for exchanges.

Gaumont's First Talker

Toronto—"High Treason" is the initial Gaumont British Corp., talker feature to be released in Canada. Last year, the company released 24 silent films.

Fire Prevention Aids

Winnipeg—Firewalls and fire doors did much to save the auditorium of the Capitol, in the $200,000 fire which damaged the building.

Expanding in Pa.

Germantown, Pa.—Warners March 1 will be in complete control of Germantown and the surrounding district when lease of the Germantown is taken over.

Remodeling at Hastings

Hastings, Neb.—Work starts about the middle of the month on improving the Rivoli here. Homer Garvin, manager of the house as well as the Strand here, says the remodeling will cost about $15,000.

G-B Chain Opens at Athol

Athol, Mass.—The Athol, newest link in the New England chain operated by Goldstein Bros., was opened this week.

Niles and Hervey Write Play

Blair Niles, author of "Condemned to Devil's Island," which serves as Ronald Colman's latest picture, and Harry Hervey, are shortly to appear as co-authors of a new play based on Mr. Niles' story of the tropic prison. "If God Made the World" is the probable title.

Sunday Shows for Uvalde

Uvalde, Tex.—"Blue" Sunday ordinance here has been repealed by the city council.

Texas Arson Attempt Fails

Shiner, Tex.—Gasoline-soaked rags were found at the Palace here, frustrating an attempt to burn the house.

American Seating Net Drops

Chicago—Net of $484,146, after charges, equal to $2.38 a share on the 207,000 capital shares outstanding is reported by American Seating Co. for the year ended Dec. 31. This compares with $628,237, or $2.99 a share, on the 210,000 capital shares outstanding in the preceding year.

Heads Capital Film Board

Washington—Harry Brown of Tiffany is new president of the Film Board. Rudolph Berger (M-G-M) is vice-president, and John Dillon (Fox) treasurer.

Cleveland Board Re-elects

Cleveland.—Al Mertz (RKO), Clifford E. Almy (Warners) and William Weiss (Fischer Film Exchange) were unanimously and respectively re-elected president, vice-president and treasurer of the Cleveland Film Board of Trade. Mrs. Georgia Moffett is secretary.

Mansfield Showman Dies

Mansfield.—Injuries received in an automobile accident the previous week are declared to have caused death of Frank Manager, operator of the Ritz here. The accident occurred while the showman was en route to Cleveland.

Sunday Shows at Findlay, O.

Findlay, O.—Following lead of Hohn Harris, who inaugurated the practice at the Harris, other theatres here are operating on Sunday.

Pathe Fire Hearing Monday

Hearing is scheduled to be resumed Monday in New York on the excessive film storage charge against John C. Flinn and Harry Lalley, Pathe officials. The charges are the outgrowth of the studio fire in New York which cost ten lives.

Manager Halts Stampede

St. Louis—Coolheadedness of Jules Leventhal, one of the owners and managers of the Rivoli, St. Louis, helped patrons make an orderly exit during a projection room fire. Leventhal reassured the audience that there was no danger, to head off a dash for the exits by a number of excited patrons.

Theatre Wall Checks Fire

Riverton, Ill.—Brick wall of the theatre on Main St. here is credited with saving the business district from complete destruction by fire, when it checked spread of the flames.

Clifton Springs House Reopens

Rochester, N. Y.—The Palace, badly damaged by fire Sept. 27, has reopened at Clifton Springs, N. Y., with complete new sound equipment under direction of Edward G. Williamson. In rebuilding, the balcony and boxes were eliminated.

Bandits Rob K. C. House

Kansas City—Four bandits bound the janitor and ransacked safe of the Liberty here, escaping with Sunday receipts.

A 16-Hour Grind

RKO is operating the Globe in Times Square on a 16-hour grind daily. The theatre opens its doors at 10:30 in the morning and closes at 2:30 the following A. M.

Oakie Taking It On the 'Chin' in Ruggles Battle

Hollywood—While Jack Oakie is arguing with Wesley Ruggles over the term contract the latter holds on his services, Paramount is saving more than $1,000 a week on Oakie's services, at the latter's expense.

Oakie came to the coast to enter pictures in 1928. Ruggles was directing at Universal, and engaged Oakie for a featured spct. Upon completion of the film, Ruggles saw possibilities in Oakie and offered him a term contract calling for play-or-pay salary starting at $100 a week, and graduating upward over a period of years. Oakie signed with the director, and it was up to the latter to keep him working to cut down the net of salary going out. After a few parts at Paramount, the latter made a deal with Ruggles for the player, with salary starting at $250 weekly.

A succession of excellent parts that rapidly brought Oakie into featured rating, definitely made the player worth more than Ruggles was receiving for Oakie, and what the latter was being paid by Ruggles. The player entered into negotiations to cancel his contract with the director so that he could secure a contract from Paramount on his own. Ruggles finally countered with a proposition which would give Oakie a net weekly salary of $1,500, and Ruggles would then make a new agreement with Paramount, which is reported to be willing to sign a contract for Oakie's services at a figure reported to be $1,750 a week. The player has balked at this arrangement, and feels he should make a direct deal with Paramount for a new agreement—with Ruggles entirely out of the picture. In turn, the director figures he should profit from his original investment and plugging.

Oakie, on the advice of friends, does not feel he wants to make anything else but a new deal without Ruggles cutting in. The player has appeared in about 12 talkers during the past year.

Yost Heads Story Dept.

Hollywood—Robert Yost is new head of the story department at Fox, succeeding Harold Lipsitz who has been promoted to head the production department in charge of outdoor romances. E. W. Butcher will be co-executive with Liptsitz in the new department, which will have entire supervision of the company's outdoor productions in the future.

Gardner on Scouting Trip

Jack Gardner, Fox casting director in Hollywood, is in New York on a trip for talent additions to the company's stock unit.

Fox Title Changed

Hollywood—"Louis Berreti" will be released by Fox as "Born Reckless." John Ford is slated to direct with Edmund Lowe, Warner Hymer, Marguerite Churchill and Lee Tracy in the leads.

SAM E. MORRIS

NORMAN MORAY

H. A. BANDY

The fifth Sam E. Morris Month will be observed in May. This year, Warner and Vitaphone sales forces will combine in a national campaign for playdates. Moray, Warner manager in Chicago, has been appointed national chairman for the United States and Canada. Bandy, manager of foreign distribution, has been appointed chairman of the foreign committee.

Legit Doomed by Sound Films, Anderson's View

Passing of the legitimate theatre, due to the sound picture development, is forecast by John Murray Anderson, who now is finishing "King of Jazz," starring Paul Whiteman, as his first picture. Compared with sound films, which he terms "the ideal medium of theatrical expression," the legitimate stage "fades into utter insignificance," he says.

"Even at its present development, the sound screen eclipses the stage just as completely as the old modern motion picture has eclipsed the old Punch and Judy show. Nor is the comparison at all far-fetched, for when contrasted with the vast possibilities of the 'talkie,' even the most pretentious production of the theatre is limited to just about the same comparative size as the little booth at the country fair.

"At the present time the legitimate stage has literally ceased to exist outside of New York. There is no 'road' any more. This fact is due, of course, to the movies—and, no matter what may be said about or against them, to the excellence of the entertainment which they bring to the masses at a moderate price."

Delmar Original Titled

Hollywood—"Come Easy" is the title of Vina Delmar's original screen story for Warners. Lotti Loder, discovered in Europe by Darryl Zanuck, will be featured with Archie Mayo directing.

U. A. Contract Is Canceled George Cohan Asserts

Chicago—George M. Cohan, whose personal American flag has been flown at half mast since signing with Joseph M. Schenck, ran the banner to the top when, he announced smilingly, that the seven-day-old contract which would have netted him in the neighborhod of a cool million for writing, directing and acting in United Artists' pictures, had been cancelled. And, sez George, at great trouble to himself. He was the person who had it cancelled.

"I belong to the stage," was the only explanation he would offer.

Schenck signed Cohan here a week ago and continued on his way to Hollywood. Georgie reconsidered and asked to be excused, via long distance. Schenck tried to dissuade him. George phoned his own —and Schenck's—friend, Dennis F. O'Brien, who represents U. A. Now Cohan says he "was out of pictures for keeps and the happiest acting man on any stage."

He is scheduled to play "Gambling" here two or more weeks and then head for Boston via St. Louis and Buffalo or Detroit. The California engagements are out. A new play is said to be smouldering in Cohan's mind, and without "Gambling" and four other productions to be made ready for the screen, without a "songie" for Jolson to turn out, he is ready, he says, to roll up his sleeves and write it—and act it on his chosen stage when it is written.

"I don't need the extra million, anyhow," Cohan commented on the cancellation of his contract.

U. A. Signing Benet?

Hollywood—United Artists is endeavoring to sign Stephen Vincent Benet to a term contract to write adaptations of pictures. Benet, winner of many literary honors, recently came west to prepare the story of "Abraham Lincoln" for D. W. Griffith's production of that name.

M-G-M Buys "New Moon"

Hollywood—M-G-M has purchased screen rights to "The New Moon," Broadway musical success now on tour. Preparations are already under way to get the picture into production as soon as possible for early release.

Talkers to Bring "Order?"

Iowa City—Order may be brought by talking picture out of "the present chaos of stage and screen," Prof. George Baker of Yale told students at the University of Iowa.

Williams Gets Division

Union City, N. J.—Anthony (Tony) Williams has been named division manager of Hudson County Warner theatres. E. C. Corum replaces him as manager of the Stanley.

New Anti-Chain Organization Mapping Drive Against Circuit Operation in Ohio

Page the Colonel

Hollywood—When Mae West was playing in her stage show "Diamond Lil" on the coast, she asked a well known film star just what he thought of the play for picturization. Without hesitation, the player replied: "Better ask Colonel Joy of the Hays association about that."

R. Blair Heads Publix Houses in Pacific N. W.

Seattle—Upon their arrival in this city this week, Ralph E. Crabill, western division manager of Publix, and Charles E. Kurtzman, Publix's Pacific Coast chief, appointed Robert Blair as Pacific Northwest director for the circuit. Blair has been managing director of the Seattle for more than a year.

In his new capacity he will have jurisdiction over the Seattle and Metropolitan here and the Portland and Rialto in Portland. He is being succeeded at the Seattle by William A. Hartung, for the last 25 years with Orpheum in Seattle, Vancouver, Denver, Salt Lake City, Kansas City and Chicago. Hartung resigned as manager of the New Orpheum in this city about two months ago.

Mrs. Crisp, Hays Aide, Decorated by Alfonso

Washington—Mrs. Irene C. Crisp, assistant to Burt New in the Washington office of the Hays Ass'n, has been decorated by King Alfonso of Spain with the cross of Lazo de la Real Orden de Isabel la Catolica.

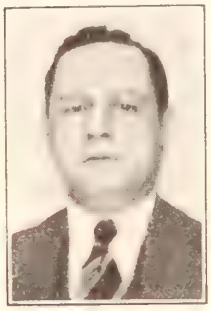
The presentation was made in the Spanish embassy personally by Ambassador, Don Alejandro Padilla, in the presence of a number of high Spanish officials. In the formal letter which accompanied the presentation, Ambassador Padillo declared it was in recognition of the "interest and activities" shown by Mrs. Crisp "in attending to requests against the reproduction of films which were misleading about Spain."

Derr Lining Up Writers Under New Regime

Hollywood—With definite production policies outlined for the coming year, Pathe is building a scenario and writing staff. E. B. Derr has signed Eugene Walter on a term contract as editor of dialogue.

Other additions include Josephine Lovett, Clara Beranger, Clare Kummer, Armitage Trail, Sada Cowan, Russell Medcraft, Paul Schofield, W. C. Tuttle, Lynn Riggs, and James Seymour, Rollo Lloyd, A. A. Kline and H. Schwartz. Tay Garnett, under contract to Pathe to write and direct, has been assigned to write two originals for William Boyd and Eddie Quillan.

Rosenberg with Sono-Art as Head of Western Div.


Ben F. Rosenberg

Ben. F. Rosenberg, who recently resigned as circuit sales manager for Columbia, left Thursday for the Coast, where he is to serve as western district manager for Sono Art World-Wide, with headquarters at Los Angeles. Offices under his supervision will include: Los Angeles, San Francisco, Portland, Seattle, Vancouver, Salt Lake City, Butte and Denver. Rosenberg is going to the Coast via the southern route, planning stops at Miami, Atlanta, New Orleans and Dallas.

Chevalier Paid 25 Grand for 1 Week at 'Frisco

Hollywood—Record salary of $25,000 for one week's personal appearances was paid by the San Francisco Automobile Show for Maurice Chevalier. The star was the attraction for one-half an hour twice daily during the show last week and drew tremendous crowds.

The $25,000 for a single week is understood to top any figure yet paid for an individual performer or star for the same period of time, and tops the record figure of the San Francisco Auto Show by $8,000, when $17,000 was secured by a well known band for the annual show.

Waverly, N. Y., Gets Sun. Shows After Referendum

Rochester, N. Y.—One more Western New York village got Sunday shows while the lone manager in another turned them down voluntarily. Waverly, a place of 5,000 population, saw its first Sunday film after the board of trustees had passed an ordinance in line with an overwhelming referendum vote favoring the action. William W. Farnum, owner and manager of the only house in Avon, 1,500 population, told leaders of a similar move there he was not interested in Sunday shows.

Allens Remain Important Factor in Canadian Field

Toronto, Can.—Premier Operating Corporation, Ltd., of which Jule Allen is manager, now is operating 16 theatres in Canada.

MOTION PICTURE NEWS wishes to correct the impression given in the published story last week that finis had been written to the exhibition career of the Allens in Canada.

In addition to operating 16 theatres in Canada the Allens are affiliated with the Amherst and Westmount in Montreal.

Legislation, Publicity Among Means to Be Used to Protect Independents in State

Columbus, O.—Chain theatres are under fire in this state, along with chain enterprises in other lines, with the Merchant Minute Men of Ohio formed to combat them. The new association plans a campaign of legislation, publicity and education in an effort to protect the independents in all lines, including the theatre. Dues are $10 annually.

Ten per cent of all theatres in Ohio are chain-operated, the association contends, and these houses do 50 per cent of all business done by theatres of the state.

Radio broadcasts, newspaper publicity and advertising and speeches before trade associations are planned to present the plight of the independent exhibitors and retailers.

Council's Bureau to Use Data Obtained in Survey

Material obtained in the film survey launched by Bishop McConnell will be placed at the disposal of the motion picture bureau of the Federal Council of Churches, which will then shape its future policies concerning the industry on findings of the new board, of which Prof. Herbert Shenton, University of Syracuse, is chairman.

Australian-Made Talker Not Liked in Singapore

Washington—Audience reaction to an Australian-made talker, shown via Australtone equipment at the Eu Tong Sen Theatre (Chinese), Singapore, was unfavorable, Assistant Trade Commissioner Donald Smith, stationed at Singapore, reports to the M. P. Division of the Dept. of Commerce. The film now is being shown at Johoro.

Government Activities in New Educational Subject

Washington—Western Electric is cooperating with the Commissioner of Education on production of "Administrative Work of the Federal Government," to be used for educational purposes.

The picture is part of a general program to develop sound films in education. The film is designed for high school use.

Just Imagine

Dublin—Irishmen here found surcease from fighting among themselves when they staged a near riot at the Savoy, all because "Smiling Irish Eyes," was not to their liking, and in their opinion "grotesque and insulting." The film, which stars that doughty little Turk, Colleen Moore, was pulled off.

RCA Type G for Houses Up to 1,000 Seats Via New Policy

Company to Devote Chief Efforts to Small House Equipment Under Plan

Type G RCA Photophone equipment Saturday is being made available to theatres up to 1,000 seats, under a new sales policy just adopted. The equipment heretofore has been available only to houses up to 500 seats. The new policy calls for limitation of output to three types of equipment, giving the exhibitor optional right to cancel, obligation to receive and pay for serving after two years. RCA henceforth will concentrate on small house equipment.

The new policy, made public by Charles J. Ross, executive vice-president of the company, is part of an expansion program, undertaken with launching of the Type G equipment, which is to comprise the company's chief output in future. On this equipment in small theatres, the exhibitor may select motor generator operation.

The Type G, heretofore, has been available only to theatres up to 500 seats, and theatres between the 500 and 1,000 classification required equipment costing nearly twice as much as the Type G. This now is revised to make the price uniform up to 1,000 seats.

Type G was launched under terms of a deal made with Allied States Ass'n. Nearly 200 models have been constructed for and shipped within the last 30 days, according to Ross. The other two types the company will continue are Type B, for theatres above 2,000 capacity and Type C for theatres between 1,000 and 2,000 capacity.

Impetus to Wiring Small Houses Seen by Abel

Inclusion of 1,000-seat houses in the price range formerly established for 500-seaters, decision to limit output to three types of reproducers and optional provision for cancellation of service charges after two years were described as changes which will prove revolutionary in a closing talk Thursday to the eastern sales convention by Sydney E. Abel, general sales manager of RCA Photophone.

The Type G equipment has speeded up wiring of small theatres since launched a few months ago, and extension of it to 1,000-seat houses should give even more impetus, Abel declared.

"We stand back of the claim we make in our new trade-mark, 'The Emblem of Perfect Sound,' and in carrying the message that phrase conveys to the exhibitor, we hope he will make it the symbol of his theatre," he said.

During the four-day meetings at the home office, talks were given by Charles J. Ross, executive vice-president; A. E. Reoch, vice-president; J. W. Rafferty, assistant sales manager in charge of the educational and industrial division, which is introducing the new portable sound reproducing equipment; L. B. Morris, general counsel; C. C. Chappelle, treasurer; H. L. Sommerer, manager of the recording department; M. C. Batsel, chief engineer, and Gerald K. Rudolph, director of publicity and advertising.

Announce New Sales Plan

CHARLES J. ROSS
Executive Vice-Pres. RCA Photophone

SYDNEY E. ABEL
General Sales Mgr., RCA Photophone

W. E. Floating Additional Stock for Expansion

Expansion of manufacturing facilities of Western Electric is the purpose of an issue of 750,000 additional shares of common, proceeds of which will amount to about $30,000,000. The issue will bring outstanding stock up to 600,000 shares.

New Non-Theatrical Firm

Talkies, Inc., a company devoted to sale and distribution of talkers for showing via portable equipment to non-theatrical accounts, soon is to be formed in New York, Motion Picture News learns.

Machinery Exports in '29

Washington — Projectors and sound equipment are listed in the $257,000,000 list of industrial machinery exported from the United States in 1929. The figure breaks all records for nine years.

Gets Beltone for Iowa

Des Moines—Harry Hersteiner, who operates the Family, is sponsoring Beltone sound on film equipment in this territory. New principles are embodied in the system, Hersteiner states.

Handling Tone-o-Graph

Dallas—J. W. Bilsborough, manager of the Lone Star Films Corp., has taken over distribution of Tone-O-Graph reproducer in Texas and Oklahoma.

Install Photophone

Kansas City—New installations of RCA-Photophone equipment in this territory include—in Missouri: Mary Lou, Marshall; Dickinson, Macon and Dickinson, Odessa, and the following in Kansas:

Mission, Shawnee; Perkins, Holton; Cozy, Pittsburgh; Newk, Burlington; Harris, Hugoton; Princess, Kansas City; Stelle, Council Grove; Dickinson, Neodosha; Wareham, Manhattan; Kayhawk, Salina; Army Posts, Fort Riley and Fort Leavenworth.

New Installations

So. Jamaica, L. I.—The Plaza is using Western Electric talker equipment, as is Loew's Valencia in Jamaica.

St. Albans, L. I.—Western Electric equipment has been purchased by the St. Albans.

Steubenville, O.—The Rex now has a Western Electric film and disc device.

Salt Lake City—The Tower has been equipped with Western Electric equipment.

Jackson, Miss.—Western Electric film and disc reproducer has made its debut at the Istrions.

Mobile, Ala.—The Crown now has "Erpi" sound equipment.

Shawnee, Okla.—The Odeon has purchased Western Electric film and disc device.

Williamsport, Pa.—The Majestic is equipped with a Western Electric reproducer.

Chillicothe, O.—Western Electric has just installed its equipment at the Sherman.

Konowa, Okla.—The Rex, which seats 324, now operates with a Western Electric sound device.

Brigham, Utah—The Elberta here has purchased "Erpi" equipment.

New Brunswick, N. J.—Dave Snaper has installed Western Electric at his Strand.

New Bedford, Mass.—Alterations are to be made at the theatre on Acushnet Ave and Beetle St., including wiring for sound.

New Brunswick, N. J.—Dave Snaper has installed a Western Electric at his Strand.

New Bedford, Mass.—Alterations are to be made at the theatre on Acushnet Ave. and Beetle St., including wiring for sound.

Corydon, Ia.—F. G. Stearns is installing sundo at the Auditorium here.

Greenfield, Ia.—H. S. Morgan has installed a reproducer at the Grand here.

Ogdensburg, N. Y.—Schine's Strand reopened with RCA Photophone after alterations for acoustics.

Ottawa, O.—Both local houses, Rex and Ottawa, are wiring.

Roanoke, Ala.—The Liberty reopened following remodeling, during which wiring was completed.

Waterbury, Conn.—R. Cabol and H. J. Amundson spent $30,000 in rebuilding the Paramount, installing sound during the alterations.

Spokane, Wash.—Reopening as the Avalon, the old Hip is now managed by W. A. Brooks, who has purchased RCA Photophone.

Chinook, Mont.—Wiring for sound will be completed at the Orpheum within two weeks. John Griffin is manager.

Louisa, Ky.—Western Electric installation has been completed at the Garden.

Beeville, Tex.—Hall Industries has launched a sound policy at the Rialto here.

Honey Grove, Tex.—Sound equipment is being installed at the Strand.

Ferris, Tex.—Sound policy has been instituted at the Queen.

Modesto, Cal.—The Strand, dark since last March, will reopen next week with Western Electric equipment. National Theatres Syndicate is owner.

Los Gatos, Cal.—March 1 is set as the reopening date of M. Markovich's Strand, closed two weeks ago for wiring.

Priest River, Ida.—Armand LeMay has wired his Rex.

Springfield, Tenn.—Crescent Amusement Co. completed installation of a sound device at the chain's Princess here.

Tarrytown, N. Y.—The Strand is playing all-sound, using Western Electric.

Charlestown, S. C.—The Majestic at Camden, the Rex at Sumpter, the Casino at Clinton and the Capitol at Laurens have purchased Western Electric sound equipment.

Before the "Mike" In N. Y. Studios

NOTHING is impossible nowadays. No sir, no mam. Imagine us taking the B. M. T. at Times Square and arriving in the wilds of Canada in 20 minutes. And if you had seen the set for "Dangerous Nan McGrew" at the Paramount Long Island studios, you too would say, that "thar's right smart diggins out yonder in Astoria."

TWO carp, each about two and a half feet long, which were to be used in one of the scenes, were supposedly dead, and when Ray Cozine, Paramount director, suggested putting them in a tub of water, they stole more laps than there are in a six-day bike race, and in the first two rows in a burlesque show.

BETWEEN shots, Primrose, the equine who will contribute a few neighs in "Dangerous Nan McGrew," went through his paces for the special benefit of George Folsey and Joe Ruttenberg.

MORRIS KATZ, projectionist at The Paramount Long Island plant, tells us that "Ginger" Rogers, who plays a part in "Young Man of Manhattan," now in production under Monta Bell's direction, hired an ambulance to take her from a West 48th St. theatre to the Brooklyn Paramount, where she was due to sing for the radio. She got there in ten minutes or so.

EVERYTIME that we've seen him during production, Norman Foster, who plays the male lead opposite Claudette Colbert in "Young Man of Manhattan," imitates the "swallow." Last week it was rye (fact is we know it was merely ginger ale) and this time milk (fact is we're sure that this was milk). Maybe the theme song is "How Dry I Am."

EARLE DEWEY, rotund comedian who recently completed roles in "Fancy That" and "So This Is Marriage" for Pathe, is a relative of Admiral Dewey.

MONTA BELL, who is directing "Young Man of Manhattan," was so intent on finishing a certain sequence that it was a late lunch the folks ate. The theme song of the occasion was "When Do We Eat?"

GLENN TRYON shortly is to start work on Universal's production, "The Little Accident."

LUCIEN LITTLEFIELD has a featured character role in the Janet Gaynor-Charles Farrell production, "High Society Blues," for Fox. David Butler is directing.

JEANETTE LOFF soon will be starred by Universal, according to Carl Laemmle, Jr. Miss Loff appears in Paul Whiteman's picture.

GEORGE ARCHAINBAUD will direct Bebe Daniels in her third Radio Pictures production, "Smooth As Satin," adapted from Bayard Veiller's stage play, "The Chatterbox."

RALPH HAROLDE, stage player, has been cast in Radio Pictures' wide-film musical romance, "Dixiana," composed by Harry Tierney and Anne Caldwell. It will be Radio's first production filmed by the Spoor-Berggren stereoscopic wide-film process.

LEE TRACY has been cast in "Born Reckless," Fox Movietone picture built around Donald Henderson Clarke's novel, "Louis Beretti." Edmund Lowe heads cast. John Ford will direct.

Enterprise

"Tony" Williams, new district manager of Warner's Hudson County theatres, Tuesday was quick to take advantage of the box-office possibilities of newsreels of the burning and sinking in the Hudson River of the German liner, Muenchen. Apprised of the blaze, he summoned a cameraman to the scene, personnally picked up the finished prints at the laboratories and was showing the pictures at 7 P. M. Tuesday night in houses under his wing.

Griffith to Leave United Artists is Report on Coast

Hollywood—Rumor has it here that D. W. Griffith is leaving United Artists after completion of "Abraham Lincoln." Griffith, it was said, will retain stock in the company.

Griffith is reported negotiating with Adolph Spreckles, millionaire sugar magnate and capitalist, of San Diego and San Francisco, for financing of future productions. This will eliminate the present United Artists' financing. A new release also is believed in the cards.

W.C.T.U. Opposes N.D. Sunday Shows

Bismarck, N. D.—Petition movement calling for a referendum on the question of Sunday shows for North Dakota is being opposed by the Women's Christian Temperance Union. The American Legion is declared to be back of the move to open the state on Sunday.

Brock Producing Series of Comedies for R-K-O

Louis Brock is producing a new series of four two-reel sound comedies for RKO. The first will be "Barnum Was Wrong," to be directed by Mark Sandrich, and will be produced at the Metropolitan studio in Fort Lee.

Brock has just compled a series of 12 2-reelers under the general title of "Ginsburg, the Great," which RKO also distributed. He expects to resume work at the RCA Gramercy studio in New York when that plant, as is expected, reopens shortly.

Louis Brock

Better Films "Crying Need," Indiana Theatre Leader States

Essential for Exhibitors Who "Hang on with Eyebrows," Metzger Avers

Indianapolis—Better product is the crying need of exhibitors today, particularly the "little fellow," declares Charles R. Metzger, attorney for Associated Theatre Owners of Indiana. Theatres located in the poorer districts, he says, have been hardest hit by business depression, with many exhibitors "hanging on by their eyebrows." Competition of the radio and automobile have hurt, also, but the bettering of quality is the big need.

"I talk with hundreds of theatre owners each month," Metzger told MOTION PICTURE NEWS, "and they are all crying for better product. The general feeling seems to prevail that we are not getting product of the quality we got a few years ago.

"One wave does not make an ocean and neither does one good picture in a block of 45 give us product that we can run with profit during the season. It would seem that the crying need of the moment is for more care in making pictures and a uniformly better product. Merely putting a ballad or a chorus with a little jazz music in the middle of an otherwise inane talking picture, no longer brings in the business. Our exhibitors feel that they need more interesting product of a uniformly better quality that will have similar drawing power to the general good product of four or five years ago."

Morality of Pictures Is Upheld in School Debate

Harrisburg, Pa.—Pictures were upheld as beneficial to the American public in a debate between teams composed of students of the Catholic High School. The wording of the subject for debate was "Resolved, that motion pictures as they are now conducted in the general average are detrimental to the American public," and the negative side won. The victory for films morality was all the more significant because the debate was held shortly after the Rev. Dr. Clifford G. Twombly, of Lancaster, widely known crusader against alleged immoral pictures, had made a vigorous and much exploited attack on them in a public address in Harrisburg.

"Pagliacci" in Talker Form for Independent

Using the studio of Audio Cinema in Long Island City, Picard Studios, Inc., will produce Verdi's "Pagliacci," starting work on Monday under supervision of Fortune Gallo, grand opera impresario. Manuel Salazar, Metropolitan and La Scala star, will sing the title role, supported by Alma Novello, Nino Fucile and the San Carlos Opera Co.

Paul C. Mooney and Louis Jacobson head Picard, which plans release on the state right market.

Color Skyrockets '29 Net of Technicolor 675 Per Cent

Intake Reached $1,223,186, Compared With $46,190 Deficit in 1928

Technicolor M. P. Corp., in on the ground floor when producers started the wild scramble for color, grossed a net of $1,223,187 in 1929, or 675 per cent more than 1928, when the outfit netted $18,106, but showed a deficit of $46,190 in the consolidated profit column.

Indication of the rapid and tremendous growth of the new field can be gleaned from the following figures on the company's monthly net intake last year:

January	$ 29,556.13
February	41,123.95
March	62,667.07
April	75,051.60
May	71,449.78
June	73,544.54
July	87,614.72
August	101,142.35
September	123,602.04
October	158,464.75
November	194,102.47
December	204,816.97
	$1,223,187.37

	Year 1928	Year 1929
Technicolor M. P. Corp. Net Profit before Taxation	$18,106.90	$1,223,187.37
Consolidated Pro- (*Deficit)	*46,190.02	1,173,980.36

Eight months ago, "On with the Show" started the ball rolling for all-color. Dr. Herbert Kalmus, Technicolor president, estimates that in 1930 at least one hundred features will use Technicolor.

In the report accompanying its current yearly financial statement, Technicolor states plants and equipment now in construction will have a total capacity of 100,000,000 feet of positive prints before March 1, 1930.

Comparison of all financial items with corresponding items one year ago further indicate the financial reaction of color development on the books of Technicolor.

Fox Receivership Seen Averted

(*Continued from page* 16)

ing out of working of the plan shall be decided by a committee named by Fox Film and Fox Theatres, the two naming the third arbitrator.

The fight against limiting plans to be considered to the one approved by Fox centered around the 1½ per cent charge on the $65,000,000 in new financing which must be paid if the plan is rejected, amounting to $975,000. Fox's insistence he will not deal with Halsey, Stuart practically forces stockholders to accept his plan, it was charged.

The court declared that with Fox in control of the company no other course was possible, since any plan submitted must be so submitted at the invitation of the company.

Skeptical

One hour after a certain independent distributor piped the yarn about Broadway gross intakes in *Motion Picture News,* he was camping on the doorstep of a main stem theatre manager, demanding to see the books.

He played three pictures at the theatre last year on percentage. And the weekly totals submitted by the manager at the pay-off differed from *The News* figures by many hundreds. Said distributor asked the theatre manager, "How come?"

Effort Again Made to Levy Tax in Canada

Ottawa—Whether Canadian exhibitors are to pay a performing license on copyrighted music controlled by the Performing Rights Society, depends upon fate of an amendment being proposed in the House of Commons by L. J. Ladner, M.P. from Vancouver.

At present, the society is required to register every selection individually if it wishes to collect the fee, a situation which in effect makes the music "tax free, so far as royalties are concerned. The amendments were sidetracked about a year ago.

Sutherland Turns Story Into Entertaining Film

New York newspaper reviewers agree that Paramount's "Burning Up" is weak, with reservations. They credit Director Edward Sutherland with a fine job in taking a time-worn racing-hero theme and turning it into entertaining program material. Excerpts from the reviews follow:

American— . . . Sutherland has done a highly creditable job with the scant material offered . . . audience seemed satisfied.

Daily Mirror Good. And three laps ahead of any other race track film. . .

Daily News— . . . offers thrills galore and a delightful flavor in humor . . . never a moment is it dull. . .

Herald-Tribune— . . . would be utterly conventional in story, but it is so pleasantly acted and so smartly directed that it manages to become an entertaining, if rather undistinguished photoplay. . . .

Journal— . . . Even the familiar story of the speedway hero can be turned into good entertainment is well handled and directed. And this one is. . . .

Post Considering the trite story and subject matter . . . turns out to be well handled and more than ordinarily entertaining. . . .

Sun— . . . Manages to be good entertainment. .

Telegraph— . . . a diverting and entertaining but unimportant little piece. . . .

Times— . . . This may be trite and slapstick, but it proved immensely funny to yesterday's audience . . . light-spirited and agreeable entertainment. . . .

World (Evening)— . . . Nothing sensational, but a good program story. . . .

World (Morning)— . . . It is a weak sister. . . .

"Noisy and Dull," MOTION PICTURE NEWS *states in its review of "Burning Up," which appears on page* 41, *current issue.*

High and Low Along Music Row

THIS new "100 songs for five cents" racket is getting serious, not only to the music publishers but also to the safety of officials of the American Society of Composers, Authors and Publishers and Music Publishers Protective Ass'n. According to U. S. Attorney Charles H. Tuttle, millions of dollars a year are made by this bootleg music.

* * *

OUTSIDE of his regular duty as announcer over N. B. C., talking for the newsreel, filling engagements on concert tours, making personal appearances at public functions and covering important sporting events, Graham McNamee hasn't a thing to do.

* * *

THE poor songwriter is getting plenty of competition from the actor for whom he hoped to supply with music. The latest screen star to write music for the talkers is Ernest Torrence, who years ago left the concert stage. His latest composition, "What An Irishman Means by Machree," will be sung by John McCormack in his first production.

* * *

BUDDY VALENTINE is one songwriter who is determined to make good and doesn't care who knows it. He has just returned from Hollywood where he succeeded in getting one of his songs, "Mediterranean Moon," synchronized in the Columbia picture, "Broadway Hoofer."

* * *

EDGAR LESLIE and Walter Donaldson have turned out a great love song in "Romance," which is the theme song for the Fox production "Cameo Kirby." Donaldson, Douglas and Gumble are publishing this song.

* * *

MAX RICH has been turning them out by the dozen or so, it seems. Besides four numbers which he wrote for Belle Baker's Columbia picture, "Song of Love," he composed "M-A-R-Y, Mary, I Love Y-O-U."

* * *

REPORTS from Philadelphia, where Lew Leslie's "International Revue" opened recently, have it that Shapiro-Bernstein & Co., Inc., have a flock of real hit songs in this new show. The three outstanding numbers are "Exactly Like You," "Cinderella Brown" and "On The Sunny Side Of The Street." All the lyrics and music was written by Dorothy Fields and Jimmy McHugh, who have trek west to start work on music for the "singies" for M-G-M.

* * *

ROBBINS MUSIC CORP. has added to its standard catalogue the march and two-step song of the navy, which was composed by Charles A. Zimmerman, musical director of the United States Naval Academy. The song, entitled "Anchors Aweigh," was used as the theme song in M-G-M's "The Flying Fleet" and in the Fox production "Salute."

* * *

TEDDY TRUST, who assists Arthur Houseman in exploiting the wares of the Strand theaters in New York and Brooklyn is collaborating with Sam Serwer in affecting local window displays of the songs "Watching My Dreams Go By" and "A Darn Fool Woman Like Me," which Winnie Lightner warbles in the Warner vehicle, "She Couldn't Say No." Joe Burke and Al Dubin, of course.

* * *

MANY moons ago, Jake Wolff, octogenarian of Broadway, while in to see Mike Morris, told us that he was soon to recover some treasure. (A quart of Old Overholt whiskey) which he placed in the cornerstone of the old Casino Theater way back in 1904. Recently the building was torn down and Jake got permission to transport his property to his hotel, proving the old adage "everything comes to him who waits." PINCUS

"Wedding Bells" Won't Ring–Cohen

(Continued from Page 27)

called him by his first name, and was able to meet him on the ground floor. He did the trick. All that was required was mobilizing the forces.

In New York during the Sunday opening campaign we found the manager of one of the big Broadway theatres did not at the time know who the legislators from his district were. Perhaps it was just as well, as the legislators knew that the customers of this particular theatre were not voters in the district, that they came from different parts of the city and were mostly transients from outside the city.

Since the affiliated exhibitors have benefited by the services of able lawyers with practical political experience, they have seen to it that they, the affiliated exhibitors and the men and women of the boards of arbitration, know who their legislators are; and they have done splendid work for the producers with their legislative, taxation, etc., problems, using the little man wherever possible. Also in their working with state theatre owner organizations, seeing that the proper people were encouraged to oppose the exhibitor leaders that the producers wanted opposed.

Producers Are Able

The producers are far abler than the theatre owners. There are only four or five men to be considered (who can meet in one small room if necessary), with money literally pouring in on them from all over the world. It is like a printing press making money, except they print on celluloid to exchange for the continental money. They have a well financed and smooth functioning organization, adequately manned, and no matter how they may fight among themselves for dominance and control, it is easy for them to work against all others. It is easy for them to create dissension amongst unaffiliated theatre owners.

The same holds true in some of the state organizations. The biggest and best financial supporters were affiliated theatres who furnished the money to conduct their organizations within the state; they circumscribed their organization's actions and with the affiliated theatre owner on the board of directors with the unaffiliated theatre owner, it did not take very long until the unaffiliated man started to disappear from the board, and one by one their theatres were taken over by the affiliated theatre owner member.

Some months ago when it became known that a Mr. Gannett, who owns a chain of newspapers in Rochester, N. Y., Brooklyn and elsewhere, had obtained a few million dollars loan from the representative of the International Paper Company allied with the International Power Company, all the first run opposition papers, led by the powerful Hearst chain and New York World chain, exposed the situation, kept it on the front pages of their papers, bringing pressure to bear in the United States Senate. A committee of that body investigated the situation, found the facts, and within a few weeks after the exposure and pitiless publicity, the loans were returned to the International Paper Company and the business understanding that this paper company had with this group and other groups was terminated.

Like Situation Cited

The same situation existed in the motion picture industry when the Famous Players-Lasky decision to embark in the theatre business was made, in "retaliation" for the First National group of theatre owners who had embarked in the production business. But had the First National theatre owner (who occupied the same comparable and representative position as these first run newspapers) joined with the M. P. T. O. A., then a powerful militant organization, with the purpose in view of keeping the producer in the producing business and the theatre owner in theatre business, they would have stopped this frontal attack and this theatre owning encroachment. They would have become the "Roxy's" of today all over the land and still be in business; and independent producers would have been encouraged and enabled to progress in the manner which was their due, and thousands of theatre owners who passed out of the industry would still be functioning.

The full story, told somewhat in the trade press, regarding the activities and methods employed by some of the producer theatre owner organizations in acquiring their business strength through theatres and otherwise, has never been told to the women's clubs of America, ,to the public or to the national and state legislators. Everything should be done to prevent this being told, as the mountain of gunpowder upon which the industry is sitting is larger and more dangerous than ever, and the enemy without the gates is ever present.

Doubts Friendly Union

But even though, for the many reasons I have set forth, there can be no union at this time—no wedding bells—insofar as Allied States and Motion Picture Theatre Owners of America are concerned; I do believe that committees from both organizations should sit around a table, be it square or round, and immediately draw up a simple contract as nearly in the terms of the bills of sale in effect in other industries as possible, and containing mutually agreeable provisions for arbitration; also to work in fullest co-operation against all those forces outside of the industry that seek to harass it in any manner whatsoever. Therein they have a common meeting ground against a common enemy.

Missed By a Mile

Hollywood—A romantic film star and a decided flop in his first two talkers, was lunching with an internationally known concert singer who had been brought to Hollywood for appearance in one production.

The star poured out his troubles on the broad shoulders of the singer and explained in detail how introduction of dialogue in pictures had ruined his entire career.

Finally he asked the singer, whose single concert figures rate well in four figures, "Have you ever felt the pain of dropping from the highest pinnacle of popularity and success to failure?"

"I've never climbed far on the ladder of success," naively replied the singer, whose golden voice is known in every country of the world. The star, confirmed egotist, missed the point entirely.

Late

George M. Cohan says the talkies haven't ruined the theatre.

No. The ticket scalpers and the producers were too fast for them.—*Ted Cook in "The N. Y. American".*

Harrisburg Showman Bankrupt

Harrisburg, Pa.—Bankruptcy papers are being drawn for George M. Krupa, who has been operating the Rialto and National, now dark. Several years ago, Krupa is said to have received $450,000 from the Stanley company for theatre properties at Lancaster. Since, he is said to have met reverses in the stock market. Another house dark here is the Civic, owned by W. R. Jones.

Acoustical Row Far from Ended

Far from being "cleared," the situation brought about by the objections of the Chicago fire prevention bureau to certain accoustical materials being used in theatres here, seems to be becoming more involved daily.

The first batch of cases involving houses whose accoustical insulation has been tabooed by fire bureau inspectors is before City Prosecutor Peska and will be prepared for trial in the near future. Owners and addresses of these houses are: Jacob Chutkow, 3145 South State St.; Max Serperstein, 5406 North Clark St.; Louis L. Simon, 1611 Roosevelt Road; Louis F. DeWolfe 1641-49 Roosevelt Road, and Joseph Pasteur, 1125 Bryn Mawr Ave.

Additions to the list are being made regularly, Chief Egan of the Fire Prevention bureau, states. In the same breath, he denies that either his office or himself had "approved" 25 specific materials as "satisfactory," was has been published.

"We cannot make the fire prevention bureau an advertising department for accoustical materials manufacturers," he said. "For all I know, there may be 2,500 materials which would prove 'satisfactory' for theatre insulation purposes.

"We are not interested in what they are, nor are we interested in the theatre owner who is using them. Our job is only to detect and have condemned the inflammable materials in use. The only test for these is fire. If they burn, or even smoulder enough to fill an auditorium with smoke, they must be removed."

Swedes Prefer Silents to Sound Films, Poll Shows

Stockholm—Silents are preferred to talkers in Sweden, it is shown in a poll conducted by a local newspaper. Ninety-two per cent of those participating in the debate on their preference voted for silents, while the eight per cent voting for sound films were from rural districts and complained of the lack of good music in country theatres.

It Comes to This

Not content with victories in other fields, women have now begun to invade production and it is perhaps only a matter of time before the bones of the last male director will be on the way to the Museum of Natural History to be mounted as an example of an extinct species, at least "Screenland", so opines.

With "Sarah and Son" on the Paramount lot, says the publication "production is for the first time in history given over almost entirely to women. The only two important jobs in the outfit handled by men are held by Charles Lang, chief camera-man, and Earl Hansen, sound technician. B. P. Schulberg, production head, declared women ought to know more about the mysteries of mother love than men, so he was going to make this a woman's production. Ruth Chatterton is the star; Zoe Akins, author of the stage play "Declasse" and others, wrote the screen story; and Dorothy Arzner is the director.

Disarmament Confab in Order For Bloody Brooklyn Battle

Downtown Theatres Raging for Business—Midnight Shows New Gag

And the battle for nickles and dimes in the city of churches continues on its murderous way.

Brooklyn was a peaceful little town until Paramount and Fox horned in, many months ago, with de luxe downtown stands. The Mark Strand, and a few others, were reaping a harvest in the crowded amusement and shopping centre, but when Fox and Publix opened, a keen competitive battle started, reaching its height in a vigorous tilt to coin the sheckels at midnight shows.

Just to be different, Paramount hit upon the idea of a revival of old, outstanding silents, playing Valentinos, Swansons, and other big-name successes every Monday night, starting at 9:30. Two weeks later, Fox fell in line, but the gag didn't click and they dropped it. The Publix house continues, plugging the revivals hard in all billing.

Now the Albee and Orpheum theatres enter the ring with late performances, starting this week, and forcing the entire downtown line-up—already at loggerheads—to prime the guns for what promises to be a stiff battle.

In most cases, a show ends at eleven. From that hour until 11:30, they screen shorts, while the ballyhoo "generals" outfront hook the customers for the midnight screening.

Midnight Shows Launched

When "Sunny Side Up" opens on Feb. 8 for a week's run at the William Fox Academy of Music, Audubon and Croton, it will inaugurate for the first time the policy of establishing a Saturday evening midnight presentation at these houses. Extra showings have also been added, running continuous performances of four deluxe shows daily with five showings of the picture.

M-G-M Lot Active, with 20 New Features on the Fire

Hollywood—M-G-M enters the last half of February with 20 pictures preparing, shooting or in the cutting rooms. Nine units are crowding the 11 silent and 14 sound stages at Culver City. The technical staffs are on a 24-hour basis, with 53 writers at work on new material, and 16 composers and lyrci writers pounding out new melodies.

Louise Dresser in Town

Louise Dresser, Fox contract player and her husband, Jack Gardner, casting director at Fox, arrived in New York on Wednesday for a vacation. While in town, Gardner will scout for talent for the Fox stock company.

Through with Fox

Hollywood—Fox has not re-signed Dorothy Burgess. Her year's contract has expired.

Musical Interpolations Hamper Action in "Kirby"

There is beauty and "easy-going charm" in spots in "Cameo Kirby" (Fox), it is agreed by a majority of critics on New York newspapers, but the picture as a whole is dubbed "outmooded," "mildly diverting," and "not intensely gripping." Many reviewers blame the slowness of the vehicle to musical interpolations. Opinions of the critics follow:

American— . . . While oodles of production value are apparent . . . slow charm of the Old South is somewhat too greatly accentuated and the action is in no way speeded up by the interpolation of musical numbers.

Daily Mirror—Charming, but not intensely gripping. A fine production of a fair story. . .

Daily News— . . . doesn't strike us as especially impressive audible celluloid. Just a fair program talkie. . . .

Graphic— . . . For those who . . . can still get a kick out of the bloodhounds tracking down the misunderstood man, "Cameo Kirby" may have its entertainment value. . . .

Journal— . . . The crinoline and Mississippi river-boat backgrounds are pleasantly effective and the film, which moves very slowly, because of the many vocal interpolations, is mildly diverting. . . .

Post— . . . owes what interest it has to the able direction of Irving Cummings, who has managed to give it more life than the subject matter deserves. . . .

Sun— . . . isn't a bad film, but it is certainly not very interesting at this period in the development of the talkies. . . .

Telegram— . . . a delightful and moderately entertaining program picture, but nothing more. . . .

Telegraph— . . . not only fails to rise above the average in entertainment value, but often sinks to new levels of mediocrity. . .

Times— . . . There is an easy-going charm about the scenes . . . affords genuine entertainment with its colorful glimpses of life in 1850 in New Orleans.

World (Evening)— . . . beautiful in spots. But the contents . . . are rather out-mooded. . . .

World (Morning)— . . . There is picturesquenesss in the costumes and atmosphere . . . and the latter half . . . at least, holds a good plot interest. . . .

"Although finely done, this picture demonstrates that it is not practicable to attempt a musical background for a straight dramatic story," in the opinion of MOTION PICTURE NEWS, *which reviewed "Cameo Kirby" on Dec. 7.*

Stays with Pathe

Hollywood—E. H. Griffith, Pathe director, has been given a term contract. First assignment under the new agreement will be "The Big Shot," an original by Ben Hecht.

Farms Out Jack Benny

Hollywood—Jack Benny was borrowed by Tiffany from M-G-M to assume the featured spot in "The Medicine Man." George Stone and James Dugan have also been signed.

"Czar of B'way" for Craft

Hollywood—William James Craft will direct "The Czar of Broadway" for Universal. Story is an original by Gene Towne.

Arctic Nu-Air Incorporated

Dover, Del.—One thousand shares of common, no-par stock, was listed as capital on incorporation papers filed here by Arctic Nu Air Corp., manufacturing air conditioning equipment.

Watch Your Step!

A new bill introduced in the New York Assembly makes the "circulation of any statement, rumor or intelligence as to stocks, bonds, or public funds, not knowing same to be true, punishable by a fine and imprisonment," while another makes it "a misdemeanor to circulate false statements or rumors as to stocks or bonds derogatory to financial condition or affecting solvency or standing of a corporation or person issuing such securities for sale."

'Rogue Song' Tops Week's List in L. A.

Los Angeles—Lawrence Tibbett continues as a Hollywood sensation. "The Rogue Song" led the list this week, its fourth at the Chinese, with a gross of $35,500, or 122 per cent over normal business at that house

Second is Loew's State with "The Cock-Eyed World" at popular prices. The picture did $34,000, which earned it a rating of 128 per cent. At the Carthay Circle, "Devil-May-Care," in its second week, played to $14,300, which is 14 per cent over normal business at that theatre. "The Locked Door," at the United Artists, ended its second week with $11,500, or 15 per cent under normal.

Chevalier's "Love Parade," current at the Paramount, rolled up $23,000, or almost average business. Its exact percentage was 92. "Wedding Rings," at Warners' Hollywood, took in $16,000, or a rating of 114 per cent. "Anna Christie," in its third week at Fox's Criterion, did almost twice normal business, the total being $18,200 and the rating 182 per cent.

Rudy Vallee proved a draw at the RKO in "The Vagabond Lover," grossing $22,500, or, in percentages, 141. "Son of the Gods," Dick Barthelmess' latest, is pulling them in at Warners' Downtown. Its second week ended with a gross of $30,700, which is plenty of money for that theatre. In percentages, the figure proved to 205. Norma Shearer, a local favorite, did $12,900 at the Egyptian with "Their Own Desire," while "No, No, Nanette," at the Orpheum, played to $15,000.

The weather was fine through the week. Vallee's draw came from the women, but business generally held up on the strength of the line-up at all houses.

U. S. Leads in Singapore

Washington—American films lead in Singapore, as evidenced by report of the local censor for 1928, which shows 1,621 pictures were passed, according to the annual report forwarded to the Dep't of Commerce. One hundred and forty-seven were held to be unsuitable and banned.

Paramount Re-Signs Wallace

Hollywood—Richard Wallace, who finished his Paramount contract with "Two Black Crows in the A. E. F.," has signed a new agreement. Wallace will make a four months' tour of the world before resuming work.

Decision to Cut 1930-1931 Programs Seen as Break for Ind'p't Producer

N. Y. Critics Loud in Their Praise of Davies Vehicle

The Sun and *Morning World* are the only two dissenting voices in praise of "Not So Dumb" (M-G-M), by New York newspaper critics, who proclaim the new Marion Davies vehicle a comedy wow. They don't spare the adjectives in their reviews, brief excerpts from which follow:

American—A constant laugh from first flash to fade-out . . . audience enjoyed every moment.

Daily Mirror—An uproar. The merriest entertainment of the season . . . excellent cast. . . .

Daily News— . . . thoroughly entertainment . . . one continuous round of giggles. . . .

Graphic— . . . hilarious entertainment . . . more good movie stuff for the hordes of Davies fans.

Journal— . . . the comedy high-spot of the season.

Post— . . . flows along at a fast clip. . . .

Sun - . . . mildly entertaining.

Telegram— . . . scarcely a dull moment . . . From beginning to end the film is a riot of laughter. . . .

Telegraph— . . . lively and wholly entertaining screen comedy, actually gauged to appeal to the greatest number of cinema patrons.

Times— . . . a bright affair, with singular and unexpected twists. . . .

World (Evening)— . . . a continuous giggle. from opening to fale-out . . . you'll have to see this one. . . .

World (Morning) . . . pretty funny at times . . . ordinary program stuff.

"Cast miles ahead of the story," Motion Picture News *stated on Nov. 2 in its review of the Davies opus.*

R-K-O Plans Invasion of Jackson, Miss., Is Report

Jackson, Miss.—Radio-Keith-Orpheum is considering invasion of this Publix town, where the local houses are owned jointly by Saenger Amusement Co., Publix subsidiary, and R. E. Kennington, local businessman. Request for information on the local situation has been made to the Chamber of Commerce. Some time ago, it was reported the circuit might seek lease of the city auditorium for use pending construction of a house.

Another for San Luis

San Luis Obispo, Cal.—Fox West Coast Theatres, interested with W. B. Martin in the Elmo and Obispo, will build a 2,000-seater in association with Martin.

Actor's "Lines" Resented

A prominent Coast actor had trouble getting a telephone number. Angry words with the operator, who politely resented insinuations about her hearing. The actor concluded the debate by saying:

"Keep your shirt on, girlie, and get my number."

Several days later he received a letter from a Telephone Company executive, admonishing him for using an "improper" phrase to the operator. The actor called the Company and asked to talk to the particular operator. Getting her on the wire, he said: "I'm sorry if I insulted you when I told you the other day to keep your shirt on. You can take it off, if you want to. Goodbye!"

Plumb Forgot

Hollywood—The Fox studio had been held up on a picture four days because Stepin Fetchit, complexion slightly dark, had failed to appear. When a studio scout finally caught him at home, Stepin was found scrubbing floors. In his garage were three Cadillacs.

"What's your reason for holding us up," he was asked.

"No special reason, boss. I just plumb forgot," was the reply.

One-Cent Verdict Sets Mark in Law Suit

Boston—Litigation over the use of a Photophone non-synchronous projection machine recently established a record verdict calling for execution of one-cent damages. It represents the smallest execution of verdict in the state of Massachusetts.

Harry Cohen, doing business here as the Photophone Company of New England, it was alleged in the complaint sworn out by Cohen, installed a projection machine in the Photoplay Theatre in Adams, owned by H. E. Haff. Under the alleged agreement Haff was to keep the machine for a month's trial and, if satisfactory, pay for it. Cohen alleged Haff kept the machine from Jan. 1, 1929, to June 1, 1929, returned it and refused to pay for it or its use.

Opposition to Winchester Theatre Project Renewed

Boston—Residents of Winchester are continuing their eight-year-old opposition to a picture house. Chief objection is said to be that they believe the proposed house wouldn't pay and soon would deteriorate into a fifth rate house, but what is meant by a fifth rate house remains a dark mystery. The Winchester newspaper contends that there are too many theatres in the vicinity, adding that "nothing is worse than a dead theatre," which is declared closed half the time and either is "an eyesore," or is given over to "inferior pictures."

P.F.-L. Breaks Flat-Term Rule to Sign Astor for 2

Hollywood—Mary Astor has bene signed by Paramount for featured spots in two 1930-31 releases. Agreement is on the basis of a flat sum for each production, and allows the player to accept engagements at other studios if they do not conflict with Paramount assignments.

This is the first flat rate contract made by Paramount with a player for term appearance in that company's productions. All other stars and featured actors are on a weekly salary basis, although the flat rate agreement with lpayers has been used for some time by many large producers.

Elimination of "Program" Material Next Season Expected by Many

Revived interest in the long dormant independent production field is the quick reaction to announcements that Pathe and Universal were to discontinue program pictures for 1930-31, in favor of "specials," as well as to slash their output.

Other major producers are expected to pay more attention to fewer specials than quantity programers next season, giving a long-awaited break to the independents.

Universal, as announced exclusively in Motion Picture News last week, will cut from 55 features to approximately 18. Lou Metzger, "U" general manager, will determine the exact number next week, in Coast conferences with Carl Lammle and Carl Laemmle, Jr. A scarcity of Westerns on the company's '30-'31 program is expected, leaving the market open further for independent units.

Pathe's plan is for 30 "specials" and 450 shorts, dividing the season into three periods. All Pathe production will be centered on the coast, in charge of E. B. Derr.

M-G-M, Universal Sign New Casting Directors

Hollywood—Ben Thau has been brought from New York and installed as head of M-G-M casting department, replacing Fred Beers. Thau is new to picture casting, coming from the RKO home office. He was With Harry Garson transferred to the production department, Universal has engaged Phil Friedman as casting director.

Paramount Signs Sloman

Hollywood—Edward Sloman has been placed under contract by Paramount as a director, and moves over immediately upon completion of his current assignment for Columbia, "Soldiers and Women." Sloman directed "The Kibitzer" for Paramount six months ago, and more recently directed Harry Richman's picture for United Artists.

Spokane on F. & M. Route

Spokane—Fanchon and Marco have closed with Ray Grombacher to route a stage unit to the American, one of Grombacher's chain of five. The new policy will be split with sound pictures.

F. & M. Now in 45 Cities

Los Angeles—With addition of Grombacher's American, Spokane, Fanchon and Marco units now play 45 houses.

Moray Appointed

N. H. Moray has been named national chairman of the Sam E. Morris Month drive. Harry Neil appointed national chairman of the Vitaphone Varieties drive.

Shorter Features Are Causing Worry to Some Exhibitors Due to Higher Nut

Patrons Declared Educated to Hour Show and Added Use of Shorts Is Costly

Swinging of the pendulum to short features, as a result of the sound picture development, is causing a squawk from exhibitors in some sections. Exhibitors, who in the silent days had been crying over what they termed the excessive length of features, now have put reverse English on their complaints, due to the short footage of talkers.

Early breaks of shows due to short features is causing concern, many feeling their patrons have been educated to the two-hour show and that to set in the necessary shorts to bring them out even on running time, will run the nut up to an excessive figure.

In combination houses the situation is declared even more serious, due to the cost of acts. The fact that most producers of features now are making shorts as well, is seen as an important one in the tendency toward short features, although dialogue replaces action and thus cuts down footage.

Seven New Charters Filed in N. Y., N. J., and Del.

Nacio Herb Brown, musical composer, has filed incorporation papers at Albany, listing 100 shares of common. Gilbert & Gilbert, 10 E. 40th St., New York, was the attorney.

Momart Amusement Corp., of New York, was incorporated through L. Kelly & Connelly, 28 W. 44th St., New York. Others include. Techno Distributors, projector distributors, represented by G. J. Jaffe, 1440 Broadway, New York; Vitadisc Co., sound devices, by W. Eber, Rochester; Oiler Cine Co., stereopticon and projection machines, of Mount Vernon, and represented by W. M. Messersmith, Larchmont.

In New Jersey, Charles Jacknowitz, Inc., Union City, has incorporated to manufacture lenses. Manetti & Echentille, Union City, is the attorney. Enterprises Amusement Corp., Pittsburgh, was chartered in Delaware by Capital Trust Co.

Other corporate activities include dissolution of Frisco Amusement Co., Brooklyn, designation of RCA-Victor Co., a Maryland corporation, to do business in New York state, listing 10,000 shares

King All Set for Next

Los Angeles—Returning to Tec Art studio from Florida where he made "Hell's Harbor," Henry King is preparing "Eyes of the World," based on the Harold Bell Wright novel, for Inspiration Pictures. Clarke Silvernail and N. Brewster Morse wrote screen story and dialogue.

Wilkerson Turns Publisher

Billy Wilkerson, formerly of the *Exhibitors' Trade Review*, has purchased *Theatre Management* from George C. Williams. The first issue under the new management appears in March.

$50,000 Times 10

Hollywood—John McCormack received $50,000 a week for ten weeks to appear in "Song O' My Heart" for Fox, according to stories in circulation here.

There is no other contract like it on record.

"Second Wife" Is Second Rate to Most N. Y. Critics

Many reviewers on New York newspapers let "Second Wife" (RKO) down pretty hard. They call it "silly," "second-rate stuff," "dreary and unimportant." *The Times, Telegraph* and others, however, give it a fair break. A consensus of opinion follows:

American— . . . Unpretentious and never quite believable . . . nicely played . . . difficulty is that not a great deal happens in the story. . . . audience wasn't enthusiastic. . . .

Daily Mirror—Pretty good picture for women. . .

Daily News— . . . has been tastefully produced and nicely cast. But it isn't an unusual talkie piece . . . Just a fair program picture. . . .

Herald-Tribune— . . . a far cry from the sophisticated "movie-goer's" choice. It is slow, without a believable situation, antiquated in dialogue and direction, and dull. . . .

Journal— . . . Both Miss Lee and Nagel offer alequate performances in a plot which is all right as far as it goes, but which, through lack of character development, doesn't go far. . . .

Post— . . . Although the story suggest a movie version of an early Ibsen play, some genuine moments are contributed by Lila Lee and Conrad Nagel. . . .

Sun— . . . Here, it is gratifying to state, is a talker with an adult idea—if not precisely a new one. At any rate, it is satisfying as a show. . . .

Telegram— . . . might have been made entertaining by less conventional treatment on the part of the adaptor and the director . . . as a result the film is slow-moving. . . .

Telegraph— . . . just as dreary and unimportant in pictures as it was on the stage. . . .

Times—Although the direction is not especially gifted and the dlaiogue is often a little rustry. "Second Wife" . . . at least possesses the virtue of being . . . much more intelligent than the general run of films. . . .

World (Evening— . . . second-rate stuff . . . has little to recommenl it to discriminating audiences.

World (Morning)— . . . It is pretty silly. . . .

In a review of "Second Wife," which appears in this issue, on page —, MOTION PICTURE NEWS *says "the picture is handled with conviction and sincerity."*

Reubenson Active

Reg Reubenson of London and New York is en route to the coast on a quick trip, after which he will return to New York and then sail for London, returning here in April. He has taken over foreign sales agency for Audio Cinema and has already sold 26 Terry Toon cartoons for a number of territories. Reubenson also handles the Fitz Patrick output abroad and has sold the Horoscope series to the Schlessingers for South Africa and the Travel Talks for the same territory to Kinemas, Ltd.

Wyler Victorious

Hollywood—Chalk up a victory for William Wyler, director of "Hell's Heroes." Wyler felt he had earned the sound remake of "The Storm." Universal officials apparently thought otherwise and looked around for a director. Now it seems Wyler gets the assignment, with Joseph Schildkraut starred and Monte Blue, borrowed from Warners, as second male lead. All of which would indicate that Wyler won his point.

Pinchhitting for Mrs. Gentry

Los Angeles—Emma Abplanalp, secretary of the Buffalo Film Board of Trade, is pinchhitting as secretary of the Los Angeles Film Board during illness of Lola Gentry.

Arliss vs. Arliss

It's Arliss vs. Arliss on Broadway, with opening Thursday of "The Green Goddess" at the Winter Garden, thus pitting two George Arliss vehicles against each other. "Disraeli," current at the Central, is rounding out its twentieth week on Broadway.

Production Schedule Is Speeded at 1st National

Hollywood—Hal B. Wallis and C. Graham Baker, production executives at First National, are again operating at close to its capacity, with a number of productions being filmed and others scheduled for immediate shooting. Among productions in work are "Jail Break," "Sin Flood," "Sweet Mamma," "At Bay," Mlle. Modiste," "One Night at Susie's," "Heart of the North," "Under Western Skies" and "The Dawn Patrol."

The coming six months will bring the first of the original compositions by Oscar Straus. Otto Harbach and Jerome D. Kern will be among other contributors during coming months, which will also see completion of Victor Herbert's operettas, "Mlle. Modiste" and "The Fortune Teller."

There will be another Marilyn Miller all-color film to follow the "Sally" and a picture for Otis Skinner soon to start.

Salesmen Officers Installed

J. J. Felder has been installed as president of M. P. Salesmen, Inc., New York. Other officers are: Jack Ellis and Matty Cahan, vice presidents; Saul Trauner, treasurer; H. H. Markowitz, recording secretary; L. Lawrence Baren, historian; H. J. Carlock, recording secretary; J. J. Dolan, sergeant-at-arms; Max Fellerman and N. Marcus are trustees, and directors include: Joe Weinberg, Mayer Solomon, Louis Weinberg, Sid Kulick, Moe Sanders, Sam Shapin.

Billinguals—Day and Date

Ottawa—English and French versions of Maurice Chevalier's "The Love Parade," played day and date at the Regent and Imperial, both doing big business. Admissions at the Imperial were raised to 60 cent level of the Regent for the week's dual presentations.

Fowler Signs Madge Bellamy

Hollywood—Madge Bellamy has been signed by Fowler Studios for appearance in a series of Fowler Varieties short subjects. The actress has done little screen work since leaving Fox two years ago, spending all of her time studying music and voice.

Green's Next Set

Hollywood—Al Green will direct "Sweet Kitty Bellairs" as his next for Warner Brothers. The picture, a filmusical, will be shot entirely in technicolor, with Perry Askam in one of the featured spots.

• Along Chicago's Film Row •

Union Scales at Chicago Highest In U. S. Theatres

Chicago, reputedly the most highly organized labor city in the country, pays for the distinction. Not to wander outside the theatrical labor field, local exhibitors alone are estimated to be paying annually $1,000,000 more than exhibitors in other cities for identical services as a result of the thorough unionizing of theatre help here. For instance:

Operators' wage scale is from $2.54 to $3.60 per hour; an average of almost a dollar an hour more than in other cities.

Stage hands collect $104 a week; an appreciably higher figure than is standard throughout the country.

Musicians are paid $1.84 to $2.20 an hour. The top in most cities is seldom over $2.00.

Theatre scrub women here have been admitted to the ranks of the Theatre Janitors' Union. One of the first moves of the organized mop and brush wielders was to seek a new agreement boosting the present wage from $20 to $35 per week, a figure that is above average in ten other representative cities. The top in St. Louis and Detroit, where the bucket girls are also organized, is said to be $28.50.

Local exhibitors are not complaining—yet. They do, however, view the future somewhat apprehensively. There is left, still, the cashiers, ticket takers, ushers, doormen and assistant managers. But for how long? is the question they are asking.

Wabash Ave.—South

HARRY NEIL, district Vitaphone representative, is back in town after a Gotham business trip.

A. B. McCollum, Dwight, Ill., indie, is reported to be installing his own sound system at his Blackstone. McCollum's equipment is known as the "Perfectone."

The M-G-M record department has moved from the Universal building to 845 South Wabash in order to provide additional room for the shipping department, Frank Ishmael confides.

The sympathy of Film Row was extended during the week to Harry Graham of Pathe on the sudden death of his mother.

Gabriel Bauman, not previously identified with pictures, is re-opening the Clybourn. House formerly owned by Joe Kopple.

The Fox exchange has had a teletype machine installed, with New York on the sending end. In case you wonder, it's the ticker tape principle; printing the message that's knocked off in New York on the sheet in the local office. No wrong numbers, no busy lines, no messengers stopping to "shoot a quarter." Efficiency.

Wabash Ave.—South

THIS age in which we live is flimsy, fickle, and our world is unsteady. Where is the teamio who drank buckets of ice-cold beer to lay up a little warmth against sub-zero blasts? Where are the "temples of the silent drama"? The radiator gets the alcohol now, and silence is no longer golden in the picture palaces. Each morning, or afternoon, as the case may be, we awake to new and startling changes. Old gives way to new, and new to improvement. Familiar objects disappear, habit is relegated, custom sacked. Now, it appears, that venerable old routine of visiting filmdom in Chicago may go by the boards.

Though parks were built on the north side, boulevards on the south, speakeasies opened on the west and the lake filled in downtown, the path of the migratory big shot from the La Salle Street station to the Blackstone and thence to the Dearborn station did not vary. The day may come, however, and we may live to see it, when the lords and ladies of the moom picture industry will be seen on State Street, and as far north as Randolph, and trains for the east and trains for the west may depart without them.

This revolutionary change hinges on the success of a social idea, and in view of the changeability of our times it may take place. Chicago exchange managers and their business associates contemplate a screen club which, if it materializes, will recognize as a major function the reception and entertainment of filmdom's aristocracy while in the city. It would have the fittings and the deportment calculated to lure these personages away from the south edge of the Loop and, perhaps, inveigle them into missing a train or two.

The Wonderland, Mid-City, State, and Argmore are being wired. It looks as if that sign on the house in Madison Street will have to come down eventually. It reads: "Silence speaks louder than words."

Phil Reisman, general sales manager of Pathe, was in town closing deals with Jimmie Coston and Floyd Brockell on Pathe product for next year.

Sam Krimstein of the newly opened Essanay Art Studio in the Standard Oil building is claiming the newest and finest son in Chicago.

Dan Roach, publicist for the Chicago Pathe branch, spent the week in Michigan launching "The Grand Parade." Reported to have originated some nifties that will be used with the production nationally.

John Clarke, Chicago Pathe manager, has locked himself up to work out the details of a new selling idea. Expect to hear from him soon.

The Century, remodeled, refurnished and widely ballyhooed, has opened as the new Publix-B. & K. "Cathedral of Talking Pictures" with "Flight" as the feature and Henri A. Keates as organist. Acoustics are said to be "knock-out" at the house, which was formerly Ascher's Diversey. Bobby Burns, supervisor of projection and sound for Publix middle western theatres, personally okayed them. "Disraeli" is scheduled to follow "Flight."

KANN

Chicago Film Row May Organize Its Own Film Club

Launching of a Screen Club similar to the New York Motion Picture Club is being contemplated by Film Row. An initial meeting at which the project was discussed resulted in adoption of three major policies on which the club, if launched, will be based. They are: selective membership, substantial dues and the maintenance of a club atmosphere of respectability.

"In explanation of the latter," said a spokesman for the group, "we do not mean that oppressive formality or false dignity will be the objective. We have in mind a gentleman's organization whose quarters will at all times provide a suitable meeting, dining and entertainment spot for members and their wives, business friends and visiting celebrities.

"A prospective member must be approved by a membership committee. Dues will be, probably, $75 per year, with an initiation fee of $100."

The second floor of the Woods Theatre building, formerly N. V. A. quarters here, has been mentioned as a possible location.

Attending the first meeting were: Clyde Eckhardt, Eddie Grossman, Felix Mendelsohn, C. C. Wallace, Jack Miller, Max Stahl, Carl Lesserman, Ben Judell, Aaron Jones, John Clark, E. C. Wright, William Benjamin, Irving Mandel and H. M. Herbel.

The co-operation of managers of all local exchanges and allied offices is being sought. Invitations to attend the second meeting in ten days have been extended to Neil Agnew, Phil Dunas, P. Smith, Henri Ellman, Hal Young, R. Schurley, and others.

Membership, it is planned, will be limited to executives of motion picture and allied trades, although representative business and professional men and civic personages may be admitted later.

Film Row Thrills to Rescue Scenes in Fire

Spectacular rescues added to the thrill Film Row received when fire broke out in the Gunther Bldg., which houses numerous film enterprises. Firemen assisted girl employes from floor to floor on the outside of the building, and everyone on Film Row watched several spectacular leaps from the upper stories to the spread nets on the street. Pathe News cameramen, whose headquarters are directly across the street from the scene of the blaze, obtained some excellent shots. Occupants of the building include the Fulton Supply Co., the headquarters of the newly formed Illinois Independent Exhibitors' Ass'n, and others.

Opinions On Pictures

Lummox

(U. A.—All Dialogue)

A Superior Picture

(Reviewed by Red Kann)

EASILY one of the finest talking pictures to date. A poignant, stirring and touching story of a woman, magnificent in spirit and work-a-day in gesture. An achievement for Herbert Brenon, who produced, and for Winifred Westover, long off the screen but now back and with this single performance up in the front ranks of film actresses.

This is the story of a servant girl, an inarticulate woman in whom are unexpressed yearnings for music and the aesthetic things of life. She has an affair with the young master of the house in which she works, bears a child, is forced to relinquish the boy, then finds herself on the fringe watching him grow until he becomes one of the leading pianists of his day. It is that unexpressed something in her soul that gives her son his genius for music, just as it was her contact with his father that inspired him to contribute to contemporary poetry what is considered a classic of the time.

Directed and acted with restraint, sympathy and a fine respect for the story.

Light shorts preferable, but be careful selection does not mar the effect of the feature.

Produced by Herbert Brenon, distributed by United Artists. From story by Fannie Hurst. Directed by Herbert Brenon. Adaptation by Elizabeth Meehan. Edited by Marie Halvey. Length, 7533 feet. Running time, 1 hr., 20 minutes. Release date, Jan. 18, 1930.

THE CAST:

Bertha Oberg	Winifred Westover
Chita	Dorothy Janis
Annie Wennerberg	Lydia Titus
Rollo Farley	Ben Lyon
Mr. John Bixby	Cosmo Kyrle Bellew
Mrs. John Bixby	Anita Bellew
Paul Bixby (aged five)	Bobby Ullman
Mrs. Wallenstein, Sr	Clara Langsner

Framed

(RKO—All Dialogue)

Absorbing Crook Programmer

(Reviewed by Alvin Meyers)

"FRAMED" is good. Wherever crook mellers go this will please them plenty. It is full of action, punch and entertainment. And it is graced with the best rounded cast you have seen in many a day. The story is concerned with a girl who dedicates her life to avenging her father's death at the hands of the police. Accordingly she frames the police inspector's son, only to find that her revenge is a hollow thing.

Evelyn Brent, in a typical Brent role, is convincing; Regis Toomey handles his none too heavy part well; Maurice Black and William Holden, in widely divergent characterizations, are excellent But Rolf Harolde is the stand-out; his work in this is splendid. The direction is deft and pleasing. In the hands of George Archsinbaud the picture never lags and what is more important, is always appealing.

Depend on this to be well liked—and make promises for plenty of entertainment. Nothing heavyweight about it, but a rattling good programmer. And it's not a backstage story. That should mean something to those tired of theatrical life yarns.

Use musical or broad comedy shorts.

Produced and distributed by RKO. Story and screen play by Paul Schofield. Directed by George archainbaud. Dialogue by Wallace Smith. Edited by Jack Kitchen. Photographed by Leo Tover. Length, about 5,780 feet. Running time, 1 hour, 8 minutes. Release date March 16, 1930.

THE CAST

Rose Manning	Evelyn Brent
Jimmy McArthur	Regis Toomey
"Chuck" Gaines	Ralf Harolde
"Bing" Murdock	Maurice Black
Inspector McArthur	William Holden
Sergeant Schulte	Robert Emmett O'Connor
Headwaiter	Eddie Kane

Pioneers of the West

(Syndicate Pictures—Silent)

Average Western

(Reviewed by Charles F. Hynes)

THERE is the background of a train robbery and a father's sacrifice to give this variation from the usual western themes. It serves as a good vehicle for Tom Tyler and will satisfy his following. It is up to the average of silent westerns and the star has draw.

J. P. McGowan is the engineer, who goes to prison for the robbery of his train by his son. The latter is killed in attempting later to recover the loot in the mystery which Tyler has solved.

This has the advantage of a good plot as contrasted to many other westerns of its type, and it holds the interest. Tom Tyler is a virile chap and gives a good performance in this latest outdoor offering, which holds the interest throughout. Dorothy McClure is a good heroine, and the remainder of the cast satisfactory. This series of Tyler pictures seems to be striking a fair average of program releases and there are plenty of fans remaining who like their western action laid on thick.

Silent houses catering to western clientele will find this to their liking as a program western which will please the kids and grown-ups.

Suitable for usual double-feature bill, or with some snappy shorts.

Produced and distributed by Syndicate Pictures Corp. Story by Sally Winters. Directed by J. P. McGowan. Photographed by Hap Depew. Length, 4,262 feet. Running time, 60 minutes. Released, Dec. 1, 1929.

THE CAST

Phil Samson	Tom Tyler
Tom Dorgan	J. P. McGowan
Superintendent	George Brownhill
"Spike" Harkness	Mack V. Wright
"Bull" Bradley	Tommy Bay
Dorothy McClure	Charlotte Winn

Caught in the Berlin Underworld

(State Rights—Synchronized)

Rates Forty Per Cent

(Reviewed by J. P. Cunningham)

THE theme itself, coupled with one or two good characterizations partially redeem the amateurish handling of this pensive tale. Martin Berger, a German producer-director, failed miserably in his efforts to build up film material convincingly enough to help the premise upon which the piece is built—that is: a man is as wrong as his environment and, conversely, as right as his fellow men will allow him to be.

The action is slow—very slow, struggling with mixed events throughout most of the footage. Hans Stuwve and Maly Dalschaft appear as parents of Fritz Kortner, who was abandoned as a youngster because the stigma of being a convict's son convinced his mother that his opportunities in life would be limited. In later years, as a self-respecting citizen, he learns that his mother is living in poverty. Enemies threaten Kortner's marital bliss by revealing the story of his birth. The girl stands by the lover and points the way to a happy ending. There is very little of Berlin's underworld, despite the dime-novel title, although they spend considerabe time in showing some effective shots of a new German prison building; handled very well photographically. The few underworld gutter sets appeared to have been slapped together in a hurry.

Might get by on a double feature bill, provided the running mate is good.

Produced in Germany (silent) by Martin Berger. Running time, 63 minutes. Released date, undetermined.

Cast: Fritz Kortner, Hans Stuwve, Maly Dalschaft, [illegible]

Phantom of the Opera

(Universal—Part Talker)

Sell This Right

(Reviewed by Charles F. Hynes)

"THE PHANTOM" was a sensational money-maker when released some four years ago, and with sound added should click at the box-office again. However, it must be sold properly, otherwise there will be a kick-back from patrons. The picture is the old version reissued, with dialogue scenes added, some of it by retakes, and some by dubbing. Any attempt to sell it as anything but that will cause a squawk, and to try and put it over as a new picture or as an all-talker will prove fatal, for the age of the film is apparent.

The wallop of the climax in the original version is still there, in fact that part of the picture has been only synchronized. Some of the dubbing misses, particularly the scenes showing Miss Philbin singing. No effort is made to make Chaney talk, although there are a few spots where he is supposed to be doing the off-stage talking. The few color shots still stand up.

A sound cartoon or one reel sound novelty with this.

Produced and distributed by Universal. Directed by Rupert Julian (original version) Edward Sedgwick (supplementary sequences of present version) Edward Laemmle (sound sequences). Story by Gaston Leroux. Photographed by Charles Van Anger. Length, 8382 feet. Running time, 1 hour, 30 minutes. Release date (original version), October, 1925 (present version), Dec. 15, 1929.

THE CAST

The Phantom	Lon Chaney
Christine Daae	Mary Philbin
Raoul De Chagny	Norman Kerry
Florine Papillon	Snitz Edwards
The Persian	Arthur Edmund Carewe
Carlotta	Virginia Pearson
Phillipe De Chagny	Edward Martindel

The Melody Man

(Columbia—All Dialogue)

Excellent

(Reviewed by Red Kann)

CHARMING in tempo, appreciative in treatment and dignified in performance. Add to these fundamentals in picture-making, a dramatic story bolstered by a high-grade of direction and the answer is an approximation of "The Melody Man."

Here is the picture which represents a high mark in Columbia's long career as a producer. Its motif revolves around a rhapsody and how its lovely melody leads the Viennese police to the composer charged with murdering the interloper who wrecked his early family life. Against this theme is written the love story of the musician's daughter for a jazz band leader and how the unpublished music played at the Philharmonic without the old man's knowledge leads to his apprehension and his implied release.

Roy Neill never directed a better picture; John St. Polis never outstripped his work in this. Alice Day is delightful as the daughter and Buster Collier as the jazz musician is fine. Nothing hot or jazzy in "The Melody Man," but, despite that, a fine motion picture.

"Screen Snapshot" will fit in well. Also sound cartoons.

Produced and distributed by Columbia. From stage play by Herbert Fields, Lorenz Hart, Richard Rodgers. Directed by R. William Neill. Continuity and dialogue by Howard J. Green. Edited by Leonard Wheeler. Photographed by Ted Tetzlaff. Length, 6386 ft. Running time, 1 hr., 15 minutes. Release date, Jan. 15, 1930.

THE CAST

Al Tyler	William Collier, Jr.
Elsa	Alice Day
Von Kemper	John St. Polis
Joe Yates	Johnny Walker
Martha	Mildred Harris
Prince Frederich	Albert Conti

Opinions On Pictures

Mounted Stranger

(Universal—All Dialogue)

Good Hard-Ridin' Westerner

(Reviewed by Joseph Kelley)

HOOT GIBSON'S naive western droll when dealing with two-fisted men and pretty women, makes this "tried-and-true" formula for western drama sure-fire. In no type of drama does sound and dialogue lend itself with more bracing vigor than to the hard-ridin', straight-shootin' variety. This one offers good types, fast action, smoking guns and typical hero stuff.

The son of a sheepherder vows to "get" cattleman who killed his father—and does. Not before, however, he does a lot of hard ridin' and meets the girl of his dreams. Hoot, as Buddy Hunter, marches right into the arms of gun fire time after time but always is standing when the smoke clears.

Particularly interesting for its excelent types—all western, of course. A round-up camp scene gives the director a good chance to drag in some Jews-harp music which lends novelty, if not good music to the sound element. The dialogue deserves mention because it never is forced but is heard in typical western style—seldom and with plenty force behind it.

Sound acts O.K. here.

Produced and distributed by Universal; directed by Arthur Rosson who did adaptation from story by H. H. Knibbs. Edited by Gilmore Walker. Photographed by Harry Neuman. Running time, 1 hour and 10 minutes. Length, 5,784 ft. Release date, Feb. 8.

THE CAST

Buddy Hunter	Hoot Gibson
The Girl	Louise Lorraine..
Cow Punchers	Fred Burns, James Corey, Francis Ford

Wedding Rings

(First National—All Dialogue)

Very Dull Fan Fare

(Reviewed by Walter R. Greene)

THERE might have been some merit in "The Dark Swan" as a stage play, but the film adaptation titled "Wedding Rings" is very dull and entirely too talkative. The picture is heavy with dialogue and lacks the necessary amount of action to be acceptable.

The cast struggles through entire series of uninteresting sequences, and does the best it can with the material at hand. Olive Borden is particularly good. William Beaudine provided as much freshness as possible to the very dry story.

The theme details the encounters of two sisters—one rather wild and the other aristocratic. The former takes all her sister's boy friends away from her, finally marrying a rich bachelor. Then the quiet one starts to battle for her man—eventually winning.

"Wedding Rings" is a below average program picture, and will attract only on the names of Lois Wilson, H. B. Warner and Olive Borden.

Plenty of support needed here with excellent "draw" comedies and shorts.

Produced and released by First National. Story by Ernest Pascall. Directed by William Beaudine. Adaptation by Ray Harris. Photographed by Ernest Haller. Running time, 70 minutes. Length, 6,646 feet. Release date, Dec 29, 1929.

THE CAST

Cornelia Quinn	Lois Wilson
Lewis Dyke	H. B. Warner
Eve Quinn	Olive Borden
Agatha	Kathlyn Williams
Esther Quinn	Aileen Manning
Tim Hazelton	James Ford
Wilfred Meadows	Hallam Cooley

Second Wife

(RKO—All Dialogue)

Domestic Drama Well Done

(Reviewed by Joseph Kelley)

STAGE material adapted to the screen with sound and handled with conviction and sincerity. Domestic drama, nice subtleties of which may go over heads of some. Discriminating audiences will enjoy every foot of it. Nicely timed denouement with no anti-climax to deflect interest. Voice recording fine. Principals all gifted with speaking voices of quality.

Young advertising man takes second wife in defiance of second wife's "friend's" advice A child by first marriage is an obstacle. Child born to second wife when mother-love realization brings eternal love and understanding.

Conrad Nagel, Lila Lee and Hugh Huntley lend real artistry to the talking screen. Mary Carr has been seen to better advantage. Freddie Burke Frederick, a youngster, gives promise.

Running dialogue far above average. Entire action confined to interiors. Lila Lee, whose sense of repression is surprising, gives a performance as the wife that might be envied by many stage actresses.

Comedy shorts and out-door stuff will fit nicely.

Produced and distributed by RKO. Adapted from an original stage play, "All the King's Men." Directed by Russell Mack. Adaptation by Bert Glennon. Photographed by William Marshall. Length, 5058 feet. Running time, 1 hour and 8 minutes. Release date Feb. 9, 1930.

THE CAST

Walter Fairchild	Conrad Nagel
Florence Wendell	Lila Lee
Gilbert Gaylord	Hugh Huntley
Mrs. Rhodes	Mary Carr
Junior	Freddie Burke Frederick

Burning Up

(Paramount—All Dialogue)

Noisy and Dull

(Reviewed by Joseph Kelley)

TO compare this racing story with one of the many Wally Reid did with such snap and charm is not so odious. To compare Richard Arlen as the star with Wally is as odious as comparing service in the Ritz Gold Room to that received in a Bowery cafeteria. The roar of unmuffled motors is deafening. The story is flimsy if there be a story at all.

Two racing drivers, enemies, of course, battle for supremacy for no other reason than to win Mary Brian's hand. Tully Marshall's always fine work fails to lend much to this noise drama. Good recording of dialogues saves this one from utter oblivion as anything but noise.

Sam Hardy in a role only a bit more prominent than the smallest bit makes of this bit a piece of villainous artistry. Francis McDonald, another villain is good. Charles Sellon lends some good comedy moments.

This will ring the bell on any program where noise—and more noise—is required to satisfy.

Comedy shorts O.K. here.

Produced by Paramount. Directed by A. Edward Sutherland. Story and dialogue by Grover Jones and William Slavens McNutt. Photographed by Allen Siegler. Length, 5,251 feet. Running time, 1 hour and ten minutes. Release date, Feb. 1.

THE CAST

Lou Larrigan	Richard Arlen
Ruth Morgan	Mary Brian
"Bullet" McGhan	Francis McDonald
"Windy" Wallace	Sam Hardy
James R. Morgan	Charles Sellon
Dave Gentry	Tully Marshall

Corking Comedies Highlight Shorts

"Giovanni Martinelli"

(Vitaphone Varieties No. 932)

A Splendid Duet

MARTINELLI, splendid singer and stagey actor, does fine work here. He and Livia Marracci sing the duet from "Martha." The rendition is impressive. As is usual in opera, the artists are not always young or preposessing in appearance. To intelligent audiences this will prove no handicap and it is to that type of patron that numbers such as this will appeal. Running time, about 10 minutes.

Fits with any feature where opera is appreciated.

"Gettysburg Address"

(Pathe-Sound—1 Reel)

Lincoln's Birthday, You Know

FEBRUARY 12 always stirs up thoughts of the Great Emancipator, George Billings, noted for his impersonations of Abraham Lincoln, reincarnates the Civil War president and his Gettysburg address. Scenes at Gettysburg; the store where Lincoln clerked, his last resting place in Springfield and the Nation's tribute to him, the Lincoln Memorial in the Capital City.

No comment necessary; it fits on smallest or most elaborate program.

"Hot Dog"

(M-G-M—All Talker—2 Reels)

They'll Go Wild Over This

ACE-HIGH entertainment. Fifty well-trained dogs are featured. And it's their show. The two highlights are staged at a cabaret, where the dogs are guests, and a courtroom scene. In the latter, the "wife" of a jealous canine "husband" is "up" for murdering the old-man, who caught her two-timing. Don't let this get by. Your audience will remember it as very fine film fare. Zion Myers and Julius White directed. They rate medals. Running time, 18 minutes.

Fine contrast for heavy type feature.

"Cover Charge"

(Pathe—Sound Topics—1 Reel)

Flat

"NIFTY," the dummy, and the "professor" run through another one of those dry spiels, culled from material appearing in the humor columns of the nation's newspapers. "Topics" in their old silent form had a much better appeal. Their new form just doesn't click. And this one is no exception. Van Beuren is the producer. Running time, 8 minutes.

Soft pedal this. Strength of feature, any type, essential.

"Family Next Door"

(Paramount—Talking Comedy—2 Reels)

Charles Ruggles May Save This

WHY a comedian of Charles Ruggles' calibre should be required to get pifflicated in order to be funny is not quiet clear. It happens in this one, however. Not only Charles but three others stagger through almost a reel of film. It takes the other reel to get 'em drunk. If this be comedy, then you have a

(Continued on Page 42)

Fine Comedy Numbers Among Week's Short Subjects; M-G-M Releases Good

"Family Next Door"

(*Continued from page* 41)

riot here. Two families living across the hall from each other get together to straighten out each other's difficulties. They get drunk—all four of 'em and then get their wives mixed.

Needs support with any kind of feature.

"Crinoline Classics"

(*Vitaphone Varieties—1 Reel*)

Good Song Number

TWO girls dressed in Colonial costumes sing an operatic version of the "St. Louis Blues," topped off with "Song of Songs" and couple of other popular numbers. No excuse for the costumes. Would be a better blackface act, especially since the girls go through considerable facial calisthenics in half closeup shots.

Will get by on a bill with a heavy feature.

"Pathe Audio Review—No. 6"

(*Pather Talker—1 Reel*)

Splendid Subject

THERE is plenty of material crammed into this subject, enough almost for one of the backstage features which have been epidemic. It starts out with an exposition of what the well dressed "he man" wears at home, and then offers a fine example of the dances of various nations, as seen by Hollywood. It's a splendid subject. Running time, 10 minutes.

A bet for any bill.

"The Danger Claim"

(*Universal Pioneer Kid Series—Silent*)
2 Reels)

Good Silent Western Kid Stuff

THE kid hero in Western drama is something new under the sun. Universal has turned out one here that offers nothing else but action, hard riding and gun play minus sound. Bobbie Nelson, a Buster Brown type and age, rides through this one with all the abandon and bravado of a Bill Hart, saves his father's gold mine from claim jumpers and paves the way for his sister's romance. Here are two reels of western drama that offer everything the lovers of this brand of hard riding, fast shooting screen entertainment devour. Children will love it and Bobbie's pony.

Will perk up a slow-moving feature.

"Niagara Falls"

(*Vitaphone Varieties, No.* 3778)

Human Interest, Plus Pathos

HELEN JEROME EDDY and Bryant Washburn relate the consuming ambition of a couple to visit Niagara Falls on their honeymoon. For 25 years they attempted to make the trip, but something always happens to prevent them. They finally gave it up after their son is saved from prison by using the money they had saved for the trip. Running time, about 10 minutes.

Where nicely timed pathos is needed this one will click.

New Reviewing Gag

Paramount is bringing in reviewers from a number of cities for premiere, Feb. 19, "The Vagabond King," at the Criterion, New York. The reviewers are to remain in New York two days. The picture is the first all-color Paramount production, which the company says is its most elaborate one to date.

"Broadway Folly"

(*Universal Sound Cartoon—1 Reel*)

Oswald Fans Will Accept This

OSWALD, the animated rabbit, crashes into a cabaret and a good time is had by all. Good animation, music and "animal dialogue." The animal orchestra is there and there is some wild dancing staged impromptu and otherwise. Oswald always stirs up a good time wherever he goes and he hasn't missed fire in this one.

Will fit where animated cartoon is needed—that's with any feature.

"Impressions"

(*Vitaphone Varieties—1 Reel*)

Odd Comedy Short

ALBERT CARROLL does four satirical impersonations of prominent stage stars. The best two are of John Barrymore and Fanny Brice as Hamlet and Ophelia. His nervous Mrs. Fiske will give the audience the jimmies. It's passable filler material if the rest of the program is strong.

Can be used with any sort of feature.

"Johannes Brahms"

(*RKO—Sound—1 Reel*)

Gem for Music Lovers

CONDENSED into approximately ten minutes of running time, the life and music of Johannes Brahms, composer, offers both instruction and dignified entertainment. The one romance in the great bachelor-composer's life is reenacted in a gypsy camp. Brahm is shown at his favorite pastimes—smoking cigars and playing chess. His "Cradle Song" is played, as are snatches from his other immortal hits.

Even a Bowery audience will lend attention to this one.

"Radio Riot"

(*Paramount Talkertoon—1 Reel*)

Very Amusing

WHEREIN a goldfish, a 'cello and three mice are brought to a bad end after listening to the strains and cavortings of a radio that goes cannibal. Very amusing. Directed by Dave Fleischer. Running time, 8 minutes.

Hardly

It was in Famous Players' cafeteria. Clara Bow was choosing her dessert from a tray of French pastry when Jack Oakie called from the next table. "Careful, Clara," he warned her. "You can't have your cake and have 'it' too."

—Motion Picture Magazine

"Bear Shooters"

(*M-G-M—All Talker—2 Reels*)

"Our Gang" Put It Over

HAL ROACH and his "Our Gang" troupe in another funfest. The second reel makes up for a little lagging at the start. The "gang," off on a picnic, pitch their tent in a far-away nook used by a rum-smuggling outfit, which dresses one of its members as a gorilla to scare the kids from the spot. Lots of fun. Fine stuff for the youngsters. And there's enough laughs for the grown-ups, too. Robert McGowan directed. Running time, 20 minutes.

Good with any feature.

"Crosby's Corners"

(*Pathe—All Talker—2 Reels*)

It Clicks

UNLIKE many of its predecessors in the "Rubeville" yarn series, this one gets off to a flying start and maintains a rapid pace throughout. Philip Tannura directed Reg Merville and Felix Rush, and a group of the hick folk, in a fire-barn setting which offers pleasing entertainment, topped off with a few songs, dances and pieces by the town's brass band. Running time, 18 minutes.

Use a dramatic feature here.

"Traffic Troubles"

(*Universal—Sound—2 Reels*)

Old, But Uproarious

AMATEUR musician disturbs his neighborhood with varied instruments, takes a wild ride with his best girl on which there are traffic difficulties. He impersonates the girl's grandmother to smooth over the traffic violation. Thieves enter the scene. Much excitement to end. Slapstick comedy with sound and dialogue that will click where low comedy is relished. Cute girl and would-be comedian resort to some old but always uproarious low comedy gags.

Average comedy—you'll know best where to fit it in.

"Jack Buchanan"

(*Vitaphone Varieties—1 Reel*)

Amusing

HERE is a light song number with four pretty fair voices doing "Sweet and Low" and other typical glee club selections. Jack Buchanan pulls some typical English musical hall slapstick, being always out of step. It's well done.

Balances well with feature and newsreel.

"Wanderlust"

(*Paramount—Bruce Scenic—1 Reel*)

Nice Photography and Dull

OTTO FRIES has some difficulty in putting boy to sleep so he can indulge in the wanderlust that claims his soul. Not so with the audience. Anna Chance sings "Sweet and Low" while hubby slips away and their boy stays watchful 'till the bitter end. Nicely photographed and dull. A Bruce scenic. Running time, 11 minutes.

Standard of Sound Shorts in Current Lineup on Upgrade

"The Shrimp"

(M-G-M—All Talker—2 Reels)

Fine Stuff

HARRY LANGDON is right up to snuff, with a bushelful of laughs in a two-reeler centering around a timid boarder, much abused by his room-mates, who is the subject of an experimental operation performed by a big scissor-and-knife man. He claims to have discovered the secret of transplanting the fighting spirit of a bulldog into man. And he succeeds. Langdon runs right back to the boarding house and does his stuff. Good comedy; moves at a fast clip. Directed by Charles Rogers. Running time, 20 minutes.

Enough comedy here for your bill, so use a short talker sketch.

"Room 909"

(Vitaphone Varieties, No. 921-22)

Real Comedy About Coffins

ROBERT EMMETT KEANE and Claire Whitney of vaudeville repute actually make playlet written around funeral preparations funny. Keane is a salesman for his father's company of coffin makers. Claire is a chambermaid in the hotel at which he stops. It is honest-to-goodness comedy. Approximately two reels.

Nice contrast for heavy feature.

"Splashing Through"

(Pathe—Sportlight—1 Reel)

Better Than Ever

GRANTLAND RICE, in this all-talker "Sportlight," teaches how to swim. He uses undersea shots to show how it's done under water, following up with diving and stroke instructions by experts along the Florida shores. A beach club at Coral Gables supplies some lively tunes. First-rate entertainment and educational for non-swimmers. Running time, 8 minutes.

Short comedy and dramatic numbers will go well.

"Getting a Ticket"

(Paramount Talker—1 Reel)

Cantor Sends It In

EDDIE CANTOR is pulled into Court for making love to a girl in the park and squeezes out of that one with a gag. Then he is pinched for speeding and entertains the cop and the audience with a resume of his relative's peculiarities, some old wheezes on the stock crash, and finally sings a song in his best manner hoping to dodge the ticket for speeding but he gets one for disturbing the peace. Last half of the song might be objected to in family circles. Directed by Mort Blumenstock. Running time, 11 minutes.

"A Night in the Shooting Gallery"

(M-G-M Colortone Revue—2 Reels)

Very Smart

HARRY RAPF, directing, made a fine job of this. Technicolor enhances the beauty of a smart stage revue, but at spots it is too dazzling. Five dancers and one song and dance number are offered in a very elaborate setting. Enjoyable entertainment. Running time, 15 minutes.

Good with a light feature.

Partners

Hollywood—When Doug and Mary were in Shanghai on the last lap of their world tour, a mutual friend introduced them to bright lights in the local amusement world.

"Meet Mr. Backhouse," the introduction ran.

"How do you do, Mr. Backrouse," said Mary.

"The name is Backhouse," said the punctilious Englishman. And said he, "I should like you to know my partner, Mr. Low-Can."

By that time Doug was approaching the stages of open laughter.

"I suppose," he said later, "if those two boys had a third partner his name would be Commode."

"Blotto"

(M-G-M—All Talker—2½ Reels)

Great Comedy Stuff

STAN LAUREL and Oliver Hardy in 30 minutes of fun. There's a laugh every second, it seems. The pair is at its best.

Laurel and Hardy put one over on Stan's wife when they break away from the old fireside to attend the opening of a new night club. They brought along a bottle of "real" pre-war,' stolen from Mrs. Stan, who had heard of the date and refilled the bottle with a mixture of hot sauce, pepper and tea. The boys think it's great and finish the stuff which has the same effect as liquor. Laurel's better half follows the duo to the club with a double-barreled shotgun—and it's all over. James Parrott directed. Running time, 30 minutes.

Use a novelty short, that's all.

Audio Review, No. 7

(Pathe—Sound—1½ Reels)

Hits the Half-Way Mark

FAR below the standard of the Audio Review group. Includes three units: "We Knew Them When," being a selection of front-page personalities taken from the Review's library, and fairly interesting; "Land of Yesterday," some more shots of Newfoundland, and "Whiskey Johnnie," which is the title of an old-time sailor song, sung by the Review quartet. (Terrible.) This reel will just about get by. Running time, 10 minutes.

Give it plenty of support; use a good comedy.

"Sky Skippers"

(Pathe—Sound Cartoon—1 Reel)

Fast Moving and Funny

VAN BEUREN turns out a good sound 'Fable' in "Sky Skippers," concentrating the action on air travel, with the whole gang of Al's animal friends in all sorts of contraptions doing their stuff away up in the clouds. They'll like it. Running time, 5 minutes.

Cartoons are usually adaptable to any type feature.

Another Bow Navy Film

Hollywood—"True to the Navy," all-talking film planned as a companion picture to "Fleet's In," has been selected as Clara Bow's next vehicle. It will be directed by Frank Tuttle.

Switching Post

NANCE O'NEIL is the newest add to Novarro's "Singer of Seville," Charles Brabin directing.

* * *

Dodge Sisters, recent stage importations, under contract to M-G-M, have been assigned a team spot in the modern section of "March of Time," next M-G-M revue.

* * *

Arthur Stone is supporting Warner Baxter in "Arizona Kid." Others include Mona Maris, Wilfred Lucas, Hank Mann and Walter Lewis. Alfred Santell is directing for Fox.

* * *

Milton Douglas, former soloist with Roxy's "Gang," will make his screen debut in "Viennese Nights."

* * *

T. Roy Barnes will appear in the Marie Dressler-Polly Moran comedy, "Margin Mugs" (M-G-M).

* * *

Inez Courtney is slated for the featured spot in the first Fox directorial assignment for Chandler Sprague. "Solid Gold Article," by Richard Connell, is the vehicle. Harold Atteridge is at work on the dialogue.

* * *

Carl Laemmle, Jr., has cast Jeanette Loff opposite John Boles in "Moonlight Madness." John S. Robertson will direct.

* * *

Leila Hyams is working in "Father's Day," Sam Wood directing for M-G-M.

* * *

Warners is casting "Playboy," Frank Fay's first. Michael Curtiz will direct. The support to date includes Beryl Mercer, Bella Lugosi, Florence Eldridge, Marion Byron, Flora Finch and James Bradbury, Sr.

* * *

Arthur Hammerstein continues "Bride 66" casting, signing Carroll Nye and John Garrick.

* * *

Abe Lyman's band will provide musical accompaniment for Nancy Carroll's number in "Paramount on Parade." Lyman is doubling from Grauman's Chinese, where his band is the stage attraction with extended run of "Rogue Song."

* * *

Constance Bennett's next starring vehicle for Pathe will be an adaptation of H. L. Gates' novel, "Lipstick." Clara Beranger is putting the finishing touches to the adaptation.

* * *

Screen rights to "The New Moon," now on tour after a long run on Broadway, have been purchased by M-G-M. No cast has been chosen.

* * *

Columbia has bought screen rights to "Soldiers and Women," stage play by Paul Hervey Fox and George Tilton.

* * *

Owen Davis has been assigned the work of adapting "So This Is London" for Fox.

* * *

Chester Morris has been signed by M-G-M for "Big House," a story of prison life which will be directed by George Hill.

* * *

Marceline Day has been signed by Tiffany to play opposite Benny Rubin in the filmusical "Sunny Skies." Balance of cast includes Rex Lease, "Babe" Kane, Robert Randall, Harry Lee and Wesley Barry. Norman Taurog is directing.

* * *

Paramount has "farmed" Regis Toomey to Fox for a featured spot in "In Love with Love," which George Middleton is producing. Others include Joan Bennett, Kenneth, McKenna, Sharon Lynn and Lumsden Hare.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Acquitted (Col.)

KANSAS CITY—Pantages (2,166), 25-50c, 7 days. *Other attractions,* Loie Bridge Players in "Disappearing Enemies." *Opposition,* "Happy Day," "The Love Parade," "Sally," "General Crack." *Rating,* 110%.

Anna Christie (M-G-M)

LOS ANGELES—Fox Criterion (1652), 7 days, 35c-65c. *Other attractions:* Fox Movietone News and "Silly Symphony." *Opposition:* "Love Parade, "Vagabond Lover," "No, No, Nanette," "Sons of the Gods," "Cock-Eyed World," "Locked Door." *Weather,* fine. *Rating,* 182%. (3rd week.)

Applause (Para.)

BUFFALO—Hippodrome (2900), 7 days, 60c. *Other attractions:* Paramount Sound News, Fox (silent) News, comedy, Fox Movietone News, vaudeville. *Weather,* mild. *Opposition:* "Sally," "Hit the Deck," "Burning Up," "Happy Days." *Rating,* 180%.

Battle of Paris (Para.)

OTTAWA—B. F. Keith's (2,596), 6 days, 15c-60c. *Other attractions,* five RKO vaudeville acts, "The Golfers," Pathe (silent) News, orchestra overture, Canadian scenic. *Weather,* clear and very cold. *Opposition,* "Sunny Side Up," "Half Way to Heaven," "The Long, Long Trail," "Marianne," "Salute." *Rating,* 85%.

Ad Tips—Big attraction in this feature is Gertrude Lawrence, English comedienne, whose popularity has spread to this side of the Atlantic. We played her name big and had the Governor-General and Viscountess Willingdon as special guests. Christened picture as the "All-Talking Big Parade of Musical Revues" and it proved to be a splendid feature for Canada's war veterans. Real humor underlies the whole story and it is well acted. Advertising included a radio broadcast on Monday night in which the feature was described.—J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Bishop Murder Case (M-G-M)

TACOMA—Fox Colonial (965), 7 days, 25c-35c. *Other attractions:* "All Stuck Up" (Pathe comedy), Krazy Kat cartoon, "Canned Music" and Fox Movietone news. *Weather,* fair. *Opposition:* "Love Comes Along, "General Crack" and "Hot for Paris." *Rating,* 90%.

Ad Tips—Employed teaser campaign; cards in autos and house-to-house distribution. Appeal, general, although there was an unusual attendance of youngsters.—Doug Kimberley, Mgr., Fox Colonial, Tacoma.

Broadway Hoofer (Columbia)

CLEVELAND—Uptown (3,200), 3 days, 30c, 50c. *Weather,* fair. *Other attractions:* "Aesop's Fables" (Pathe), "The Talkie" (Educational), Fox Movietone News, Flattering World (Vitaphone act), organ solo. *Rating,* 87%.

Burning Up (Para.)

DES MOINES—Paramount (1,700), 4 days, 25c-35c-50c-65c. *Other attractions:* Paramount Sound News; Herbie Koch in "Why Organ Solo?"; Publix stage show, "Jazz Clock Store," featuring Bob La Salle; Charlie Agnew and Band. *Opposition:* "Love Paradise," "Hit the Deck," "Her Unborn Child," "General Crack." *Weather,* warm thaw. *Rating,* 120%.

OKLAHOMA CITY—Criterion (2,000), 25c-75c, 7 days. *Other attractions:* Paramount Screen Song, "I Am Afraid to Go Home in the Dark"; Paramount Sound News, Charley Chase in "The Real McCoy." *Weather,* cold. *Opposition:* "Lone Star Ranger," "Mexicali Rose," "Salute," "Street of Chance," "Noah's Ark.' *Rating,* 125%.

SALT LAKE CITY—Capitol (2,000), 15c-50c, 7 days. *Other attractions:* Sound comedy, Paramount screen song and sound news. *Weather,* unsettled. *Opposition:* "Love Comes Along," "Woman Trap," "New York Nights" and "Woman to Woman." *Rating,* 110%.

SEATTLE—The Seattle (3,150), 25c-60c, 7 days. *Added attractions,* "Marching Through Georgia," Paramount Sound News, farewell week of Ron and Don at the organ, Clausen's Orchestra. *Weather,* clear. *Opposition,* "Not So Dumb," "General Crack," "Sacred Flame," "Lilies of the Field," "Hit the Deck." *Rating,* 110%.

Chasing Rainbows (M-G-M)

PORTLAND, ORE.—United Artists (945), 50c-60c, 7 days. *Other attractions:* Fox Movietone News. *Weather,* rain. *Opposition:* "Not So Dumb," "Street of Chance," "Seven Keys to Baldpate," "Men Are Like That," "In the Head Lines." *Rating,* 175% (extra shows).

PROVIDENCE—Loew's State (3,800), 15c-50c, 7 days. *Other attractions:* Charley Chase comedy, Hearst Metrotone News, organlogue. *Weather,* snow, cold. *Opposition:* "Sally," "General Crack," "Love Comes Along." *Rating,* 120%.

Ad Tips—Bill "Stars of 'Broadway Melody' in another crackajack story of stage life." Did marvelous business and press and public liked it. Mention names of melodies in ads as fans can recognize most of them. General appeal to all adults.—J. P. McCarthy, Mgr., Loew's State, Providence.

Cock-Eyed World (Fox)

LOS ANGELES—Loew's State (2,418), 7 days, 35c-65c. *Other attractions:* Fanchon-Marco "Sunshine Idea," Fox Movietone News, Fashion News. *Opposition:* "Love Parade," "Anna Christie," "Vagabond Lover," "No, No, Nanette,' "Son of the Gods," "Locked Door." *Weather,* fine. *Rating,* 128%.

Condemned (U.A.)

SAN FRANCISCO—California, 7 days, 50c-65c-90c. *Other attractions:* Travelogue, "In Old Madrid," Paramount Sound News, Mack Sennett talking comedy, "Scotch in Opposition"; California orchestra. *Opposition:* "No No Nanette," "Hit the Deck," "Hallelujah," "This Thing Called Love," "Love Parade," "Show of Shows,' "Phantom of the Opera." *Weather,* pleasant. *Rating,* 100%.

Ad Tips—Exploit star as "screen's most glorious lover in a renegade role . . . but always lovable." Setting of "Devil's Island," the prison worse than death, adds thrills to picture. Ann Harding also box office attraction.—Nat Holt, Mgr., California, San Francisco.

Devil May Care (M-G-M)

LOS ANGELES—Fox Carthay Circle (1,650), twice daily, 75c-$1.50. *Other attractions:* M-G-M's "College Hounds," Fox Movietone News and Elinor's Orchestra. *Weather,* fine. *Rating,* 114% (2nd week).

Dynamite (M-G-M)

VANCOUVER—Capitol (2,400), 25c-65c, 6 days. *Other attractions:* Fox Movietone News, Alfred Meunier and his music, Sydney Kelland at the Wurlitzer. *Weather,* wet. *Opposition:* "Rio Rita," "Romance of Rio Grande," British Guild Players, "Locked Door." *Rating,* 90%.

Ad Tips—Played up the fact that this is Cecil B. de Mille's first talking picture, with Conrad Nagel and Julia Faye, Kay Johnson and Charles Bickford. Audience appeal, chiefly adult class.—Lloyd Dearth, Mgr., Capitol, Vancouver.

General Crack (W.B.)

BALTIMORE—Metropolitan (1,500), 6 days, 25c-50c. *Other attractions:* Kinograms, organ. *Weather,* springlike, then heavy rain one day, then cloudy cold to clear cold. *Opposition* (screen): "Hit the Deck," "Not So Dumb," "Phantom in the House," "Show of Shows," "Throw of Dice," "Love Comes Along," "Their Own Desire," "Love Parade"; (stage) Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 175%.

(Shown simultaneously at this theatre with Rivoli downtown for first run.)

BALTIMORE—Rivoli (1,981), 6 days, beginning Saturday, 25c-50c. *Other attractions:* Pathe Sound and Fox Movietone News, Aesop's Fable in sound, organ. *Weather,* springlike, one day heavy rain, then cloudy cold to clear cold. *Opposition* (screen): "Hit the Deck," "Not So Dumb," "Phantom in the House," "Show of Shows," "Throw of Dice," "Love Comes Along," "Their Own Desire," "The Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 210%.

(Shown simultaneously at this theatre with Metropolitan uptown for first run.)

DENVER—Alladin (1,400), 35c-75c, 7 days. *Other attractions:* Metro Colortone Revue "The Shooting Gallery," Fox Movietone News. *Weather,* fine. *Opposition:* "The Love Parade," "Suny Side Up," "Chasing Rainbows," "Sally," "The Ship from Shanghai." *Rating,* 100%.

Box Office Check-Up And Ad. Tips

DES MOINES—Paramount (1,700), 25c-35c-50c-65c. *Other attractions:* Paramount News, orchestra concert, Paramount comedy, "The Family Next Door," "Organs in Duet," Mr. and Mrs. Herbie Koch. *Opposition:* "Love Parade," "Burning Up," "Her Unborn Child," "Hit the Deck." *Weather,* warm thaw. *Rating,* 100%.

HOUSTON—Metropolitan (2,512), 25c-60c, 7 days. *Other attractions:* Raymond McKee comedy, Paramount sound song novelty, Paramount Sound News. *Weather,* warm and rain. *Opposition:* "Not So Dumb," "This Thing Called Love" and "Vagabond Lover." *Rating,* 125%.

KANSAS CITY—Newman (2,000), 25c-60c, 7 days. *Other attractions,* Paramount News, "Stimulation" — Vitaphone comedy. *Weather,* fair. *Opposition,* "Happy Days," "Sally," "The Love Parade," "Acquitted." *Rating,* 105%.

MILWAUKEE—Garden (1,150), 25c-60c, 7 days. *Other attractions:* Fox Movietone News, sound novelty. *Weather,* cloudy and unsettled. *Opposition:* "Hit the Deck," "Mysterious Island," "Her Unborn Child," "Navy Blues," "Phantom of Opera," "Hot for Paris.' *Rating,* 105%.

PROVIDENCE—Majestic (2,400), 15c-50c, 7 days. *Other attractions:* Joe Frisco, "Rubeville Night Club," "The Benefit," Fox News. *Weather,* snow, sold. *Opposition:* "Sally," "Love Comes Along," "Chasing Rainbows." *Rating,* 110%.

SALT LAKE CITY—Paramount (1,400), 15c-50c, 7 days. *Other attractions:* "Deep Sea Melodies" and sound news. *Opposition:* "Vagabond Lover," "Chasing Rainbows" and "Sunny Side Up." *Weather,* very good. *Rating,* 125%.

SEATTLE—Music Box (950), 50c-75c, 21 days. *Added attractions,* Vitaphone act, Fox Movietone News. *Weather,* clear. *Opposition,* "Hit the Deck," "Burning Up," "Sacred Flame," "Lilies of the Field," "Not So Dumb." *Rating,* 95% (3rd week).

TACOMA—Blue Mouse (601), 7 days, 25c-75c. *Other attraction:* "Dance of the Paper Dolls" (Vitaphone). *Weather,* fair. *Opposition:* "Hot for Paris," "Love Comes Along" and "Bishop Murder Case." *Rating,* 120%.

Half Way to Heaven (Para.)

OTTAWA—Imperial (1,200), 6 days, 15c-50c. *Other attractions,* "Foul Play," "Overture of 1812," Hearst Metrotone News. *Weather,* clear and very cold. *Opposition,* "Sunny Side Up," "Battle of Paris," "Marianne," "Salute," "Long, Long Trail." .*Rating,* 90%.

Hallelujah (M-G-M)

CHICAGO—Castle (300), 7 days, 50c-75c. *Other attractions,* none. *Opposition,* "Hit the Deck," "Love Racket," "Sunny Side Up," "Lost Zeppelin," "Show Boat," "Not So Dumb." *Weather,* moderate, cloudy to clear. *Rating,* 110% (5th week).

SAN FRANCISCO—Warfield, 50c-65c-90c, 7 days. *Other attractions:* Mickey Mouse cartoon, Fox Movietone News, Hearst Metrotone, concert. *Weather,* pleasant. *Opposition:* "No No Nanette," "Show of Shows," "Hit the Deck," "Phantom of Opera," "Love Parade," "Condemned," "This Thing Called Love." *Rating,* 100%.

TROY, N. Y.—Lincoln (1,000), 25c-35c, 3 days. *Other attractions:* Pathe Sound News, one Vitaphone act. ' *Weather,* pleasant. *Opposition:* "No, No, Nanette," "The Racketeer." *Rating,* 96%.

Happy Days (Fox)

BUFFALO—Great Lakes (3,000), 7 days, 50c-80c. *Other attractions:* Fox Movietone News, Paramount (silent) News, comedy, organ solo. *Weather,* mild. *Opposition:* "Sally," "Hit the Deck," "Applause," "Burning Up." *Rating,* 165%.

KANSAS CITY—Midland (4,000), 25c-60c, 7 days. *Other attractions,* Hearst Metrotone News and five acts of vaudeville, headlining Barto and Mann in comedy skit. *Weather,* fair. *Opposition,* "General Crack," "Sally," "The Love Parade," "Acquitted." *Rating,* 100%.

Harmony at Home (Fox)

OMAHA—State (1,200), 25c-40c, 4 days. *Other attractions,* "Mandalay" (Pathe), "His Birthday Suit" (Pathe), Universal News. *Weather,* fair *Opposition,* "Ship from Shanghai," "Love Comes Along," "Street of Chance." *Rating,* 125%.

Ad Tips—Tied up with Parent-Teachers' Association thirty-third anniversary, with idea picture is one for entire family to see. Plugged original "The Family Upstairs," well known stage play. Audience appeal, general.—Irving Cohen, Mgr., State, Omaha.

Hit the Deck (RKO)

BALTIMORE—Auditorium (1,600), 8 days and one Sunday midnight show, 50c to 75c, then other days, 35c-$1.50, four reserved seat shows daily except on Friday opening day. *Other attractions:* Pathe Sound News. *Weather,* springlike, one day heavy rain, then cloudy cold to clear cold. *Opposition* (screen): "Not So Dumb," "Phantom in the House," "Show of Shows," "Throw of Dice," "Love Comes Along," "General Crack," "Their Own Desire," "The Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 78%.

BUFFALO—Lafayette (3,000), 7 days, 60c. *Other attractions:* Fox Movietone News, Fox (silent) News, Paramount Sound News. *Weather,* mild. *Opposition:* "Sally," "Burning Up," "Happy Days," "Applause." *Rating,* 160%. (2nd week.)

CHICAGO—Woods (1,175), 2nd week, 7 days, 35c-85c. *Other attractions,* Krazy Kat comedy, Pathe News. *Weather,* moderate, clear to cloudy. *Opposition,* "Lost Zeppelin," "Sunny Side Up," "Hallelujah," "Show Boat," "Not So Dumb." *Rating,* 200%.

DES MOINES—Orpheum (2,000), 7 days, 25c-50c. *Other attractions:* RKO vaudeville, Pathe Sound News. *Opposition:* "Love Parade," "General Crack," "Burning Up," "Her Unborn Child." *Weather,* January thaw. *Rating,* 150%.

MILWAUKEE — Palace-Orpheum (2,587), 25c-60c, 7 days. *Other attractions:* Pathe Sound Review. *Weather,* cloudy and unsettled. *Opposition:* "Mysterious Island," "Her Unborn Child'.' "General Crack," "Navy Blues," "Phantom of Opera," "Hot for Paris." *Rating,* 120%.

SAN FRANCISCO—Orpheum, 65c-90c, 7 days. *Other attractions:* "Mad Medicine" (comedy), Pathe Sound News, Tommy Boyd and his RKOlians. *Weather,* pleasant. *Opposition:* "Show of Shows," "No, No, Nanette," "Love Parade," "Condemned," "This Thing Called Love," "Phantom of Opera," "Hallelujah." *Rating,* 150%.

SEATTLE—New Orpheum (2,650), 25c-75c, 7 days. *Added attractions,* Pathe Sound News, RKO vaudeville headlined by Lee Twins *Weather,* clear. *Opposition,* "Burning Up," "Sacred Flame," "Lilies of the Field'.' "General Crack," "Not So Dumb." *Rating,* 165%.

Hot For Paris (Fox)

MILWAUKEE—Strand (1,406), 25c-60c, 7 days. *Other attractions:* Fox Movietone News, Polly Moran, Marie Dressler in "Dangerous Females." *Weather,* cloudy and unsettled. *Opposition:* "Hit the Deck," "Mysterious Island," "Her Unborn Child," "General Crack," "Navy Blues," "Phantom of the Opera," "Hot for Paris." *Rating,* 105%.

TACOMA—Fox Rialto (1,350), 7 days, 25c-75c. *Other attractions:* Laurel and Hardy in "They Go Boom," Fox Movietone News. *Weather,* fair. *Opposition:* "General Crack," "Love Comes Along" and "Bishop Murder Case." *Rating,* 110%.

In the Head Lines (W.B.)

PORTLAND, ORE. — Tebbett's Oriental (1,600), 25c-35c, 7 days (5 shows). *Other attractions:* Pathe Sound News, Glen Shelly featured organist; Micky Mouse cartoon. Vitaphone acts. *Weather,* rain. *Opposition:* "Not So Dumb," "Street of Chance," "Chasing Rainbows," "Men Are Like That," "Seven Keys to Baldpate.' *Rating,* 100%.

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Little Johnny Jones (F.N.)

CLEVELAND—Keith's East 105th St. (2,200), 7 days, 25c-50c. *Weather,* fair. *Other attractions:* "Sportlight" (Pathe), Pathe Review, Pathe News (sound and silent), "Plow Boy" (Mickey Mouse cartoon), vaudeville, headed by Rin Tin Tin. *Opposition:* (Screen) "Show of Shows," "Love Parade," "No No Nanette," "Locked Doors," "Love Racket"; (Stage) "She's No Lady," "Brothers" (Bert Lytell). *Rating,* 100%.

Locked Door (U.A.)

CLEVELAND—State (3,400), 7 days, 30c-60c. *Weather,* fair. *Other attractions:* "Duke of Dublin (Paramount), "Hard Boiled" (Pathe), "Alice and the Three Bears," Paramount News, "Anniversary Revue." *Opposition:* (Screen) "Love Parade," "The Show of Shows," "No No Nanette," "Woman Racket," "Little Johnny Jones"; (Stage) "She's No Lady," "Brothers" (Bert Lytell). *Rating,* 74%.

LOS ANGELES—United Artists (2,100), 7 days, 35c-75c. *Other attractions:* Christie Comedy, "Let Me Explain," Paramount Sound News, organ concert. *Opposition:* "Love Parade," "Anna Christie," "Vagabond Lover," "Cock Eyed World," "No, No, Nanette,' "Son of the Gods." *Weather,* fine. *Rating,* 85% *Weather,* fine. *Rating,* 92%.

VANCOUVER — New Orpheum (2,881), 25c-$1.00, 6 days. *Other attractions:* Five vaudeville acts, headlining Scott Sanders; Calvin Winter and His Music, Ivy Evans at Wurlitzer, Pathe News. *Weather,* wet. *Opposition,* "Dynamite," "Rio Rita," "Romance of the Rio Grande," British Guild Players. *Rating,* 95%.

Lone Star Ranger (Fox)

ALBANY, N. Y.—Harmanus-Bleecker Hall (2,000), 35c-50c, 6 days. *Other attractions:* Fox Movietone News, a Krazy Kat comedy; one Vitaphone act. *Weather,* cold. *Opposition:* "The Mighty," "Playing Around," "Nix on Dames," "This Thing Called Love." *Rating,* 104%.

OKLAHOMA CITY—Liberty (1,800), 25c-50c, 7 days. *Other attractions:* Vitaphone subjects. *Weather,* cold. *Opposition:* "Seven Keys to Baldpate," "Salute," "Burning Up," "Street of Chance," "Noah's Ark." *Rating,* 100%.

Long, Long Trail (U.)

OTTAWA—Rexy (800), 10c-25c, 3 days. *Added attraction,* Charlie Chase comedy, Fox Movietone News. *Weather,* clear and very cold. *Opposition,* "Sunny Side Up," "Marianne," "The Battle of Paris," "Half Way to Heaven," "Salute." *Rating,* 90%.

Lost Zeppelin (Tiffany)

CHICAGO—State-Lake (3,000), 7 days, 35c-75c. *Other attractions,* 5 acts RKO vaudeville. *Opposition,* "Hit the Deck,' "Love Racket," "Hallelujah," "Not So Dumb." "Show Boat," "Sunny Side Up," "Condemned." *Weather,* seasonal, cloudy to clear. *Rating,* 105%.

Love Comes Along (RKO)

BALTIMORE—New (1,600), 25c-50c. *Other attractions:* Fox Movietone News, "Snapshots of Hollywood," No. 14, Mickey McGuire all-talking Comedy. *Weather,* springlike, then heavy rain, then cloudy cold to clear. *Opposition* (screen): "Hit the Deck," "Not So Dumb," "Phantom in the House," "Show of Shows," "Throw of Dice," "General Crack," "Their Own Desire," "The Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 90%.

OMAHA—Orpheum (3,000), 25c-60c, 7 days. *Other attractions,* Leavitt & Lockwood revue heading RKO bill and Pathe News. *Weather,* fair. *Opposition,* "Sally," "The Ship from Shanghai," "Street of Chance," "The Kibitzer," "Harmony at Home." *Rating,* 125%.

PROVIDENCE—Victory (1,600), 15c-50c, 7 days. *Other attractions:* "Captain of His Roll," "In Old Madrid," Pathe Review. *Opposition,* "General Crack," "Chasing Rainbows," "Sally." *Rating,* 110%.

SALT LAKE CITY—RKO-Orpheum (2,500), 15c-75c, 7 days. *Other attractions:* Vaudeville, headed by the Kelso Brothers Revue, and soun dnews. *Weather,* unsettled. *Opposition:* "Burning Up," "New York Nights" and "Woman to Woman" and "Woman Trap." *Rating,* 110%.

TACOMA—RKO Pantages (1,500), 7 days, 25c-75c. *Other attractions:* Five acts of RKO vaudeville. *Weather,* fair. *Opposition:* "The Bishop Murder Case," "Hot for Paris" and "General Crack." *Rating,* 85%.

Love Parade (Para.)

BALTIMORE—Loew's Valencia (1,500), 6 days, 25c-35c. *Other attractions:* Hearst Metrotone News. *Weather,* springlike, then heavy

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rain, then cloudy cold to clear. *Opposition* (smreen): "Hit the Deck," "Not So Dumb," "Phantom in the House," "Show of Shows," "Throw of Dice," "Love Comes Along," "General Crack," "Their Own Desire." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta, "Frivolities," Boston Symphony one night days, 15c-35c. *Other attractions:* Hearst Metroat Lyric. *Rating, 73%.* (Shown simultaneously at Valencia and Parkway after one week at Stanley.)

BALTIMORE—Loew's Parkway (1,092), 6 days, 15c-35c. *Other attractions:* Hearst Metrotone News. *Weather,* springlike, then heavy rain, then cloudy cold to clear. *Opposition* (screen): "Hit the Deck," "Not So Dumb," "Phantom in the House," "Show of Shows," "Throw of Dice," "Love Comes Along," "General Crack," "Their Own Desire." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 115%. (Shown simultaneously at Valencia and Parkway after one week at Stanley.)

CLEVELAND—Stillman (1,900), 7 days, 40c-75c. *Weather,* fair. *Other attractions:* "Summer" (Disney cartoon), Hearst Metrotone News. *Opposition:* (Screen) "Show of Shows" (2nd week), "No No Nanette," "Locked Door," "Love Racket," "Little Johnny Jones"; (Stage) "She's No Lady," "Brothers" (Bert Lytell). *Rating,* 93% (2nd week).

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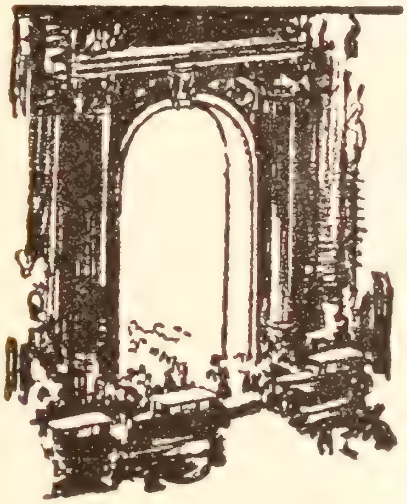

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DENVER—Denver (2,512), 25c-65c, 7 days. *Other attractions:* Publix stage show, Paramount Sound News, Paramount song cartoon. *Weather,* fine. *Opposition:* "General Crack," "Sunny Side Up," "Chasing Rainbows," "Sally," "Ship from Shanghai." *Rating,* 110%.

DES MOINES—Des Moines (1,600), 7 days, 25c-35c-50c-65c. *Other attractions:* Paramount News, "Midnight Lodge" (Vitaphone), Andy Clyde in comedy, "Scotch." *Opposition:* "Burning Up," "Hit the Deck," "General Crack," "Her Unborn Child." *Weather,* warm, thawing. *Rating,* 120%.

LOS ANGELES—Paramount (3,596), 7 days, 35--65c. *Other attractions:* Milton Charles, organ concert, and Paramount Sound News. *Opposition:* "Anna Christie," "Vagabond Lover," "No, No, Nanette," "Son of the Gods," "Cock-Eyed World," "Locked Door." *Weather,* fine. *Rating,* 205% (2nd week).

KANSAS CITY—Royal (900), 25c-50c, 21 days (third week in Kansas City). *Other attractions,* Paramount News. *Weather,* fair. *Opposition,* "Sally," "Acquitted," "Happy Days," "General Crack." *Rating,* 100%.

Love Racket (F.N.)

CLEVELAND—RKO Palace (3,600), 7 days, 35c-75c. *Weather,* fair. *Other attractions:* Pathe News (sound and silent), Pathe Review, "High Hat" (Paramount), "Hodge Podge" (Educ'l), "In Happy Alsace," "Barber's College" (Pathe), vaudeville headed by Ted Healy. *Opposition:* (Screen) "Love Parade," "Show of Shows," "No No Nanette," "The Locked Door," "Little Johnny Jones"; (Stage) "She's No Lady," "Brothers." *Rating,* 90%.

CHICAGO—Orpheum (751), 50c-75c, 7 days. *Other attractions,* Vitaphone acts and newsreel. *Opposition,* "Hit the Deck," "Lost Zeppelin," "Hallelujah," "Sunny Side Up," "Show Boat," "Not So Dumb." *Weather,* seasonal. *Rating,* 110%.

TROY, N. Y.—Lincoln (1,000), 25c-35c, 4 days. *Other attractions:* Pathe Sound News, one Vitaphone act. *Weather,* cold. *Opposition:* "No, No, Nanette," "The Racketeer." *Rating,* 97%.

Marianne (M-G-M)

OTTAWA—Centre (1,200), 6 days, 15c-60c. *Added attractions,* Buster West novelty film and Fox silent news. *Weather,* clear and very cold. *Opposition,* "Sunny Side Up," "Battle of Paris," "Half Way to Heaven," "Salute," "Long, Long Trail." *Rating,* 98%.

Ad Tips—With Marion Davies as star, this was a "recommended feature" and the response was excellent. Gave due emphasis to French strain throughout because of considerable proportion of local French patrons. The fact that it was a post-war comedy with Paris as the locale helped considerably. It was a different type of talking and singing comedy, and the six song numbers were enumerated in the advertising. Announcement was made that it was the first talking feature for Miss Davies. Reference was also made to Cliff Edwards and his ukulele because of his popularity here. The feature has wide appeal, pleasing old and young.—Don Stapleton, Mgr., Centre, Ottawa.

Men Are Like That (Para.)

PORTLAND—Rialto (1,498), 25c-60c, 7 days. *Other attractions:* Paramount News, Mr. and Mrs. Jimmie Gleason in "Don't Believe It." *Weather,* rain. *Opposition:* "Not So Dumb," "Street of Chance," "Seven Keys," "In the Headlines," "Chasing Rainbows." *Rating,* 100%.

Mexicali Rose (Col.)

OKLAHOMA CITY—Orpheum (1,500), 25c-50c, 7 days. *Other attractions:* RKO's vaudeville presenting Herb Williams, Loma Worth, Primrose Semon, Falls, Reading and Royce, "Aesop's Fables," Pathe Sound News. *Weather,* cold. *Opposition:* "Lone Star Ranger," "Seven Keys to Baldpate," "Salute," "Burning Up," "Street of Chance," "Noah's Ark." *Rating,* 100%.

Mighty, The (Para.)

ALBANY, N. Y.—Mark Strand (2,000), 35c-50c, 6 days. *Other attractions:* Paramount News, two Vitaphones—"Low Down' and "Stimulation." *Weather,* very cold. *Opposition:* "Playing Around," "Lone Star Ranger," "Nix on Dames," "This Thing Called Love." *Rating,* 102%.

Ad Tips—Feature up George Bancroft as well as Esther Ralston and Warner Oland, as each one has his following and they all show up well in this picture. This a story of a pre-war gunman who smiled at the law and yet came out a hero. Audience appeal, general.—Robert Rosenthal, Mgr., Mark Strand, Albany, N. Y.

Mississippi Gambler (Univ.)

SPOKANE—Granada (600), 10c-35c, 4 days. *Other attractions,* Vitaphone shorts, comedy, Paramount News and a serial, "King of the Kongo." *Weather,* rainy. *Opposition,* "Their Own Desires," "Pointed Heels," "Seven Days Leave." *Rating,* 79%.

Ad Tips—Play up Joseph Schildkraut as star of "Showboat" and as being particularly fitted for the role of a gambler of that romantic and bygone decade of river boats. Appeal, youth and adults.—Ray A Grombacher, Mgr., Granada, Spokane.

Mysterious Island (M-G-M)

MILWAUKEE—Merrill (1,298), 25c-60c, 7 days. *Other attractions:* Fox Movietone News, "Our Gang," talking comedy; "Lazy Days." *Weather,* cloudy and unsettled. *Opposition:* "Hit the Deck," "Her Unborn Child," "General Crack," "Navy Blues," "Phantom of the Opera," "Hot for Paris." *Rating,* 100%.

Navy Blues (M-G-M)

MILWAUKEE—Wisconsin (3,275), 25c-60c, 7 days. *Other attractions:* Fanchon & Marco's "Far East Idea," Fox Movietone News, Hearst Metrotone News. *Weather,* cloudy and unsettled. *Opposition:* "Hit the Deck," "Mysterious Island," "Her Unborn Child," "General Crack," "Phantom of the Opera," "Hot for Paris." *Rating,* 110%.

New York Nights (U.A.)

SALT LAKE CITY—Paramount (1,400), 15c-50c, 7 days. *Other attractions:* "Station Bunk" and sound news. *Weather,* unsettled. *Opposition:* "Burning Up," "Love Comes Along," "Woman Trap" and "Woman to Woman." *Rating,* 125%.

Nix on Dames (Fox)

ALBANY, N. Y.—Leland (1,400), 25c-75c, 6 days. *Other attractions:* Fox Movietone News, two Vitaphone acts. *Weather,* cold. *Opposition:* "The Mighty," "Playing Around," "Lone Star Ranger," "This Thing Called Love." *Rating,* 98%.

Ad Tips—Play this up as a story of backstage, as nearly everyone is interested in such life. Audience appeal, general.—John Garry, Mgr., Leland, Albany, N. Y.

Noah's Ark (W.B.)

OKLAHOMA CITY—Rialto (700), 4 days, 10c-25c. *Other attractions:* Vitaphone subjects. *Weather,* cold. *Opposition:* "Lone Star Ranger," "Seven Keys to Baldpate," "Mexicali Rose," "Salute," "Burning Up," "Street of Chance." *Rating,* 100%.

No, No, Nanette (F.N.)

CLEVELAND—Allen (3,300), 7 days, 30c-60c. *Weather,* fair. *Other attractions:* "The Cat's Meow" (Columbia cartoon), "Glorious Vamps" (U. A.), Hearst Metrotone News. *Opposition:* (Screen) "Love Parade" (2nd week), "Show of Shows" (2nd week), "Locked Doors," "The Love Racket," "Little Johnny Jones"; (Stage) "She's No Lady," "Brothers" (Bert Lytell). *Rating,* 80%.

Box Office Check-up And Ad. Tips

LOS ANGELES—Orpheum (2,750), 7 days, 35c-75c. *Other attractions:* Comedy and Pathe Sound News. *Opposition:* "Love Parade," "Anna Christie," "Vagabond Lover," "Cock Eyed World," "Locked Door," "Son of the Gods." *Weather,* fine. Gross, $15,000.

SAN FRANCISCO—Granada, 7 days, 50c-65c-90c. *Other attractions:* "The Family Next Door" (all-talking comedy), "Don George at the organ, Frang Siegrist and his Syncopators. *Weather,* pleasant. *Opposition,* "Condemned," "Hallelujah," "This Thing Called Love," "Love Parade," "Phantom of the Opera," "Show of Shows," "Hit the Deck." *Rating,* 95%.

TROY, N. Y.—Troy (2,000), 35c-50c, 7 days. *Other attractions:* One Vitaphone act, Paramount Sound News. *Weather,* cold. *Opposition:* "Love Racket," "Hallelujah," "The Racketeer." *Rating,* 122%.

Ad Tips—Carried this as a wow of a picture and in all newspaper advertising played up the fact that it was in natural colors, and that it was an all-dancing, all-singing, all-musical and all-talking production and brought back one of the biggest musical shows of recent years on Broadway. Audience appeal, everyone.—Benjamin Stern, Mgr., Troy, N. Y.

Not So Dumb (M-G-M)

BALTIMORE—Loew's Century (3,221), 6 days, 25c-60c. *Other attractions:* Movietone and M-G-M News, Loew-Publix unit, "Toytown," organlogue, "Fatal Forceps" (Paramount talking comedy), orchestra. *Weather,* springlike, then heavy rain, then cloudy cold to clear. *Opposition* (screen): "Hit the Deck," "Phantom in the House," "Show of Shows," "Throw of Dice," "Love Comes Along," "General Crack," "Their Own Desire," "The Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 100%.

HOUSTON—Loew's State (2,700), 7 days, 25c-60c. *Other attractions:* Five vaudeville acts, Hearst Metrotone News, Our Gang comedy, "Felix" (sound cartoon). *Weather,* warm and rain. *Opposition:* "General Crack," "This Thing Called Love" and "Vagabond Lover." *Rating,* 115%.

PORTLAND, ORE.—Fox Broadway (1,912), 25c-60c, 7 days. *Other attractions:* Fanchon & Marco's "Hot Dominoes," including Les Klicks, Paul Mall Dexter, Webb and Diaz, Sam Jack Kauffman and stage band; Fox Movietone News, Roy Devaney at Wurlitzer. *Weather,* rain. *Opposition:* "Street of Chance," "Chasing Rainbows," "Seven Keys to Baldpate," "Men Are Like That," "In the Head Lines, 140%.

SEATTLE—Fox (2,450), 25c-75c, 14 days. *Added attractions,* "Mexicana," Fox Movietone News, Owen Sweeten conducting Vic Meyers' Band, Henri LeBel at the organ. *Weather,* clear. *Opposition,* "General Crack," "Burning Up," "The Sacred Flame," "Hit the Deck," "Lilies of the Field." *Rating,* 90% (2nd week).

Ad Tips—If any Hearst newspapers are in your town be sure and get your portion of national advertising campaign. In your billing and newspaper ads use name of Marion Davies large with figure or head. Especially in newspapers, use full length figure in ballet costume running right side against a ¾-inch border of black, checked and lined bands. Up left of this run copy and at top to left use signature. Tell them it is from the stage success, "Dulcy," and name other prominent members of cast. Say: "She's back, the screen's merriest star in the year's smartest comedy." Audience appeal is very strong for all classes and it pulled many laughs from audiences.—Howard Price Kingsmore, Gen'l. Mgr., Loew's Century, Baltimore.

Ad Tips—Bill King Vidor as director above players, and hilarious foolishness as the whole theme of the picture. Marion Davies and Elliott Nugent equal billing. Fun— fun— fun. Appeal is to all classes, all ages.—W. V. Taylor, Mgr., Loew's State Houston.

Ad Tips—Featured Marion Davies and strong cast. Taken from stage farce "Dulcy" and proved to be a riotous comedy talker with good box-office. Always reliable entertainment. Theatres inaugurated "Come Down Town Week."—Floyd Maxwell, Mgr., Fox Broadway, Portland, Ore.

Phantom of Opera (Univ.)

MILWAUKEE—Alhambra (2,660), 25c-60c, 7 days. *Other attractions:* Journal-Universal News Reel, comedy. *Weather,* cloudy and unsettled. *Opposition:* "Hit the Deck," "Mysterious Island," "Her Unborn Child," "General Crack," "Navy Blues," "Hot for Paris." *Rating,* 105%.

SPOKANE—Granada (600), 10c-35c, 3 days. *Other attractions,* Vitaphone shorts, comedy, Paramount news and a serial, "King of the Kongo." *Weather,* rainy. *Opposition,* "Their Own Desires," "Pointed Heels," "Seven Days Leave." *Rating,* 81%.

Ad Tips—Play up Lon Chaney and reproduction of a large part of opera "Faust" as an important part of the feature. Thrilling mystery; tense dramatic story. Also mention Mary Philbin playing opposite Chaney. Appeal is general, but particularly to adults. Ray A. Grombacher, Mgr., Granada, Spokane, Wash.

Phantom in House (Continental)

BALTIMORE — Hippodrome (2,500), 6 days, 20c-60c. *Other attractions:* Pathe Sound News, Aesop's Fable, 'All Stuck Up," (Pathe all-talking comedy), Bert Smith Players in "East Is West," with acts, chorus, orchestra, organ. *Weather,* springlike, then heavy rain one day, then cloudy cold to clear cold. *Opposition* (screen): "Hit the Deck," "Not So Dumb," "Show of Shows," "Throw of Dice," "Love Comes Along," "General Crack," "Their Own Desire," "The Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 85%.

Ad Tips—Title is what will bring them in to see this one. Use a black band with white letters across a mortised oval with a black border against a checked background in newspaper ad, with signature at top. With halftone of head of Cortez and Welford below. Under this have small box for added subjects. Audience appeal is fine for the mystery angle and it holds interest from start to finish.—Nat Keene, Mgr., Hippodrome, Baltimore.

Playing Around (F.N.)

ALBANY, N. Y.—Mark Ritz (1,146), 25c-35c, 6 days. *Other attractions:* Pathe Sound News, talking comedy, "Wednesday at the Ritz," Vitaphone act, "Barber Shop Chord." *Weather,* cold. *Opposition:* "The Mighty," "Lone Star Ranger," "Nix on Dames," "This Thing Called Love." *Rating,* 106%.

Ad Tips—Alice White is all you need to bill. This little blonde girl has come along fast and has her admirers by the thousands. Her name is enough to pull them in. Audience appeal, general.—Byron Farley, Mgr., Mark Ritz, Albany, N. Y.

Pointed Heels (Para.)

SPOKANE—Audian (1,100), 25c-50c, 7 days. *Other attractions,* "Mickey Mouse," Fox Movietone News, Vitaphone shorts. *Weather,* rainy. *Opposition,* "Their Own Desires," "Seven Days' Leaves," "Phantom of the Opera, "Mississippi Gambler." *Rating,* 114%.

Ad Tips—Play up Helen Kane and her unusual singing as a feature of this picture. Also mention William Powell in an unusual role and Fay Wray in a romantic part. Mention Technicolor scenes, lavish settings and musical comedy background to story. Appeal is to all ages, both sexes.—Ray A. Grombacher, Mgr., Audian, Spokane, Wash.

Racketeer, The (Pathe)

TROY, N. Y.—Proctor's (2,000), 25c-60c, 4 days. *Other attractions:* Vaudeville acts. *Weather,* cold. *Opposition:* "No, No, Nanette." "Hallelujah." *Rating,* 105%.

Ad Tips—Used plenty of newspaper space in playing up this picture as being one of the most amazing and realistic underworld stories yet seen, one that holds you every minute of the time, and then played up also Bob Armstrong and Carol Lombard, the stars. Audience appeal, general.—Jacob Golden, Mgr., Proctor's, Troy, N. Y.

Romance of Rio Grande (Fox)

CHICAGO—Monroe (982), 7 days, 25c-50c. *Other attractions,* Fox Movietone News. *Opposition,* "Hit the Deck," "Love Racket," "Hallelujah," "Lost Zeppelin," "Condemned," "Show Boat," "Sunny Side Up.' *Weather,* moderate, clear to cloudy. *Rating,* 150%.

Rio Rita (RKO)

VANCOUVER—Dominion (800), 25c-50c, 6 days. *Other attractions:* None. *Weather,* wet. *Opposition:* "Dynamite," "Locked Door," "Romance of the Rio Grande," British Guild Players. *Rating,* 150%.

Ad Tips—Featured Bebe Daniels and John Boles, with songs already extremely well known over radio and by record. Had successful local tie-up with all principal music stores, and previous to playing picture made personal announcements over radio of coming picture. Had crowds standing in queue. Audience appeal, all

A.R. BOYD ENTERPRISES
WE BUILD, BUY, LEASE,
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Box Office Check-Up And Ad. Tips

ages and classes.—I. F. W. Ackery, Mgr., Dominion, Vancouver, B. C.

Rogue Song (M-G-M)

HOLLYWOOD — Grauman's Chinese (2,023), twice daily, 75c-$1.50. *Other attractions:* Abe Lyman and band, Fox Movietone News. (4th week).

Romance of Rio Grande (Fox)

VANCOUVER—Strand (1,800), 25c-50c, 6 days. *Other attractions:* Jackie Souders and his band, Paramount News. *Weather,* wet. *Opposition:* "Rio Rita," "Dynamite," "Locked Door," British Guild Players. *Rating,* 100%.

Ad Tips—Featured Warner Baxter, with Mary Duncan and Antonio Moreno, in "a ravishing romance in which two hotblooded caballeros and an intriguing senorita are concerned." Melody, comedy and drama. Audience appeal, a sure hit with any class of audiences.—D. P. De Wees., Mgr., Strand, Vancouver.

Sacred Flame (W.B.)

SEATTLE—Blue Mouse (950), 25c-75c, 7 days. *Added attractions,* Vitaphone acts, Fox Movietone News. *Weather,* clear. *Opposition,* "General Crack,' "Hit the Deck," "Burning Up," "Lilies of the Field," 'Not So Dumb." *Rating,* 100%.

Ad Tips—Tease on idea of solution of age-old social problem. Emphasize fine cast in stirring story of after-war times. Feature Pauline Frederick in wonderful characterization. Repeat critics reviews, in part. Appeal to adult audiences.—John Hamrick, Blue Mouse, Seattle.

Sally (F.N.)

BUFFALO—Century (3,000), 7 days, 60c. *Other attractions:* Paramount Sound News, Fox Movietone News, comedy, organ solo. *Weather,* mild. *Opposition:* "Burning Up," "Happy Days," "Hit the Deck," "Applause." *Rating,* 175%.

DENVER—Tabor (2,269), 35c-75c, 7 days. *Other attractions:* Fanchon and Marco Idea stage attraction, Universal and Pathe Sound News. *Weather,* fine. *Opposition:* "Ship from Shanghai," "Love Parade," 'Sunny Side Up," "Chasing Rainbows," "General Crack." *Rating,* 90%.

KANSAS CITY — Main Street (3,067), 35c-60c, 7 days. *Other attractions,* RKO stage show featuring Edith Griffith. *Weather,* fair. *Opposition,* "Happy Days," "General Crack," "The Love Parade," "Acquitted." *Rating,* 115%.

OMAHA—Paramount (2,900), 25c-60c, 3 days. *Other attractions,* stage and pit band, organ, shorts, Paramount News *Weather,* fair. *Opposition,* "The Kibitzer," "Street of Chance," "Love Comes Along." *Rating,* 150%.

PROVIDENCE—Strand (2,200), 15c-50c, 7 days. *Other attractions:* Paramount Sound News. *Weather,* snow, cold. *Opposition:* "General Crack," "Love Comes Along, "Chasing Rainbows." *Rating,* 125%.

Ad Tip—Marilyn Miller's name a big draw in this town. Linked film with Ziegfeld stage smash and billed big in dailes with plenty of art. Held for two weeks to excellent business. General appeal for all classes.—Ed Reed, Mgr., Strand, Providence.

Ad Tips—Two weeks' campaign on change in policy (split week with unit only lasts four days) and extra space on institutional copy. Heralded "Sally" as first of greater road show pictures to play house—billboarded town with Marilyn Miller's name. Audience appeal, general.—Charles Pincus, Mgr., Paramount, Omaha.

Salute (Fox)

OKLAHOMA CITY—Folly (1,200), 4 days, 10c-15c. *Other attractions:* Vitaphone subjects. *Weather,* cold. *Opposition:* "Lone Star Ranger," "Seven Keys to Baldpate," "Mexicali Rose," "Burning Up," "Street of Chance," "Noah's Ark." *Rating,* 100%.

OTTAWA—Avalon (990), 6 days, 25c-35c. *Other attractions,* Fox Movietone News, Educational comedy. *Weather,* clear and very cold. *Opposition,* "Sunny Side Up," "Marianne," "Battle of Paris," "Half Way to Heaven," "Long, Long Trail." *Rating,* 90%.

Ad Tips—Advertised this as a rousing special feature for the Ottawa Winter Carnival Week and invited visitors to see Ottawa's only atmospheric theatre and the only local house equipped with the magnoscope. This combination helped considerably in meeting the counter-attraction of the carnival. Featured the Army-Navy football game which plays a stirring part in this typical Fox picture and gave George O'Brien and Helen Chandler a personal boost as the stars. Picture was liked by young and old alike and by all classes of patrons.—P. J. Nolan, Mgr., Avalon, Ottawa.

Seven Keys to Baldpate (RKO)

OKLAHOMA CITY—Empress (1,500), 25c-50c, 7 days. *Other attractions:* Pathe News, John White Comedy, "Hot and How." *Weather,* cold. *Opposition:* "Lone Star Ranger," "Mexicali Rose," "Salute," "Burning Up," "Street of Chance," "Noah's Ark." *Rating,* 125%.

PORTLAND, ORE.—RKO-Orpheum (1,700), 25c-60c, 7 days. *Other attractions:* Vaudeville, Pathe Sound News, Catherine Custer, organist, and Louise Gillhouse. *Weather,* rain. *Opposition:* "Not So Dumb," "Men Are Like That," "Street of Chance," "In the Head Lines," "Chasing Rainbows." *Rating,* 145%.

Seven Days Leave (Para.)

SPOKANE—Liberty (1,300), 25c-50c, 7 dys. *Other attractions,* Vitaphone shorts, Movietone. *Weather,* rainy. *Opposition,* "Seven Days' Leave," "Pointed Heels," "Phantom of the Opera," "Mississippi Gambler." *Rating,* 97%.

Ad Tips—Play up Norma Shearer as star of "Last of Mrs. Cheey," which was a decided hit. Robert Montgomery should be mentioned as playing opposite the star. Also mention Lewis Stone and Belle Bennett. Play up angle of love winning despite parental opposition; romance and drama. Appeal is to youths and adults.—Ray A. Grombacher, Mgr., Liberty, Spokane, Wash.

Ship from Shanghai (M-G-M)

DENVER—Orpheum (1,650), 15c-60c, 7 days. *Other attractions:* RKO vaudeville, Pathe Sound News, "Aesop Fables." *Weather,* fine. *Opposition:* "Love Parade," "Sunny Side Up," "Chasing Rainbows," "General Crack," "Sally." *Rating,* 90%.

OMAHA—Paramount (2,900), 25c-60c, 4 days. *Other attractions,* Publix "Jazz Clock Store" unit, orchestra, organ, Paramount News. *Weather,* fair. *Opposition,* "Harmony at Home," "Love Comes Along," "Street of Chance." *Rating,* 100%.

Show of Shows (W.B.)

Ad Tips—Sold this one from romance and thriller angle with the "greatest cast in talking pictures"—Conrad Nagel, Louis Wolheim, Kay Johnson and others. Audience appeal, general. —Charles Pincus, Mgr., Paramount, Omaha.

BALTIMORE — Keith's (3,016), 6 days, starting with special midnight show Sunday, 25c-50c. *Other attractions:* Fox Movietone News. *Weather,* springlike, then heavy rain, then cloudy clear to clear cold. *Opposition* (screen): "Hit the Deck," "Not So Dumb," "Phantom in the House," "Throw of Dice," "Love Comes Along," "General Crack," "Their Own Desire," "The Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 70%.

CLEVELAND—RKO Hippodrome (4,500), 7 days, 35c-60c. *Weather,* fair. *Other attractions:* Fox Movietone News. *Opposition:* (Screen) "Love Parade," "No, No, Nanette," "Locked Doors," "Love Racket," "Little Johnny Jones"; (Stage) "She's No Lady," "Brothers." *Rating,* 80%.

Ad Tips—Offered free admissions to those who could identify 77 stars of the show, whose pictures were printed on cards available at the box office. Appeal is general.—William Watson, Mgr., RKO Hippodrome, Cleveland.

Son of the Gods (F.N.)

LOS ANGELES—Warner Brothers Downtown (2,400), 7 days, 35c-65c. *Other attractions:* Vitaphone Variety and Paramount Sound News. *Opposition:* "Love Parade," "Anna Christie," "Cock Eyed World," "Vagabond Lover," "No, No, Nanette," "Locked Door." *Weather,* fine. *Rating,* 205% (2nd week).

Song of Love (Col.)

CLEVELAND—Uptown (3,200), 4 days, 30c-50c. *Weather,* fair. *Other attractions:* "Upper Cut O'Brien" (Educ'l), Pathe Sound News, Horace Heidt Band (Vitaphone act), organ solo. *Rating,* 90%.

Street of Chance (Para.)

OMAHA—World (2,500), 25c-50c, 7 days. *Other attractions,* "For Love of Money" (Par.), Pathe News. *Weather,* fair. Opposition, "Love Comes Along," "Sally," "Ship from Shanghai," "The Kibitzer," "Harmony at Home." *Rating* 100%.

Ad Tips—Sold on the big murder angle, though Rothstein wasn't mentioned in ads, everyone knew story was based on his death. Got 10,000 playing card throw-aways with copy, "the ace of talking pictures"—also used 20,000 special rotos and several arrow cards. Plugged the cast, especially Powell. Audience appeal, general.—Lionel Wasson, Mgr., World, Omaha.

OKLAHOMA CITY—Capitol (1,200), 25c-50c, 7 days. *Other attractions:* "The Red Headed Hussy," Metro-Movietone News. *Weather,* cold. *Opposition:* "Lone Star Ranger," "Seven Keys to Baldpate," "Mexicali Rose," "Salute," "Burning Up," "Noah's Ark." *Rating,* 100%.

PORTLAND, ORE.—The Portland (3,068), 25c-60c. *Other attractions:* Paramount Sound News, new organists, Ron & Don; Charlie Murray in "Duke of Dublin," Travel Talk, Eddie Magill, tenor. *Weather,* rain. *Opposition:* "Chasing Rainbows," "Not So Dumb," "Seven Keys to Baldpate," "Men Are Like That," "In the Head Lines." *Rating,* 115%.

Sunny Side Up (Fox)

DENVER—America (1,586), 20c-50c, 7 days. *Other attractions:* "Oh Sarah," Fox Movietone News. *Weather,* fine. *Opposition:* "General Crack," "Love Parade," "Chasing Rainbows," "Sally," "Ship from Shanghai." *Rating,* 85%.

OTTAWA—Regent (1,225), 6 days, 25c-60c. *Other attractions,* Fox Movietone News, Krazy Kat cartoon, orchestra overture. *Weather* clear and very cold. *Opposition,* "The Battle of Paris," "Half Way to Heaven," "Marianne," "Salute," "Long, Long Trail." *Rating,* 110%.

Ad Tips—After mentioning Janet Gaynor and Charles Farrell and title, there was little need to engage in special advertising for this

Box Office Check-Up And Ad. Tips

production as we felt that many patrons were waiting for it, judging by the personal inquiries received. We did call it a "Sunburst of Song" and a "Glorification of Youth, Melody and Romance," while we drew attention to the choral number, "Turn on the Heat," which eventually had everybody talking. Most of the songs were well-known before the arrival of the picture but the voices of Janet and Charles are regarded as the weak spot. Popular with all classes and ages.—T. R. Tubman, Mgr., Regent Theatre, Ottawa, Ont.

Their Own Desire (M-G-M)

BALTIMORE—Loew's Stanley (3,654), 6 days, 25c-60c. *Other attractions:* Metrotone News, "Glorious Vamps" (Featurette), "Live Ghosts" (Krazy Kat cartoon), Song Novelty, "The Real McCoy," (Charles Chase all-talking M-G-M comedy), organlogue. *Weather,* springlike, then heavy rain, then cloudy cold to clear. *Opposition* (screen): "Hit the Deck," "Not So Dumb," "Phantom in the House," "Show of Shows," "Throw of Dice," "Love Comes Along," "General Crack," "The Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 106%.

CHICAGO—Sheridan (3,000), 4 days, 25c-50c. *Other attractions,* Fox News, Fox and Metro shorts. *Opposition,* "The Trespasser," "Shannons of Broadway," "Christina," "Sweetie," "Woman Racket." *Weather,* seasonal. *Rating,* 90%.

HOLLYWOOD—Grauman's Egyptian (1,800), 7 days, 35c-65c. *Other attractions:* Fanchon-Marco "Peasants Idea," Fox Movietone News. *Weather,* fine. Gross, $12,900.

SPOKANE—R-K-O (1,500), 25c-60c, 7 days. *Other attractions,* five acts of vaudeville. *Weather,* rainy. *Opposition,* "Seven Days Leave," "Pointed Heels," "Phantom of Opera," "Mississippi Gambler." *Rating,* 115%.

Ad Tips—Play up Norma Shearer as star of "Last of Mrs. Cheney," which was a decided hit. Robert Montgomery should also be mentioned with Lewis Stone and Belle Bennett, both drawing cards. Also angle of love despite parental opposition; romance and drama. Appeal to youth and adults.—L. J. Carkey, Mgr., R-K-O., Spokane.

Thing Called Love (Pathe)

ALBANY, N. Y.—Proctor's Grand (2,000), 25c-75c, 4 days. *Other attractions:* Vaudeville acts. *Weather,* cold. *Opposition:* "The Mighty," "Playing Around," "Lone Star Ranger," "Nix on Dames." *Rating,* 95%.

HOUSTON—Majestic (2,250), 25c-60c, 7 days. *Other attractions:* Count Berni Vici's All Girl unit stage show, Aesop's Fables, Fox Movietone News, orchestra overture. *Weather,* warm and rain. *Opposition:* "Not So Dumb," "General Crack" and "Vagabond Lover." *Rating,* 100%.

Ad Tips—Booked this and billed as the best snappy love story to reach the talking screen and played up the name of Edmund Lowe and also Constance Bennett. Audience appeal, general.—Joseph Wallace, Mgr., Proctor's Grand, Albany, N. Y.

Ad Tips—Smart adult comedy drama of marriage. Hilarious and daring in theme and dialogue.. Bill Edmund Lowe heavily, and Miss Bennett as a beautiful stage actress with gorgeous screen voice. Give brief basic situation of a "hired wife" in all advertising. Appeal is to youth and adults.—Eddie Bremer, Mgr., Majestic, Houston.

Three Live Ghosts (U.A.)

CHICAGO—Sheridan (3,000), 3 days, 25c-50c. *Other attractions,* Fox Movietone News, shorts. *Opposition,* "Welcome Danger," "Woman Racket," "Burning Up," "Flight," "Christina." *Weather,* seasonal. *Rating,* 70%.

Throw of Dice (British Instruct.)

BALTIMORE—Little (267), 6 days, 35c-50c. *Other attractions:* "Along the Rhine" (scenic), "Soldier Man" (Harry Langdon comedy), piano, orchestraphone accompaniment to feature. *Weather,* springlike with one day heavy rain and then cloudy cold to clear cold. *Opposition* (screen): "Hit the Deck," "Not So Dumb," "Phantom in the House," "Show of Shows," "Love Comes Along," "General Crack," "Their Own Desire," "Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frivolities," Boston Symphony one night at Lyric. *Rating,* 75%.

Unborn Child (Windsor)

DES MOINES—Strand (1,100), 7 days, 20c-30c. *Other attractions:* Pathe News, Oswald certoon, "'S'no Use," Pathe comedy, "After the Show." *Opposition:* "Hit the Deck," "The Love Parade," "General Crack," "Burning Up." *Weather,* warm thaw. *Rating,* 95%.

MILWAUKEE—Majestic (1,990), 25c-60c, 7 days. *Other attractions:* Fox Movietone News, comedy. *Weather,* cloudy and unsettled. *Opposition:* "Hit the Deck," "General Crack," "Mysterious Island," "Navy Blues," "Phantom of the Opera," "Hot for Paris." *Rating,* 120%.

Vagabond Lover (Para.)

HOUSTON—Kirby (1,654), 7 days, 25c-50c. *Other attractions:* "Marriage Wow," "Barber College," "A Little Bit of Scotch" and Pathe Sound News. *Weather,* warm and rain. *Opposition:* "General Crack," "This Thing Called Love," and "Not So Dumb." *Rating,* 110%.

LOS ANGELES—RKO (2,700), 7 days, 35c-65c. *Other attractions:* Pathe Sound News and RKO vaudeville revue. *Opposition:* "Love Parade," "Anna Christie," "Cock Eyed World," "Locked Door," "No, No, Nanette," "Son of the Gods." *Weather,* fine. *Rating,* 141%.

SALT LAKE CITY—RKO-Orpheum (2,500), 15c-75c, 7 days. *Other attractions:* Vaudeville headed by Morris and Campbell in a musical farce, and sound news. *Opposition:* "General Crack," "Sunny Side Up" and "Chasing Rainbows." *Weather,* clear and cold. *Rating,* 115%.

Wedding Rings (F.N.)

HOLLYWOOD—Warners Hollywood (3,000), 7 days, 35c-65c. *Other attractions:* Vitaphone Varieties and sound news. *Weather,* fine. *Rating,* 114%.

Woman to Woman (Tiffany)

SALT LAKE CITY—Victory (1,287), 15c-50c, 7 days. *Other attractions:* Sound shorts and sound news. *Weather,* unsettled. *Opposition:* "New York Nights," "Love Comes Along," "Burning Up" and "Woman Trap." *Rating,* 125%.

Woman Trap (Para.)

SALT LAKE CITY—Gem (1,200), 10c-35c, 7 days. *Other attractions:* Film Oddity, Melody comedy and sound news. *Weather,* unsettled. *Opposition:* "Woman to Woman," "New York Nights," "Love Comes Along" and "Burning Up." *Rating,* 110%.

Plans International Talker

London—"Hello, Europe" is to be title of an international film embracing highlights of European vaudeville planned by Julius Hagen. English, French, German, Italian, Swedish and Spanish turns are to be included.

Many U. K. Sound Patents

Washington—Many patents involving talking pictures in sound and color photography are embraced in the 40,000 licenses issued by the British patent office during 1929, the M. P. Division of the Dep't of Commerce learns.

"Lilliom" for Gaynor

Hollywood—Janet Gaynor will be starred by Fox in a talker version of "Lilliom," stage play by Ferenc Molnar, Samuel Behrman, eastern playwright, has been brought to the coast to prepare the screen adaptation.

A. B. C. Gets Another

London—Associated British Cinemas has acquired the Princess at Leicester. The house seats 1,100. There now are 120 theatres in the company's chain.

Brower, Knopf on Grey Story

Hollywood—Paramount assigned direction of "Border Legion," Zane Grey western, to Otto Brower and Edwin Knopf. Richard Arlen, Mary Brian and Jack Holt will be featured.

CLASSIFIED ADS

SITUATION WANTED

OPERATOR, silent or sound, all equipments, fifteen years' experience. Best references. B. Walker, 23-24 Jamaica Avenue, Astoria, New York.

EQUIPMENT

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MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

—CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS—

Showmanship

TO those who are inclined, by nature, to observe what is going on around them, the highly important features of Showmanship will become apparent, not only in connection with theatre operation and advertising, but in any modern line of business today.

It is THE dominating factor in all commercial, as well as theatrical lines, and the man qualified to handle it in one field is equally qualified to handle it in others.

Chain stores, department stores, manufacturers and national advertisers, are all students and exponents of this great elastic word—SHOWMANSHIP.

Just what would YOU call showmanship?

One of the many answers we would give to such a question is: that ability to create an interest in something you have to sell, and to make the public want to get something you have for sale.

Just offered merchandise for sale is no longer considered good sales tactics. You must do more than that. You must make them want to buy your wares.

What matter if you are selling pots and pans or theatrical attractions?

The appeal must be directed along the same channels of Showmanship or you will find them passing your door and going to the opposition.

They do those things you know. It's just a matter of making them so darned well pleased with your house that they will overlook the occasional off-show and come anyway.

Yes; we know all about the boys who will up and say that if you haven't got the picture you will starve regardless. But we know of too many instances where houses not getting every "big" picture still do a good business and we are rather inclined to believe that it's because they have that "it" called Showmanship that is bringing them back again.

Chicago, we found, for example, was doing less exploitation in the neighborhood houses than any community or city we had ever visited, but they are making up for it to a certain extent by reason of the Showmanlike manner with which they run their theatres.

The same applies to everyone of you who are inclined to become lax in the operation of your houses. You've got to keep on your toes every minute and you've got to make sure that every employee on your payroll is doing likewise.

There's only one way to accomplish such methods, that is to invoke that same Showmanship angle so often talked about and give the customers that "little" extra attention and play upon their vanity if that is what they want.

"Chick."

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MANAGERS' ROUND TABLE CLUB

Town's Still Laughing at McKay's Peppy Pet Parade

J. H. McKoy of the Olympia Theatre in Miami was inspired by the picture "Untamed" to sponsor a parade appropriate to the title of the picture.

Word was put out through the papers that all children between 12 and 16 years would be allowed to see the picture free if they appeared at a specified hour at the box-office and (here's the catch) signed a card pledging their appearance at 7 P. M. the following night with their respective pets.

The next evening a varied assortment of children and animals assembled outside the town court house. Frightened cats, nondescript mutts, cackling chicks, in fact every sort of beast imaginable were led by the Chamber of Commerce Drum Corps through the busiest streets in town to the Olympia. Big banners were carried which read "These animals are tamed but see and hear Joan Crawford in 'Untamed' at the Olympia Theatre." etc.

At the theatre the children were given passes for a future showing which enabled them to bring their excited pets home, while the Drum Corps marched in a body into the theatre with a blare of bugles.

The stunt was a big success from every angle, receiving much comment both from the press and by word of mouth. It was a "honey" from an economical standpoint too.

Which means one more stunt to be chalked up to the credit of Jimmy McKoy and of course we know it is far from being his last. His ROUND TABLE CLUB activities have always made interesting reading matter for his brother members and managers and we know that the same spirit continues in his mind as when he first became a member of this peppy organization. Let's hope that it will be a steady diet from now on, and that the name of J. H. McKoy and his Publix Olympia activities will be a regular feature on the CLUB pages. At any rate, the things he is accomplishing are worthy of such distinction.

PHOTOS

In order that our photo file of members will be complete, we would appreciate if you would send your photograph by return mail, providing, of course, you have not already done so. *Thank You.*

Patrons Taken for a Ride Hoeffler's Publicity Gag

Did you ever hear of Harry Hoeffler of Quincy, Mass.?

Well, if you haven't this is just to let you know that he is actively interested in the destinies of three of the Publix houses up there named the Washington. Orpheum and Belasco and only recently was instrumental in arranging a marvelous taxi tie-up, whereby the patrons were taken to the theatre by the taxi cabs in order to stimulate business for both the cabs and the theatre.

This was a mighty worth-while piece of work on his part and, although we are not sure that he wants us to divulge the secret, we would like the world to know that his Dad Jack Hoeffler is a real old-time road attraction manager who has been credited with having put Harry Houdini into the show business.

With such a background and such an ancestor Harry should certainly click in the show business all the way through. At any rate, we're hoping that we hear a whole lot about what he is doing in his part of the country. How about it, Harry, and also how about a few lines telling us a little more about your past history up to your present connection and include one of your own photographs for use on these pages? Thanks anyway in advance and remember us to the rest of the ROUND TABLE CLUB boosters up your way.

Managers' Round Table Club Section

A publication within a publication devoted exclusively
to the interests of the

◆ ◆ HOUSE MANAGER ◆ ◆

and all others participating in theatre management,
exploitation, publicity and advertising.

The Industry's Clearing House for Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY
WEEK FOR THE LIVE-WIRE SHOWMAN WHO
SEEKS TO GET AHEAD IN A BUSINESS WHERE

"You Have to Go Like Hell to Stay Where You Are"

And our slogan is typical of our organization:

"All For One And One For All"

Co-Op Tie-Up With Dealers Nets Fulton Added B.O. Biz.

R. K. Fulton effected a tie-up with six merchants on a stunt that stimulated the otherwise dull pre-Christmas attendance at the Princess Theatre, Sioux City, Ia.

Six different gifts were promoted from as many merchants to be given away from the stage on Christmas Eve. Every patron entering the theatre was given a coupon entitling them to a chance on each of the gifts providing they were in the theatre on the night the prizes were to be given away. Stubs on the coupons were to be dropped in the "Princess Chimneys" which were located in the six different stores.

The tie-up with the merchants was advertised by running a special local made trailer one week in advance, advertised in merchants' windows, display of gifts around tree in lobby, coupons given to every patron entering theatre over week in advance and also plugged over the local radio station.

At this particular time, Montgomery Ward company had tied up with the local broadcasting station (KSCJ) whereby the store's Santa Claus appeared in the store's front window each day and broadcasted over KSCJ from the window.

Kiddies were urged to write letters to Santa and he would read them over the radio. This stunt attracted large crowds around the window as well as reaching the homes through the medium of receiving sets.

The theatre profited on the Montgomery Ward tie-up by having Santa tell everyone over the radio about the gifts that were being given away at the Princess Christmas Eve and that he would be there to give the present away in addition to saying goodbye from the stage just prior to his journey over the housetops.

Also, the Princess Theatre through a tie-up with the Montgomery Ward store had arranged that every child coming to see Santa at the Princess on Christmas Eve would be admitted free if he or she was accompanied by his mother or father. Santa also urged the children and their parents to attend the shows at the Princess so they could get coupons which would entitle them to a chance on the prizes he was giving away.

It has been rather a long time since we heard from Fulton, but we are sure that in the interim he has been following the ROUND TABLE CLUB pages and activities just as religiously as though he himself were regularly contributing as he had been doing at one time. However, now that his name and activities appear once more on our pages, we are hoping that it will be a steady diet for both Fulton and the ROUND TABLE CLUB pages.

How about one of your photographs, Fulton, we rather owe you a little story and introduction on these pages, and you are one of the remaining few whose photos are not on file in CLUB headquarters.

"LOBBY LAFFS"

By Dick Kirschbaum

BOY-IT'LL BE A REAL PLEASURE TO GO T'TH' OFFICE T'MORRA! WHAT A DAY'S BIZNESS! WILL I BE TH' WHITE HAIRED BOY—! HOT DAWG!
?
NEVER MIND YESTADAY—VOT'S DE METTER WEET' A WIK AGO TUSSDAY—HAH?

"T'was Just a Day Dream!"

Holland's Happiness Week Goes Big Out in Brockton

S. Sidney Holland talked the Mayor and merchants into participating in a co-operative page for Happiness Week in connection with the showing of Ted Lewis in "Is Everybody Happy," playing at the Rialto Theatre, Brockton, Mass.

Twelve merchants co-operated in the stunt and each merchant offering one or two tickets to the Rialto with a certain amount of merchandise purchased. Each merchant paid the full admission price for the tickets and augmented their copy with HAPPINESS WEEK such as, "We will bring you happiness," "You'll be happy if you get the best," etc.

A picture of the Mayor and Manager Holland appeared at the top of the co-operative page with the Mayor's proclamation printed alongside. The Mayor's message—"The period between Thanksgiving and Christmas is usually considered the happiest season of the year and it is only fitting that the beginning of this period should be termed 'Happiness Week'." Merchants are always confronted with the problem of last minute shopping. In order to do justice to yourself, to other shoppers, and the merchants, they unite in requesting that you DO YOUR CHRISTMAS SHOPPING EARLY."

The theatre's ad appeared in the centre of the page with the caption, "Are We Happy? We'll Say So—and why not? We've brought to Brockton for your pleasure the high hatted King of Jazz in his first Vitaphone production—Ted Lewis in "IS EVERYBODY HAPPY'."

All of which constitutes real, high-powered showmanship and exploitation and of course Sidney is entitled to every bit of credit that goes with the success of this fine piece of work. How about some more stuff, Holland?

Berman Promotes Free "Ad" Space in Local Newspapers

M. E. Berman, manager of the Majestic Theater, Kankakee, Illinois, took advantage of a recent suggestion in Publix Opinion to obtain additional free space for his current attraction.

The newspaper in Kankakee used liberal space to promote its classified advertising department. So Manager Berman approached them with the idea of enhancing their ad-appeal by using the illustration of featured players in his current attraction.

A two-column scene mat of Douglas Fairbanks and Loretta Young, in "The Forward Pass," was used in a three-column by fifteen-inch advertisement which had copy something like this:

> IF YOU WERE THIS POPULAR COUPLE
>
> and were planning to refurnish your home, you could easily sell your old household goods quickly and for ready cash by using a Republican Want Ad, etc.

Assuredly, a beneficial way of giving extra space to an attraction, and at the same time giving a mutual benefit to the newspaper and theater.

MANAGERS' ROUND TABLE CLUB

Meet Larry Cowen Latest Publicist To Join Our "Gang"

In introducing this new member, via his photograph and this little short story about him, we want you to know that in the very near future an article dealing with the handling of exploitation and publicity for a string of theatres, the majority of which are located in a big city, will be the subject of an article on the CLUB pages.

Larry wrote us a most interesting little article dealing with this particular theory, and our only regret at this moment is the lack of space which prohibits our running this story immediately while we are introducing him with his photograph.

However, we want you to know that this is Larry Cowen, Director of Publicity for the A. H. Schwartz-Century Circuit operating a string of high class theatres throughout Brooklyn and Long Island in New York City, and if you doubt that his is a man's size job, we believe that he will gladly step aside for any one to come in and find out for themselves.

At any rate, this is the "hello" Larry, and now that you're one of us, you must realize that in order to be a good member of the ROUND TABLE CLUB, regular contributions are necessary. You are in a position to pass on something along the lines of your actual experiences which are all the more important because they are not just stuff that you are imagining, but real facts based on absolute knowledge after having tried them at the various theatres.

Convey to the rest of the Century boys our best regards and kindest wishes, and that goes for the new ones as well as the old ones.

"SMALLEST TALKER"

We asked who could lay claim to the smallest theatre in the country that was wired for sound and stated that in Atkinson, Nebr., a theatre with 248 seats was leading for that particular honor.

Along comes our sister member, Miss Hillys E. Book, who manages the SUN Theatre in Culbertson, Nebr., who wants us to tell the world at large that they are opening with sound in a theatre of 228 seats.

Therefore, the present honors go to Miss Book until such time that someone else steps forward and lays claim to the honor.

WE ASK AGAIN: WHICH IS THE SMALLEST SOUND THEATRE IN THE WORLD?

Durn Tootin' "Bob" Can Blow Trumpet With Best Of Them

Talking about different managers, brings to life the fact that our good friend, R. M. Swanson, better known to his host of friends as "Bob," manages the Hippodrome Theatre of Miami, another one of the big Publix chain and a house that is doing a marvelous business. What we have just learned was that "Bob" formerly was a musician and can still blow a trumpet better than any man that ever sat in his pit.

Come on Swanson how about passing along some of your wideawake showman activities down there so that the rest of the boys will know what you are doing? Follow the example of the real big leaders of the business who are making it a point to keep themselves and their doings a wide-open book to the Industry. That's the only way you'll get to be known or get anywhere in this fast-moving industry of ours.

We're hoping that this article will bring forth a nice fat letter with many interesting things in it by return mail. Incidentally your own photograph should be with it because we would like the rest of the crowd to see what you look like.

PROGRESS THRU' UNDERSTANDING ? ?

A marvelous slogan for any group and especially so for the Projection Advisory Council who have adopted it for their use.

BUT . . . !

I must respectfully call the Council's attention to a most important factor which they seem to entirely overlook.

The House Manager.

Their slogan of "Progress Thru' Understanding" can never reach its peak until such understanding includes proper knowledge on the manager's part as well as the projectionist.

The theatre is as much of a business proposition as any other enterprise and since the manager of any enterprise is expected to have more than just a passing knowledge of every department and part of his business, so must the theatre manager expect to know a great deal more about the sound apparatus and projection equipment of his theatre than he knows now.

If the Projection Advisory Council seeks to reach their goal, they must include in their propaganda some consideration for the manager to learn, work with and understand the sound and projection in his theatre.

When the district manager, division supervisor or any of the other numerous bosses of the theatre manager enters a theatre and finds the sound and projection under par, whom does he look to and criticize? The manager, of course.

It should, therefore, behoove us to take the manager into consideration a great deal more than we do in the discussions and problems of the Council and do as much to help and educate him as the projectionist, before we can ever expect to achieve the purposes of the P. A. C.

Perfect, and when we say perfect we mean PERFECT, co-operation and synchronization, between the house manager and the projectionist should be a most important feature of the Council's activities and should be recognized as absolutely essential before real "Progress Thru' Understanding" will ever be achieved.

Managers' Round Table Club

MANAGERS' ROUND TABLE CLUB

Phantom Auto Aids Cohn In Drawing $ To Theatre's B. O.

The "Phantom Driver" gag was worked with good results by Manager M. D. Cohn of the Publix Rialto Theatre in Denver, Col., when he tied up with the local Chrysler dealer on "Three Live Ghosts."

The automobile was masked with black cheese cloth, which gave it the appearance of being driverless, although traveling along with the rest of the traffic. Banners on each side of the car carried copy announcing the play dates of the picture and the theatre in addition to putting in a plug for the local automobile dealer.

This stunt of a driverless car is always sure fire for attracting more than ordinary attention. In addition to nabbing a few laughs, it also reacts favorably toward the box office, especially if it is "pulled" around the lunch hours and close of the day.

Don't forget to keep us upon your activities, Cohn, and you might shoot us a photograph of yourself.

Local Bank Tie-Up O. K. and McDonald Grabs Window Plug

Here's another example of a bank tie-up, promoted by Francis P. McDonald, manager of the Columbia Theatre in Portsmouth, Ohio, which we are pleased to pass on.

McDonald "broke into the bank" with "Cock-Eyed World," and persuaded the bank directors to permit him to place a placard in the bank window bearing copy and stills which would be of mutual advantage to both the bank and himself. And as the bank is ideally situated in the principal office building in the town, he secured a lot of free publicity.

This bank angle is one that has not been overworked as yet and it would be a good idea to look into it. We guess we don't have to stress the necessity of using adequate copy, do we? It's not necessary to wait for a picture with a "natural" for a bank tie-up to roll around. Make your own "natural."

Thanks, McDonald, for sending us this one and don't forget we're always anxious to know what your activities are at the Columbia.

A. J. Sharick Uses Essay Contest Gag Creating Interest

A contest in which Washington mothers won cash prizes for their advice on the care of babies was a feature of the exploitation campaign on "HELL'S HEROES" when the Universal picture played the Rialto Theatre, Washington, D. C.

The contest was sponsored by the Washington "Times." It was the first time in several months that the prominent Capital daily has run a contest. The paper's announcement stated that over 25 prizes would be presented for the best letters written by mothers entitled, "How To Bring Up a Baby." It further mentioned that the contest was in conjunction with the current showing at the Rialto of "HELL'S HEROES," Universal production from the Peter B. Kyne story, "The Three Godfathers." It gave a brief synopsis of the story and added that the management of the Rialto and the Times Baby Contest editor were anxious to ascertain the proper manner in which a newly born babe should be cared for, and that letters not exceeding 300 words would be appreciated and given due consideration.

Interest in the contest was maintained by the Times through daily stories on its progress, etc. At the conclusion the names of the prize winners were published. Several thousand letters were received presenting greatly diversified ideas on the subject and giving the judges a difficult job in selecting the winners.

A. J. Sharick, managing director of the Rialto Theatre, originated the contest as part of his campaign on the picture.

An interesting "HELL'S HEROES" press book idea utilized by Sharick for this engagement was a shadow box with crepe paper flames flaring up around cut-out letters spelling the title. The "flames" were attached to an electric fan placed in the bottom of the box, and were given a realistic touch with the use of a small red "spot" placed in the bottom of the frame. Atop the box were placed cut-out heads of the three heroes.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

FEBRUARY

February 22nd.	Washington's Birthday. Born 1732.
February 27th.	Henry Wadsworth Longfellow's Birthday.

MARCH

March 2nd.	Texas Flag Day.
March 3rd.	First Postage Stamps used in U.S. 1847.
March 4th.	Shrove Tuesday—Mardi Gras in Alabama, Florida & Louisiana.
March 5th.	Ash Wednesday — First day of Lent.
March 17th.	St. Patrick's Day.
March 21st.	First Day of Spring.
March 22nd.	Emancipation Day (Porto Rico).
March 22nd.	Maryland Day (Maryland).
March 30th.	Alaska Purchased—1867.

APRIL

April 1st.	All Fool's Day.
April 6th.	War Declared with Germany—1917.
April 8th.	Battle of Appomattox—1865.
April 9th.	Surrender of General Lee—1865.
April 13th.	Palm Sunday.
April 13th.	First Day of Passover. (Jewish Holiday)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

"LAFF THIS OFF!"

It certainly is tough to see and hear daily of the breaks some guys get in this world; as witness Wally Allen and the rest of the gang down Florida way.

Wally, the demon Publix exploiteer, knowing our aversion to the cold, kindly sends us a pamphlet extolling the "empyrean" virtues of Florida. (Boy, Wadda Line!) And as we glance through the pages, pausing here and there to comment upon the "pulchritudinous damosels" (nifty dames) who frisk, caper and cavort upon the clean white sands, we cannot hold back the teardrop, which escaping, rolls down our doleful countenance. But we choke back the rest of our sobs and console ourselves with the fact that maybe some day Wally will be transferred to Alaska. Then see how nice it is—when a guy is pulling the collar of his three-year-old overcoat closer to his throat in order to ward off the chilling blasts which goes through every bone in his body—to look at a pamphlet of Florida.

How heartless this fellow Allen is. We can't escape that circular. We throw it out the window. The wintry gusts blow it back again. We throw it into the waste basket. Somebody comes into the office, picks it out of the basket and exclaims "Boy, just imagine, I leave for there myself in a few days." Grr. It entrances us. We can't get rid of it. Finally in desperation we run through it again. And then as we stop to look over a picture of two bathing beauties, sheltered only by a parasol, the realization of what Wally is trying to convey strikes us.

THE DARN FOOL WANTS US TO KNOW THAT HE IS BURIED IN THE SAND NEAR THE SPOT WHERE THE SEMI-NUDE GIRLS ARE POSING!

Harpster's Co-op Page Good for Merchants and Theatre

Here's one from F. B. Harpster, manager of the Palace Theatre in Lorain, Ohio, that did much to attract a lot of interest.

Harpster tied up with the local merchants who co-operated with him in running a couple of full page ads in the local paper plugging "Show of Shows."

The full page ad was laid out in boxes, running along with Harper's big ad on the picture. Over the merchants ads three stars were laid out and carried the pictures of feature players in the production with a blank underneath to fill in the name of the star. There was thirty-eight stars printed, all unnamed with the reader to supply the identification. The ad carried the announcement of the cash prizes which included $10 first prize and also a number of passes to the Palace Theatre.

A few days later the same ad was again run with the exception that instead of the stars' names being missing they were now filled in and identified. This stunt went over well, as more than 500 hundred answers were received.

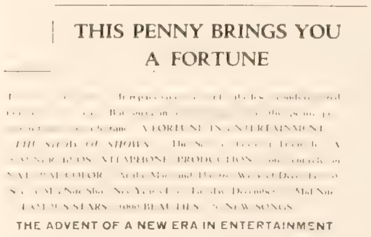
The layout was personally attended to by Harpster and we want to say right now that it was a pretty neat looking layout. While this "guess name" contest is not new it is, nevertheless, an effective business booster and can be worked on almost any picture of this type, which contains an exceptionally large number of celebrities, to good results.

Thanks Harpster for keeping us in touch with your activities out there at the Palace, and we know that you're going to accomplish a lot more good things the way you have been in the past. Let's hear some more from you real soon. Right?

Novel Slant Always Featured in Boucher's Stunts

We want to thank Frank R. Boucher, live wire manager of the Maryland Theatre in Hagerstown, Md., and Regional Chairman of the ROUND TABLE CLUB, for the wealth of interesting information he has sent us on his publicity campaign for "Show of Shows," at the Maryland.

Frank tied up with the Chamber of Commerce and was permitted to pull a "nifty" at all of the luncheons of the civic organization. Frank's stunt, which we are reproducing below, consisted of placing a card at each plate which bore the wording: THIS PENNY BRINGS YOU A FORTUNE. This one cent is yours. It repays you in part for the few seconds required to read this message. But, small in actual money value, this penny puts you in touch with a fortune. A FORTUNE IN ENTERTAINMENT! "THE SHOW OF SHOWS"—the Screen's Greatest Triumph. A WARNER BROS. VITAPHONE PRODUCTION, done entirely in NATURAL COLOR. At the Maryland heatre the week of December 30. (Special Midnite Show New Year's Eve.) 77 FAMOUS STARS—1000 BEAUTIES—20 NEW SONGS. THE ADVENT OF A NEW ERA IN ENTERTAINMENT.



THIS PENNY BRINGS YOU A FORTUNE

THE ADVENT OF A NEW ERA IN ENTERTAINMENT

A penny was pasted to the upper right-hand corner. (Somebody saw it before us so we never saw it.)

This stunt attracted a great deal of comment and was good for a couple of laughs.

Another novel idea of Frank's and one which pleases us mightily is the make-up of the card advertising the Maryland's coming attraction which he placed in the dining rooms of the leading hotel. The card, size 3 x 5 inches, is made up of a compo board composition with letters made of a sort of sealing wax composition which are pressed into the board. The board is buff colored and the letters are a brilliant green. We think this is one of Frank's nifties of exploiting and we wish he'd let us into the process of making them so that we can pass it on to the rest of you boys. How about it, Frank? Frank also made up a quantity of automobile stickers, to be pasted on windshields, and plugging the name of the attraction and theatre. This is generally a very good gag, but a lot of towns have an ordinance against this type of exploiting, which makes it hard to use the idea.

To climax his campaign on "Show of Shows," Frank tied up with the town's leading dealers, securing their co-operation to the extent of incorporating "Show of Shows" in their ads. This is an excellent stunt as it gets the readers both ways. If they're looking for shopping news, they get the theatre news, too. We want to add, too, that Frank's ad was right in the middle of the page and it stood out like a beacon light.

We're always glad to hear from Frank because we know he's bound to have something new for us, and if it isn't something brand new it's the old stuff with new ideas on it. Let's hear from you again in the very near future, Frank.

Notice to Members

PLEASE be sure to notify the chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

AN OPEN LETTER

To James M. Wood,
Ass't Circuit Manager,
Elbert Theatre,
Elbert, West Virginia,
Dear Mr. Wood:

It gives me great pleasure to extend you a hearty welcome into the MANAGERS' ROUND TABLE CLUB and it is with a feeling of satisfaction that I read from your letter that you have watched the progress of the CLUB since its inception and have religiously followed our doings in the pages of MOTION PICTURE NEWS, at the same time applying the ideas which we receive weekly from showman exhibitors.

I want to thank you for the compliment you hand the CLUB and the NEWS, Mr. Wood, when you admit that our pages have proven a constant source towards bettering your business and I want to say right now that if a lot of so-called "showmen" would be as frank as you are and give credit where credit is due, this racket would be simply swell.

I'm glad to see a man like yourself, who has been ten years with the one organization and a good many more years, a showman, "get on the band wagon" and join a group comprising the world's finest showmen—showmen who are not afraid to PASS ON AN IDEA to their brother members and are not reluctant about LEARNING SOMETHING NEW.

You state in your letter that the rest of the managers who handle the various houses of your circuit are a bit backward about entering the CLUB and that it was necessary that you make the first step. Which you did. And we're proud of you.

You've watched the growth of the CLUB from a two-page part of the MOTION PICTURE NEWS to its present position. We have attained the distinction in the amusement world of being an all-important part of any showman's activities and we want to state right now that when we founded the CLUB on the slogan "ALL FOR ONE AND ONE FOR ALL" we knew way down in our hearts that it would be only a matter of time before the REAL SHOWMEN of the universe realized that at last they were to be represented, and represented in their own language, which is why they, like you, CLIMBED UPON THE BAND WAGON. And they didn't climb upon that band wagon to BLOW THEIR OWN HORNS but to HELP THEIR FELLOW EXHIBITORS.

I want to again extend you a hearty welcome into the CLUB Mr. Wood, and to state that there's always a place open on our roster for the SHOWMAN WHO PROGRESSES.

Cordially Yours,
"CHICK" LEWIS.

Kane's Stunts Always Carry a Real Wallop for House

From out of the West comes Tommy Kane's letters. For Tommy is the live wire gent who manages the Sequoia Theatre in Redwood City, Calif., for the Arkush Circuit, and we've been so darn busy here that we just couldn't seem to get around to Tommy But he was patient. And it was pretty blamed nice of him to keep us supplied with material concerning his activities. The Sequoia just celebrated it's first birthday and as usual Tommy was right on the job securing front page publicity on the local paper.

And in addition Tommy ran co-operative ads in the local sheet tieing-up with the merchants who plugged the picture and the Sequoia anniversary in their ads. Tommy featured a monster cake on his marquee, illuminated by a large electric candle. His entire front was bedecked with pennants and banners. He pulled a laugh-getting contest during anniversary week by a tie-up with an advertising show, being held in town, and in which the advertising concern furnished live cows to Tommy, who proceeded to innovate a cow milking contest on the stage of the theatre. This was instrumental in supplying many laughs and in securing additional business, as no doubt many of the advertising men and their families patronized the theatre.

That's not all Tommy is doing out in Redwood City either. He secured a tie-up with a local shoe dealer and arranged to erect an electric sign on the merchants building, advertising the attraction at the Sequoia, with a blazing electric arrow pointing across the street to the theatre. This was a swell medium for attracting attention, especially at night.

We are reproducing a picture of the mammoth electric sign Tommy erected atop the theatre to plug the "Hollywood Revue," and one which by virtue of its location must have caused much comment. (Too bad you didn't have a living billboard up there Tommy, and give the aviators a break.)

Tommy fell into a rather tough break during anniversary week, for the unusually cold weather, coupled with rain and hail wrecked havoc with his theatre front decorations for the anniversary. We are reproducing a photo for Tommy's decorative ingenuity, erected in 1930 B. C. (before catastrophe), but he neglected to send us a picture of the damage wrought by the elements, though he did send us a picture of the way the wind knocked his Hollywood Revue sign lopsided, but if we ran it in connection with the one we're using we'd wager that at least a thousand letters would come in telling the cock-eyed world.

We're always glad to hear from Tommy for we know he's always on the job and that every letter he sends is bound to contain some interesting information which we are glad to be able to pass on to his fellow members.

You'll notice Tommy as you run through the pages that your pal Jack Marpole has been inquiring about you. Believe me I'm glad to be able to get you two guys together in the same week. Now let's see you two boys shoot in enough stuff to make me dizzy (Yes, I know what's on your mind, but let it pass), and I'll present you both with a menu I swiped from one of the classiest restaurants in the "Big Burg."

Col. J. B. Russell's Theatre Burned In Maysville, Ky.

We were indeed sorry to hear that the Washington Opera House in Maysville, Kentucky, under the able management of Col. J. B. Russell, was demolished by flames.

The Opera House has conveyed entertainment to the residents of Maysville that has consisted of the finest screen and stage entertainment obtainable and we feel sure that they feel the loss of the theatre keenly.

Colonel Russell has long been an active member of the ROUND TABLE CLUB and we want him to know that he has our heartfelt sympathies for his misfortune, but like the real showman that he is, we can expect to hear from the Colonel again, upon the rebuilding of the theatre and learn more of the activities, the sort of which comprised the "all short subjects days" gag that he originated as a change from the regular program.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

"Lots o' Luck, Odlum!"

Our genial friend "G.B." Odlum whose connection up at Elmira, N. Y., was the source of many interesting news items on the ROUND TABLE CLUB pages has connected with the Capitol Theatre in Wheeling, West Virginia as Publicity Director, and from first reports to arrive from that sector of the country, he is putting the house over in a marvelous way.

Great stuff, "G.B." and here's wishing you more than your usual share of good luck. With your personality and ability, you don't have to play second-fiddle to anyone in the business when it comes to running a theatre.

Let's hear some more from you, and remember us to all our friends out and around Wheeling.

"CHICK"

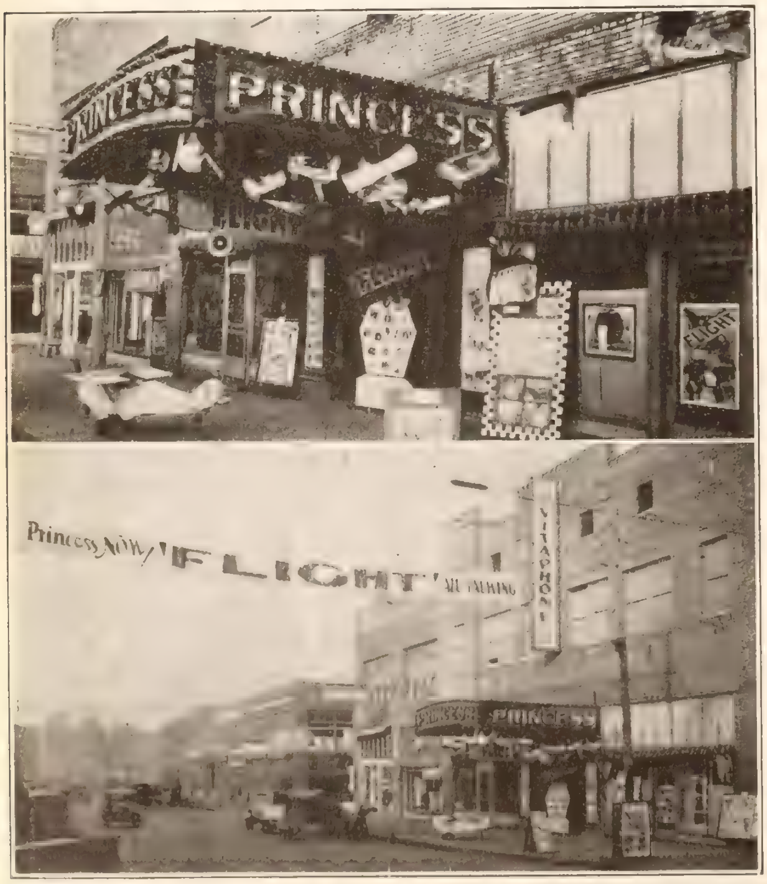
Banniza Found Air-Gag Good for Exploitation Purpose

Here's a couple of photos from Mgr. G. P. Banniza, of the Princess and Delight Theatres, operated by the Crescent Amusement Company in Decatur, Alabama.

Mr. Banniza writes in to inform us of his activities in connection with his exploitation on "Flight." As you will note from the photo, Banniza arranged an attractive display for the picture by hanging a number of cardboard "herald" airplanes under and around the marque, while a large beaver board cut-out of a plane was used to draw additional attention. On the sidewalk you will notice a neat little arrangement of a home-made plane which continually attracted the attention of the school children, and which if raffled off during the run of the picture to some lucky kid, would make a good ballyhoo stunt and would probably aid in attracting a few more shekels in the box office. Stills were attractively arranged in frames and displayed in front of the theatre. They were also placed in the leading stores in the vicinity.

Banniza must pull pretty strong with the local authorities to be able to string a banner across the street. This type of banner aided materially in attracting attention from passing autoists as well as pedestrians and was a valuable aid in the exploiting of the picture. Another angle you will note is the "plugging" of the Vitaphone trademark instead of using the time-worn slogan, "See and Hear."

We're very glad to hear from you, Banniza, and we want you to know that we're sure glad to see that you are taking such an active interest in the Club. Let's hear from you again.



Window Display of Bath-Tub Was Great For Bobby Hicks

Robert E. Hicks effected a unique tie-up with a music store that resulted in lots of publicity for "Show of Shows" playing at the Paramount Theatre, Atlanta, Ga.

The music store's window was dressed to give the appearance of a modern bathroom with real bathtub, bath mats, towels, etc. In the tub was an attractive girl who sang one of the song hits from the picture, "Singing in the Bathtub." Her voice was carried to the outside by a loud speaker hook-up.

When the girl wasn't singing, Victor records were played—the records being the song hits from the picture.

The picture and the theatre was represented in a striking one-sheet poster which was placed right over the girl's head.

The window stunt attracted such tremendous crowds that traffic on the street was blocked to such an extent that on three occasions the police insisted that the girl leave the window until they could clear the street. One newspaper estimated that 50,000 people were attracted to the window.

The window stunt was responsible in a large measure to the extraordinary business done on the picture at the Paramount.

You have all recalled the Clara Bow gag of the figure standing back of the shower curtains. If you don't it has no particular bearing on this stunt but it shows that there are possibilities even in the bathroom!

Bobbie Hicks used the old showman noodle and came through 100% on an attraction that more than clicked at the Box Office. Let's have some more of these odd ones, Hicks, and rest assured that each succeeding contribution will be welcomed in CLUB headquarters more than its predecessor.

You might favor us with one of your own photographs as soon as you read this little story, because we would like to introduce you more intimately on the ROUND TABLE CLUB pages.

"'RAY FOR BILLY"

"Billy" Gluck, who for many years was known to practically every exhibitor in and around the Metropolitan District of New York for his connection with the theatre equipment and accessory business, has finally torn himself away from the old home town to accept a most flattering offer from the Continental Accessories Company to manage their Los Angeles office.

We think that not only "Billy," but Harold Rodner as well is in line for a vote of thanks and a little congratulations for this fine move on their part.

Because of his acquaintance with so many of our members and readers we want to convey to "Billy" the ROUND TABLE CLUB'S sincerest wishes for his future success and good health.

Let's hear from you, "Billy," and tell us what's doing out there around Hollywood.

a window display of powder cans, painted with the name of the attraction and the theatre, was affected and created a lot of interest. A tie-up with the leading confectioner in town enabled Krier to secure a window and place a placard therein labeled "IF YOU WOULD WELCOME DANGER SAY IT WITH JOHNSON'S CANDY TO ANOTHER MAN'S WIFE." This created a lot of laffs and let the dealer in for some good natured joshing. The entire cost of Krier's complete exploitation campaign was only about twenty-three dollars, which is pretty good exploiting in any man's language, and shows that Krier has an eye on getting a maximum of results at a minimum of cost.

Thank you, Krier, and we knew that you and your assistant, Michael Zalensky, must surely have been well pleased with your efforts when you heard the old cash register jingling its merry tune. And don't forget we want to hear more of your snappy activities out there at the Rialto and Valencia, because when we receive good campaigns like the one you just pulled off we want to pass it along to the boys.

Art Swanke Finds Plenty of Angles To Sell His Show

A tie-up with the local paper and the merchants helped Arthur Swanke, manager of the Strand Theatre in Anderson, S. C., pack them in during the run of "Why Bring That Up" at his house.

The ads would start off with a cut of the "Two Black Crows" with the copy reading, "'The Two Black Crows,' Moran and Mack, in 'Why Bring That Up?'" The copy then continues with a few paragraphs of dialogue which lead up to the article the dealer is selling. This ad reacted to good advantage for both the theatre and the dealers, and was distributed throughout every page in the paper for a very effective flash.

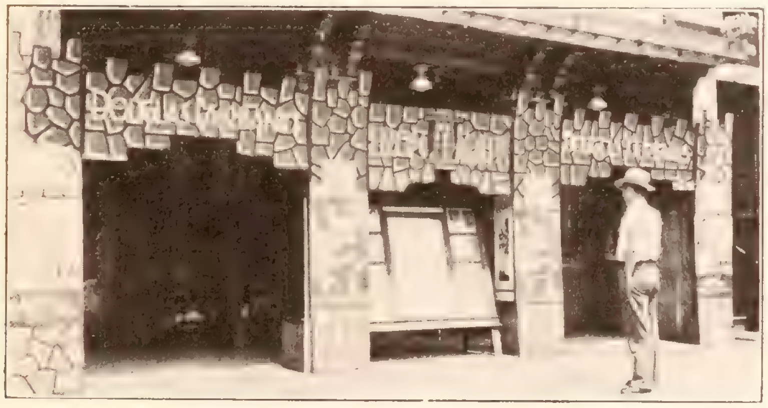
The newspapers also co-operated by permitting Swanke to write his own streamer on the picture and which was printed at the top of the amusement page. The paper permits him to do this every month on a special and he makes good use of it. He had a very well made up ad on the picture which undoubtedly reacted favorably toward the box office. The ad carried a picture of the stars in the center while thumbnail cuts were used of the supporting players. He carried the time of showings in the ad and also plugged the song hits. The entire make-up constitutes a very attractive layout.

We are reproducing a sample of Swanke's display on "The Iron Mask," which he made up himself. He tells us that he has been doing his own art work for the past ten years and in that manner manages to keep the expenses down.

The front of the theatre, as you will note, is decorated in an atmospheric manner to convey the times of the picture. This display seems to have been made of sheet rock or beaver board. Hand painted posters of the picture were nailed onto this background, while on top of the posters Swanke plugs his short subjects. We want to comment upon this idea, as it is in line with the Club's policy of selling your short subjects to the public, for we believe that these oft entirely disregarded reels do lots toward making them come in again. When you have any short subjects of merit give them a plug.

Swanke effected a valuable tie-up with the Dean of Anderson College, a seminary located in the town, whereby the Dean announces to the girls all of the current and coming attractions at the theatre. In addition she permits the posting of a one-sheet on the school's bulletin board. "And," says Swanke, "for a couple of tickets about four hundred and sixty girls attend every new show." Which prompts us to remark that perhaps some of the boys have colleges near them where a little diplomacy with the heads will bring in some more box office gold.

We're always glad to hear of your activities at the Strand, Swanke, and also glad to note that you are continuing the same brand of showmanship you used while you were with L. B. Clark at El Dorado, Ark. We feel sure that with an outfit like Publix your work is not going unnoticed. Let's hear some more from you.



A WARNING!

It has come to our atention that, through an oversight, one of the exchange mats on "General Crack," is shy the "Y" in Barrymore.

If you're playing this one and using any mats, watch for this error before you find that you've pulled a "boner."

(Thanks, J. W. C. for this one)

"BE PREPARED"

We don't believe the Boy Scouts will object if we make use of their famous slogan, so here goes:

LENT IS COMING!

What are you going to do about it? Sit tight and let nature and bum business take its course, or "dope" out some ideas that will stimulate the b.o. during this usual dull portion of the theatrical season?

Follow the Club pages carefully and you will find dozens of corking ideas that can be put to use during Lent that will build up your business.

Don't wait for some of the "bosses" to give you the already well known "razz," beat 'em to it by putting your shoulder to the wheel and make them admit that YOU were on your toes.

"BE PREPARED."

MANAGERS' ROUND TABLE CLUB

Showmanship Again!

Time and again we have insisted that Showmanship plays a major role in any sort of a real sales campaign, without necessarily restricting such sales campaigns to theatres.

In hotels, department and chain stores they have found that merchandising via the showmans methods are productive of better results than anything ever devised before.

Now we find, again, that Savings Banks are going in for the showmanship angle in selling the value of thrift and we have before us a marvelous piece of material turned out by a bank here in New York showing, what is supposed to be two strips of film, how two different young couples start out in life and how a savings account helped one couple to the top, while spending foolishly held the other couple under a yoke of worry and want.

It is a marvelous piece of work and regardless of whom is responsible for it, again proves the effectiveness of showmanship in selling ideas to the public.

Without going into the details of what YOUR connection might happen to be in the show business, we would call your attention to the point that forms the background for this special little tale: i. e.—if you are studying the fine points of showmanship you are qualifying yourself for bigger and better things in life and business even if such showmanship activities should take you out of the show game into some other field, be it commercial or banking.

"Chick"

Walter Decker to Pass on Some Fine Stunts Very Soon

Here's another new member, boys—Walter Decker manages the City Opera House in Frederick, Maryland, and, according to his letter, we are going to hear some good things from him in the near future.

By all means, Decker, we want to hear everything of your activities that will be of value to the boys and that we can pass on. We're glad you liked our article on the "House Manager," and we're going to take you up on that promise to write us a few articles, since you have formerly written for David Barrist when he published "Brevity."

Don't forget to send us a photo of yourself when you write us again in order that we can let the boys see what you look like. Oak? And from the way your fellow members down South are continually pepping up these pages with their activities, we've got an idea that you'll be stepping right along with the leaders.

H. E. Wilton Offers Some Good "Dope" To Brother Mgrs.

The distinguished looking gentleman whose picture we are reproducing below is none other than H. E. Wilton, one of Jack Allan's well-known "gang."

Wilton is the manager of the Strand Theatre in Hamilton, Ont., and we'd like to disclose at this time that the photograph was taken when Wilton ran for re-election as Representative of the City Council at Hamilton.

We want to take this opportunity to describe Wilton's idea for securing a larger mailing list.

His program is printed in the form of a neat looking four page cardboard booklet and carries the entire month's attractions, with the front page devoted to the theatre's name, a plug on the sound, telephone number and manager's name. The two inner pages carry the month's attractions, while the last page, which Wilton is using to secure more mailing list names, carries copy reading:

> FREE PASSES
>
> Pass good for two weeks will be given to the person returning this program with the greatest number of signatures and addresses of friends on space below. Cards must not be returned until March 1st. Leave them at box office, with your name and address on front page.

A space of two-thirds of the back page is then left blank for the signatures.

This is an excellent gag for securing a mailing list and we are glad of the opportunity to pass it on in case any of the boys are wondering how to procure one, thought we would advise the awarding of more than pass in order to insure good-will, because a good many of the cards will probably be returned crammed with names.

The folded program measures 3¼ by 4½ inches. And if any of you boys want one we're sure that if you write to Wilton he'll be glad to send a sample to you.

Another stunt engineered by Wilton which has excellent exploitation possibilities was the distributing of cards showing on one side the motor distances from the Strand Theatre and on the other side a sales talk on the house's sound which is cleverly worded into the name Strand.

So you see, boys, that our fellow members in Canada sure keep stepping.

We're happy to be able to pass on a couple of your activities to the rest of the boys, Wilton, and we want to hear from you again in the near future.

Music Talent Aided Ed. Harrison on This Great Plug

Eddie Harrison effected an excellent tie-up with a piano store to give "Applause," playing at the Broadway Theatre, Springfield, Mass., a lot of publicity.

The Piano store, one of the best located in the city, had a grand piano in their window which was on sale. So Harrison brought over the theatre's "mike" and had it hooked up to a radio in front of the store.

Harrison, who is not only a good business man, is also a talented musician—playing the piano and having a remarkably good voice. The manager then got busy and played the piano in the window and sang an occasional song. Between numbers he would announce, "The Wheelock grand piano is bound to win your applause and, speaking of APPLAUSE, it's the feature attraction now showing at your Broadway Theatre," etc.

Harrison also imparted to his listeners the names of the cast and other salient points about the picture as well as selling his second feature, too.

The window stunt proved very effective as was evidenced from the large throng in front of the window.

MANAGERS' ROUND TABLE CLUB

Dave Lustig Put Over "Blue Ribbon" Month Successfully

Dave Lustig, that peppy publicity director for the Manhattan Playhouses Outfit, has laid out a campaign for "Blue Ribbon Month" that looks like a winner, but in order not to pass a definite opinion we decided to reprint the most salient features of his campaign and pass them on for your O. K.

Dave proposes to use Special Banners and streamers, announcing the "Blue Ribbon Month" and has adopted as his trademark a nifty little arrangement of a Blue Ribbon which we are reprinting below.

All of his advertising will carry the "Blue Ribbon" insignia.

Special one-sheet and window cards will be distributed to the local dealers, together with throw-aways, dodgers and teasers. The theatres will distribute proclamations a few days before and also a few days after the month has started.

Lustig has arranged tie-up with various merchants who will lend their windows for displays of the theatre's "Blue Ribbon Features."

Three-sheet special cut-outs are to be distributed to the various houses and a special trailer will carry announcement of attractions scheduled for the month.

Buttons and ribbons will be supplied for the personnel of the houses, while one hundred thousand pins will be alloted each house for distribution.

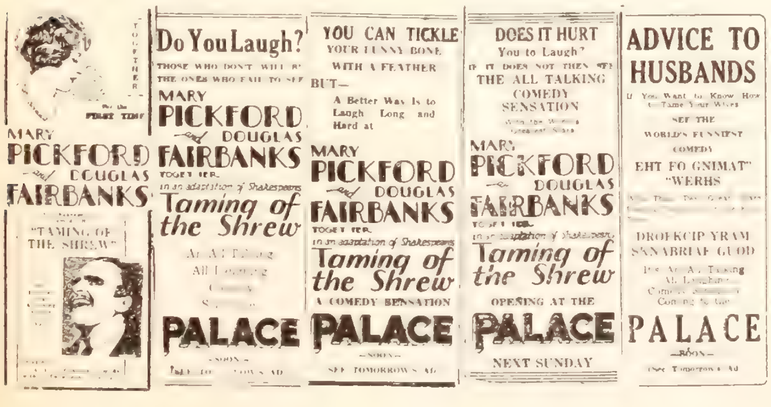
These are only a few of Lustig's ideas for Blue Ribbon Month, but as space will not permit us publishing the whole campaign here, we know that we can count on Dave to keep us up on how the "Big Burg" houses progress with "Blue Ribbon Month," and which we'll reprint from time to time during the campaign, and when a manager puts over a swell idea as he is encouraged to do in Dave's campaign letter, you can bet he'll receive plenty of credit for it. Right, Dave?

These Teaser Ads Were Great for Mgr. J. W. Creamer

Here is a series of five teaser ads used by J. W. Creamer of the Palace Theatre, Muscatine, Iowa, to create and build up interest in the Pickford-Fairbanks picture "Taming of the Shrew."

We have passed on many interesting angles from this unusually fine showman and unquestionably these suggestions will mean a whole lot to you other fellows who are constantly on the look-out for new angles and ideas to exploit your picture and your theatre.

Creamer tells us that in many of the towns surrounding Muscatine, these two particular stars never meant much to the box office, which was rather surprising, as we thought Mary Pickford and Douglas Fairbanks had a more than national reputation even out in the sticks. But, since he knows his local situation far better than we do, we would rather be guided by what he says than by our own guesswork. At any rate, it was for this reason that he started a week in advance with these teaser ads.


TOGETHER
For the FIRST TIME
MARY PICKFORD and DOUGLAS FAIRBANKS
"TAMING OF THE SHREW"

Do You Laugh?
THOSE WHO DON'T WILL BE THE ONES WHO FAIL TO SEE
MARY PICKFORD and DOUGLAS FAIRBANKS
TOGETHER
in an adaptation of Shakespeare's
Taming of the Shrew
An All Talking
All Laughing
Comedy
Sensation
PALACE
—SOON—

YOU CAN TICKLE YOUR FUNNY BONE
WITH A FEATHER
BUT—
A Better Way Is to Laugh Long and Hard at
MARY PICKFORD and DOUGLAS FAIRBANKS
TOGETHER
in an adaptation of Shakespeare's
Taming of the Shrew
A COMEDY SENSATION
PALACE
—SOON—
SEE TOMORROW'S AD

DOES IT HURT
You to Laugh?
IF IT DOES NOT THEN SEE
THE ALL TALKING COMEDY SENSATION
MARY PICKFORD and DOUGLAS FAIRBANKS
TOGETHER
in an adaptation of Shakespeare's
Taming of the Shrew
OPENING AT THE
PALACE
NEXT SUNDAY

ADVICE TO HUSBANDS
If You Want to Know How to Tame Your Wives
SEE THE
WORLD'S FUNNIEST
COMEDY
EHT FO GNIMAT" "WERHS
DROFKCIP YRAM
SKNABRIAF GLUOD
It's An All Talking
All Laughing
Comedy
Coming to the
PALACE
—SOON—
(See Tomorrow's Ad

One of the features of this type of stuff was that he spelt the stars names backward, as you will note from the ad, which immediately created a certain amount of interest in the picture that ordinarily might go by unnoticed. Here's a good gag fellows, not new, but worth trying at any rate.

In addition to the above he sent a personal letter to every one of the 200 school teachers. He reports a return of 100% on this angle, which consisted of explaining to them something about the "Taming of the Shrew" and its connection with Douglas Fairbanks and Mary Pickford in their first all talking-all laughing motion picture in which they are both starred together.

We want to congratulate "J. W." on the fine piece of work he accomplished on this particular attraction and we would like to hear some more about what he is doing out there in Muscatine for the Fox West Coast outfit, a circuit where we number hundreds of members and friends.

"GOING STRONG?"

From time to time we have concerned ourselves with the problems confronting the house manager. We have championed his cause, endeavoring to defend him against unjust executives and their unfair rulings. We have continually advocated a square deal for the house manager, proclaimed his virtues and insisted that he be allowed to use the gifts which God has given him. Many executives have acted upon our suggestions and consequently have allowed the house managers a free reign, with the subsequent result that the man who was supposed to be just a figurehead has forged to the front and produced results which more than justified the experiment. We are proud of these men. And we're proud too, of these executives who were willing to "take a chance" and who, when their men came through, admitted their errors and handsomely rewarded the conscientous and faithful house manager by promotions and financial remunerations. So much for that.

The point which we are striving to drive home in this article concerns not those men who have made good and are continuing to make good, but to those men, who urged on by constant prodding, stepped out and produced results, thus gaining their higher ups' confidence in their ability, but then, after gaining this faith, instead of holding it inviolate proceeded to "lay down on the job." Which after all is human nature.

But that type of human nature has no place whatsoever in the world of amusement. The theatre demands the best that is in you and it must continue being given that. If you must "lay down on the job" get out of the theatre game. There is no place in it for sluggards nor men without backbone. You are confronted with the greatest task in the world when you set out to please the public. And when you succeed your entire being tingles with the joy of work well done.

The real showman never tastes the fruit of disappointment for long. When things look black he smiles and, keeping a stiff upper lip, proceeds to pilot the good bark "Showmanship" through the trouble-tossed waters of "bum breaks," emerging safely into the calm waters of "good box office."

His was not an easy task, piloting the craft over "bum breaks" but his years of conscientious, painstaking labor served him in good stead and fortified by faith in his ability he came through unscathed.

Are you able to analyze yourself and find a showman? Or are you one of those poor unfortunates who shiver with misapprehension whenever a problem unfolds itself that will call for a little more SHOWMANSHIP and consider yourself unequal to the task? Then perhaps you belong to that other coterie of misguided fools who having luckily "gotten by" once, believe yourselves immovable and indispensable, and proceed to sit back and rest on what has gone before. IT CAN'T BE DONE.

If you are a real showman and deserving of that honorable title you will ALWAYS BE GOING STRONG. You will possess the confidence of your superiors and you will always strive to keep that confidence that they have in you. When things go wrong you'll smile and look for the silver lining and if you don't see it you'll go out and get it. And after having captured it and its silvery beams are being reflected in your box office in the form of greenbacks, you won't take up your stand on a pedstal and shout, "I did it, I did it!" but you'll view your handiwork and brainwork with a luxurious sense of duties well performed and then proceed to lay plans for continuing the good work, so that when the recognition which you worked so hard for is finally awarded to you, and the men higher up ask you what you are going to do on your new and important position you can smile and say, "I'm going to continue to keep on GOING STRONG."

G. P. S.

MANAGERS' ROUND TABLE CLUB

HOW ABOUT YOU?

"F. W." Says:

"To the Man Who Does Not Know You, You Do Not Exist."

If You Are An Active Member Of The ROUND TABLE CLUB, Everybody In The Industry Will Know You.

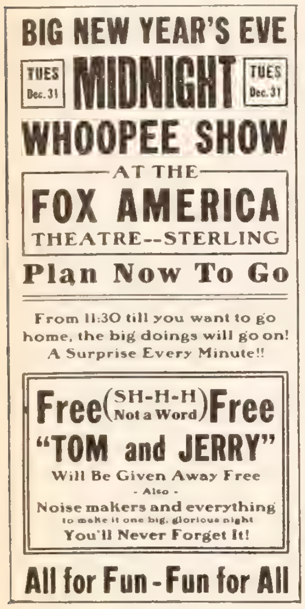
AND HOW——!

Chet Miller is Attracting Attention With Fine Work

We've been so swamped with work of late that some way or other we mislaid a letter from Chet Miller manager of the Rialto and America and America Theatres for the Fox West Coast outfit in Sterling, Colo., and neglected to give Chet the credit he so richly deserves for his work out there.

But here goes, Chet, we're going to try and make up for it now by letting the boys know just what you are doing out in the West.

We're first going to describe Chet's new house organ, "The Movie Fan," which, as you will notice from the reproduction, is a nifty little arrangement and carries the programs for both the Rialto and America. This house organ probably pays for itself as a couple of local dealers carry ads on its pages.


BIG NEW YEAR'S EVE

TUES Dec. 31 MIDNIGHT TUES Dec. 31

WHOOPEE SHOW

—AT THE—

FOX AMERICA

THEATRE--STERLING

Plan Now To Go

From 11:30 till you want to go home, the big doings will go on! A Surprise Every Minute!!

Free (SH-H-H Not a Word) Free

"TOM and JERRY"

Will Be Given Away Free

- Also -

Noise makers and everything to make it one big, glorious night

You'll Never Forget It!

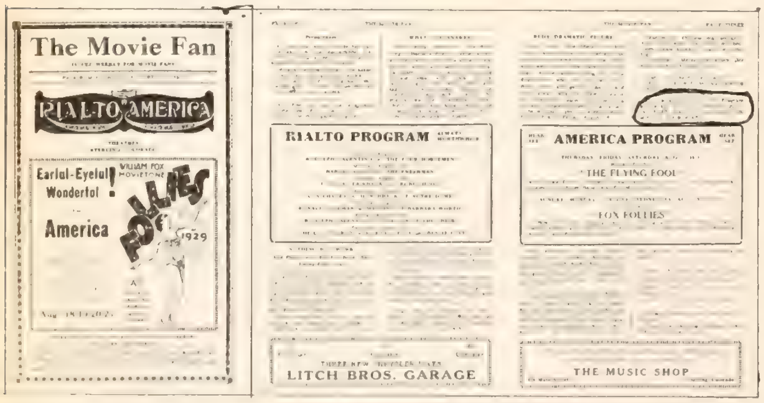
All for Fun - Fun for All

We want to call your attention to a little stunt Chet has devised to make sure that his programs serve the purpose he intends them for, namely, to sell his shows.

On various pages in the program he has inserted the names of locals in a paragraph which reads: "Gus Hellbush—Present this program at the box office. It entitles you to two free tickets to the picture you select in this program."

This stunt excited a lot of comment and you can bet that Chet got rid of a lot of his programs on the first day they came out. This is a great idea to keep your patron interest in the programs "pepped up," and we don't hesitate a minute in saying that if you want to liven up interest in your house organ try Chet's slant on it and it's a dead certainty that your h. o. will circulate far, wide and freely.

We notice that the Rialto Theatre features nothing but revival programs, and since it has been adhering to that policy for some time now, the plan must be very successful. And while on the subject of "revival," we might state at this time that if you are located in a community where you get to know your patrons' likes and perhaps dislikes of certain stars and their vehicles, a "revival" of a popular picture of yesterday, if properly "plugged," is liable to surprise you with its box office results. We know of a couple of instances where a judiciously selected "revival" has come through and plumb busted the house record. It would pay you to look into this "revival" proposition.


The Movie Fan

RIALTO AMERICA

Earful-Eyeful! Wonderful! America

WILLIAM FOX MOVIETONE FOLLIES OF 1929

RIALTO PROGRAM

AMERICA PROGRAM

THE FLYING FOOL

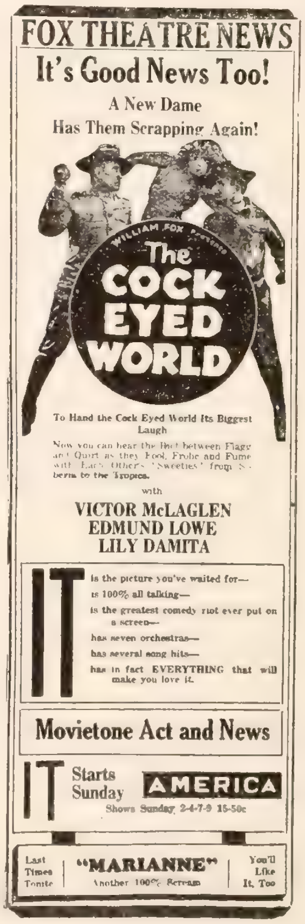
FOX FOLLIES

LITCH BROS. GARAGE

THE MUSIC SHOP

Now a word as to that herald we're reproducing. You'll probably notice that it's advertising the New Year's Eve show (Yes, we know we're way late in passing it on. See first paragraph) and also, with a great deal of mystery, informs you that "Tom and Jerry" are to be given away free. Well this gag had them talking from early morning to late at night. The whole town wondered who "Tom and Jerry" were, with no one able to solve the mystery. But at the midnight show the mysterious "Tom and Jerry" stood revealed as two nice fat TURKEYS, gobbles and all. The town laughed for a couple of days over this gag, and we want to say that Chet certainly put it over in masterly fashion. (You'll pardon our conceit, please, but we've an idea that Chet decided to end his herald with a catch line which, as you will notice, sounds strangely like "All for One and One for All" in order to get a "rise" out of us.—How about it, Chet?)

The point that we want to stress now is that it isn't necessary to wait until a holiday rolls around to pull a "Tom and Jerry" gag, because this laugh getter is a "natural" for any day in the week, and if business is not so hot for you and a little more dough in the box office would look good, call upon "Tom and Jerry" to help you out of your difficulty.


FOX THEATRE NEWS

It's Good News Too!

A New Dame Has Them Scrapping Again!

WILLIAM FOX PRESENTS
The COCK EYED WORLD

To Hand the Cock Eyed World Its Biggest Laugh

Now you can hear the fight between Flagg and Quirt as they Fool, Frolic and Fume with Each Other's "Sweeties" from Siberia to the Tropics.

with

VICTOR McLAGLEN
EDMUND LOWE
LILY DAMITA

IT is the picture you've waited for—
is 100% all talking—
is the greatest comedy riot ever put on a screen—
has seven orchestras—
has several song hits—
has in fact EVERYTHING that will make you love it.

Movietone Act and News

IT Starts Sunday AMERICA

Shows Sunday 2-4-7-9 15-50c

Last Times Tonite | "MARIANNE" Another 100% Scream | You'll Like It, Too

And now to get to Chet's newspaper advertising. We've been stressing from then to now and back again, the importance of making up copy that will attract the readers' attention and sell them. We're reproducing a sample of Chet's advertising here, not because it is a masterpiece, but because it attracts and sells.

It is a neatly made up ad and, though it may seem so on the cut, it is not a "crowded" ad. When you figure out that he is advertising two theatres with totally different policies, you'll realize the importance of the make-up. A novel touch is added to the layout by two large "IT's," which Chet has worked into an interesting teaser that you will have to follow up. He enumerates on the various highlights of the picture in the first "IT," which finishes, "It has in fact everything which will make you love it," and then works into the second a smaller "IT," which precedes the play dates of the picture. The finished copy reading, "It starts Sunday." This plan would sell in any ad.

The ad, as you will note, is headed Fox Theatre News, with another headline underneath sub-billing it as "It's good news too!"

We want to comment, too, on the co-operation which Chet has secured from the local paper whereby a whole page is devoted weekly to the activities of the Sterling Theatres and carries scenes and stories on the coming attractions.

There you are, Chet, we're glad of the opportunity to pass something on which the rest of the CLUB may find useful, if not in whole, then in part and we want you to know that we'd like to hear more of your activities out there at the Rialto and America, so shoot us in some more stuff in order that we can keep tabs on you and your work.

MANAGERS' ROUND TABLE CLUB

Kiddie Angle Worked Out Great for Revolt in Adrian

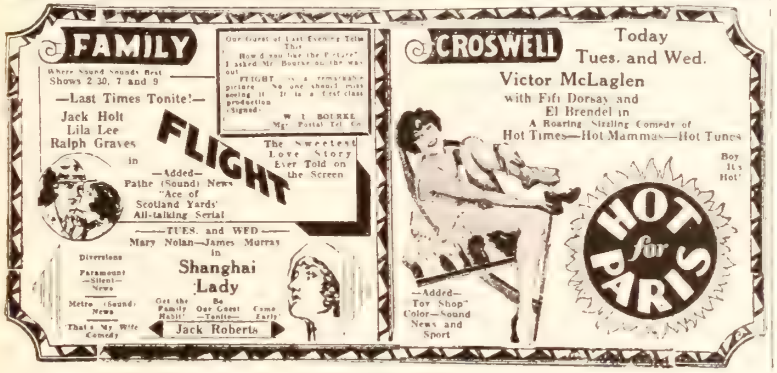
Here's a "gag" from John J. (Jack) Revolt, Jr., assistant manager of the Family Theatre in Adrian, Mich., which we think has the makings of a "good thing."

In his daily newspaper advertisements Jack carried a caption at the bottom of the regular ad plugging the feature, which read, "Be Our Guest Tonight," and underneath that inserted a box carrying the name of a resident of Adrian. The resident would then go to the theatre and be admitted free. Jack acted a host, greeting him at the door, a stunt which aided him in more ways than one, for as he hasn't been connected with the theatre long enough to know the patrons' names, this stunt enabled him to meet them face to face. From the start the "guest angle" met with success, with the town eagerly awaiting the publishing of the ad in an effort to see who would be the lucky person, and with this happening every day in the week you can bet that interest in the Family's program was sustained.

And we want to wax eloquent for a few minutes on Jack's ads in general and also his clever follow-up on the "guest" gag.

As you will notice from the cut of the advertisement, which we are reproducing below, in the upper right-hand corner of one ad you will perceive that Jack has laid out a little box which contains the comment on the show offered by the previous night's "guest." This little stunt was instrumental in creating interest and causing comment.

We'd like you to note also the general lay-out of the ads, and we want to go on record right now as saying that they are pretty darn good for a man working under, what we surmise to be, limited conditions.



FAMILY

Where Sound Sounds Best
Shows 2 30, 7 and 9

—Last Times Tonite!—
Jack Holt
Lila Lee
Ralph Graves
in
FLIGHT

Our Guest of Last Evening Tells This
How'd you like the Picture" I asked Mr Bourke on the way out
FLIGHT is a remarkable picture No one should miss seeing it It is a first class production
(Signed)
W I BOURKE
Mgr Postal Tel Co

The Sweetest Love Story Ever Told on the Screen

—Added—
Pathe (Sound) News
"Ace of Scotland Yards'
All-talking Serial

——TUES. and WED——
Mary Nolan—James Murray
in
Shanghai Lady

Diversions
Paramount —Silent— News
Metro (Sound) News
'That's My Wife Comedy

Get the Family Habit'
Be Our Guest —Tonite—
Come Early'

Jack Roberts

CROSWELL

Today
Tues. and Wed.
Victor McLaglen
with Fifi Dorsay and
El Brendel in
A Roaring Sizzling Comedy of
Hot Times—Hot Mammas—Hot Tunes

Boy It's Hot'

HOT for PARIS

—Added—
Toy Shop"
Color—Sound
News and
Sport

We are glad to be able to hand Jack a few words of praise on this one and we want him to know that while the idea is not exactly new it is nevertheless a great stunt for business and we unhesitatingly recommend it to any of the boys to use for a little variety.

Jack also promoted a "Get Together Club," which resulted in increased box office biz. for the Saturday matinees. Each child joining the Get-Together Club was given a card entitling him to receive all the benefits of the Club and read:

A RESOLUTION RELATING TO THE PRESENTATION OF MEMBERSHIP CARDS

***Whereas,* This club will be occasionally imposed upon by non-members claiming to be members of this club; therefore, be it**

***Resolved,* That every member is requested upon entering theatre to present this card to the doorman, in order that members may be give nproper attendance credit.**

RULES

1. **Upon leaving theatre after performances, cross the street, if you have to, at street intersections and not in the middle of the block.**
2. **Remain in your seat, and be absolutely silent during the presentation of talking pictures.**
3. **Report all members whose birthday will occur in the coming week.**
4. **Report all members that are ill.**

Our Golden Rule: "Don't miss a single Saturday."

So you see, fellows, Jack certainly has the right angle on how to build up his Saturday matinee biz. We've put the set of rules that he carried on the card in bold type to show you the clever way he has devised to secure silence, good will and business, by sort of letting the mothers know that he is looking out for the children's safety as rule one implies.

The front of his card carried blank space for the name and address of the child, also a space for birth date. The card was made up in black and white and measured four by two and one-half.

This is the type of peppy showmanship that will make a success of any house and we're glad to note that Jack has come through with an idea which will boost up your Saturday receipts considerably.

Thanks, Jack, for the nice letter you sent us and we want you to know that we expect some more good things from you and before long we expect to see you signing yourself Manager, for if you continue with the kind of work you are now doing it's just be a matter of time before you attain that distinction.

Good Head Work!

In the majority of cases, members of our club write, sending in suggestions, exploitation stunts, and anything they did in regard to the operation of the theatres under their command.

Below, I give an instance of what a fellow member did in a town in Canada not ten days ago. I don't mention any name for the simple reason that I think this manager showed that he was right on the job when the incident occurred, so much that it never even came out in the newspapers.

His matinee had begun, he had approximately 400 people in the audience. He happened to be back stage on some errand, and coming up the centre aisle of his theatre he smelled smoke and noticed that there was a smouldering between the flooring and the cement foundation.

Instead of turning on his house lights and probably creating a commotion, he phoned the booth immediately and told them to shut off the picture. In the semi-darkness he went on the stage and announced to his patrons that the power had been shut off and would not be repaired until the evening performance, of course, announcing that pass out checks would be given or money refunded.

Immediately he had the theatre cleared, he looked over the situation and found that faulty wiring had created a fire between the flooring which would have created a lot of damage if he had not caught it in time.

And then again were his patrons to have known of this, it would have meant that they would be just a little leery of coming to the theatre for a short while, in the face of the many accidents which have taken place in theatres in the past three months.

This manager showed a lot of tact and common sense in the way he handled this situation, and when I heard of this, I immediately phoned him long distance and commended him on his action. I really think articles of this kind should be published in our section to show, not only the managers, but other people who take an interest in our Club that the boys are always on the job, whether it is exploiting a picture or looking after the safety of the public.

JACK ALLAN,
Reg Chairman,
Canada.

(Editor's Note:—Thanks a lot Jack for passing this one along. It's just what we want and furthermore we are going to run a special story touching on the same subject in an early issue.)

MANAGERS' ROUND TABLE CLUB

"GETTIN' BETTER"

To Tom Olsen, live-wire publicity and exploitation director of the upstate division of the Fox Metropolitan Playhouses, and his assistant Agnes Degni, goes a lot of credit for the way they have been constantly improving on their weekly news letter called "From The Firing Line."

This is the type of stuff that peps up the organization besides passing along interesting information for the benefit of all the different managers and employees on the outfit. A whole lot of other circuits would do well to follow the example of Tom Olsen in turning out peppy intimate news letters of this type rather than stuff which contains a lot of applesauce and instructions of what they should "not" be doing all the time. Managers who are able to accomplish things and are encouraged to do things, generally produce more results on circuits than those who are constantly being told "not" to do things.

Congratulations, Tom, and here's hoping "From The Firing Line" continues to get better each week although we don't know how that's possible because it is pretty darn near perfect now.

"CHICK"

"Billy" Stillman Has Had a Colorful Background

Wm. A. Stillman is the manager of the Central Theatre in Newark, N. J., for the Stanley Fabian Corporation, and according to his first letter we are going to hear a lot of good things from him. For how else can a man who has had such varied experience help sending us interesting material.

Before breaking into the show game Stillman acted in the capacity of right hand man to the late Tex Rickard and was instrumental in promoting the success of the last Tunney and Dempsey fight in Chicago, having had charge of the entire personnel at Soldiers Field. And when you stop to consider that 7500 men were working for him the night of the big fight you can see that he had no soft snap. With all that worry on his brow he stepped into more. Not serious, of course—just a visit from two mysterious strangers who demanded to know why Stillman hadn't mentioned them to the newspaper boys, and who were set on giving him what he quotes in his letter, "the works," but then his showman traits came to the fore and he appeased the boys with a couple of "Oakleys."

We are glad to note Stillman, that you are making a success of your venture into the show racket as your sellout on New Year's Eve attests. We think the idea of a personal endorsement of the picture by you from the stage is a good idea—if not used too often.

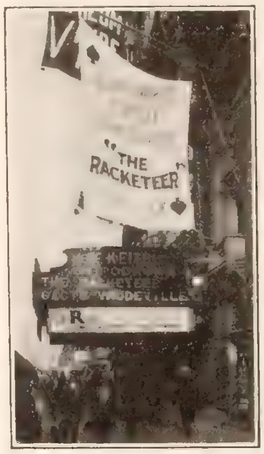
We are glad to welcome you into the CLUB, Mr. Stillman, and we're sure that a man with your varied experience will more than supply us with plenty of stuff concerning your activities at the Central, and here's wishing you the best of luck.

P. S.—Stillman has just had us on the phone and tells us that he has been transferred to the Central at Jersey City, which seems to us to be a darn fine promotion, for the Central is noted for its policy of sound and talking pictures and Fanchon and Marco stage shows. Congratulations, Stillman. We're betting on you. Step on it and show them what you can do with an "ace" house.

A "Banner Gag" With Some Novel Angles for You

Here's a stunt which, due to the originality of its makeup we thought we'd pass on as it might be valuable to some of you boys, if you want to get away from the regular run of "straight" banner ballyhoo.

In the picture we are reproducing below you will notice that a New York house was playing "The Racketeer," and instead of the usual banner, a touch of originality was added by the banner being made up in the form of a playing card.



The banner gag is gradually being played out, boys, and if you want to keep it alive it's up to yourselves. New York has given you one idea, now let's show the Big Burg what you can do when it comes to originality. The "playing card" banner arouses a good deal of comment and was pretty effective as an attention arrester. The house flying it got a break because there's an "L" line running overhead, outside the theatre, so you can see that they drew from above as well as below. And as this house happens to be one of a chain it's a safe bet to predict that all their local houses will be flying the same kind of banner. Bringing it all down to brass tacks it means just one thing—that little stunt will bring in a little more dough to the box office, which, after all, is what we're all trying to do.

This is a new and different touch on the banner idea and it might be well if you're tired of using the straight banner to try this type. We don't know whether the originator of the idea had an ulterior motive when he used copy, "New York's Timely Sensation." Wonder what type of copy he'd use for Chicago.

Lou Smith Is Still Stepping Fast And Selling His Shows

Lou Smith, manager of the Ambassador Theatre in Brooklyn, N. Y., used a brand of showmanship that we would expect a Round Table Club member to use. Lou's house is located in the heart of the Jewish sector in Brooklyn, so when "Hearts in Exile" was booked into Smith's house he took advantage of the "Russian locale" of the picture by making up a unique herald, printed in Jewish and English. And as many of the residents are regular readers of the Jewish publication, this angle pleased them a lot and resulted in added business for the box office. This is just another example of the way real showmen are quick to adapt themselves to prevailing conditions. Lou also arranged a pip of a lobby display for Al Jolson in "Say It With Songs," by concealing a horn behind a large beaver board cutout on the style of a twenty-four sheet which showed Jolson on his knees before Davy Lee, who is lying in bed ill with a dynamic speaker hook-up supplying the pathos that Jolson is endeavoring to convey. This was a very effective medium of attracting attention and was instrumental in selling the picture completely.

The cost of the display was very small, the loud speaker and orthophonic victrola being furnished by the local music store, in return for free advertising. In addition to his lobby display, Lou exploited the song hits in the leading music stores. And he also writes in to tell us that if any of the boys decide to use the display he will be glad to furnish any information necessary. Which is something we like to hear.

Lou has been doing some excellent exploitation work at the Ambassador and we know that his showmanship has done much to insure the success of the theatre. Keep up the good work, Lou. And the next time you let us hear from you don't forget to include some photographs of your tie-ups.

MANAGERS' ROUND TABLE CLUB

Borenstein's Gag Brought Business With Some Nov-

We were surprised to note that exploitation took on a new lease of life at the Rialto Theatre in New York City in the form of a key throw-away whereby a dozen or more merchants were tied in to give away presents in connection with the tie-up.

The following story proves that this idea was not restricted to New York City or any one particular theatre, so we are very grateful to Joe Borenstein for passing on the dope as to how he handled this attraction with the many other outstanding features besides the paper keys which helped plug the picture. Here goes the story.

Borenstein bursts forth with a novel lobby stunt he used in connection with advertising "The Locked Door" at the Imperial Theatre, Pawtucket, R. I., that was instrumental in selling a lot of extra tickets.

In the lobby was rigged up a small compartment with a real door that was locked. And behind this door was a loud speaker that could be heard a block away.

A special record was made which emitted from the loud speaker, "(Two blanks were fired—a woman screamed and then excitedly spoke as follows: Help! Help! Let me out—someone open this door). I am locked in with a dying man who was shot by my husband. (From here her voice modulated)—If you have a key to open this door you will be rewarded with a pair of tickets to see and hear this all-talking romantic drama LOCKED DOOR at this theatre for the entire week of January 3rd. Hear what happens when Rod LaRocque tries to compromise me because I tried to save my sister-in-law, Betty Bronson from a disgraceful affair. There are plenty of surprises in this intricate plot. My husband is played by William Boyd. Zasu Pitts contributes much comedy. This is Barbara Stanwyck speaking—Don't miss the LOCKED DOOR."

500 keys with tags attached bearing copy about the picture, theatre, play dates and lobby stunt were effectively distributed to clerks in department stores, drug stores and other public places. A few of the keys were made to fit the door while the others were just part of a plan to stimulate interest in the stunt and incidentally for the picture itself.

The lobby stunt stopped everyone in their tracks; they came across the street to find out what the screaming was about. And in fact, this particular stunt created more word-of-mouth advertising than any other stunt used for a long time.

Inexpensive But Effective—Says Russell M. Lamb

City Manager Russell M. Lamb of Streator, Ill., recently employed a most effective and economical stunt to inform rural patrons of THE TRESPASSER showings at the Plumb theatre.

An arrangement was made with chief operators in all telephone exchanges in the small towns surrounding Streator for a general alarm ring—the operator ringing all the subscribers on the line at once, and making an announcement about the picture, theatre and play dates.

Because of the fact that telephone exchanges in the smaller towns use this general alarm chiefly for announcements of important national news events, such as declarations of war, Armistice signings, fires, etc., much attention is given by subscribers to the alarm ring. For a cost varying from free passes to a dollar for each exchange, Manager Lamb was enabled to directly contact rural people of eighteen surrounding towns for a very small cost and in a highly effective manner.

This was great stuff on Mr. Lamb's part and encourages us, because we feel that he will become a more steady contributor of his activities to the ROUND TABLE CLUB pages. What about it, Russ, you know the boys look to men like yourself for exploitation and if you put something over successfully, why not let the rest of the world know what it's all about? Don't forget, we are still waiting for one of your own photographs.

We'd like to hear more of the other houses under your supervision and if any of the boys have any account of their activities which they think would merit recording in the CLUB pages why send 'em in and, we'll do the rest.

CLUB EMBLEM PIN!!!

YOU HAVE BEEN SHOUTING FOR IT!

Here It Is!

Wear It All the Time!

YOU WILL BE PROUD OF IT!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

AND IT'S A BEAUTY!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member ....

Theatre ....

Address ....

City .... State ....

MANAGERS' ROUND TABLE CLUB

WE

LEAD

THE

FIELD—

OTHERS

FOLLOW!

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston
Honorary Chairman

C. E. Lewis
Chairman

WHAT ARE YOU WAITING FOR?

STILL MORE MEMBERS!

CHET MILLER, undoubtedly a very busy manager, what with handling two houses, the Rialto and the America for the Fox outfit out in Sterling, Colorado, but we've got a hunch that Chet is going to find time to keep us up on his activities at both houses and that we're going to hear some mighty interesting bits of information. How about it, Chet? And listen: dig up a photo of yourself and send it in so that we can publish it, will you?

———*Wear Your Club Pin! ! !*———

DWAYNE J. ABARR manages the Empress Theatre in Kearney, Nebraska, and we look forward with interest to hear from him concerning his doings out there at the Empress. We're extending you a hearty welcome into the Club, Dwayne, and we know that the rest of the boys are right behind us. Send us in a photo of yourself and we'll put it in so the rest of the boys can look at another of the West's showmen.

———*Wear Your Club Pin! ! !*———

L. P. HENSLEY is manager of the Capitol Theatre in Oakland, California, and according to L. P.'s letter we are going to hear some great things of him. He tells us he's proud to be a member of the Club and we want you to know, "L. P.," that we're just as proud to have you. Let's hear a lot about your activities on the Coast, and so that we can let the rest of the Club meet you "face to face," send us in a photo of yourself.

———*Wear Your Club Pin! ! !*———

RODERICK ERNEST DEGENER manages the Golden State Theatre in Oakland, California. We're glad to welcome you into the Club, Roderick, and we want you to know that we expect to hear some mighty nice things concerning your activities at the Golden State. And why not sit right down and send us a photo of yourself so that we can publish it?

———*Wear Your Club Pin! ! !*———

I. M. RAPPAPORT is the manager of the Collingswood Theatre in Collingswood, N. Y., operated by the Handle & Rovner Circuit, and according to Samuel Low we can expect some good things from "I. M." How about it "J. M." We're waiting to hear from you concerning your activities over there on the Jersey shore. And when you write again include a photo of yourself, will you?

NORMAN LEWIS is the manager of the LeVoy Theatre in Millville, N. J., and from all accounts we've got an idea that we are going to hear a great deal of Norman's doings at the LeVoy. And if Samuel Low of the Handle & Rovner houses is any judge, we sure will, huh, Norman? Let's hear from you real soon and don't forget to slip us a photo of yourself so that we can publish it in the Club pages.

———*Wear Your Club Pin! ! !*———

NICK TORELLI manages the Clementon Theatre in Clementon, N. J., for the Handle & Rovner Circuit. We're glad to enroll you on the Club's roster, Nick. And we hope that you'll keep us well supplied with material concerning your activities at the Clementon. Send us in a photo of yourself, too, will you?

———*Wear Your Club Pin! ! !*———

AL. V. BOTHNER is manager of the Happy Hour Theatre in Schenectady, New York. We're glad to note that you're interested in us, Al., and we want to hear a lot of your doings up there in Schenectady, because we know that you up-state showmen can send us in some mighty interesting stuff. How about it? And when you send us material concerning your doings at the Happy Hour, don't forget to include a photo of yourself.

———*Wear Your Club Pin! ! !*———

IRVING DASHKIN is manager of the Boston Road Theatre on Boston Road and Stebbins Avenue in New York. Glad to meet you, Irving, and we know that we can list you under the title of "active showman," because our gazing crystal tells us that you're going to do a lot of peppy things at the Boston Road. If you'll send us your photo we'll be glad to publish it and you might also send us a letter telling us of your past experiences.

———*Wear Your Club Pin! ! !*———

VINCENT M. TATE is manager of the Roosevelt Theatre in Swoyerville, Pa. We're glad to welcome you into the Club, Vincent. Let's hear a lot of your activities in Swoyerville, because nothing gives us greater pleasure than to pass on a bunch of good ideas to the rest of the Club members. We'd like to have a photo of yourself so that we can run a regular story with it. Shoot us in one with the next mail, Vincent, and you might also give us a letter telling all about yourself.

NEW MEMBERS!

Please be patient if your application was sent in and your name has not been published as a new member.

The increase in membership during the past few months has been so great that we are behind in the announcing of these new members.

More names will be published hereafter in an attempt to catch up with the newcomers.

Thank you.

M. R. T. C.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Afghanistan	Travelogue	Sept. 28	6000 feet	
Arsenal	S. Svazhenko	Nov. 2	6900 feet	
Caucasian Love		Nov. 30	7000 feet	Dec. 7
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800 feet	
Forest People		Oct.	5800 feet	
Fragment of an Empire	Yacov Goodkin	Jan. 25,'30	7000 feet	Feb. 1,'30
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000 feet	Jan. 18,'30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Soboleveski	Dec. 1	8000 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7000 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd	May 20	5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Murder on the Reef	Revier-Livingston	Jan. 19,'30	5400 feet	Feb. 1
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Black Sheep, The				
*†§Borrowed Love				
*†§For the Love of Lil	Arthur-Starr			
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The	Collier, Jr.-Day-St. Polis			Feb. 15
*†§Paris Nights				
*†§Personality				
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				
*†§Vengeance	Holt-Revier-Strange			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
*†§Falling Stars (A. T.)	Bergman-Manning		1 reel	
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith		1 reel	
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Bledsoe		1 reel	June 8
*†§On the Levee	Jules Bledsoe		2 reels	Jan. 11,'30
*†§Parlor Pest (A. T.)	Boyce-Combe		1 reel	
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*†§Sole Mates	Krazy Kat Cartoon		1 reel	Feb. 8
*†§Spookeasy	Krazy Kat Cartoon		1 reel	Feb. 1
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Stage Door Pests	Boyce Coombs		1 reel	Feb. 1
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Summer	Silly Symphony		1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Battling Sisters	Lupino Lane	June 2	2 reels	May 25
Contented Wives	Al Alt	July 28	1 reel	Aug. 3
Fake Flappers	Jerry Drew	Aug. 18	2 reels	Aug. 10
Helter Skelter	Big Boy	June 16	2 reels	May 25
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	Aug. 11	1 reel	Aug. 10
Hot Times	Al St. John	May 26	2 reels	May 11
Household Blues	Collins-Dent	June 2	2 reels	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Joy Tonic	"Big Boy"	May 5	2 reels	April 13
Kitty Kitty	Billy Dale	May 5	1 reel	Mar. 16
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13
What a Day	Monty Collins	June 16	2 reels	May 25
What a Pill	Billy Dale	June 16	1 reel	June 15

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Barber's Daughter, The (A T.)	Clyde-Gribbon	July 21	2 reels	July 20
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23, '30	2 reels	
*†§Buying a Gun (A. T.)	Lupino Lane	July 14	2 reels	July 20
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9, '30	2 reels	Feb. 1
*†§Clancy at the Bat (A.T.)	Clyde-Gribbon	Nov. 3	2 reels	Nov. 2
*†§Cold Shivers (A.T.)	McKee-Hutton	May 19	2 reels	May 11
*†§Constabule, The (A.T.)	Clyde-Hill Gribbon	Aug. 11	2 reels	Aug. 24
*†§Crazy Nut, The (A.T.)	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Don't Be Nervous (A.T.)	Lloyd Hamilton	July 7	2 reels	July 6
*†§Don't Get Excited (A. T.)	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26, '30	2 reels	Jan. 26
*†§Fire Proof (A.T.)	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Girl Crazy (A. T.)	Clyde-Bennett	June 9	2 reels	
*†§Golfers, The (A.T.)	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine (A.T.)	E. E. Horton	Dec. 8	2 reels	Nov. 23
*†§Grass Skirts (A.T.)	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§His Baby Daze (A.T.)	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§His Big Minute (A.T.)	Lloyd Hamilton	May 5	2 reels	June 1
*†§Hollywood Star, A (A.T.)	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
*†§Hunting the Hunter (A.T.)	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	2 reels	Jan. 11,'30
*†§Jazz Mammas (A.T.)	Virginia Lee Corbin (All Col)	June 16	2 reels	July 20
*†§Look Out Below (A.T.)	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight (A.T.)	Arthur Garon	June 31	2 reels	Nov. 9
*†§Lunkhead, The (A.T.)	Clyde-Gribbon	Sept. 1	2 reels	Sept. 14
*†§Madhouse, The (A.T.)	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The (A.T.)	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16, '30	2 reels	Feb. 1
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley (A.T.)	Lloyd Hamilton	Sept. 29	2 reels	Oct. 5
*†§Prince Gabby (A.T.)	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (A.T.)	Lupino Lane	Nov. 17	2 reels	Nov. 30
*†§Ride on a Runaway Train	Special	May 26	1 reel	June 15
*†§Romance De Luxe (A.T.)	Collins-Dover	Dec. 29	2 reels	Jan. 11,'30
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19, '30	2 reels	Jan. 4, '30
*†§Social Sinners (A.T.)	Marion Byron	Sept. 1	2 reels	Sept. 14
*†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16, '30	2 reels	Feb. 1
*†§Talkies, The (A.T.)	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business (A.T.)	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet (A.T.)	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trusting Wives (A.T.)	E. E. Horton	June 23	2 reels	July 20
*†§Uppercut O'Brien (A.T.)	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 14
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7642 feet	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
*†§Footlights and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30	6660 feet	
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171 feet	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	Oct. 19
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324 feet	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336 feet	
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979 feet	Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30	6190 feet	
*†§Love Racket The (A.T.)	Mackaill-Blackmer		6118 feet	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
!†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 20
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100 feet	Jan. 11, '30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30	5800 feet	Jan. 4, '30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30		
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30	9277 feet	Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30	8341 feet	Feb. 8
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30		
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29		Feb. 15
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			
*†§Jail Break (A.T.)	Bernice Claire			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Murder on Second Floor (A.T.)	Young-Blackmer			

****Means synchronized score.** †**Means sound effects.** §**Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

*†§Other Men's Wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	July 13
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15	6955 feet	April 6
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall	Feb. 23, '30		
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 14
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30	5940 feet	Jan. 25, '30
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.) (F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	Jan. 5
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17	8460 feet	Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3	7125 feet	Oct. 19
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 14
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12000 feet	Oct. 12
*†§They Had to See Paris (A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)				
*†§Hollywood Revue of 1930 (A. T.)	Special Cast			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Temple Tower (A.T.)				
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen			
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)				
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			
*†§Yonder Grow the Daisies (A.T.)	Ames-Lee-Love			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Friendship (A.T.)(F)	Gallagher-Edeson		2 reels	Mar. 2
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matleson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
†§Old Tunes for New (F)	Dr. Sigmund Spaeth			Mar. 2
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa		7 reels	
*†§Beggar's Opera, The (P.T.)	Special Cast		9 reels	
*†§Dark Red Roses (A.T.)	Rome-Doble		8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	Sept. 14
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
Reviewed under title of "Road Show" in Nov. 2, 1929, issue)				
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. 28
*†§Dynamite (A. T.) (D)	Bickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Aug. 24
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	7351 feet	June 29
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	11669 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
Reviewed under title of "Imperfect Ladies" in Nov. 2, 1929 issue				
*†Kiss, The	Greta Garbo	Nov. 15	7200 feet	Nov. 25
*†§Lady To Love	Vilma Banky	Mar. 8,'30	not set	Feb. 8
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30	7200 feet	Jan. 25,'30
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Barrymore-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue				
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Double Whoopee	Laurel-Hardy	May 18	2 reels	
Fast Freight	"Our Gang"	May 4	2 reels	
Foundations of Gold	Ufa Oddities	May 11	1 reel	June 15
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lacquer and Pearls	All Star Cast	May 25	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Movie Night	Charley Chase	May 11	2 reels	June 8
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Princess of Destiny A		May 4	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Thundering Toupees	All Star Cast	May 25	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 6
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth			
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Free and Easy	Buster Keaton			
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15, '30		Feb. 1
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)	Reginald Denny			
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29,'30		Feb. 8
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
Sunkissed				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*Angora Love	Laurel-Hardy	Dec. 14	2 reels	
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
*Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
Bernardo De Pace (D)	Mandolin Artists	May 4	690 feet	
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Kick, The	Harry Langdon	Mar. 29, '30	2 reels	Jan. 25, '30
*†§Big Squawk, The (A.T.)(D)	Charley Chase	May 25	1710 feet	
*§†Bits of Broadway	Special Cast	Sept. 21	2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
*Cat, Dog & Co.	Our Gang	Sept. 14	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
*Clyde Doerr		Jan. 18, '30		
*†§College Romeos	Biltmore Trio	Jan. 25, '30	2 reels	
Copy	Roscoe Karns		2 reels	April 13

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll Shop, The	Revue	Sept. 28	2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
†§Fighting Parson	Langdon	Feb. 22, '30	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Jan. 25, 30	2 reels	
*Flower Garden	Revue	Jan. 18, '30		
Frontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	Jan. 5, '29
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 3	646 feet	Nov. 9
*General, The	Revue	Oct. 26		
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
*†§Great Gobs	Charley Chase	Dec. 28	2 reels	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hoosegow, The	Laurel-Hardy	Nov. 16	2 reels	
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos	May 11	888 feet	
*Jimmy Hussey		Dec. 7		
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"	Aug. 24	2 reels	Nov. 9
†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*Manhattan Serenade	Revue	Dec. 21		
*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metro Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Moan & Groan, Inc.	Our Gang	Dec. 7	2 reels	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4, '30	2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase	Feb. 1, '30	2 reels	Dec. 14
*Revellers, The		Dec. 21		
Robert Chisholm (D)	3 Songs	May 25	766 feet	
*Roy Evans		Dec. 14		
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*Saturday's Lesson	Our Gang	Nov. 9	2 reels	
*†§Shooting Gallery, The	Revue	Nov. 23		
*†§Skirt Shy	Harry Langdon	Nov. 30	2 reels	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffo (D)	Song Program	Nov. 9	520 feet	Oct. 12
Tita Ruffo	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Ukelele Ike (F)	2 Songs	May 4	465 feet	
*†§Unaccustomed As We Are (A. T.) (D)	Laurel-Hardy	May 4	1940 feet	July 13
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*Van & Schenck		Jan. 11, '30		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*Walter C. Kelly		Jan. 4, '30		
*†§When the Wind Blows	Our Gang	Apr. 5, '30	2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30	6218 feet	Feb. 8
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11, '30	6364 feet	Oct. 26
*†§Burning Up	Arlen-Briar	Feb. 1	5251 feet	Feb. 15
*†§Charming Sinners (A.T.)	Brook-Chatterton	Aug. 24	6164 feet	July 13
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	April 20
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 21	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Chatterton-Brook	Dec. 28	7200 feet	Nov. 16
*†§Light of Western Stars (A. T.)	Richard Arlen	April 26, '30		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Men Are Like That	Hal Skelly	Feb. 15	5500 feet	Nov. 23
*†§Mighty, The	George Bancroft	Nov. 16	6802 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 22, '30		
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A. T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22, '30	6402 feet	Jan. 25, '30
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15, '30	Not set	Jan. 11, '30
*†§Virginian, The (A. T.)	Cooper-Huston-Brian-Arlen	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7
*†§Young Eagles (A.T.)	Charles Rogers	April 5, '30		

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Gold Socks	Krazy Kat Cartoon	May 11	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	
Ko-Ko's Focus	Inkwell Cartoon	May 18	1 reel	
Ko-Ko's Signals	Inkwell Cartoon	May 4	1 reel	
Petty Larceny	Inkwell Cartoon	May 25	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5

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Established 1907

*†§After the Ball	Screen Song	Nov. 9	1 reel	
*†§At the Gate	Smith & Dale	Nov. 30	1 reel	
Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Bedelia	Screen Song	Jan. 4,'30	1 reel	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
*†§Cow Camp Ballads		Sept. 7	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Vivian (A.T.)(D)	Special Cast	June 22	2 reels	Oct. 26
*†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
*†§Dixie	Screen Song	Aug. 17	1 reel	
Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
†§Family Next Door, The	Charles Ruggles		2 reels	Feb. 15
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.)(F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Home Edition, The		Dec. 7	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§I Came First	Herman Timberg	April 12,'30	1 reel	
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	Jan. 25, '30
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§I've Got Rings on My Fingers	Screen Song	Dec. 7	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgie (A.T.)	Buster & Chas. West	Dec. 21	2 reels	
*†§Marriage Wows	Talkartoon	Dec. 21	1 reel	
*†§Million Me's, A		April 26,'30	1 reel	Jan. 25, '30
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
*†§Mountain Melodies		Jan. 11,'30	1 reel	
*†§My Pony Boy	Screen Song	Sept. 14	1 reel	
*†§Noah's Lark	Talkartoon	Oct. 26	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon	Oct. 12	1 reel	
*†§On the High C's	Frances Williams	Nov. 16	1 reel	
*†§One Man Reunion		Dec. 14	1 reel	
*†§Piano Tuners, The	O'Donnell & Blair	Oct. 19	1 reel	
*†§Pining Pioneers		Nov. 2	1 reel	
*†§Plasterers, The	O'Donnell & Blair	Dec. 28	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
*†§Put on Your Old Grey Bonnet	Screen Song	Nov. 23	1 reel	
*†§Raising the Roof	Lois Roth	Aug. 24	1 reel	
*†§Radio Rhythm	Rudy Vallee	Aug. 10	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	Feb. 15
*†§Salt Water Ballads		Mar. 8	1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan.. 25, '30
*†§Spy, The	Tom Howard	Sept. 21	2 reels	
*†§That Redheaded Hussy	Grapewin	Dec. 28	2 reels	
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Travelin' Alone		Oct. 5	1 reel	
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Voices of Lonely Men		Apr. 19, '30	1 reel	
*†§Weak But Willing (A. T.)	Will King	Dec. 14	2 reels	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wife's Birthday, The	Solly Ward	Oct. 26	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	
*†§Ziegfeld Midnite Frolic (A. T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The(A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Dan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Honey (A. T.)	Nancy Carroll			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-So Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.)(F)		June 7,'30		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.)(F)	Ann Harding	Oct. 5	6440 feet	Aug. 31
*†§High Voltage (A.T.)(D&F)	Boyd-Prevost-Hale	June 16	5743 feet	
*†§His First Command (A.T.)(F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28,'30		May 25
*†§Lucky in Love (A.T.)(D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	Nov. 30
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30		
*†§Paris Bound (A. T.)(D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Bennett-Toomey	Jan. 5,'30	7074 feet	Feb. 8
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526 feet	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§ThisThingCalled Love(A.T.)(F)	Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.)(F)		May 31, '30		
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong	April 12,'30		
*†§Woman Afraid, A (A.T.)(F)		May 17,'30		

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. [illegible]
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§All Stuck Up			2 reels	Feb. 1
*†§Barbers College, The(A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie(A.T.)(D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Crystal Champion	Sportlight	May 5	1 reel	April 27
*†§Darktown Follies	Buck & Bubbles	Apr. 13,'30	2 reels	
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. 8
*†§Duffers & Champs(A. T.)(DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.)(D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening(A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Go Easy, Doctor (A.T.)(D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25, '30
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§Her NewChauffeur(A.T.)(D&F)	Simon-Teasdale	May 19	2 reels	
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit	Herman-Green	May 4,'30	2 reels	
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler-Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Change (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9,'30	2 reels	Nov. 23
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.) (D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Ball Park, The	'Aesop Fable"	May 19	1 reel	May 11
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Show Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July 6

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

RKO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		Jan. 4,'30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481 feet	Oct. 5
*†§Hit the Deck (A.T.)	Special Cast	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 16
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742 feet	Jan. 4,'30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Follies of Fashion	Curiosities	May 21	2 reels	
His Wife's Secret	Hill-Duncan	May 26	2 reels	
Just a Stall	Hellum-Davis	May 19	2 reels	
Mickey's Brown Derby	Mickey Yule	May 12	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Mickey's Rivals	Mickey Yule	Sept. 30	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F).	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Mike It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Oct. 13	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent		2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	
*†§Clown Topics (A.T.) (F)				
Dear Slayer			2 reels	
*†§General Ginsberg (A.T.) (F)	Nat Carr		1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsberg (A.T.)(F)	Nat Carr		1 reel	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters				
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule		2 reels	Dec. 14
*†§Mickey's Midnite Frolic (A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule		2 reels	
*†§Old Bill's Christmas			2 reels	Dec. 14
*†§Old Vamps for New	Vaughn-Cooke		2 reels	Jan. 25, '30
*†§Palooka Flying School (A.T.)				
*†§Setting Son, The	Vaughn-Cooke		2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May 11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordecl	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles			
*†§Suitor, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	2 reels	
*†§Two Gun Ginsberg, (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Dec. 8	2 reels	Oct. 15
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan. 12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Beau Baudet (A.D.)	La Roeque			
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 23
*†§Dixiana	Bebe Daniels			
*†§Framed (A.T.)	Brent-Toomey	Mar. 16,'30	5780 feet	Feb. 15
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Radio Revels (A.T.)	Special Cast			
*†§Second Wife (A.T.)	Lee-Carr-Nagle	Feb. 9,'30	5058 feet	Feb 15
*†§Sensation (A.T.)				
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	
Two Sisters	Dana-Lease	April 1		

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 9
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	8 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

STATE RIGHTS

FEATURES

Title	Star	Dist'r		Length	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860 feet	Jan. 25,'30
*†§After the Fog (A.T.)	Philbin	Beacon Prod.	Dec. 15	5200 feet	Jan. 18'30
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics	Nov. 2		Nov. 9
Battle of Mons, The	English Cast	British New Era		5500 feet	Mar. 23
Beautiful Blue Danube	Junkermann-Mara	Aywon			
*†§Because I Love You	Mady Christians		Jan. 24	9000 feet	Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Broken Barriers	H. Costello-Glass	Excellent		6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent		5660 feet	
Campus Knights	McKee-Palmer	Chesterfield	June 15	5400 feet	Oct. 26
Caught in Berlin Underworld	Fritz Kastner				Feb. 15
Code of the Air	Harlan-Marlowe	Bischoff Prod.		5700 feet	
Constant Nymph	Ivor Novello	Big 3	Aug. 1	7800 feet	July 6
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb. 15
Crimson Circle	Rome-Myra	Int'l Photo			Jan. 11, '30
Dancer of Barcelona	Damita	Capitol Pictures	Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod.	Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.		9000 feet	
Devil Dogs	Holmes-Alt	Crescent		5608 feet	
Dream Melody, The	Roche-Shelby	Excellent		5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European		8 reels	
Fanny Hawthorn	English Cast	Excellent	Nov. 9		Nov. 16
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845 feet	Jan. 18,'30
Figaro		Franco-American	Not Set	6360 feet	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25,'30
Fight for Matterhorn	German Cast	Allied	Aug. 9	6840 feet	
Fighting Terror, The	Bob Custer	Syndicate Pictures			
Forbidden Trail, The	Jack Hoxie	Cosmo Films			
For the Term of His Natural Life	Special Cast	Australasian		11000 feet	
Golden Dawn	Warwick-Ward	Conquest		6200 feet	
Headin' Westward	Bob Custer	Syndicate		4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor		5400 feet	
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.			
*†§House of Secrets, The	Striker-Manning	Chesterfield	July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E.	Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.		5400 feet	Sept. 14
Into the Night	Agnes Ayres	Raleigh		5712 feet	
It's Easy to Become a Father	German Cast	Allied		6000 feet	
Jade Casket, The	French Cast	Cosmos		5800 feet	
Jazzland	Reynolds-Nye	Quality Dist. Corp.		5700 feet	
Just Off Broadway	Christy-Keith	Chesterfield	Mar. 15	6200 feet	Oct. 26
Law of the Mounted, The	Bob Custer	Syndicate		4580 feet	
Life of Beethoven	German Cast	Film Art Guild		7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules		5300 feet	
Linda	Baxter-Foster-Beery	First Division		6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo		5799 feet	
*Lone Horseman, The	Bob Custer	Syndicate			
Lost Patrol		Pro Patria	Not Set	5100 feet	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield	Feb. 15	6160 feet	Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240 feet	Jan. 25,'30
Madonna of the Sleeping Cars	French Cast	Natan	Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict.			Sept. 28
Manxman		Allied	Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual		6000 feet	
Meistersinger		Moviegraphs	Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity		5400 feet	
Mystic Mirror, The	German Cast	Allied		7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.		8700 feet	Aug. 3
'Neath Western Skies	Tom Tyler	Syndicate Pictures		4924 feet	Jan. 25,'30
Nosferatu, The Vampire		Film Arts Guild	Dec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs	Dec. 1	6200 feet	Dec. 7
Parting of the Trails	Bob Custer	Syndicate			
Passion Song, The	Olmsted-N. Beery	Excellent		5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400 feet	
*†§Phantom in House (A.T.)	Star Cast	Continental	Nov. 1	5695 feet	Nov. 16
Pioneers of the West	Tom Tyler	Syndicate		4262 feet	Feb. 15
Power of Evil, The	Armenian Cast			6300 feet	
President, The	Mosjoukine-Vernon	E. L. Klein		8100 feet	Jan. 28
Q Ships	Special Cast	New Era		6000 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15,'30	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill	Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent		6040 feet	
Reward of Faith, The	French Cast	Conquest		5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor	Sept. 12	4600 feet	Oct. 19
Sajenko the Soviet		Allied		5921 feet	
Sea Fever	French Cast	Moviegraphs		5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White	Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo		8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division		6605 feet	
Somme, The	Special Cast	New Era		7000 feet	
South of Panama	Carmelita Geraghty	Chesterfield		6300 feet	
*Straus, the Waltz King	Special Cast	Allied	Nov. 23	5800 feet	Nov. 30
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700 feet	Jan. 25,'30
That Murder in Berlin	German Cast	Big 3		5700 feet	Mar. 23
Thou Shalt Not Steal	Lillian Harvey	Allied		6911 feet	
Three Loves	Kortner-Dietrich	Moviegraph		7000 feet	Sept. 14
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917 feet	
Treasure, The	Foreign Cast	Film Arts Guild	Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick	Weiss Bros.		6000 feet	Nov. 9
*§†Unborn Child (A.T.)		Windsor	Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore		5770 feet	May 25
U-Boat 9	Foreign Cast	Jofa Prod.		6500 feet	
Wasted Love	Anna May Wong	Allied	Dec. 28	8300 feet	Jan. 4,'30
Waterloo	Special Cast	Amerangio		8300 feet	Nov. 23
Weavers, The	Paul Wegener	Jos. Fliesler	Oct. 5	5870 feet	Oct. 19
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate	Nov. 15	4421 feet	
Widecombe Fair	Wyndham Standing	British Int'l	Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell		Dec. 14	6000 feet	Dec. 21
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules		June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Rampant Age, The (F)		Continental		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick....Oct. 15	1 reel	

**** Means synchronized score. † Means sound effects. § Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee		2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial		2 reels	
*†Boney's Boner	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Bring On the Bride (A.T.)		Ellbee		2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod		1 reel	
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick	Nov. 9.	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick	Sept. 21.	1 reel	
*†§CouldIBeMorePolite(A.T.)	The Carsons	Imperial		2 reels	
*†§Down Hawaii Way	Color Novelty	Castle		1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone		1 reel	Oct. 5
*†Egyptian Gyp. An	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Friend Husband (A.T.)		Burr		2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Jingle Bells	Song Cartoon	Biophone		1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick	Nov. 15.	1 reel	Feb. 8
*†§In Songland	Norah Blaney	Int'l Photo Play Dist.		1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11,'30
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†Kids and Pets	Color Novelty	Castle		1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot	Sept. 1.	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick	Aug. 26.	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12.	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts		1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee		2 reels	
*†Mickey's Choo-Choo	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Oct. 12
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†Mickey's Follies	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr			
*†§Mr.ConnandMr.Sapp(A.T.)	Donnelly-Singer	Imperial		2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone		1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial		2 reels	
*†Opry House	Mickey Mouse Cartoon	Celebrity Prod	May	1 reel	
*†§Party, The (D)		Safrus		1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick	Aug. 26.	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick	Oct. 3.	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick	Sept. 14.	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick	Aug. 26.	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick	Oct. 28.	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.		1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†§Signed, Sealed & Delivered	(A.T.)	Burr			
*†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 5
*†§Teddy Brown and Band	Musical	Int'l Photo Dist.		1 reel	Nov. 16
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick	Oct. 21.	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)			
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.		1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick	Sept. 21.	1 reel	Oct. 12
*†§Varieties (D)		Safrus		1 reel	
*†§Vaudeville (D)		Safrus		1 reel	
Washington's Birthday		Fitz Patrick	Feb. 22.	350 feet	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11,'30
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.		1 reel	
World Tours of Prince of Wales					Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli	Dec. 20	6882 feet	Feb. 8
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 28
*†§Mr. Antonio (A.T.)	Carrillo-Valli	Oct. 1	6985 feet	Oct. 19
*†§New Orleans	Collier, Jr.-Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929				
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	Feb. 8
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewe
*†§Cossack's Bride, The	Color Symphony		1 reel	
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Mareea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Days				
*†§Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver			

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8, '30	6900 feet	Feb. 1
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§Condemned (A.T.) (F)	Colman-Harding	Dec. 7	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	Jan. 25,'30
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28	7447 feet	Feb. 1
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6646 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25,'30
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Sorcerers' Apprentice, The				
*§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§City Lights (F)	Charlie Chaplin			
*†§Flame of the Flesh (A.T.)	Norma Talmadge			
*†Hell's Angels (F)	Lyon-Nisson			
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Lummox (A. T.) (F)	Westover-Collier, Jr.-Lyon			Feb. 15
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1		Feb. 15
*†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
*†§Climax, The (A. T.)	Special Cast	Jan. 26,'30	5846 feet	
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 10
*†§College Racketeer	All Star	April 20,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
*†§Dames Ahoy	Glenn Tryon	Feb. 9, '30	5933 feet	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue				
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2, '30	5230 feet	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6, '30	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
*†§Parade of the West	Ken Maynard	Jan. 19,'30	5900 feet	Feb. 1
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 Issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 Issue				
*†§Hand 'Em Over	Hoot Gibson	Mar. 23,'30		
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
*†§Hidden Valley	Ken Maynard	Aug. 10,'30		
*†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	Nov. 2
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	April 27,'30		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.) (D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†Lucky Larkin	Ken Maynard	Mar. 2, '30	5785 feet	
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Aug. 31,'30		
*§†Moonlight Madness (A. T)	John Boles	April 13,'30		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30		Feb. 15
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
†Phantom of Opera	Lon Chaney	Dec. 15		Feb 15
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	June 8,'30		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James & Lucille Gleason	Dec. 8	6155 feet	Nov. 9
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	June 22,'30		
*†§Songs of the Saddle	Ken Maynard	June 29, '30		
*†§Storm, The (A. T.)	Special Cast	Mar. 30,'30		
Straight Through	William Desmond	Dec. 8		
Smilin' Terror, The	Ted Wells	June 30	4525 feet	
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
*†§Undertow	Nolan-Eiler-Brown	Feb. 23,'30		Jan. 4,'30
*†§Wagon Master (P. T.) (D F)	Ken Maynard	Sept. 8	6335 feet	May 18
What Men Want	All Star	May 4,'30		
*†§Week-End Girl	Laura La Plante	May 11,'30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Nite	Oswald Cartoon	Nov. 18	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept. 11	2 reels	Aug. 17
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 4	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cold Turkey	Oswald Cartoon	Oct. 14	1 reel	Sept. 14
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Crimson Courage	Ted Carson	Mar. 8, '30	2 reels	Feb. 1
Cuckoo	Edwards & Roach	Sept. 9	1 reel	
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 2?
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
Flying High	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
Getting Buster's Goat	Trimble and Dog	July 24	2 reels	July 6
Getting the Air	Arthur Lake	Mar. 5, '30	2 reels	Feb. 1
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Graduation Daze	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
Ice Man's Luck	Oswald Cartoon	July 8	1 reel	
Jungle Jingles	Oswald Cartoon	July 22	1 reel	July 20
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand			2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Live Ghosts	Ann Christy		2 reels	Jan. 11,'30
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Daugherty	Sept. 14	2 reels	
Magic	Trimble-Hardwick and Dog	May 1	2 reels	Mar. 30
Make It Snappy	Sid Saylor	Feb. 12,'30	1 reel	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
Man of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
No Boy Wanted	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
Nuts and Jolts	Oswald Cartoon	June 24	1 reel	
Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
On the Side Lines	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 26
Outdoor Sports	Sid Saylor	Jan. 1	2 reels	
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
Race Riot	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
Red Coats Code, The	Ted Carson	Dec. 7	2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	1 reel	
Royal Fourflush	Sporting Youth	Feb. 17	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	1 reel	Dec. 21
Society Circus	Arthur Lake	June 17	1 reel	May 25
So Long Sultan	Chuck Reisner	Dec. 16	1 reel	
Splash Mates	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
Sporting Courage	Lewis-Gulliver-Phillips	June 24	2 reels	
Stage Stunts	Oswald Cartoon	May 13	1 reel	
Stepping High	Arthur Lake	Aug. 12	1 reel	July 2[illegible]
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Stripes and Stars	Oswald Cartoon	May 27	1 reel	May 11
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tarzan the Tiger	Frank Merrill	Dec. 9	10 episodes	
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Use Your Feet	Lewis-Culliver-Phillips	Aug. 19	2 reels	Aug. 17
Varsity Drag, The	Lewis-Culliver-Phillips	July 8	2 reels	
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Watch Your Friends	Archer-Dent	Oct. 9	2 reels	Oct. 5
Weary Willes	Oswald-Cartoon	July 22	1 reel	June 29
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
Wicked West, The	Oswald-Cartoon	June 10	1 reel	May 11
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Craufurd Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Arabian Daze		Mar. 3, '30	2 reels	
*†§Broadway Follies	Oswald Cartoon	Mar. 3,'30	1 reel	
*†§Broken Statues (A. T.) (D F)	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Cohen on Telephone (A.T.) (DF)	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 14	1 reel	Sept. 14
*†§Delicatessen Kid (A. T.) (D F)	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (D F)	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.) (D F)	Charley Grapewin	June 3	1929 feet	May 25
*Hurdy Gurdy	Oswald Cartoon	Nov. 24	1 reel	Nov. 30
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Benny Rubin	Sept. 30	1 reel	Aug. 31
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
*†Kisses and Curses	Oswald Cartoon	Feb. 13	1 reel	Jan. 25, '30
Lady of Lions			2 reels	Nov. 23
*†§Live Ghosts (F & D)	Ann Christy		2 reels	Jan. 11,'30
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†§Love Tree, The	The Rooney Family	Sept 16		
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
†§No Boy Wanted (A. T.) (D F)	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
*†§Pilgrim Papas (A. T.)	Benny Rubin	Nov. 25	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25, '30
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25, '30
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F&D) (A.T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
*§†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A. T.) (D F)	The Rooney Family	Nov. 11	2 reels	Oct. 19
*†§Traffic Troubles		Mar. 12	2 reels	
Up and Downstairs		Jan. 29	2 reels	
*†§Use Your Feet (D & F) (A. T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Vernon's Aunt	Dent-Archer		2 reels	Feb.
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 9	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Cartoon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Cartoon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2,'30		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast	Mary Nolan	June 1,'30		
Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
Kettle Creek	Ken Maynard	May 18,'30		
*†§King of Jazz Revue, The (A.T)	Whiteman's Band & Special Cast			
*†§La Marseillaise (A.T.)	La Plante-Boles			
*†§Little Accident (A.T.)	Glenn Tryon			
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	6653 feet 9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Sept. 28	6653 feet	Sept 7
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
† On the Border	Rin-Tin-Tin	Mar. 15,'30	4452 feet	Feb. 8
*†§On With the Show (A. T.)	Compson-Brown	July 13	9592 feet	May 25
*†§Royal Box (A. T.)	Morssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mor. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4
On the Border (A.T.)	Rin-Tin-Tin	Mar. 15,'30	4452 feet	Feb. 8

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Agony Column, The (A. T.)	Withers-Young			
*†§Dumbells in Ermine (A. T.)	Mercer-Merriam			
*†§Fame (A. T.)	Dolores Costello			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
Ivory Trail (A.T.)	Rin-Tin-Tin			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.)	John Barrymore			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Song of the West (A. T.)	Boles-Segal			
Sweet Kitty Bellairs (A.T.)	Marion Nixon			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			
*†§Woman's Game, A (A. T.)	Pauline Frederick			

VITAPHONE SHORTS (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
Albert Spalding	Violin Selections		
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
All Square		2 reels	
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
And How	Ann Greenway	1 reel	Feb. 8
Apartment Hunting	Fisher & Hurst		
At the Church Festival	Dick Henderson		
At the Party	Harris & Radcliffe		
Baby Rose Marie	Songs		
Bad Boy From a Good Family	Phil Baker		
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Benefit, The	Joe Frisco	1 reel	Feb. 8
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Bigger and Better	Fanny & Kitty Watson		
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Blue Streaks of Rhythm	Varsity Three		
Blue Ridgers, The	Cordelia Mayberry		
Bobby Folsom	Songs	1 reel	Mar. 2
Carlena Diamond	Harp Solos	1 reel	Sept. 11
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Charles C. Peterson	Billiards		
Chips of the Old Block	The Foy Family		Sept. 22
Crinoline Classics	Yorke & Johnson	1 reel	Feb. 8
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Dead Line, The			
Dead or Alive	Hugh O'Connell		

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Dooley's the Name	Dooley & Sales		
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Faint Heart	Bert Lahr	2 reels	
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Fishing Around	Anderson & Graves		
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
For Sale	Gregory Ratoff	1 reel	
Fox and the Bee, The	Fox & Curtis		
Frances Alda		1 reel	Dec. 28
Frances Alda	Songs	1 reel	Feb. 8
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Fred Allen's Playlets	3 Sketches		
Gay Nineties, The	Burlesque of plays		
Getting a Raise	The Potters Series		
Girl With Perfect Voice	Rose Perfect	1 reel	Feb. 8
Glee Club, The	Jack Buchanan	1 reel	Feb. 8
Gotham Rhythm Boys	Songs		
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Head of the Family	Little Billy		
Headin' South	Three Brox Sisters		
Hello Thar	Eddie Buzzell	2 reels	
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hilda	Billy (Swede) Hall & Co.	1 reel	Oct. 12
Holiday in Storyland, A	Vitapohne Kiddies		
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Illusions	Fred Keating		
Imagine My Embarrassment	Codee & Orth		
I'm Marching Home to You	Douglas Stanbury		
Impressions	Albert Carroll	1 reel	Feb. 8
Interview, The	Hugh O'Connell	1 reel	Oct. 12
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Nick of Time	Toler-Hall-Beaumont	2 reels	
In the Tropics	The Paragons (Quartet)		Feb. 23
Irene Franklin	Songs		
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Jans & Whalen	Songs, Dances & Chatter		
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Just Dumb	Clifford & Marion		
Just Like a Man	Sketch		
Kiddies Kabaret, The	Kiddie Night Club Review		
Lamb Chops	Burns & Allen		
Larry Ceballos Revue, The	Songs and Dances		June 1
Letter Box, The	Sybil Lee	1 reel	Feb. 8
Letters	Special cast		
Little Miss Everybody	Impersonations	1 reel	Nov. 30
Low Down	Songs and Dances		
Madcap Musician, The	Herschel Henlere		
Maid's Night Out, The	Bobby Watson		
Mal Hallett & Orchestra	Dance Numbers		Feb. 23
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Matter of Ethics, A	Earle-Oakland-Mitchell		
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Minstrel Days	Colored entertainers		
Mirth and Melody	Dorothy & Rosetta Ryan		
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
More Sinned Against Than Usual	Merriam-Janney		
Motoring	Harry Tate	2 reels	
Moving Day	Frank Hunter & Co.		
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 19
Music Shop	Dick Henderson	1 reel	Dec. 28
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		Feb. 15
Night on the Bowery, A	Will Aubrey & Co.		
Ninety-Ninth Amendment, The	Richmond-Teasdale-O'Connell		
Odds and Ends	Mr. & Mrs. Jack Norworth		
Oh, Sarah	Jack McLallen	1 reel	Feb. 8
On the Rancho	Will & Gladys Ahern		
One Man Glee Club, The	Frank Crumit	1 reel	
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Operation, The	Edgar Bergen	1 reel	Feb. 8
Op'ry House, The	Hearn-Walker		
Outlaw In-Law, The			
Pack Up Your Troubles	Douglas Stanbury		
Pagliacci	John Charles Thomas		
Pair of Aces, The	Timblin & Raymond	1 reel	Feb. 18
Palm Beach Four, The	Guitar Selections		
Patent Office, The	Harry Tate		
Phil Baker	Accordion Solos	1 reel	Mar. 18
Playmates	Arthur & Morton Havel		
Poet and Peasant	Orchestra	1 reel	Nov. 30
Perfect Understanding, A	May & Oaks		
Poor Aubrey	Pangborn-Ferguson	2 reels	
Rarin' To Go	Kraft & Lamont		
Red Nichols and Five Pennies		1 reel	Dec. 28
Regular Business Man, A	Robert Ober		Sept. 15
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Room 909	Keane-Whitney		Feb. 15
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 28
Segar Ellis & Embassy Club Orch.			
Selling a Car	Harry Tate		
Sending A Wire	Eddie Green	1 reel	Nov. 23
Small Timers	Bert Wheeler		
Some Punkins	Summers & Hunt		
Somewhere in Jersey	Halligan & Mulhern		
Song Drama, A	Derickson & Brown		
Songology	Ryan & Yellman		
Songs of Love	Sanderson-Crumit	½ reel	Mar. 18
Spanish Fiesta, A	Roberto Guzman		
Stand Up, The	Mack-Cameron-Lane		
Stimulation	Johnny Arthur	1 reel	Oct. 26
Sultan's Jester, The	Songs and Dances		
Suspicion	Lyons-Earle-Morne		
Sympathy	Hobart Cavanaugh		
They Know Their Groceries	Miller & Lyles		
Those Were the Days	Irene Franklin		
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Trifles	Special Cast		
Typical Types	Bobby Folsom		
Under Dog, The	James Barton		
Vanity	Lyons-Cameron-Oakland	1 reel	Feb. 8
Vengeance	Special Cast	1 reel	Feb 8
White Lies	Playlet		
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Words of Love	Sanderson & Crumit		
You Don't Know the Half of It	Butler & Brennan		

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Motion Picture News

BOOKING GUIDE

Indispensable in Theatre Operation

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HONOR TO WHOM HONOR IS DUE

"THE ROGUE SONG"

PREMIERE ASTOR THEATRE, NEW YORK, JANUARY 28, 1930

A TESTIMONIAL TO HIGH EXECUTIVE ABILITY AND ENTERPRISE
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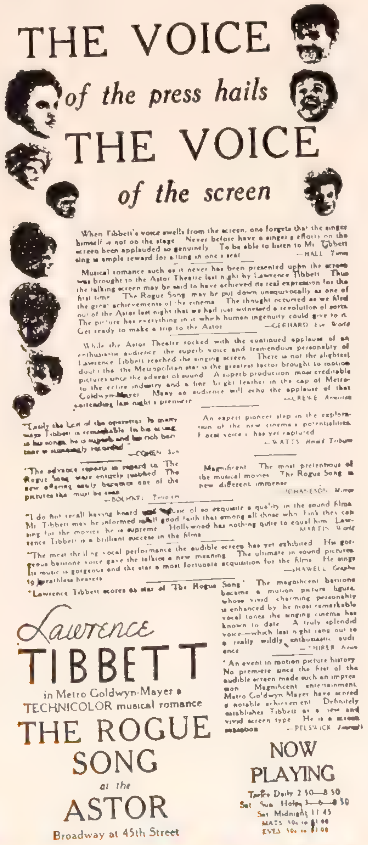
Star of the Metropolitan Opera House in
"THE ROGUE SONG"
with
CATHERINE DALE OWEN
STAN LAUREL, OLIVER HARDY
A LIONEL BARRYMORE PRODUCTION

ASTOR THEATRE, NEW YORK
JANUARY 28, 1930

The Cast

Yegor	LAWRENCE TIBBETT
Princess Vera	Catherine Dale Owen
Princess Alexandra	Nance O'Neil
Countess Tatiana	Judith Vosselli
Prince Serge	Ullrich Haupt
Yegor's Mother	Elsa Alsen
Nadja	Florence Lake
Ossman	Lionel Belmore
Hassan	Wallace MacDonald
Petrovna	Kate Price
Frolov	H. A. Morgan
Count Peter	Burr MacIntosh
Azamat	James Bradbury, Jr.
Ali-Bek	Stan Laurel
Murza-Bek	Oliver Hardy

Based upon the operetta "Gypsy Love" by Franz Lehar
Dr. A. M. Willner, Robert Bodansky
Story by Frances Marion and John Colton. Suggested by Wells Root
Music by Franz Lehar and Herbert Stothart
Lyrics by Clifford Grey
A Metro-Goldwyn-Mayer All-Talking Picture
Photographed by Technicolor Process
Directed by Lionel Barrymore



THE VOICE
of the press hails
THE VOICE
of the screen

When Tibbett's voice swells from the screen, one forgets that the singer himself is not on the stage. Never before have a singer's efforts on the screen been applauded so genuinely. To be able to listen to Mr. Tibbett sing is ample reward for sitting in one's seat. —HALL, Times

Musical romance such as it never has been presented upon the screen was brought to the Astor Theatre last night by Lawrence Tibbett. Thus the talking screen may be said to have achieved its real expression for the first time. The Rogue Song may be put down unequivocally as one of the great achievements of the cinema. The thought occurred as we filed out of the Astor last night that we had just witnessed a revolution of sorts. The picture has everything in it which human ingenuity could give to it. Get ready to make a trip to the Astor. —GERHARD, Eve. World

While the Astor Theatre rocked with the continued applause of an enthusiastic audience, the superb voice and tremendous personality of Lawrence Tibbett reached the singing screen. There is not the slightest doubt that the Metropolitan star is the greatest factor brought to motion pictures since the advent of sound. A superb production, most creditable to the entire industry and a fine bright feather in the cap of Metro-Goldwyn-Mayer. Many an audience will echo the applause of that attending last night's premiere. —CREWE, American

"Easily the best of the operettas. In many ways Tibbett is remarkable. In his acting, in his songs, he is superb and his rich baritone is stunningly recorded." —COHEN, Sun

An expert pioneer step in the exploration of the new cinema's potentialities. Finest voice it has yet captured. —WATTS, Herald Tribune

"The advance reports in regard to The Rogue Song were entirely justified. The new offering easily becomes one of the pictures that must be seen." —BOEHNEL, Telegram

Magnificent. The most pretentious of the musical movies. The Rogue Song is new, different, immense. —JOHANESON, Mirror

"I do not recall having heard music of so exquisite a quality in the sound films. Mr. Tibbett may be informed in all good faith that among all those who think they can sing for the movies he is supreme. Hollywood has nothing quite to equal him. Lawrence Tibbett is a brilliant success in the films. —MARTIN, World

"The most thrilling vocal performance the audible screen has yet exhibited. His gorgeous baritone voice gave the talkies a new meaning. The ultimate in sound pictures. His music is gorgeous and the star a most fortunate acquisition for the films. He sings to breathless hearers. —SHAWELL, Graphic

"Lawrence Tibbett scores as star of 'The Rogue Song.'" The magnificent baritone became a motion picture figure whose vivid, charming personality is enhanced by the most remarkable vocal tones the singing cinema has known to date. A truly splendid voice—which last night rang out to a really wildly enthusiastic audience. —THIRER, News

"An event in motion picture history. No premiere since the first of the audible screen made such an impression. Magnificent entertainment. Metro-Goldwyn-Mayer have scored a notable achievement. Definitely establishes Tibbett as a new and vivid screen type. He is a screen sensation. —PELSWICK, Journal

Lawrence
TIBBETT
in Metro-Goldwyn-Mayer's
TECHNICOLOR musical romance
THE ROGUE SONG
at the
ASTOR
Broadway at 45th Street

NOW PLAYING
Twice Daily 2:50—8:50
Sat. Sun. Hols. 3—6—8:50
Sat. Midnight 11:45
MATS. 50c to $1.00
EVES. 50c to $2.00

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ASTOR THEATRE, NEW YORK

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A. K. Howard	Ass't Manager

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February 22, 1930

Motion Picture News

Reg. U. S. Patent Office

There's scarcely any room for anything else when Greta Garbo's on the cover. The Biggest Name in pictures—and Bigger than ever in her first Talkie, "Anna Christie," Metro-Goldwyn-Mayer's electrifying-the-industry hit now in its 4th week, Criterion, L. A.

VOL. XLI. No. 8

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COLUMBIA PICTURES
presents

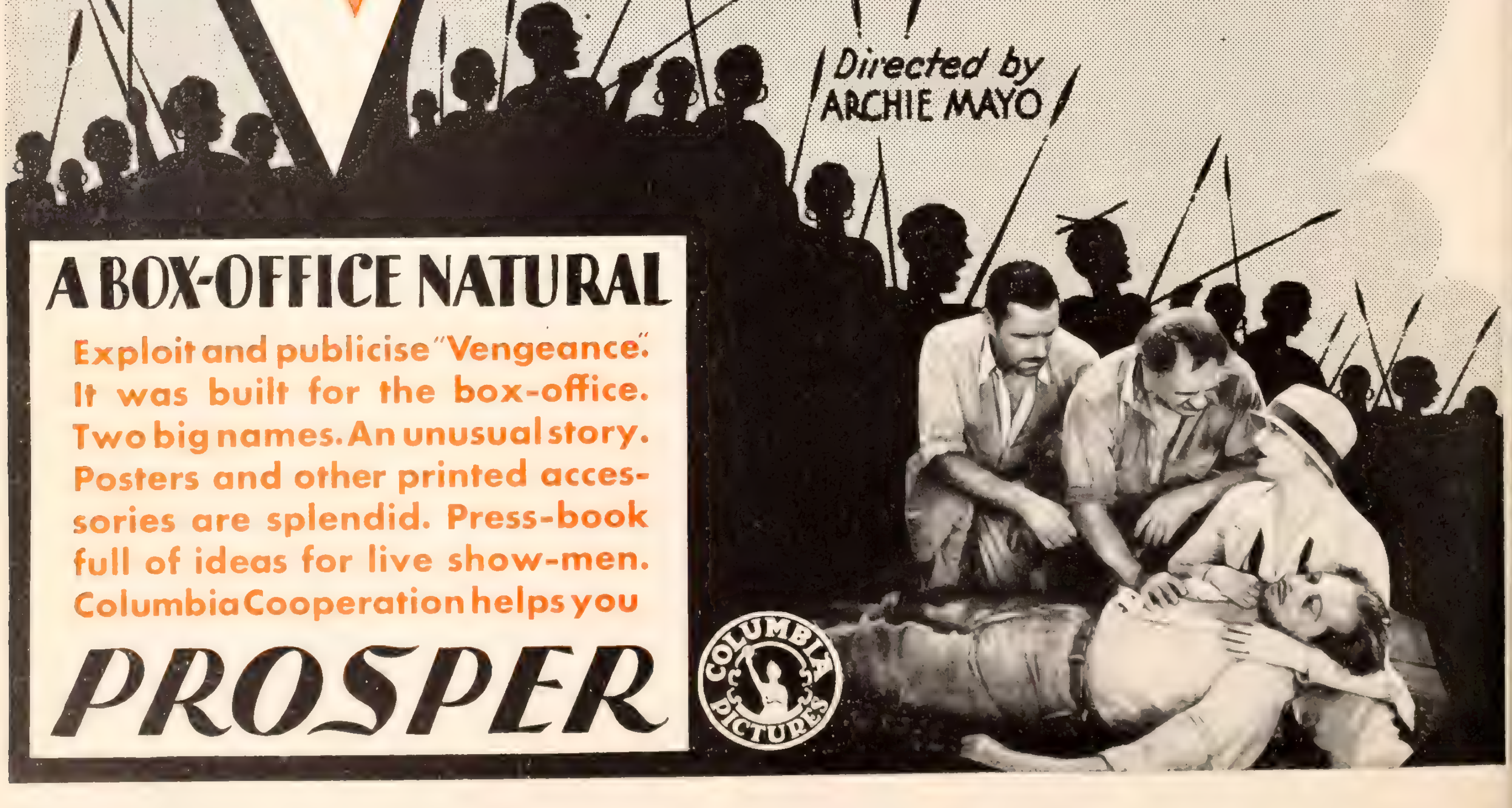
The FIRST ALL TALKING DRAMA of the CONGO!

Vengeance

with

JACK HOLT
Dorothy Revier
Phillip Strange

Directed by
ARCHIE MAYO



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Exploit and publicise "Vengeance." It was built for the box-office. Two big names. An unusual story. Posters and other printed accessories are splendid. Press-book full of ideas for live show-men. Columbia Cooperation helps you

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All New York Applauds

"A best seller among movies. Has a breadth and life that no stage could attain. It takes lease upon the Criterion for a protracted residence."

—*New York Evening World*

"Glamorous and melodious, beautiful and stirring. The Technicolor work rivals anything of its kind."

—*New York Times*

"'The Vagabond King', rich in color and melody, glorifies the screen. One of the most enthralling, throbbing, thrilling romances ever written."

—*New York American*

DENNIS KING

ALL-TECHNICOLOR Musical Romance from "If I Were King" by Justin Huntly McCarthy and "The Vagabond King" by William H. Post, Brian Hooker and Rudolf Friml.

PARAMOUNT

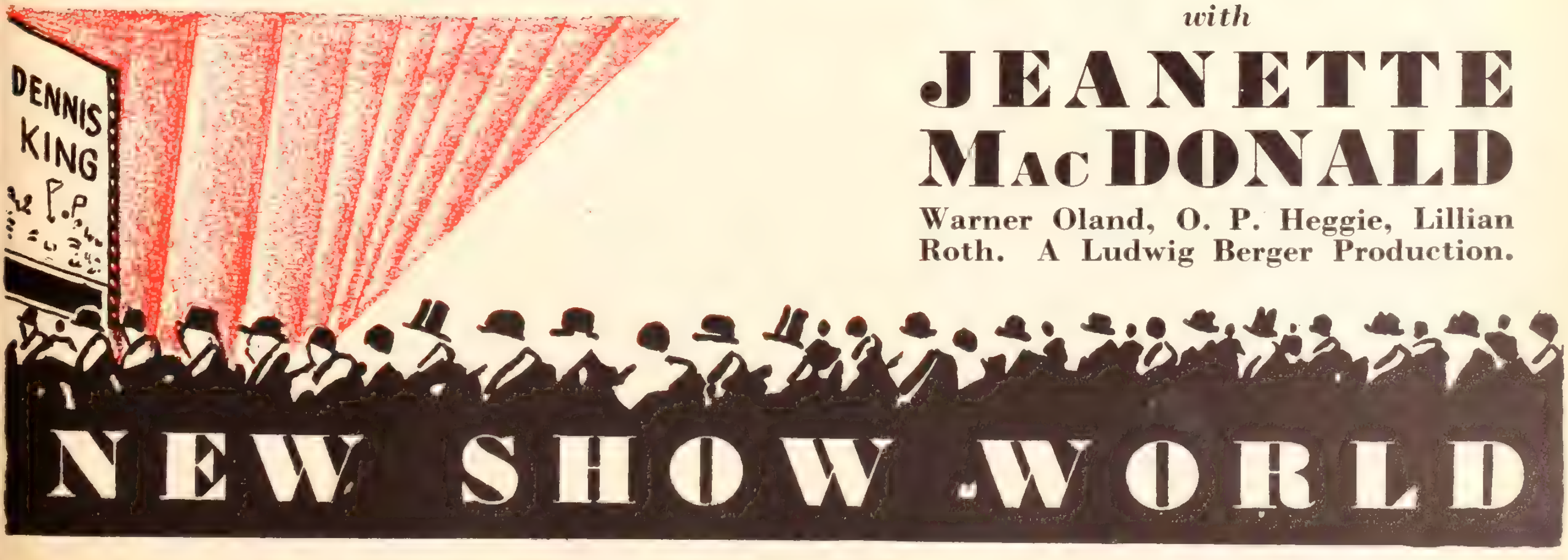
"The Vagabond King"

"Resounding, opulent and handsomely designed. The Technicolor is in every way admirable. Extraordinary effects. Dennis King has a voice of strength and color."
—*New York World*

"Tasteful, good looking and sprightly. Good entertainment. Lively and effective throughout."
—*New York Herald Tribune*

"Gloriously photographed in Technicolor. Dennis King's baritone is entrancing. Jeanette MacDonald's soprano is charming. The songs are the kind you sing over and over. A big, lavish production which ought to call fans to the Criterion for months to come."
—*New York Daily News*

"The Vagabond King"



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"THE GREEN GODDESS"

H. B. Warner, Alice Joyce, Ralph Forbes. From the play by William Archer. Scenario by Julien Josephson. Directed by Alfred E. Green.

JOHN BARRYMORE *in*

"GENERAL CRACK"

Lowell Sherman, Marion Nixon, Armida, Hobart Bosworth. From the Novel by George Preedy. Adapted by Walter Anthony. Screen play and dialogue by J. Grubb Alexander. Directed by Alan Crosland. With Technicolor.

"SHE COULDN'T SAY NO" *with*

WINNIE LIGHTNER—CHESTER MORRIS

Sally Eilers, Tully Marshall, Johnny Arthur. From the play by Benjamin Kaye. Screen play by Robert Lord and Arthur Bacon. Directed by Lloyd Bacon.

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

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AL JOLSON *in*

"MAMMY"

An epic of the minstrel. Story and songs by Irving Berlin. With Technicolor.

JOHN BARRYMORE *in*

"THE MAN FROM BLANKLEY'S"

the idol of the screen destined for new triumphs in a modern sophisticated comedy.

"UNDER A TEXAS MOON"

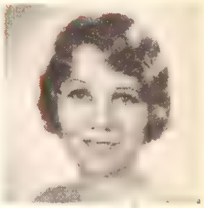
Frank Fay, Raquel Torres, Armida, Noah Beery, Myrna Loy. All Technicolor.

"SWEET KITTY BELLAIRS"

From the famous David Belasco stage play. Claudia Dell, June Collyer, Percy Askam. Technicolor.

"HOLD EVERYTHING"

From the Broadway success. Winnie Lightner, Joe E. Brown, George Carpentier. All Technicolor.

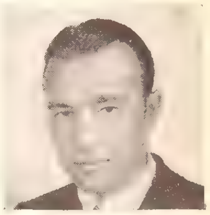


"SONG OF THE WEST"

From the stage success "Rainbow". John Boles, Vivienne Segal. Outdoor Western all-Technicolor Operetta.

"GOLDEN DAWN"

From the famous stage operetta. Walter Woolf, Vivienne Segal, Alice Gentle, Noah Beery. All Technicolor.



"DUMB BELLS IN ERMINE"

Robert Armstrong — James Gleason, Barbara Kent and a distinguished cast.

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THE GREATEST LAUGH HIT OF THE YEAR

"TROOPERS THREE"

Genuinely comic.
– HERALD-TRIBUNE
Marvelous Horsemanship of Uncle Sam's cavalry.
THE TIMES
Gayety at the Gaiety
You do laugh at it . . .
There is, too, love interest.
– THE WORLD
Thrilling scenes of dare-devil riding . . . a *certain* success.
EVENING WORLD
A barrage of laughter.
AMERICAN
Can have a lot of fun seeing and hearing it.
DAILY NEWS
Thrilling and spectacular.
– EVENING TELEGRAM
JACK SAVAGE

HILARIOUS! HILARIOUS!!

Goofy Rookies in Frantic Antics and Cock-Eyed Blunders with Horses, Horses, Horses!

Spiffy Troopers in Thrilling Action and Brilliant Stunts with Hundreds of Horses!

Young Hearts in Romantic Tangles and Merry Mix-Ups.

ALL-TALKING SHRIEK RIOT

Recorded by RCA Photophone

"Troopers 3" Gallops Away with the Box-Office!

With
REX LEASE
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SLIM SUMMERVILLE
DOROTHY GULLIVER
and
U. S. Cavalry

Directed by Norman Taurog

Written by
ARTHUR GUY EMPEY

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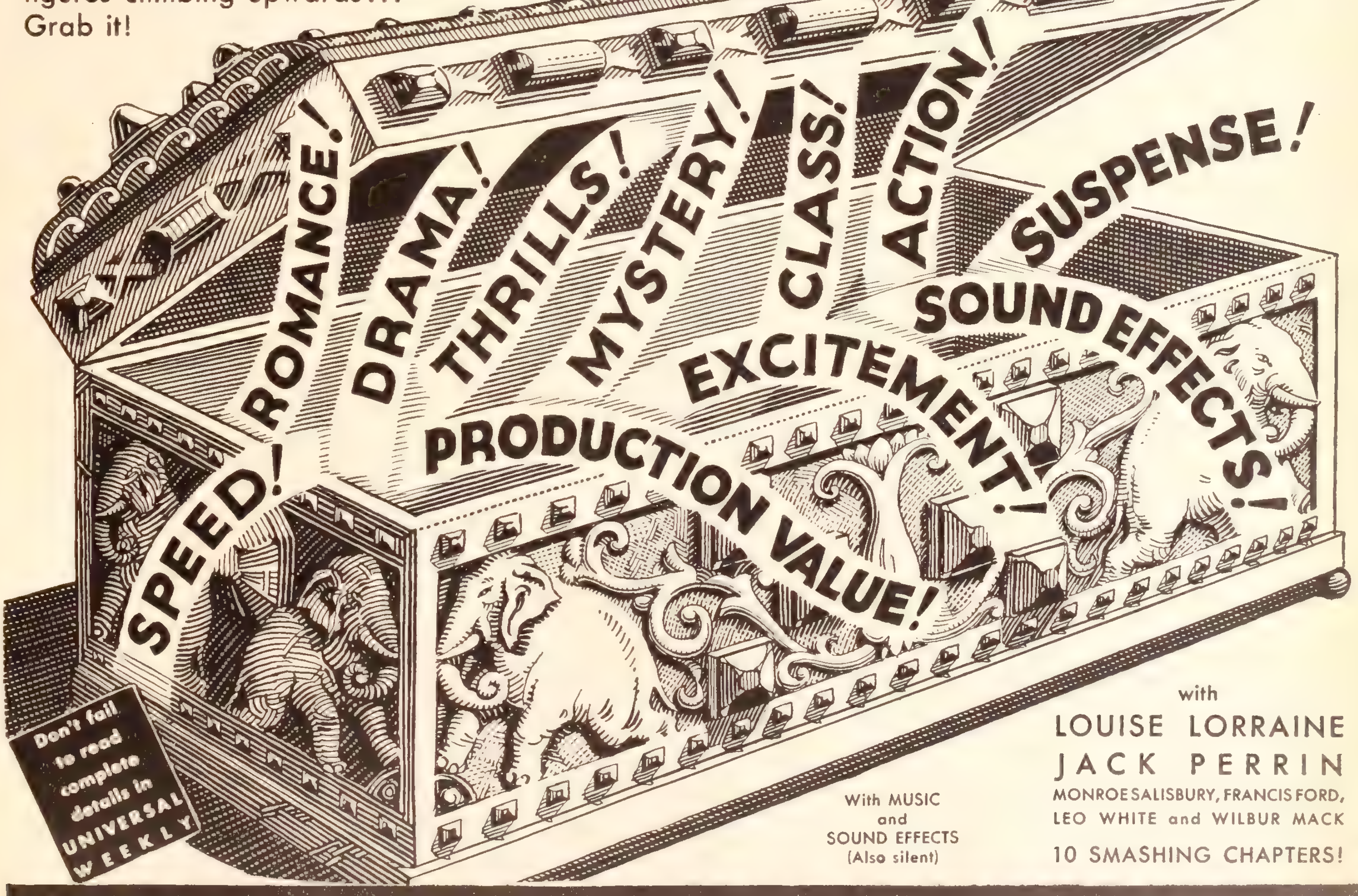
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Universal's New Selling Season is on NOW!

A NAME THE PUBLIC
WANTS TO SEE ON
YOUR MARQUEE...

WILLIAM BOYD
in
"OFFICER O'BRIEN"

Boyd's name on your marquee is a guarantee of actionfull drama—the kind the public wants and will pay to see... Here is a great star, in a powerful melodrama that will grip any audience,—supported by a marvelous cast, including Ernest Torrence and Dorothy Sebastian... Story and adaptation by Thomas Buckingham. Directed by Tay Garnett. Associate Producer, Ralph Block.

FIVE OTHERS FROM PATHÉ THAT ARE CASHING IN » » » »

Here are five with the hallmark of Box Office—big names in timely productions that meet the requirements of a public attuned to the advanced methods of the audible screen.

HELEN TWELVETREES and FRED SCOTT in
"THE GRAND PARADE"
Written and Produced by Edmund Goulding. Directed by Fred Newmeyer.

ANN HARDING in
"HER PRIVATE AFFAIR"
by Herman Bernstein. Directed by Paul Stein.

WILLIAM BOYD in
"HIS FIRST COMMAND"
With Dorothy Sebastian. Directed and adapted by Gregory La Cava. Associate Producer, Ralph Block.

EDMUND LOWE and CONSTANCE BENNETT in
"THIS THING CALLED LOVE"
And a brilliant cast including Zasu Pitts, Carmelita Geraghty and Stuart Erwin. Directed by Paul Stein. Associate Producer, Ralph Block.

ROBERT ARMSTRONG in
"THE RACKETEER"
With Carol Lombard. Directed by Howard Higgin. Associate Producer, Ralph Block.

PATHÉ

AND 80% OF THE WIRED HOUSES
ARE PLAYING PATHÉ COMEDIES

Motion Picture News

Vol. XLI NEW YORK CITY, FEBRUARY 22, 1930 No. 8

DEATH TO THE STAR CHAMBER

THIS industry, modern and often too sophisticated in that which it sells the public via its screens, continues to adhere to the old-fashioned idea of secret diplomacy.

Star chamber proceedings have been unfashionable for some years now, yet true to the spirit of some tradition, the bulwark of which we have never been able to discover, this business sticks religiously to what is now an antiquated custom.

Over in London, for instance, the new order of open covenants, openly arrived at, is one of the big features of the naval disarmament conference. The newspaper men of the world, several hundred strong, don't have to guess what's going on. They are told daily as the conference proceeds.

Policies Plotted by the Few

World powers are reckoning with public opinion, a factor usually difficult to crystallize into definite form. But they are making the attempt. This business knows its branches and what should be done for their good. Yet, a handful of individuals meeting in committee, or otherwise, take it upon themselves to mould what purports to be an industry policy, overlooking the vast, inarticulate and unexpressed will of the unorganized exhibitor.

When the uniform contract meeting was held in Chicago many months ago, the deliberations were held behind doors that were all but barricaded. Considerable of what transpired there seeped through for exhibitor consumption, not through any effort of those who were in the star chamber conference but through the ingenuity of the industry's trade press.

Only recently the 5-5-5 conference was held in New York. Again secrecy and locked lips. No chance for the exhibitor to learn what was planned for him. No chance for him to comment on what was proposed. Maybe he had an idea, a good idea, but what of it?

It is not unlikely now that these very meetings will be resumed. Distributors know what they want. So do producers. They are organized. The Motion Picture Theatre Owners of America represent something or other. It's hard to be certain what. Allied has a considerable number of state exhibitor units in its roster. Their standard waves for far more actual exhibitors than the M. P. T. O. A. But neither represents all.

It seems to us that in this particular conference, and in all others that have a bearing on the future relationship between buyer and seller, the doors should be thrown so wide open that the hinges creak. No one group, regardless of its mental make-up, can set itself up as a court of last resort. Remember there is no corner in constructive thought. Plans can be and are evolved from many quarters. Impracticable they may be, but at least they are entitled to a hearing.

Those "Don'ts"—Why Not?

The swing toward violations in good taste which grows increasingly marked in talkers has been discussed by the producers' association in Hollywood. There, it seems, the matter has rested. Will H. Hays, whose job it is to preserve the fair name of the industry in the eyes of the public, has been working on a list of "Don'ts." Producers scan it, hold a meeting and return to their problems at the studio.

Why? This writer can imagine no more important or pressing problem. Whether they like it or not, some action will have to be taken—and soon—by the responsible factors of the business. The laxity in good taste at the studios is reflecting itself in the bad taste displayed in newspaper copy. Combined, the situation is serious. No delay should be brooked in cleaning it up.

Percentages Must Be Fair

Talkers and the tendency toward extended runs, plus the faith of most distributors—and a goodly number of exhibitors—in the system are hurrying along the more widespread use of percentage. Most deals are made that way today, and more are on the way. Sensible, too, always provided the basis of the contract is fair. Frequently, however, many distributors lose no opportunity to rub it in and exhibitors aren't far behind. Fundamentally, percentage is the answer, for through it the klucks die and the wows wow. And that is as it should be.

The system is destined to be kingpin, no doubt. Whether benevolent or despotic depends entirely on the attitude of the participating parties. We hope for the best, but aren't too sanguine.

KANN

An Insider's Outlook

TELEPHONE bills mounting. Much conversation over the wire and under the wire. Plenty going on and a lot of it is about advertising—the wrong kind.

The St. Louis mess, for instance, a black mark for "The Love Parade" and Publix and inexcusable from every angle. It didn't take long for the Hays office to learn what was up.

That's where the telephoning orgy enters their history. Of course, over on Fifth Avenue, lithos and newspaper ads prepared for press books have been under scrutiny for some time but it took the Anheuser Busch city to jack up the whole procedure.

Fixing the blame for this particular exhibition of bad taste is like traveling in circles. Maybe we're wrong, but we don't think we are when we fasten the onus on a young man named Charles Skouras, brother of Spyros and George and long enough in show business to know better.

Now Censors Threaten

Now the new development out St. Louis way is the introduction of a municipal censorship measure. Indications are the bill kicks back to the Skouras copy. Denied, of course, but the dual events come too closely together to be more than coincidental.

Late yesterday word was flashed that the "St. Louis Star" which lambasted the original copy to so-and-so and back again is editorially opposing the Wimer censor measure, taking the stand that both stage and screen rate another chance to blot out advertising. The paper suggests that the bill now hanging over the heads of the amusement business in that city might well be construed as a warning of what impends if the leopard fails to change his spots.

The Scene Shifts

Number two of what threatens to be a lengthy list shifts the action to Chicago. There, it seems, Balaban and Katz have been throwing dollars all over the town to advertise attractions at their houses. "When big pictures come to Chicago—you see them at our theatres first" screams one message in heavy Gothic display.

R-K-O took on a big peeve and, in the course of time, conceived the brilliant idea of misrepresenting "The Grand Parade" as "The Love Parade." A reproduction of one of those choice pieces of copy is published elsewhere in this edition and conveys better than any word picture exactly how wrong Jack Hess and his Chicago R-K-O publicity department could be.

The March to the Sea

From Chicago they came. And Kansas City. From Detroit, Buffalo, Rochester, too. Not to forget Philadelphia and Boston. Thirty-five, or thereabouts, strong—the voices of critical America swept down on New York—at Paramount's invitation and expense—to party in the big city.

They had nice quarters at the Roosevelt. On Tuesday, a luncheon at that hotel. Then dinner and "Sweet Adeline." On Wednesday out to the Long Island studio for more food and a look at the sound stages to find out what was going on. And so on, until Wednesday night and the Club Vallee—expenses paid—to hear Rudy croon lullabies through his megaphone. Thursday, more something or other and home.

Lovely few days. Fine time, but there was a catch and, if you are looking for it, here it is:

Tuesday's and Wednesday's festivities were climaxed by the opening of "The Vagabond King" at the Criterion. Were the out-of-towners present? Don't be so naive. It isn't fashionable.

However, back to their native heath they have now gone, well-fed, full of divertissement and ready for their reviews. What they will say, of course, remains to be seen.

But Philadelphia was represented; Washington was not. Kansas City was. St. Louis was not. And so on.

You should have gotten the idea by now.

That incident, too, raised a near-mighty squawk in New York with the result that New York, via Joe Plunkett, told R-K-O in the Windy City not to do such naughty things. What we fail to get is why a crackerjack exploiteer like Hess has to be told.

Other Cities In Line

Then from Baltimore on "The Party Girl":

"'She's a broad-minded broad from Broadway—a daring game of love and business played on the heartbreak of road to din and gin—she's everybody's pal—a good-looking, fast-stepping, warm-hearted jazz baby with a ravishing smile, a Ziegfield fixture and a million dollars' worth of 'It'—she's The Party Girl—and she's hot stuff." Lovely for family trade!

When "Hot for Paris" played at the New in the same city, the copy included this line:

"Hot laughs! Hot Mamas! Hot Songs!"

The rest of the display showed a cut of Fifi Dorsay in an abbreviated costume in the act of taking off a stocking and getting over the idea rather definitely that she was turning in for the night. The idea was to make Fifi appear appealing. It succeeded.

A Mistaken Idea

Eugene Newton, a colored cabaret dancer and husband of a woman named Dolores Ford whose habitat appears to be Cincinnati, is reported harboring a plan to make a talker based on his marriage. His marital course, so it is said, has had a number of boulders thrown in its way. All of which seems destined for ultimate reproduction on the screen. This presumes to be the lowdown. What some friend should tell Newton is that, if such a scheme is in mind, he had better turn his attention to something more practical. The industry shouldn't stand for it and, moreover, won't. No hair-splitting about that.

Judge Thacher Moves

U. S. Judge Thacher is slated for the post of solicitor general, succeeding Charles Evans Hughes, Jr. That nomination will transfer from the Federal bench in New York the man whose name has become a byword in the industry since he handed down his now-famous decision banning compulsory arbitration.

That creates an interesting situation, since distributors are still debating whether appeal from the Thacher decree is to be taken. They still have a month in which to decide.

This is the second offer from President Hoover to Judge Thacher. Last year he was tendered the post of assistant attorney general, but was not inclined to leave the bench. Had he accepted that post, he would have taken over Col. "Wild Bill" Donovan's work, including various Dept. of Justice activities against the industry. By freak of circumstances, he just missed. And so he happened to be judge in the arbitration case when he might easily have been prosecutor.

KANN

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Warners and First National Considering Withdrawal from the Hays Association?

Move Categorically Denied—Thacher Decision Which Banned Arbitration Named One Reason for Alleged Move

Withdrawal of Warners and First National from the Hays association is being considered, it is reported, in what may lead to something of a bombshell at the next meeting of association members.

Major factors said to be prompting consideration of the two companies to withdraw from the organization are:

1. The Thacher decree outlawing compulsory arbitration under the system set up by the Hays association.

2. The cost of continued membership, which is declared being maintained at a certain level despite discontinuance of arbitration activity and expense.

3. Belief that the five-year franchise plans of the two companies renders continued membership unnecessary.

4. The Department of Justice action against Warners charging violation of the Clayton anti-trust act in acquisition of control of First National.

Rumblings of internal dissatisfaction heretofore have been discredited promptly, but the reported Warner defection is said to have reached a climax with presentation of the 1930 budget, carrying with it the year's assessment of the various members.

One of the chief reasons for membership, it is said, has been the arbitration system, and with this thrown into the discard, the company's status has changed. Defense of the arbitration and credit cases is said to be included in the new budget, over which the alleged squawk is being made. Warners is said to have demanded and to have been refused a reduction of its assessment. Warners and First National now are operating chiefly under five-year franchise plans, which carry their own arbitration agreement.

From the angle of the government case, Warners is said to feel that continued membership in the Hays association may influence the pending anti-trust action against the company.

Denying the report Warners and First National planned to withdraw from the Hays association:

"Nothing to it. Our relations are very friendly"—Sam Morris.

"Ridiculous. Never even heard it discussed"—Charles C. Pettijohn.

Harry M. and Albert Warner are not in New York. Will H. Hays, now in Hollywood, was queried for comment, but at press time no reply had been received.

E. H. HAMMONS AL CHRISTIE

Head of Educational who is understood negotiating with the comedy producer for distribution of Christie talking comedies.

Educational in Christie Deal?

Hollywood—Visit of Earle W. Hammons, president of Educational to the Coast, it is reported, has for one of its major objects the resumption of releasing affiliation with the Christie Film Co., whose contract with Paramount expires this spring. Christie already has completed all of the pictures called for in the three-year contract with Paramount and conferences between Al and Charles Christie and Hammons are reported to be under way.

Up until three years ago when the present contract with Paramount was signed, Christie for years had released its product through Educational.

As customary in previous years, there will be no Christie production activity for about two months, during which the staff, headed by Al Christie, will seek new story material and map plans for future production, which starts in April.

Since November, 1928, when Christie switched to a sound policy, 37 two-reel talkers have been made by Christie.

No deal has been made and it will be some time before any is even negotiated, states Pat Dowling, advertising and publicity director of Christie.

War to Finish on Song Racket

John G. Payne

Fortified by conviction of three alleged ringleaders of reputed illegal traffic in copyrighted music in New York, the Music Publisher's Protective Ass'n, is continuing its campaign against this form of racketeering, intending to stamp out the practice. Harry B. Paul, of Rexall Press, Samuel A. Cohen of Darby Press, and Morris Shapiro of Maramore Press, were the three who pleaded guilty in U. S. District Court, New York. Because of the lack of legal precedent the trio received a suspended sentence.

The nickel song vending racket has been under investigation for some time by the association, for it is claimed to have been undermining business of sheet music stores in New York. The campaign against the racket is being conducted by John G. Payne.

Warner Havana Theatre

Havana—Harry M. Warner has completed plans for a 3,000-seat theatre here. The Warner chief, who came here for a vacation, has returned to New York. Publix-Saenger operates the largest house here.

Settlement of Warners Sound Fight in Germany Forecast

Berlin—Kuchenmeister and Warners are likely to get together on a deal covering sound films in Germany. The agreement, if reached, would be regarded as a distinct step toward a final settlement of the differences between the Tobis and Western Electric groups.

George Quigley, Vitaphone executive, and E. R. Diamond, who represents Kuchenmeister in the United States, figure in the negotiations. Complete accord between Kuchenmeister and Warners is expected to result. Warners is the sole American firm in Germany showing talkers only, on Klangfilm apparatus. Like negotiations are being carried on between Gaumont and the Klangfilm-Tobis groups and Ufa is reported seeking a multi-lingual arrangement with England. Klangfilm-Tobis for some time has been engaged in a patent fight with Western Electric.

Swanson-Kennedy Belie Any Rift

Hollywood—There were no indications of the reported break between Gloria Swanson and J. P. Kennedy Thursday at the studio where Gloria is rehearsing, preparatory to shooting initial scenes for "What a Widow." Kennedy, himself, was in evidence, watching rehearsals. Both expressed satisfaction at progress made. Absolute harmony exists between producer and star, it is said.

"Why" of Rumored RKO-Pathe Deal Is Hinted As Out On Booking Contract

Also Would Give Radio Pathe News Plus 49% in DuPont Raw Stock Co.

The big "why?" of RKO's rumored deal to purchase Pathe is said to be:

Ownership of Pathe Sound News, with a very substantial number of theatre contracts to make it profitable, giving to RKO, in it and its running mate, the Pathe Review, major sales values with which to further RKO plans for its short-subject department.

Repurchase, and thereby control, of the booking contract between Pathe and RKO which is suspected of having certain irritating aspects for the theatre-operating division of the latter organization in its attempts to absorb the amount of Pathe product, both features and shorts, to which RKO is committed.

Ownership of Pathe's forty-nine per cent interest in the DuPont-Pathe Film Manufacturing Company, which, with an initial capital of approximately $2,900,000 when it came into existence as a competitor of the Eastman Company, has grown to a reputed valuation of between $6,000,000 and $7,000,000.

Looks Good to Stockholders

From the angle of Pathe stockholders and bankers, after two years without dividends on either preferred or common stock, the deal is said to have very attractive features in the assurances it brings to Pathe security holders of affiliation with a theatre-owning organization which can use its houses as a trading factor in bartering play dates with other producer-distributor-theatre concerns.

With a considerable volume of product of its own for which to provide playing time in its own houses, RKO is reported to have felt considerable difficulty in absorbing all of the Pathe product for which it contracted with Pathe in a deal said to be for a long period of years. This deal, according to reports, requires RKO to accept each year, on a play-or-pay basis, one hundred and four issues of the news reel, one hundred and four single reel subjects, thirty-five two-reelers and twenty-six features. The features are said to be contracted definitely only for those RKO houses which have a split-week policy.

This contract would be entirely within the control of RKO for adjustment if the reported consolidation becomes a fact, thus removing a problem for its theatre department.

Another Asset

Pathe's forty-nine per cent interest in the DuPont-Pathe Film Manufacturing Co. is a closely guarded secret as to the actual value of that equity as an asset on the Pathe books, but it is generally accepted as fact that it is very favorably regarded by Hiram W. Brown and other RKO officials. When the DuPont-Pathe raw stock business was organized as a joint venture ten years ago it was financed, according to report, entirely by corporate or private funds within the DuPont organization, with a bond issue of $1,000,000 and a preferred stock issue of $1,300,000. It has been a long-held theory that Pathe invested a small amount of cash, comparatively, but that the big factor in its ownership of forty-nine per cent of the company was an agreement to use DuPont raw stock at the studios, thereby giving DuPont its first real foothold in a market which was almost entirely supplied by Eastman.

The bond issue is said to have been completely retired out of earnings, so that Pathe's forty-nine per cent ownership of preferred stock becomes worth $3,000,000 or more if reports of the company's total value are true.

Pathe's Financial Structure

Pathe's own financial structure consists of a bond issue of $5,500,000, an eight per cent preferred stock issue of eight thousand shares with a par value of $100 each, two hundred and fifty thousand shares of A common, and nine hundred and fifty thousand shares of B common.

Recent quotation on the Pathe bonds was $46. The preferred stock, which is not listed, has been quoted at $40 bid and $50 asked. This has an accrued dividend of $16 a share. The Class A common, scheduled to pay $4 a year per share, has an accumulated dividend of $8 a share.

Auditors are said to be completing an examination of the Pathe books, with a report already in preparation for submission to Hiram Brown, David Sarnoff, and their fellow-executives when Brown returns to New York soon from the coast.

Prevailing opinion is that the rumors of a merger between RKO and Pathe will become a fact within sixty days unless some circumstance or obstacle, now unforeseen by the principals, develops in Everyman's Land, generally referred to as Wall Street.

RKO Planning 60 Films

Hollywood—Instead of following the general tendency, RKO will increase its 1930-1931 output to about 60 pictures, according to Hiram Brown, president of Radio-Keith-Orpheum Corp. There is possibility that more may be added, these to come from independent producers. Enlargement of the studios to permit production of 60 features is under way.

Zero Hour Near

The RKO-Schwartz deal will be consummated within 30 days. If speedy work of RKO's legal and accounting staffs continue, the date may be advanced to March 1, it is understood.

Several weeks ago, MOTION PICTURE NEWS, exclusively announced that the deal for acquisition of the Century circuit operated by A. H. Schwartz was in the bag, with the latter holding out for cash.

Long Court Jam Seen at "Philly"

Philadelphia—Long and drawn out court proceedings are anticipated here in the jam involving RKO and North Philadelphia exhibitors as a result of the former's acquisition of the Grand Opera House. When the theatre was reopened, there was a squawk by exhibitors who had bought the RKO product on the assumption that the house would be dark. Charles Rosenzweig, RKO sales manager, hopped over from New York and held a meeting of 16 exhibitors, six of whom were concerned in the matter. Jay Emanuel, publisher of "The Exhibitor," was chosen as arbitrator.

All of the complainants were taken care of, including operator of the Susquehanna, who received an award of $1,500, including waiving of the contract. Representative of the theatre was declared satisfied and thanked Rosenzweig, and then went back to his partners who refused to accept the proposition. As a result, the case has gone to court.

R-K-O Paying $300,000 for Lease on Columbia?

Radio-Keith-Orpheum is reputed to be paying $300,000 yearly rental, in addition to taxes and assessments on its ten-year lease on the Columbia, New York. The lease is dated from the time of completion of renovation and remodeling.

Studio Fire Hearing Feb. 26

Hearing has been set for Feb. 26 on manslaughter charges against John C. Flinn, Pathe vice president, and Henry P. Lally, official of Sound Studios, brought following the fire which cost ten lives.

Prinz and Janis Signed

Hollywood—Leroy Prinz, stage dance director, has been signed by Cecil De Mille to stage the ensemble numbers for the director's next, "Madame Satan."

5-5-5 Confabs to Be Resumed Soon, Kent-Myers Get-Together Indicates

No Decision On Appeal

No decision has been reached as yet on whether appeal will be taken from Judge Thatcher's decision ruling compulsory arbitration illegal, E. P. Grosvenor, who defended the case for distributors, the Hays association and Film Boards of Trade, Thursday told MOTION PICTURE NEWS. There is about a month remaining in the period in which notice of appeal may be filed.

Johnson Becomes Para. Producer

Hollywood—Julian Johnson has been elevated to the post of associate producer at Paramount, being promoted from the position of editorial and titling department head.

Johnson has been with Paramount for a number of years. When William Le Baron was in charge of Eastern production for the company, Johnson was one of his right hand bowers. His long experience as a magazine story editor prompted Paramount to use that knowledge in not only in purchases but in adaptation and preparation as well.

Precedent Set in Suit of Assignees of Copyrights

One or more copyright assignees may sue or defend for original owners, stated District Judge Reeves on the bench of the District Court for western Missouri, in overruling a motion to dismiss a suit for copyright infringement because of alleged misjoinder. The suit was brought by Gene Buck, president of the American Society of Composers, Authors and Publishers, the assignee of the copyrights involved.

Coolidges at Studios

Hollywood—Calvin and Mrs. Coolidge Wednesday were entertained royally by the film industry here. They were guests of the Breakfast Club. Then to Warners, United Artists and M-G-M. They lunched at United Artists as guests of Pickford and Fairbanks. Governor and Mrs. Young were present, as were Sam Goldwyn, Will H. Hays, Adolph Zukor, Joe Schenck, Hiram Brown and Fred Beetsor.

"Billy the Kid" Again

Hollywood—Shelved indefinitely several months ago, M-G-M has again set "Billy, the Kid" on schedule for early production. John Mack Brown may blossom forth as an M-G-M star in the film version of the western story.

Producers Take No Action on Hays Ass'n "Don'ts"

Hollywood—All officers have been reelected by the M. P. Producers' Ass'n. Directors also remain the same as last year.

Will Hays Monday night, at a meeting of the association, pointed out the serious situation in which the industry finds itself because "companies are taking liberties" with the dialogue phase of talkers. The result has been, he revealed, that welfare organizations have revived the censorship agitation in many quarters. A list of "don'ts" was submitted.

It is generally known that there has been vigorous discussion since last October regarding revision of Hays' association code to conform to new conditions. According to reports this week, producers have taken no steps officially to endorse Hays' plea.

M.P. Relief Fund on Coast Successful, Returns Show

Hollywood—Incomplete returns indicate the M. P. Relief Fund Drive was highly successful. Total collected reached $65,000 Wednesday night, with outstanding pledges yet to be realized.

Mary Pickford arranged with the Los Angeles Automobile Show to supply screen celebrities for personal appearances and realized $15,000 for the fund. Miss Pickford will open the show Saturday night. A different celebrity will appear each night during the run of the show.

Sharp Practices by Agents To Be Curbed in Campaign

Hollywood—Reported sharp practices by agents and general unbalanced conditions in this branch of the industry have led the M. P. Producers Ass'n to appoint a committee to institute a complete investigation and recommend remedies.

The condition has been engendered, it was said, by the influx of former vaudeville and legitimate agents from the east with the total now doing business reaching around 60. Many, it was said, are unqualified.

Baker with Columbia

St. Louis, Mo.—Will Baker has been named branch manager of Columbia's exchange. Baker formerly was Universal's short subjects sales manager here.

Reid Recovering

Larry Reid is recovering from an operation at Madison Hospital, New York.

Lawyers Reported Throwing a Scare on Thacher Decree Bugaboo—Decision Near

Resumption of the 5-5-5 conferences between committees of the Hays association, Allied States and the M. P. T. O. A. within a few weeks is in prospect. Whether or not they will be continued, depends upon reaction of executives to an idea declared sold by lawyers of a few of the companies.

Conferences held on Wednesday between S. R. Kent of Paramount, "father" of the conferences, and Abram F. Myers, president of Allied States Ass'n, are said to have found those two executives agreed that a resumption of the conferences would be desirable. However, there have been "dire" warnings sounded by counsel for a few of the companies, to the effect that any participation in conferences or anything else which smacks of concerted effort may violate the Thacher decree and result in their indictment, for violating the injunction.

Some action in the matter is expected within a week or ten days. Elek J. Ludvigh, Paramount counsel, is to return to New York in a few days and will pass upon the legal aspects of the matter so far as his company is concerned. After this, Myers will submit his views on the subject. M. A. Lightman, M. P. T. O. A president, has indicated that he does not believe future conferences can accomplish anything in view of the Thacher decision. Meanwhile, a number of companies are reported working on new contract forms.

Goulding on His First Film

Hollywood—Edmund Goulding's first for Paramount, "The Devil's Holiday," is in rehearsal with a cast including Nancy Carroll, James Kirkwood, Hobart Bosworth, Morgan, Farley, Jed Prouty, Phillips Holmes and Ned Sparks. Goulding wrote the story and musical numbers, and will personally direct the production.

Nize Bizness

When a certain major chain purchased the interests of a small Eastern operator, the latter went along in the deal to supervise the territory in which he had been active. For some reason, or other, he was all set for a double-cross, telling his new employers to drop expansion in certain towns, and, of course, the big chain took his advice, believing that he knew his territory, but never realizing that the small timer had a gang of his own all set to enter places which were marked off the list.

After several good towns had been sewed up in this manner, the time came for the little guy to walk out on the big chain and assume charge of the new development—but the stock market crashed, and he lost that big pile which was to be used to finance his second string.

And he's still a supervisor with the big chain.

"Gutter" Copy Kickback Is Seen in New St. Louis Censorship Measure

New Ordinance to Regulate All Films, Advertising Follows Use of Raw Copy

St. Louis—That ill-timed "gutter" copy used for "The Love Parade" for its run at the Missouri here, is seen causing a severe kickback, in the form of a drastic censorship bill being introduced Friday by Alderman Samuel L. Wimer. The bill aims to exercise supervision over advertising as well as films.

It calls for a board composed of the prosecuting attorney, chief of police, mayor's secretary and an alderman appointed by the mayor. The board would be empowered to ban showing of any film it disapproved. Fee would be $10 for each film up to 1,200 feet and $15 above that footage. All advertising would have to be submitted to the board for approval.

Failure of an exhibitor to show the approval sign on his screen would subject him to imprisonment of from two to five days. Penalties for other violations are from $50 to $100 for the first offense and from $200 to $500 for subsequent offenses.

"Too many motion pictures and plays now are throwing out immoral suggestions to young people," says Alderman Winer. "I don't want to put any exhibitors out of business or cause them any hardship, but some of the things shown today should be curbed.

"There may be a certain amount of spice in a show and still keep within the bounds of decency, but they are going too far. Motion pictures today are getting too raw with their suggestiveness."

As exclusively reported to the trade by Motion Picture News raw copy used for "The Love Parade," caused censure in St. Louis.

Kansas Censor Recovering

Kansas City—Emma Viets, chairman of the Kansas state board of review, is recovering from an operation she underwent at Girard.

Claim Language Barrier Is Met

Hollywood—"Paramount On Parade" will be released in dialogue, music and sound in all countries of the world. Language handicaps will be overcome through a simple process not divulged, it is claimed, which will allow exhibition internationally.

If Paramount has what it claims to have, the lot will be pretty much the envy of Hollywood.

First in 25 Years

Dallas—The Majestic is holding over "Sunny Side Up" for a second week. This is the theatre's first picture holdover in 25 years.

A new gag in building up word-of-mouth advertising was worked by John H. Thoma, manager of the house, who held three midnight previews at two week intervals and prior to the picture's opening. The local crowd fell for it—complete.

"Troopers Three" Different

In these days of the filmusical epidemic, it is a pleasing change to see a picture like "Troopers Three," Tiffany's talker built around life in the United States cavalry. The story is not outstanding, is familiar stuff, but there's plenty of comedy and some fine and hard riding. It's a picture for the kids—and how we need them—and grownups, too. A hokum picture made to order for the small towns, and has more entertainment than many so-called specials.

HYNES

Films in Hotels Latest 'Wrinkle'

Talking pictures for hotels, as a Sunday night diversion, is the latest wrinkle in New York. Barth Hotel Co., after experiments with portable equipment at the Lombardi, is dickering for permanent installations in dining room of that hotel, as well as the Warwick which the company operates.

Ten Exchanges Handling "Unborn Child" Sales

Ten exchanges throughout the country now are releasing "Her Unborn Child," with ten more to be added within the next two months, states Windsor Picture Plays. The company has added to its space on the seventh floor of 729 7th Ave., New York. The publicity department has been aided by addition of Arthur McHugh, Harry Sterns and George Gatts.

Conselman Going Paramount

Hollywood. — Paramount is negotiating with William Conselman to join the organization under contract as a writer and supervisor. Conselman is considered one of the first rank writers for pictures, and is author of the Ella Cinders comic strip which is syndicated nationally.

Starring Ruth Chatterton

Hollywood—Ruth Chatterton will be starred in M-G-M's picturization of Frederick Lonsdale's play, "The High Road," with Ralph Forbes in a featured part. Mackenzie Ward, who appeared in the stage production, also will be in the cast.

New Lowell First Run

Lowell, Mass.—Playing day and date with the Capitol, the Victory, new first run has opened under management of Norman C. Gassman, Fred Leiberman and others.

Gueringer Recovering

New Orleans—William H. ('Bill") Gueringer, prominent Saenger official, is recovering from a serious illness.

"P. A.'s" Juggle N. Y. Reviews, But Excerpts Don't Tell All

Several years ago, press agents developed a habit of picking excerpts from newspaper reviews, cutting all adverse criticism and then using what was left in their newspaper ad copy. This practice was played to death. Critics in New York, and elsewhere, grew tired of being misquoted and squawked aplenty, and, as a result of the concerted kick, distributors layed off.

The same gag, however, is again being pulled. In New York, where "Troopers 3" was premiered this week, the company reproduced portions of reviews in the Metropolitan dailies. One line credited the "Daily News" with the following comment: "Can have a lot of fun seeing and hearing it."

What actually appeared in the "News" was this: "You'll think this talkie mediocre, but five-year old Tommy CAN HAVE A LOT OF FUN SEEING AND HEARING IT."

Other Reviews Twisted

"The Times'" opinion in the Tiffany ad ran something like this: "Marvelous horsemanship of Uncle Sam's cavalry," but Tiffany forgot to add the rest. "The Times" really said:

"Low comedy and melodrama go hand in hand in 'Troopers Three' . . . The best scenes in this film are those depicting the MARVELOUS HORSEMANSHIP OF UNCLE SAM'S CAVALRY. These stretches compensate to some degree for the ancient jests and artless complications of this picture. . . ."

"The Evening Telegram" is quoted as saying: "Thrilling and spectacular." The reviewer, however, continued his thought with this: "But that is about all that can be said in favor of the new tenant at the Gaiety, which is pretty mediocre film fare. . . ."

U. A. Pulls Same Gag

And Tiffany is not the only company which is currently switching phrases from reviews for newspaper plugs. United Artists runs this line, from "The Telegram," in its "Puttin' on the Ritz" copy, "Mr. Richman is superb. . . ." That phrase was taken from a "Telegram" line which read: "Except when he is called upon to become emotional HE IS SUPERB, and no better job of casting was ever done. But, as an actor, Mr. Richman is a grand night club entertainer."

Trick Copy Confusing Public Leads New York to Halt Chicago Ad "War"

Song-Indigestion, New Malady

Hollywood—"The public is sick of song numbers wildly inserted in current pictures, and audiences are getting indigestion from too many melodies," asserts a prominent production executive, who continues, "What we need is action pictures, with just as little dialogue and song as necessary." According to the producer, song pictures are driving people away from the theatres today.

The statements were not made for publication, but constituted advice given to a group of writers during a story conference.

Zukor, Kohn, Goetz, Wanger in L. A., Paramount Changes Seen

Hollyood—A big slice of Paramount's starring executive talent is here from New York to discuss production plans for 1930-1931. The group includes Adolph Zukor, Ralph A. Kohn, Harry M. Goetz and Walter Wanger and before they finish a radical change in company's producing plans may be evolved.

These officials will confer with Jesse L. Lasky, Ben P. Schulberg, and other executives on policy for 1930-1931. Definite pictures and specials will be set, together with allocation of various pictures to the eastern and western studios. Zukor, Kohn, Goetz and Wanger will be here two weeks.

Rin-Tin-Tin Up to Snuff in New Film

Rin-Tin-Tin did not disappoint New York critics in his new Warner opus, "On the Border," which is marked up to standard in the catchline reviews following:

Daily News—Rin-Tin-Tin is billed as the star . . . but little Armida . . . takes most of the footage. . . .

Journal— . . . something to delight young and old. . . .

Times—A trite bit of romantic cinematography. . . .

World (Evening)— . . . Rin-Tin-Tin, of course, is always good. . . .

World (Morning) . . . Rin-Tin-Tin's voice reproduces sharp and clear. As usual he charms by his lack of camera consciousness. . . .

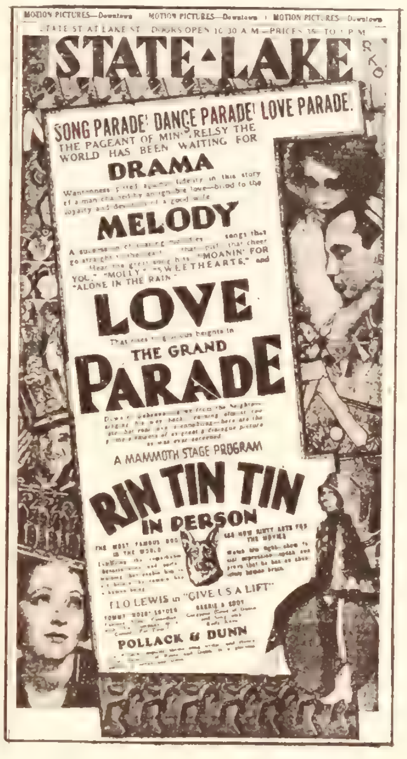
Motion Picture News *declared "On the Border" "the best dog star film yet," in its review on Feb. 8.*

3 Cornered Battle Under Way in Portland Papers

Portland — There is a three-cornered scramble for business here between Publix, Fox West Coast and Radio-Keith-Orpheum, with heavy newspaper splurges being used. The Portland (Publix), Fox Broadway and RKO Orpheum are the three houses pitted against one another, and all three are splashing on advertising.

Erpi Aiding at "Philly"

Philadelphia—Electrical Research Products has offered replacement rebates on present screens of 40 cents per foot in the situation here caused by insistence of the fire marshal that fireproof screens be installed.



MOTION PICTURES—Downtown MOTION PICTURES—Downtown MOTION PICTURES—Downtown

STATE ST AT LAKE ST DOORS OPEN 10 30 A M—PRICES 35 TO 1 P M

STATE-LAKE

R-K-O

SONG PARADE! DANCE PARADE! LOVE PARADE.

THE PAGEANT OF MINSTRELSY THE WORLD HAS BEEN WAITING FOR

DRAMA

MELODY

"MOANIN' FOR YOU," "MOLLY," "SWEETHEARTS," and "ALONE IN THE RAIN"

LOVE

THE GRAND PARADE

A MAMMOTH STAGE PROGRAM

RIN TIN TIN IN PERSON

THE MOST FAMOUS DOG IN THE WORLD

FLO LEWIS in "GIVE US A LIFT"

POLLACK & DUNN

Copy which caused tilt between Paramount and R-K-O in Chicago

Doug Undecided Again

Hollywood—Porter Emerson Browne and his collaborator, James Warner Bellah, have been signed by Douglas Fairbanks to prepare the dialogue on the latter's next talker. Although Fairbanks is considering a remake of "The Mark of Zorro," it is likely that he will finally decide on a successful play.

Bergerman to Supervise

Hollywood. — After several months at Universal studios as "efficiency expert," during which time he studied the art of picture making, Stanley Bergerman has been assigned supervision duties of two-reel comedies. Bergerman is the husband of Rosabelle Laemmle, daughter of Carl Laemmle, sr.

B. & K. Takes Sock at R-K-O and Latter Retaliates in Windy City Row

Chicago—Advertising battle between Publix-Balaban & Katz and Radio-Keith-Orpheum was ended here when peremptory orders were received from New York to cut it short, after misrepresentation was resorted to by RKO in retaliation for a Publix thrust, which started the row.

"No misrepresentation was intended," an RKO official here is quoted as saying. However, maybe it was two other fellows.

The objectionable copy prepared by the RKO publicity and advertising department, which is headed by Jack Hess, appears elsewhere on this page. Local opinion has it the yen for retaliation is understandable enough after B. & K.'s dig, but the copy itself was of the kind that usually prompts a speedy comeback.

It Started Like This—

The battle is alleged to have had its origin in a statement contained in a Publix-B. & K. newspaper advertisement to the effect that "when big pictures come to Chicago you see them at our theatres first."

RKO, pointing to "Rio Rita" and "Hit the Deck," took exception to the word "first," and requested its withdrawal from future advertising of the kind. Accordingly the advertisement was run with the word "first" omitted. However, subsequently a third Publix-B. & K. advertisement made its appearance. It was concluded in bold type that said "Publix-Balaban & Katz Theatres Bring the Best to Chicago *First*." The emphasis on the controversial word is Publix-B. & K.'s.

When RKO announced the opening of "The Grand Parade" at the State-Lake, "drama," "melody" and "love" were ballyhooed as the picture's attractions, but the compositor not only set the word "love" in unusually large and bold type, but brought it into close approximation with the title word, "Parade." The balance of the title, which was "The Grand," stood in between, but in small type. The result was obvious. Particularly inasmuch as Paramount's "The Love Parade" had been set in at Publix-B. & K.'s McVickers.

Home Offices Get Busy

New York took cognizance of the thrust, demanded the withdrawal of the ad and mumbled something about "misrepresentation." The ad was re-set with the word "love" appearing in small type and the words "The Grand" set in exactly the same size type as the word "Parade."

Publix-B. & K. contends that the border design on the ad to which they had taken exception included a military figure at salute, and that this portrait bore a striking resemblance to one that had been widely used in Philco-Paramount billboard advertising of Maurice Chevalier, principal in "The Love Parade."

Fox - Otterson - Stuart Trustee Pact Continues to June 1st, Report Says

Trio Then to Decide if Any New Plan Adopted Is Agreeable and if Agreement Continues Six Months More, Story Goes

Regardless of whatever refinancing deal is agreed upon by Fox Film stockholders, the trusteeship of William Fox, John E. Otterson and Harry Stuart will continue until June 1, under terms of the original trusteeship agreement.

At that time, these three trustees will decide whether any financing plan drafted is a permanent and satisfactory one, and then determine whether the trusteeship will be dissolved, or continued for an additional six months to Dec. 1, as called for in the original agreement.

The adoption of the Lehman Brothers-Bancamerica-Blair-Dillon-Read plan and payment of Fox Film debts to Halsey, Stuart and Electrical Research Products will not end automatically the Fox-Otterson-Stuart trusteeship.

These are among the high lights of the Halsey-Stuart-Electrical Research Products viewpoints, obtained by Motion Picture News in an exclusive interview with an official in position to know the attitude of the two companies. They reveal a hitherto unpublished slant on the now-famous agreement on the trusteeship, which has been impotent since repudiation by William Fox on the ground that Otterson and Stuart violated the compact when they insisted upon resignation of Jack Leo, Fox vice-president,

They indicate that Halsey, Stuart may resort to court action to assure continuance of the trusteeship, in the event that its plan is rejected by stockholders, and effort is made to make the proposed new voting trust agreement trusteeship operative.

Doesn't Want Control

Halsey, Stuart, it is indicated, is concerned first over repayment of its loans to Fox and second over its 15-year preferential agreement on financing of Fox subsidiaries. The company, it is indicated to Motion Picture News from an authoritative source, is not so concerned over continuation of the receivership, as it is over the carrying out of these two aforementioned arrangements.

Meanwhile, Halsey, Stuart is putting finishing touches to its plan for Fox refinancing, confident of favorable acceptance "despite propaganda."

The company is determined to place its plan before stockholders and may seek a court order to assure its presentation at the meeting if efforts are made to block it.

R-K-O Always for Good Buy-Brown

Hollywood—Radio - Keith - Orpheum always is willing to buy a worthwhile article at the right price, Hiram Brown, president, states in answer to queries as to whether his company is dickering for Fox's interest in Loew's and for Pathe. Otherwise, he is non-committal on the subject. If forced sale of Loew's through a receivership is brought about, there is strong possibility R-K-O would be a purchase, it is believed.

International News Photo
WILLIAM FOX

Control Again in Few Years Hoped for by Wm. Fox

William Fox hopes to get back control of his companies within a few years, through payment of the $65,000,000 indebtedness to be incurred by the issue called for in the Bancamerica-Blair-Lehman Brothers-Dillon Read plan of refinancing. This is disclosed by Samuel Untermyer in his statement announcing acceptance of the plan by directors of the two corporations. "Constantly increasing" business of the two companies is expected by Fox to enable repayment, Untermyer said.

Ruscica Named Fox Head in Western South America

Arthur Ruscica has been transferred from management of the Fox Havana exchange to managership of the West Coast territory of South Americas, states Clayton P. Sheehan, foreign manager. Countries under his supervision include: Chile, Peru, Bolivia and Ecuador. J. P. Ryan, formerly in Holland, now is managing the Havana branch.

Halsey, Stuart Plan Rapped as 'Gesture'

Samuel Untermyer's statement, attacking the Halsey, Stuart refinancing plan, follows:

At the meeting of the boards of directors of Fox Film and Fox Theatres corporations held on Friday last the plan of financing offered by the Bancamerica-Blair Corporation, Lehman Brothers and Dillon, Read & Co., on which the bankers had been working with counsel and accountants for months at great expense, and which has been for weeks before the stockholders, was formally adopted by both boards. At subsequent meetings the various notices and circulars were passed.

"Toward the close of yesterday's board meeting and after the directors had been fully committed to the bankers' plan, another plan was presented by Halsey, Stuart & Co., and read to the meeting. An adjournment was thereupon taken until today for its consideration by the directors.

At Wednesday's meeting the Halsey, Stuart plan was rejected. It was so manifestly impossible and impracticable that "he who runs" could readily read that it was a mere gesture to force the company into receivership and was quite in line with the persistent demands of these gentlemen and their allies, in court, for the appointment of receivers.

Again Hits Motive

To the "man in the street" this appears a strange attitude for Messrs. Halsey, Stuart & Co., who do not own a share of stock in the companies and who are being paid their notes in full, with interest, under the bankers' plan that has been approved by the directors. These notes, I understand, are now selling at about 70 in the market.

"Before this controversy is over there are likely to be interesting developments that will disclose the motives that lie behind these efforts to prevent the refinancing of these companies and to force a receivership.

"The Halsey, Stuart plan, besides being more expensive and involving the issue of from 350,000 to 600,000 more shares than the plant that goes today to the stockholders for approval, provides a five-year option to Messrs. Halsey, Stuart & Co. and their associates on 500,000 shares of Fox Film stock in addition to the bankers' and underwriting commissions of over $5,000,000.

Hits Opposition Plan

The Halsey Stuart plan is also impossible because:

1. It takes away from the 7,500 class A stockholders for ten years the power that has just been given them of voting for five of the twelve directors and lodges that power in voting trustees named by Halsey, Stuart & Co. In the light of past experience this is regarded as unsafe for the stockholders, besides which it would require the unanimous consent of the class A stockholders, or a receivership, to put it into effect.

2. Messrs. Halsey, Stuart & Co. are, of course, well aware that every one of the numerous holders of "B" stock, of which Mr. Fox holds a bare majority, and which "B" stock now has the voting power for directors until the new plan goes into effect and under which the "B" stock will continue to vote for seven of the twelve directors will of course refuse to surrender their "B" stock for one and one-half

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Sheehan Pivotal Figure in "Battle" Now Nearing Climax for Control of Fox Firm

Proxies Sought for Lehman Plan Votes

Text of letter to stockholders of Fox Film Corporation, calling upon them to grant proxies to William Fox and Jack G. Leo in order to secure ratification of the refinancing plan proposed by Lehman Brothers-Bancamera Blair Co.—Dillon, Read and Co.:

Halsey, Stuart & Co., Inc., who in 1929 made a public issue of $12,000,000 of your one-year Notes, due April 1, 1930, have, in court proceedings, urged the immediate appointment of receivers of your corporation.

RECEIVERSHIP means the ruin of your investment.

Your board of directors has adopted a plan to avert such disaster and enclose a copy of that plan (without its exhibits) together with a notice of stockholders' meeting to take the necessary action to carry it out. Halsey, Stuart, and a few creditors and stockholders allied with them, oppose the plan.

Are you going to align yourself with those who have asked the Court to destroy your stock by appointing receivers?

Or,

Are you going to align yourself with those who have labored to rescue your Corporation from receivership and save your investment?

If the latter, execute and return the enclosed proxy in the enclosed stamped envelope—and do it immediately!

The corporation faces over $45,000,000 of obligations matured or to mature within sixty days. In addition it has large commitments to meet during the current year, incurred in the acquisition of theatre properties or in the building of theatres. Over $7,000,000 of judgments have been obtained by various creditors, and only the indulgence of these creditors at the earnest solicitation of Hon. Frank J. Coleman, U. S. District Judge, has prevented the complete break up of the corporation's property.

Explains Reasons for Debts

The present heavy debt was incurred primarily in the acquisition of the English Gaumont circuit of theatres and in assisting Fox Theatres Corp. to acquire a substantial block of common stock of Loew's, Inc., both of which acquisitions the board of directors believes will prove to be profitable. These purchases were made after consultation with Halsey, Stuart and with the expectation that that firm would at the proper time effect a refunding of the short term indebtedness thus incurred. Failure to effect such refunding before the decline in market values of securities last autumn is the immediate cause of the corporation's financial embarrassment.

While Halsey, Stuart were pressing for the appointment of receivers the corporation was enjoying the greatest earnings in its history, and notwithstanding the adverse effect of these attacks upon the corporation's credit, its net earnings during January exceeded by approximately 50% the net earnings of January, 1929, the highest the corporation had theretofore attained.

It is the custom of motion picture exhibitors to purchase substantially their entire supply of pictures for a season during the period between May and August, and theatre owners will not contract for their pictures with any source of supply which they believe precarious. Furthermore, the corporation's properties are located in every state of the United States and in almost every foreign country, which means that if there were receivership the unity of the enterprise would inevitably be destroyed. Receivership would, therefore, mean the substantial destruction of the corporation's business and the disintegration of its properties.

Origin of Present Plan

The corporation, in its extremity, invited Bancamerica-Blair Corporation, Lehman Brothers, and Dillon, Read & Co. to investigate its affairs with a view to submitting a plan of financing. Over the opposition of counsel for Halsey, Stuart adjournments were taken in the receivership proceedings to permit this study and the preparation of such a plan.

From conversations had with Halsey, Stuart, and their counsel, it was understood that if any plan were proposed which would provide for the payment of the $12,000,000 of notes due April 1, 1930, which had been sold to the public by them, and the $15,000,000 obligation to Electrical Research Products Inc., they would offer no obstacle to its consummation.

The enclosed plan does provide for paying all these debts in full.

Nevertheless, upon its presentation to the court with the request that further adjournments of the receivership applications be had to enable the stockholders to take action upon the plan, counsel for Halsey, Stuart stated that they had other interests in the situation than the mere payment of the corporation's one year

(*Continued on Page* 33)

No Rift with Fox in Vote Against Plan Chief Favors, Which Sheehan Believes Too Costly—Proxies Being Called For

Winfield R. Sheehan, vice-president and general manager of Fox Film Corp., is a pivotal figure in the spectacular battle being staged by Wall Street interests for control of Fox.

His action in voting against the Lehman-Bancamerica group plan, favored by William Fox, does not signify any rift between him and Fox, for he voted against it because he believes the cost of refinancing is too high.

WINFIELD SHEEHAN

Sheehan and Saul Rogers, vice-president and general counsel, also voted against the new Halsey-Stuart plan for the same reason.

Bankers concerned in the refinancing plans will pay great heed to Sheehan's wishes, recognizing his importance to the company's future, because of his demonstrated production ability.

These are among revelations made exclusively to MOTION PICTURE NEWS, in the Fox-Wall Street drama, rapidly approaching its climax, March 5, when stockholders of Fox Film and Fox Theatres meet to consider the Lehman-Bancamerica plan. Other developments of the week are:

Rejection by Fox Film and Fox Theatres directors of a financing plan submitted by Halsey-Stuart, and a public attack upon it as unsound by Samuel Untermyer, counsel for Fox.

Adoption by directors of the Lehman-Bancamerica plan, with Sheehan and Rogers voting against it, and issuing of a call to stockholders for proxies.

Offer of Lehman-Bancamerica group to modify plan to make optional pro-stock, or the granting of an option to purchase stock at $20.

Indication by a new group of Class A stockholders that other plans may be advanced and that they will be considered.

Win Concession

Opposition of Sheehan and Rogers to the Lehman-Bancamerica plan is said to have led to the proposal that instead of the corporation turning over 200,000 shares of Class A as bonus for the refinancing, that the group be given five-year option to purchase 500,000 shares at $20 a share. Subscription to this plan has been hit by Untermyer as unwise, in view of prospective earnings during the period.

Sheehan's vote against the plan occasioned a surprise in film circles, and it was hinted that a rift had developed between him and Fox. This was quickly dispelled, however, by the Fox general manager, whose loyalty to his chief has been unquestioned.

The new group Fox Class A stockholders was formed by J. S. Bache & Co., and E. F. Hutton & Co., and stated members feel the Lehman-Bancamerica plan is the best to date, but that any better one would be given consideration. This was taken to mean these two financial houses may be preparing to submit a new plan.

(*Continued on page* 33)

Continues Drive For Theatres in Mountain States

Denver—Launching of a building program to further solidify the Fox West Coast position in its opposition to Publix has been announced by Max Kravitz, representing the company in Denver. Houses include a $1,000,000 theatre here, and houses at Laramie, Cheyenne and Casper, Wyo.; Boulder, Colo., Roswell, N. M.; and Sterling and Scottsbluff, Neb.

Fox Opening 3 Houses in N. Y. Metropolitan Zone

Fox Metropolitan Playhouses has opened the Park, Brooklyn, and soon will open the Ozone Park, Ozone Park, L. I., and the Rockland at Nyack.

Binder Joins Franklin

Los Angeles.—Henry Binder is in Kansas City, joining Harold B. Franklin, Fox West Coast Theatre president, as personal secretary. Binder was recently secretary to J. J. Franklin, division manager for the circuit.

Fox Appeals for Stockholders' Aid In Fight to Put Over Lehman Plan

Letter Asking Proxies Assails Halsey, Stuart—Full Text Of Plan Is Outlined

Loew Bankers Angled for Wesco Corp.

This is the inside story of the Loew offer to William Fox to purchase Wesco:

Dillon, Read and Company, bankers and holders of a large block of Loew stock, believed acquisition of Wesco would enhance the value of the Loew stock. Fox looked with favor on the idea. Internal opposition from certain Fox executives, however, dissuaded Fox from disposing of the big coast chain.

Loew's, as such, however, did not make the offer of $22,000,000. It was the banking group acting on its own.

William Fox late Thursday added his request to that of the board of directors that stockholders ratify the Lehman-Bancamerica plan, drafted to bring the company out of its present difficulties. In a letter to his stockholders, Fox denounces Halsey, Stuart and its plan, calling upon stockholders to give their proxies to him or to Jack Leo. Full text of the plan follows:

February 11, 1930.

Fox Film Corporation,
Fox Theatres Corporation,
New York, N. Y.

Dear Sirs:

While the investigation of your affairs which we are making at your invitation has not been completed, the situation thus far disclosed indicates, in our judgment, that approximately $60,000,000 are needed to meet your immediate financial requirements. As you appreciate, this amount is substantially larger than the amount which we were at first advised would be required, and the necessity for this larger amount makes it the more imperative that the new seurities to be created shall be sufficiently attractive to leave no doubt as to their marketability. We have endeavored, however, in the plan which we suggest, to provide that the Class A common stock purchase and conversion privileges of the new securities shall be at no lower price for the Class A common stock than is necessary to accomplish this purpose, and in order to offset whatever dilution of the present stock may result, provision is made that all the new securities to be created shall be offered for subscription to existing stockholders, thus creating valuable rights which the stockholders may sell if they do not care to exercise them.

The plan suggested is as follows:

I.

Securities to Be Created

Fox Film Corporation.

1. Fox Film Corporation (hereinafter called Film) will create an issue of $40,000,000, principal amount, of ten-year seven per cent debentures (hereinafter call the "Film Debentures"), redeemable, in whole or in part, at the option of the corporation, on any interest payment date, on thirty days' notice, at their principal amount and accrued interest plus a premium of 10% for three years from their date, of 7½% for the next three years, and thereafter of 5%. They shall bear stock purchase warrants which shall not be detachable except upon their exercise or upon the redemption of the debentures to which they are annexed, but upon redemption of any debentures the appurtenant warrants shall be detached and retained by the holders of such debentures. These warrants shall entitle the holders thereof to purchase at any time within ten years from their date, twenty-five shares of Class A common stock of film in respect of each $1,000, principal amount, of debentures, at a price to be determined by us at the time the issue is authorized, but not less than $20 per share during the first three years, $25 per share during the next three years and $30 per share during the last four years. The trust agreement under which the debentures are issued shall provide that the corporation shall in each year, after paying or providing for full cumulative dividends to date on the preferred stock herein mentioned, and before paying any dividends on the Class A or Class B common stock, set aside twenty per cent of the remaining net earnings as a sinking fund to be applied to the redemption by lot of debentures at the then redemption price. The trust agreement shall also provide that all proceeds of the exercise by debenture holders of their stock purchase warrants shall be paid into the sinking fund and similarly applied. It shall contain appropriate provisions to protect the purchase warrants in the event of a merger, consolidation or sale of assets, and to prevent dilution in the event of stock split-up, stock dividends, rights to subscribe, or the like.

2. Film shall also authorize an issue of $25,000,000 par value, of seven per cent cumulative preferred stock, which shall be convertible at its par value at the option of the holders at any time into Class A common stock at a price to be determined by us at the time the issue is authorized, but not less than $20 per share during the first five years and thereafter $25 per share (with appropriate provisions to protect the conversion privilege in the event of a merger, consolidation or sale of assets and to prevent dilution in the event of stock split-ups, stock dividends, rights to subscribe or the like), shall be entitled to cumulative dividends at the rate of 7% per annum, payable quarterly before any payment upon the Class A common stock or Class B common stock, shall be entitled on liquidation to 110% of the par value thereof and accrued dividends before any payment upon the Class A or Class B common stock, and shall be redeemable at any time at the option of the corporation, in whole or in part, on sixty days' notice at 110% of its par value and accrued dividends, holders of stock called for redemption, however, to be entitled to exercise their right of conversion at any time up to the fifth day preceding the redemption date. The corporation shall not, without the affirmative vote of at least a majority in amount of the preferred stock, create any shares of stock having priority over, or on a parity with, such preferred stock as to tither assets or dividends, or alter the preference of such preferred stock. No holder of preferred stock shall have any preemptive right to purchase or subscribe for any shares of stock or other securities.

The certificate of incorporation of Film will be amended so as to increase the number of the board of directors from 8 to 12 and so as to provide

(*a*) that so long as Film shall not be in default as to dividends as provided in paragraph (*b*) or (*c*) below the holders of the Class A common stock of Film shall have the right to elect 5 directors and the holders of the Class B common stock shall have the right to elect 7 directors;

(*b*) that if Film (not then being in default as to dividends on the preferred stock as provided in paragraph (*c*) below) shall fail to pay during any calendar year cash dividends aggregating at least $1 per share on each share of the Class A common stock and the Class B common stock, then and in that event the holders of the Class A common stock shall have the right to elect 7 directors and the holders of the Class B common stock shall have the right to elect 5 directors until such time as Film shall have paid in any twelve months period dividends aggregating $1 per share on the Class A common stock and the Class B common stock, and

(*c*) that if Film shall fail to pay full cumulative dividends to date upon the preferred stock for 4 successive quarterly dividend periods then and in that event and so long as there shall be any dividends in arrears upon the preferred stock the holders of the preferred stock shall be entitled to elect 7 directors, the holders of the Class A common stock 3 directors and the holders of the Class B common stock 2 directors.

Fox Theatres Corporation.

Fox Theatres Corporation (hereinafter called Theatres) will create an issue of $40,000,000, principal amount, of Ten Year seven per cent convertible debentures (hereinafter called the Theatre Debentures), redeemable, in whole or in part, at the option of the corporation on any interest payment date, at 105 per cent of their principal amount and accrued interest, convertible at their principal amount into Class A common stock of Theatres at a price to be determined by us at the time the issue is authorized, but not less than $10 per share during the first year, and thereafter $15 per share, and to be secured by the pledge of Theatres' equity in the stock of Loew's, Inc., and such other collateral as Theatres may have available. The trust agreement under which they are issued shall provide that the corporation shall in each year, before paying any dividends on its Class A or Class B common stock, set aside all of its net earnings up to the sum of $2,000,000, cumulatively, as a sinking fund to be applied to the purchase of debentures at not exceeding the redemption price and to the extent debentures cannot be so purchased to the redemption of debentures.

II.

Offerings to Stockholders

The Film debentures and preferred stock shall be offered for subscription at their principal amount and par value to holders of the Class A Common stock and Class B common stock of Film in proportion to their holdings thereof. At least ten days' notice shall be given of the meeting of the stockholders of Film to authorize the proceedings to carry out the plan, and at the time of the giving of such notice the stockholders of Film shall be advised that, subject to the stockholders' action at said meeting, stockholders of record of Film on the day following the date on which the issue shall be authorized shall be entitled during such period as we may determine, not less than

New Option Plan on Stock Bonus Is Made Amendment to Banker Proposal

Dropping or Re-negotiating of Number of Theatre Deals Demanded

Seeking New Deals

Dropping or re-negotiation of several theatre deals is provided for in reorganization plans of Fox. These are said to include the M. B. Shanberg chain in Kansas, Missouri, Iowa and Nebraska; Libson chain in Ohio and Michigan, and the Hoblitzelle chain in the South. These deals previously were announced as closed, but the owners are still operating them. Adolph Zukor made an unsuccessful bid for the Libson chain. Harold B. Franklin has been in Kansas City in connection with reported resumption of the Fox-Shanberg deal.

one week from such record date, to subscribe for debentures; and said notice of meeting shall be accompanied by appropriate forms for the exercise by stockholders of such right of subscription, but unless we shall otherwise determine, no warrants of certificates evidencing such right shall be issued. The rights to subscribe to preferred stock shall be evidenced by warrants or certificates issuable to stockholders of record of Film on the day after the preferred stock is authorized by the stockholders of Film, and said rights shall expire twenty days after said date.

The Theatres debentures shall be offered for subscription at their principal amount to the holders of the Class A common stock and Class B common stock of Theatres in proportion to their holdings thereof. The rights to subscribe for the Theatres debentures shall be evidenced by warrants or certificates which shall be issued to stockholders of Theatres of record on a date not more than ten days following the authorization of their issue by the stockholders of Theatres, and said rights to subscribe shall expire one year from said date or on the earlier call of the debentures for redemption.

III.

Underwriting

We will endeavor, on the terms and conditions hereinafter set forth, to organize a syndicate or syndicates (of which we may be managers and members) to underwrite said offerings to stockholders of Film of the Film debentures and preferred stock at the offering prices. The compensation of these syndicates and their syndicate managers shall aggregate an amount in cash equal to 9 per cent of the aggregate principal amount and par value of the respective offerings, and in addition thereto, 65,000 shares* of Class A common stock of Film, fully paid and non-assessable, provided, however, that if by reason of the non-fulfillment of any condition herein set forth other than that set forth in Clause 10 of paragraph X hereof or for any other reason other than a default on the part of ourselves or any syndicate which we may cause to be organized hereunder, said Film debentures or preferred stock shall not be created or tendered to or accepted by the syndicate in accordance with the terms and conditions hereof, Film shall pay to us, in case we shall have organized a syndicate or syndicates for the purposes of the plan and so notified Film in writing, in full payment for our services and of the services of any syndicates which we may have caused to be organized, an amount in cash equal to 1½ per cent of the aggregate principal amount and par value of said proposed offerings.

The offering of the Theatres debentures to the stockholders of Theatres shall be underwritten by Film at the offering price, and as compensation therefor Film shall receive an amount in cash equal to 9 per cent of the principal amount of the Theatres debentures offered. In view of the long period of time during which the Theatres stockholders are to be entitled to subscribe for the Theatres debentures and the immediate need of Theatres for cash, Film shall on the date of delivery of the Film debentures and preferred stock, take up the Theatres debentures, subject to the subscription rights of the Theatres stockholders.

We may, if we so determine, cause to be issued and sold at any time interim receipts or certificates calling for the delivery of any of the new securities if, as and when issued and delivered to us, and Film shall pay all expenses in connection with the printing and delivery thereof and shall make the usual adjustment for loss of interest in connection therewith.

Film shall, at our request, make application to list the Film debentures and preferred stock on such exchanges as we may designate. Film shall also furnish us with such information, and shall take such action as we may reasonably request in order to qualify the Film debentures and preferred stock for public issue under the so-called blue sky laws in the states where we may desire to offer said debentures and preferred stock.

IV.

Voting Trusts

Inasmuch as the new money to be provided by the financing is approximately twice the present market value of the equity of Film, based on current quotations of its Class A common stock, it is imperative that the holders of the new securities shall be assured of continuity of satisfactory management. To that end at least a majority of the outstanding shares of Class B common stock of Film and all the shares of the Class B common stock of Theatres shall be deposited under voting trusts, the voting trustees under both of which shall be satisfactory to us. Both voting trusts shall continue for a period of 5 years and thereafter so long as any of the Film debentures or Film preferred stock shall be outstanding, but not exceeding an additional 5 years. During the continuance of the voting trusts the entire voting power of the deposited stock shall be vested in the voting trustees, provided, however, that the voting trustees shall not, without the consent of at least a majority in interest of the voting trust certificates exercise their voting power;

(*a*) to make any alteration or amendment of any provision of the certificate of incorporation of either of the corporations which would tend to change or diminish the voting power of the deposited Class B common stock, except as contemplated by the foregoing plan ;

(*b*) to sell or convey substantially all the property, rights, privileges and franchises of either of the corporations, except to the other of them, or, in the case of Film, unless the net earnings available for dividends on stock and sinking fund on the debentures shall in each of two consecutive years be less than $5,000,000;

(*c*) to merge or consolidate either corporation into or with, another corporation, except into, or with, the other of the corporations, or, in the case of Film, unless the net earnings available for dividends on stock and sinking fund on the debentures shall in each of two consecutive years be less than $5,000,000; or

(*d*) to dissolve either of the corporations.

Prior to the delivery of the Film debentures and preferred stock there shall have been elected twelve directors of Film, all of whom shall be satisfactory to us, and a full board of directors of Theatres, which may include directors of Film, all of whom shall also be satisfactory to us, and the resignations of all officers of Film and Theatres shall be placed in the hands of the voting trustees.

Prior to the delivery of the Film debentures and preferred stock there shall have been elected a chairman of the board, president, treasurer and comptroller of Film and Theatres satisfactory to us.

V.

Disposition of Proceeds

Theatres shall apply the net proceeds of the Theatres debentures approximately as follows:

$18,000,000 to the payment of Theatres' existing indebtedness to Film,

$15,000,000 to the payment of indebtedness to Electrical Research Products, Inc., and

$3,400,000 to miscellaneous corporate purposes.

Film shall apply the net proceeds of the offerings of the Film debentures and preferred stock approximately as follows:

$18,000,000, or such part thereof as may be necessary, to the payment of its underwriting obligations to Theatres,

$12,000,000, to the payment of the $12,000,000, principal amount, of 6% gold notes of Film dated April 1, 1929, due April 1, 1930,

$14,300,000 to the payment of obligations incurred in connection with the acquisition of an interest in Gaumont-British Picture Corp., Ltd.,

$5,800,000 to the payment of unsecured bank loans, and

$9,050,000, and any part of the above-mentioned $18,000,000 not required to meet said underwriting obligations, for payment of indebtedness, construction requirements and miscellaneous corporate purposes.

VI.

Adjustment with Mr. Fox

We understand that Mr. Fox has voluntarily offered and agreed to assign to Film all of his interest in Fox-Hearst Corp.

You have also advised us that Mr. Fox has personally paid for and now personally owns ninety per cent of the stock of American Tri-Ergon Corporation and fifty per cent of the stock of Grandeur Corporation and that he has made the following agreements with you:

1. That on or before February 13 he will cause American Tri-Ergon Corp., on behalf of itself and any successor corporation by merger, consolidation or sale of substantially all its assets, and its subsidiaries, to execute and deposit with Hon. Frank J. Coleman, for delivery to Film and Theatres on the date of delivery of the Film debentures and preferred stock,

Control Placed in Hands of Voting Trustees Under Finance Deal Terms

Fox Agrees to Arbitrate Any of His Claims or Any of Firms' Against Him

an agreement granting and agreeing to grant to Film and Theatres, and their similar successors and subsidiaries, non-exclusive, non-assignable, royalty-free licenses under all patents or patent rights now owned or controlled by American Tri-Ergon Corporation, its successors and subsidiaries, and under all patents and patent rights useful in connection with recording or reproducing sound or pictures which at any time within twenty-five years shall be owned or controlled by said American Tri-Ergon Corporation, its successors and subsidiaries; provided, however, that if it shall be necessary for the purpose of providing for the holders of the remaining ten per cent of the stock of American Tri-Ergon Corporation, Film and Theatres, their successors and subsidiaries, may be required to pay royalties at a rate not exceeding ten per cent of the lowest rate from time to time charged by American Tri-Ergon Corporation to any other licensee: and

2. That on or before February 13 he will cause to be vested in a new company to be organized under the laws of the State of New York, fifty per cent of the stock of Grandeur, Inc.; that the new company shall have no power to enter into any business other than to hold said stock or any other securities or other property which it may receive as such stockholder; that on or before February 13 he will cause the new company to execute and deposit with Bank of America N. A., for delivery to Film and Theatres on the date of delivery of the Film debentures and preferred stock, an agreement with Film and Theatres for the benefit of themselves and any successor corporations by merger, consolidation or sale of substantially all their assets, and their subsidiaries, (1) that it will indemnify Film and Theatres, their successors and subsidiaries, from and against (*a*) fifty per cent of all amounts which Grandeur, Inc., its successors or subsidiaries, may require to be paid by Film or Theatres, their successors or subsidiaries, whether by way of royalties, damages or accounting for profits or otherwise (excluding reasonable service charges) for the use or infringement of the patents or patent rights of Grandeur, its successors or subsidiaries, useful in connection with recording or reproducing sound or pictures, and (*b*) fifty per cent of the profits of Grandeur, Inc., its successors or subsidiaries, on any apparatus or service furnished by it or them to Film or Theatres, their successors or subsidiaries, and (2) that it will not dispose of any of said stock in Grandeur, Inc., or permit Grandeur, Inc., its successors or subsidiaries, to dispose of any of their patents or patent rights unless such new company shall first have caused Grandeur, Inc., its successors or subsidiaries, as the case may be, to grant and agree to grant to Film and Theatres, their successors and subsidiaries, licenses under all patents or patent rights useful in connection with recording or reproducing sound or pictures then owned or controlled by Grandeur, Inc., or which at any time within twenty-five years shall be owned or controlled by Grandeur, Inc., its successors or subsidiaries, and to use apparatus supplied by Grandeur, Inc., at rates not exceeding fifty per cent of the lowest rates from time to time charged by Grandeur, Inc., to any other licensee, and otherwise on as favorable terms as are granted to any other licensee; and that on or before the date of delivery of the Film debentures and preferred stock he will cause the certificates for said stock of Grandeur, Inc., held by the new company to be transferred into its name, an appropriate notation of said agreement to be stamped upon the certificates for said stock and Grandeur, Inc., to be given an appropriate notice of the existence of said agreement.

We also understand that Mr. Fox and Film, and Mr. Fox and Theatres, have agreed to submit to arbitration under the Arbitration Law of New York whatever claims, if any, Film or Theatres, or any subsidiary of either of them, may have against him (other than as above provided for), or he may have against any of them. In each case one arbiter shall be appointed by Mr. Fox, one by Film or Theatres, as the case may be, after the election of the new boards of directors contemplated by the plan, and one by the two arbiters thus chosen, or in the event of their failure to agree, by the court.

VII.

Compensation

As compensation to us for our services in devising and carrying out the plan, there shall be issued and delivered to us, upon the date of delivery of the Film debentures and preferred stock, 135,000 shares of Class A common stock of Film, fully paid and non-assessable.*

You shall also reimburse us for the fees and disbursements of our auditors and counsel, whether or not the plan is consummated.

VIII.

Conditions

The obligations of any syndicate which we may organize to underwrite the offerings to the stockholders of Film, as above provided, and our obligation to endeavor to form such a syndicate or syndicates, shall be subject to the following further conditions:

1. That on or before the date fixed for the delivery of the Film debentures and preferred stock, we shall have received from Messrs. Price, Waterhouse & Co. a report confirming that the annexed balance sheets, income and other financial statements of Film and Theatres, and their subsidiaries, which you have furnished us (being Exhibits A to J inclusive), are substantially correct and represent the financial condition of each of said corporations as of the date thereof and that on the date thereof there were no liabilities, contingent or otherwise, not appearing on said balance sheets other than (*a*) obligations under contracts incurred in the normal course of business with stars, dramatists, producers (for not more than one year's production) and salaries to officers and executives, (*b*) rental obligations under leases incurred in the normal course of operations, and (*c*) obligations not exceeding $50,000 under any other one contract.

2. That there shall have been no substantial adverse change in the financial condition of said corporations from the dates of said balance sheets to the date of delivery of the Film debentures and preferred stock.

3. That the form and terms (subject to the terms hereof) of the Film debentures, the trust agreement under which they are issued, the warrants to be attached to the Film debentures, the preferred stock of Film, the Theatres debentures, the indenture under which they are to be issued, the voting trust agreements, the warrants or certificates evidencing the subscription rights granted to Film and Theatres stockholders, and all other instruments used in carrying out the plan, shall be satisfactory to us.

4. That on or before the date of delivery of the Film debentures and the preferred stock, the holders of Class A and Class B common stock of Film and Theatres shall have approved this plan, shall have taken all necessary corporate action to authorize its being carried out, and all the provisions of the plan, other than such delivery and payment therefor, shall have been consummated.

Number of Properties to be Turned Over by Fox to Film and Theatres

5. That all legal matters in connection with the consummation of the plan shall be subject to the approval of our counsel, Messrs. Cravath, de Gersdorff, Swaine & Wood, and Messrs Chadbourne, Stanchfield & Levy on our behalf.

6. That at the date of delivery of the Film debentures and the preferred stock (*a*) there shall have been cancelled, or re-negotiated in a manner satisfactory to us, the contracts for the purchase by Film of certain theatres in the State of Ohio and in Grand Rapids, Michigan, known as the Libson and Heidingsfeld Circuit and certain theatres in the Southwest known as the Hoblitzelle Circuit and for the purchase by West Coast Theatres Corporation of the Midland Circuit, the T. & D. Jr. Circuit and the Arkush Circuit; (*b*) all amounts owing by Film to Wesco Corporation or any of its subsidiaries, shall have been liquidated or adjusted in a manner satisfactory to us; and (*c*) there shall not be outstanding any contracts of Film or Theatres, or any of the subsidiaries of either of them, which in our opinion materially adversely affect the interests of Film or Theatres.

7. That all preferential banking contracts of Film and Theatres and their subsidiaries with bankers shall be cancelled.

8. That all proceedings by Film and Theatres necessary in the opinion of our counsel to authorize the consummation of the plan shall have been completed on or before March 20, or such later date as may be agreed to by us, and any Film debentures or preferred stock which the syndicates shall be obligated to take up and pay for upon said underwritings shall be tendered at the office of Bancamerica-Blair Corp., 24 Broad Street, New York, N. Y., on or before April 15, 1930, such Film debentures and preferred stock to be tendered simultaneously.

9. That hearings upon the motions now pending in the United States District Court for the Southern District of New York for the appointment of receivers of your properties and assets shall, from time to time, be adjourned until the date fixed for delivery of the Film debentures and preferred stock, and at the time of such delivery the bills upon which such motions have been made shall have been dismissed and no similar proceedings shall be pending in any court.

10. That there shall not have occurred, prior to the date of the delivery of and payment for the Film debentures and preferred stock by any underwriting syndicate formed by us, any event of a political or financial character affecting market conditions, which in the judgment of the undersigned shall have rendered impracticable the public offering or sale of the Film debentures or the preferred stock.

If the foregoing plan is acceptable to you, please advise us that it has been accepted by action of your respective boards of directors, subject to the action of the United States District Court for the Southern District of New York in the proceedings now pending for the

(*Continued on page 25*)

Funds Being Raised for Protection Test by Western Pennsylvania Unit

Fox Film Gross Up $4,000,000

For the first twenty-six weeks of the 1929-1930 fiscal year domestic collections and billings for Fix Film were $4,000,000 in excess of 1928.

These figures came to light this week as part of an audit of Fox books prepared for Lehman Brothers, Bancamerica-Blair Company and Dillon, Read & Co. in connection with the refinancing plan of the Fox enterprises.

Beginning August 28, 1929, and ending February 15, 1930, which comprises the first half of the corporation's year, total film sales for the United States and Canada reached approximately $26,000,000. For the entire 1928-1929 year, the company did a domestic business of $29,000,000.

Present indications are this will be topped by about $1,000,000 for 1929-1930. The financial difficulties of the Fox corporations have left no mark on the intensive activity maintained in the sales department by James R. Grainger. The business this year is record. All branches are in the midst of an anniversary drive, spotting in play dates which mean immediate cash and annexing accounts hitherto new on Fox books.

With the end of the season in sight, Grainger has set the week of May 25 for the annual sales convention. Los Angeles, Atlantic City and New York are under consideration, final decision to be made before Grainger leaves Hollywood some time in March.

Winfield Sheehan expects to leave for the coast in a few weeks and will discuss 1930-1931 pictures with Grainger at the studio.

J. R. Grainger Week to Be Observed by Fox Force

J. R. Grainger Week will be observed June 15 to 21 by the Fox sales organization, as a tribute to the Fox general sales manager.

The home office committee named to aid Fox managers to handle the event includes: Jack Sichelman, E. C. Grainger, George Roberts, W. J. Kupper, Max Roth, John Nolan, Jack Schlaifer, Nat B. Finkler and Roger Ferri.

Grainger in New Orleans On Quick Selling Trip

New Orleans—James R. Grainger is here from Atlanta, conferring with Southern Fox managers. Clyde Eckhardt, Chicago sales chief, came from Chicago to meet him. Together they will return to the Windy City and then Grainger will head for New York.

Fire-eating Jimmy Grainger, restless sales manager for Fox, who answers charges that financial difficulties have shattered the morale of his selling crew, by pointing to record business rolled up the first 26 weeks of the Fox fiscal year.

Halsey, Stuart Plan Hit by Untermyer as Gesture

(*Continued from page* 20)

shares of stock, and that the outcome would necessarily be a receivership if there were not, fortunately, another and more practical plan accepted by the board of directors and now on its way to the stockholders.

That is why I refer to the Halsey, Stuart plan as a "mere gesture" and an attempt to force a receivership, which disaster the companies are in a fair way of averting through the bankers' plan.

In order to rescue these companies from receivership, Mr. Fox is surrendering his controlling stock to the voting trustees named by the bankers, in whose good faith and sense of fair play he has confidence. They will name seven of the twelve directors and Class A stockholders will name the other five until the $65,000,000 of securities about to be issued are repaid.

Lehman Plan Support Is Asked by William Fox

(*Continued from page* 24)

appointment of receivers. Upon receipt of such advice on or before February 13 and prior to the hearings now set in said proceedings for said date, and upon the further advice that said hearings are being adjourned to enable the consummation of the plan, we will proceed with our efforts to carry out the plan with all possible dispatch.

(Here follow, in the original, Exhibits A to J, copies of which are on file at the offices of the corporation.)

Restraint of Trade Charged in Extended Clearance at Affiliated Houses

Pittsburgh—Marshaling of forces to assure speedy prosecution of its intended court fight against extended protection, is under way by the western Pennsylvania exhibitor unit, charging clearance given affiliated houses is driving independents out of business and constitutes a conspiracy in restraint of trade. Members are being asked to pledge all they can afford to aid in the fight.

The association takes the position other independents have assumed, insisting that talkers, particularly those containing popular songs, must be played within a reasonable time or they become valueless. Ageing of the songs automatically kills off draw of the pictures, it is asserted, and unless some relief is forthcoming independents will be driven out of business. The organization terms its campaign "the battle for existence."

Similar court action is planned by New Jersey exhibitors.

Rap Copyright Bureau Tactics

Pittsburgh—Pledging co-operation in just enforcement of copyright laws, the western Pennsylvania exhibitor unit has launched an attack upon activities of the Copyright Protection Bureau, sponsored by distributors.

Wholesale prosecution for infringements, alleged caused in most cases by exchangemen, and which could be prevented by notice to the exhibitor when he makes an apparent mistake of his contract rights, are denounced by the organization. These prosecutions do not tend to bring about enforcement of the law, but, instead, tend to demoralize the industry and confuse exhibitors, it is asserted.

Giant Building to House Six N. Y. Amusements

A 63-story amusement center which would house six theatres with garage to accommodate 20,000 cars, is in the stage of planning by the National Broadcasting Co. on Fifth Ave. between 48th and 51st Sts., RCA and RKO. All three companies have denied any such intended building

Plans call for a picture theatre as one of the six places of amusement under one roof, that will seat 6,700, making it the largest in the world. A smaller picture theatre also will be included as well as a legitimate, musical comedy, and vaudeville house, and an auditorium to house a symphony orchestra. Sound films of each successful show running would be roadshowed, under tentative plans. S. L. Rothafel (Roxy) is reported as con-

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**By letter dated February 18, 1930, Bancamerica-Blair Corp., Lehman Brothers, and Dillon, Read & Co. have agreed that, at the option of Fox Film Corp., the corporation may issue and deliver, in lieu of the 65,000 shares of Class A common stock mentioned in paragraph II hereof, and the 135,000 shares of Class A common stock mentioned in paragraph VII hereof, warrants or other evidences of options to purchase 50,000 shares of the Class A common stock of Fox Film Corp., at the price of $20 per share, at any time within five years from the date of delivery of the Film debentures and preferred stock.*

“NEWS” Starts Department Which Features State Legislative Activities

COMMENCING with this issue, MOTION PICTURE NEWS presents a new department, covering current state legislative activities in which the motion picture industry and its allied branches are involved, either directly or indirectly. While the majority of new bills affect all lines of business, they have an important bearing on the film industry. The author and number of each measure is listed, with the name of the committee to which the bill was referred.

Kentucky

S. 296. Mr. Dawson. Authorizing sheriffs and tax collectors in levying for delinquent taxes to levy on real estate without first attempting to levy on personal estate of the delinquent debtor; **Revenue and Taxation.**

H. B. 494. Mr. Meiman. To further protect the title of motor vehicles, providing for certificates of ownership and evidence of registration to facilitate the discovery of motor vehicles stolen or otherwise unlawfully taken. **Motor Transportation.**

H. 530. Mr. Buckman. Providing for registration of motor trucks for less than one year; **Motor Transportation.**

Mississippi

S. 54. Mr. Simmons. Imposing a privilege tax on photographers and photograph galleries; **Finance en banc.**

S. 75. Mr. Barlow. Setting privilege tax on motor vehicles; **Judiciary en banc.**

H. 257. Mr. Satterfield. Providing for the separate listing of the amount of State and county taxes: **Ways and Means.**

New York

S. 749. Mr. Lord. To add new section 460-a, civil practice act, providing in personal injury and death cases or in case of injury to property due to negligence, contributory negligence of owner or person having control shall not bar a recovery, but jury shall diminish damages proportionately; **Codes.**

S. 707. Mr. Mastick. Amends tax law relative to foreclosure of tax liens; **Taxation.**

S. 723. Mr. Hickey. Amends tax law relative to disposition of revenues from franchise tax on business corporations; **Taxation.**

S. 761. Mr. Mastick. Amends tax law relative to discount on transfer taxes; **Taxation.**

S. 762. Mr. Mastick. Amends tax law relative to stock transfer taxes; **Taxation.**

H. 898. Mr. Pratt. Amends section 125, adds new article 7-a, tax law, for foreclosure of tax liens by owners or holder of certificate of sale; **Taxation.**

H. 939. Mr. Gimbrone. Amends section 219-h, tax law, by providing all revenues collected from franchise tax on business corporations shall be paid to the several counties, instead of one-third as at present; **Taxation.**

H. 947. Mr. Pratt. Amends section 223, tax law, by providing no discount shall be allowed on tax assessed on a contingent transfer with respect to which a temporary taxing order is entered under section 230; **Taxation.**

H. 948. Mr. Pratt. Amends section 270, tax law, relative to stock transfer tax so as to exempt transfers of certificates deposited as security for money loaned, to a nominee of the lender or from one nominee of the lender to another, provided the same continues to be held by such nominee as collateral security; **Taxation.**

A. 940. Mr. Livingston. To amend sections, 2, 29, 31, 50, 51, 53, 54, 95, 126, to repeal sections 96, 100, workmen's compensation law by providing that only the State fund, a county, a city, village or other political subdivision shall be an insurance carrier under the law; **Labor. (Same as S. 56.)**

Texas

H. 20. Mr. Wlliams. Failure to render land shall be evidence of title in other persons who may pay such taxes; **Judiciary.**

H. 31. Mr. Richardson. Levy of tax on notes held by nonresident upon Texas individual or firm; **Revenue and Taxation.**

H. 53. Messrs. Van Zandt and Metcalfe. Making basis of franchise tax on domestic and foreign corporations, the Texas proportion of the gross assets; **Revenue and Taxation.**

H. 54. Mr. Finlay. Occupation tax on billboards; **Revenue and Taxation.**

H. 60. Occupation tax on itinerant merchants, traveling vendors of patent medicines; itinerant physicians; peddlers; auctioneer; broker, rodeo exhibitor; ship brokers and agents; insurance adjusters and general agents; pawnbrokers; money lenders; gas companies; electric light companies; waterworks, ice, street car, theatres, circuses, concerts, cigarette dealers, etc.; **Revenue and Taxation.**

H. 73. Mr. Hornaday. Levying an annual occupation tax of 2 per cent on the gross receipts of more than five retail establishments in certain lines.

S. 78. Mr. Williamson. Defining libel as applied to statements made over radio; including radio remarks under definition of verbal defamation; **Civil Jurisprudence.**

H. 79. Mr. Tillotson. Occupation tax on resources, general; **Revenue and Taxation.**

Virginia

S. 234. Mr. Gilliam. To prohibit the erection of any structure that would obstruct the view at road and railroad crossings; **Roads.**

S. 297. Mr. Chalkley. Amending law licensing real estate brokers; **General Laws.**

S. B. 307. Mr. Fuller (by request). To establish a standard of threads on fire hose couplings and hydrant fittings to be effective in the State; **General Laws.**

S. 322. Mr. Staples. Extending principle of segregation to the cities and counties of taxes on real estate and tangible personal property; **Finance.**

S. 352. Mr. Buchanan. Amending section 408 of chapter 45 of the Acts of 1928 providing for a tax code; **Finance.**

Decorated

Frederick L. Herron, manager of the foreign department of the Hays organization, has received from King Alfonzo XIII of Spain, a decoration known as the “Encomienda de la Real Orden de Isabel la Catolica of Spain.” This decoration which comes through Don Alejandro Padilla y Bell, Ambassador of Spain, at Washington, is in recognition of Colonel Herron's interest and activities in seeking to have Spanish nationals correctly portrayed in American pictures.

Street Says “Yes” to Denied B. & H. Merger Rumors

Wall Street insists that Bell and Howell are all set for a merger deal, reports crediting Eastman Kodak, and others, with acquisition of the old-line camera outfit.

Bell and Howell's New York manager told a representative of MOTION PICTURE NEWS that there was absolutely no truth to the report, and Eastman Kodak denied the reported purchase, but Wall Street still insists that Bell and Howell are all set for a merger deal.

An official at Eastman pointed out that the government's eagle eye would stand in the way of such a deal, stating that Eastman was “cagey” over a deal of this kind, because it would sew up the 16 mm. field, leaving but one competitor—Q. R. S.-De Vry, and the Federal Trade Commission “would never stand for that.”

Students Riot When Free Theatre Seats Are Denied

Albion, Mich.—When George Bohn, theatre owner, refused to admit free 300 students of Albion College, a riotous celebration followed which sent many students to the city jail. The students stormed the theatre in celebration of a basketball victory, claiming the management agreed to admit them free in case of victory.

N.D. Invasion Threat Seen If Sunday Shows Granted

Bismark, N. D.—Sunday show campaign is continuing in this state, although some exhibitors fear that victory for the measure will bring wholesale invasion of the state by Publix, which now operates in but few towns of the state. Petitions now are being circulated calling for a referendum on Sunday shows.

Famous Players Canadian on Velvet After 3 Months

Montreal—Dividend of $2 on the common already has been earned by Famous Players Canadian Corp., in the first quarter of the current fiscal year, it is understood, so that the net for the remaining nine months will be velvet.

Some Album

Because he recognized from a photograph in a fan magazine the name of his wife inscribed with that of Lew Cody on the door of the star's dressing room, with an A. W. O. L. inscription, Capt. Wallace C. Ayer divorced his actress wife, Mae Ayer in Kentucky, he declared in Supreme Court, New York in reply to her motion for counsel fees and alimony. “All kinds of wisecracks and endearing legends were inscribed on the door,” it is alleged.

French Industry In Tough State; Hits Low Level

Washington—Abrupt change from silent to sound and the protracted quota controversy in France during 1929 resulted in depressing the industry in that country to the lowest level reached in seven years.

U. S. Trade Commissioner Canty, in Paris, reports to the M. P. Division of the Dept. of Commerce that production in France reflected a 44 per cent. slump under 1929. Total picture consumption dropped 25 per cent.; American importations dropped over 32 per cent., while German films continued their steady increase since 1924, with a 6 per cent. jump in 1929 over 1928 figures.

Manitoba Censor Law Has Queer Twist for Kids

Winnipeg—Adult scale admissions only may be sold for films placed by censors in the "special" class, under terms of the regulations recently adopted by the provincial government. This is to discourage kid attendance, although this can be overcome through purchase by children of adult tickets. The new law specifies that films must be designated as "special" or "general," according to their suitability. Ontario and Alberta have the "adult" and "universal" classification.

"Free and Easy," M-G-M'S First Talker in Spanish

Hollywood—M-G-M will produce a Spanish version of "Free and Easy," Buster Keaton's first musical talker. The picture was selected as the initial try in Spanish dialogue because of its adaptability through long sequences of silent and sound passages, plus the fact that Keaton's lines are very brief throughout. The comedian will dialogue in Spanish, with Anita Page, also in the regular production, playing opposite. Ralph de Alberich will coach Keaton in his Spanish, besides supervising the production.

Novel Silent Feature Proves Box Office Hit

Montreal—"Shiraz," a novel silent film produced in India, is having quite a run in Eastern Canada. At the Roxy, the feature was held over for a second week despite the presence of big wired theatres in the immediate vicinity.

Flagpole Sitters

Hollywood—A dialogue writer at M-G-M stopped in for a conference with Irving Thalberg. The waiting room was crowded with writers and directors ahead of him. Two hours later he returned, but still the same group sat fast. Three hours later—but no one had moved apparently. As he was exiting this time, the writer turned to a director recently imported from New York and said:

"Now I know where all of these professional flagpole sitters get their training."

Stop Us If We're Wrong

CHARLES ROSENZWEIG, sales manager of RKO, has returned from his trip to Havana. He's so tanned that Sam (Publicity) Warshawsky is figuring on an order for a bow and arrow and tomahawk.

* * *

G. M. (Broncho Billy) Anderson, hero of early films, is spending the winter at Havana, where his horse is running.

* * *

"She Couldn't Say No," this week at the New York Strand, is being shown as a stage play at the Apollo, Atlantic City.

* * *

Anita Page, the Dodge Sisters and Cliff Edwards were featured on Monday's M-G-M radio broadcast from the studios.

* * *

Louise Dresser and her husband, Jack Gardner, Fox casting director, are in New York for a visit. Fox tendered Mrs. Dresser a tea on Tuesday.

* * *

Charles (Buddy) Rogers is in New York for a personal appearance at the Paramount.

* * *

William K. (Bill) Le Baron, production chief for Radio Pictures, is expected in New York soon.

* * *

Alma Rubens, who is in New York from the Coast, where she underwent a cure for use of narcotics, has received a Radio-Keith-Orpheum booking. She is to appear in a sketch written by Max Gordon.

* * *

HENRY KING made the jump from silents to talkers with great success, judging by the reception accorded his first audible, "Hell's Harbor."

* * *

Winnie Lightner's new film, "She Couldn't Say No," is the first flicker to get a second week at Warners' new Beacon, New York.

* * *

Ruby (Mrs. Al Jolson) Keeler is to play opposite her husband in his next Warner picture, it is reported from the Coast.

* * *

W. A. Finney, district manager of the Loew theatres, spent last week in Cleveland supervising the premiere of the Loew unit show, "Eton Days," at the State. He took the show to Columbia and then returned to his headquarters in Pittsburgh.

* * *

In acknowledgment of the position William Cameron Menzies enjoys in Hollywood's artistic colony, the Otis Art Institute of Los Angeles recently honored the United Artists product by exhibiting a large collection of his set designs.

* * *

GORDON WHITE has a new field in exploiting "Match Play," Mack Sennett comedy, for it's made to order material for the sport pages, featuring, as it does, Walter Hagen and Leo Diegel. The film hasn't been released as yet, but White already is starting to crash the newspapers.

* * *

Speaking of enthusiasm, Syd Abel's gang of RCA-Photophone go-getters surely had plenty of it at their sales conference last week in New York. The new policy, which makes the Type G available to houses up to 1,000 seats, made a big hit. "The Emblem of Perfect Sound" is the new company slogan.

* * *

The drawing power of 'Sunny Side Up" is attributed by Charles Bowes, manager of the Florence at Elk Point, S. D., for the collapse of the theatre floor. No one was seriously hurt, and Elk Point patrons turned out the following night to get a load of the fillum which jammed the house in that town of 550.

WHEN Joe Rivkin returned to New York from Baltimore and Washington where he staged smash campaigns on Pathe's "Grand Parade," he was called before the big chiefs for congrats. And right then and there they decided to make him head-man of the company's home-office exploitation department.

* * *

According to 'Judge," a reformer is a man who chases women out of town.

* * *

Ned E. Depinet, general sales manager of First National, is in Miami, Havana and points south. He will combine pleasure and business on this tour, which will keep him away from the office for ten days or two weeks.

* * *

Gradwell L. Sears, western sales manager of First National, is on an extended tour of the western exchanges where he will conduct meetings with branch managers.

* * *

Jack L. Warner is chairman of the motion picture division of the $1,000,000 Cedars of Lebanon Hospital Campaign.

* * *

COLUMBIA has signed Albert Ray to direct a talker tentatively titled "Three a Day." Ray has been receiving congratulations for some time on "Her Unborn Child," which he directed for Windsor Pictures.

* * *

"Gobs of Joy," Fanchon and Marco idea, headed by Pat West, celebrated its first anniversary while playing at Loew's Boston. A birthday cake, fashioned in the style of a battleship and decorated with "gobs" in uniform, was cut.

* * *

Dorothy Mackaill, who recently completed a featured role in "Bright Lights" at First National, is planning a vacation in New York this spring.

* * *

THERE are many honorary fire chiefs, police captains and other similar official badges in Hollywood film circles, but Clarence Brown gets first honors in the air cop field. The M-G-M director is a licensed pilot with his own plane, and was officially sworn in as "aero officer" of the Culver City police department. Brown is expected to give chase to violators of air traffic navigation within the city limits.

* * *

Albert S. Howson, Warner scenario editor, will be the chief speaker at the meeting on Tuesday of the Theatre Club in New York. The subject of his address will be "Story Requirements for the Sound Picture."

* * *

Playing "The Green Goddess" must be sort of second nature to George Arliss, who did it 1,290 times on the stage.

A Spanish Bull

"Sombras de Gloria," made and distributed by Sono Art-World Wide, is dubbed "100% Spanish talking picture," but pipe the nationalities of the cast:

Jose Bohr, Argentine
Mona Rico, Mexican
Francisco Maran, Italian
Cesar Vanoni, Argentine
Ricardo Cayol, Spanish
Demetrius Alexis, Greek
Tito Davidson, Chilean
Juan Toreno, Spanish
Enreique Acosta, Mexican
Robert Saa Silva, Peruvian

Standard Camera Silencing Device To Improve Recording Sought by Studios

Preliminary Tests Completed, To Be Followed by Others Until Aim Is Reached

Hollywood—A standard silencing device with an efficiency as close to maximum as can be obtained, is the aim of producers. Efforts to improve recording by reducing the whirr of gears in camera hoods are responsible for an analysis of the merits of sixteen different camera silencing devices used in Hollywood. The data forms the basis of a report just made public by the Producers-Technicians Joint Committee of the Academy of M. P. Arts and Sciences, of which Irving G. Thalberg is chairman.

The aim is not an attempt at new camera design, but concerns the development of a standard silencing device of maximum efficiency without the expense and delay entailed in perfecting entirely new cameras.

The tests, just concluded, were made by a sub-committee headed by H. G. Knox, vice president of Electrical Research Products and F. M. Sammis, coast representative of RCA Photophone. Sound booths large enough to hold camera and cameraman were not embraced in the tests which were limited to "blimps," "bungalows" and camera blankets. Preliminary recommendations include:

Motors should be mounted as an integral part of the camera so that any external silencing device will be effective for both.

Devices for coupling the motors to the cameras, including cables and gears, should be improved to provide more quiet operation.

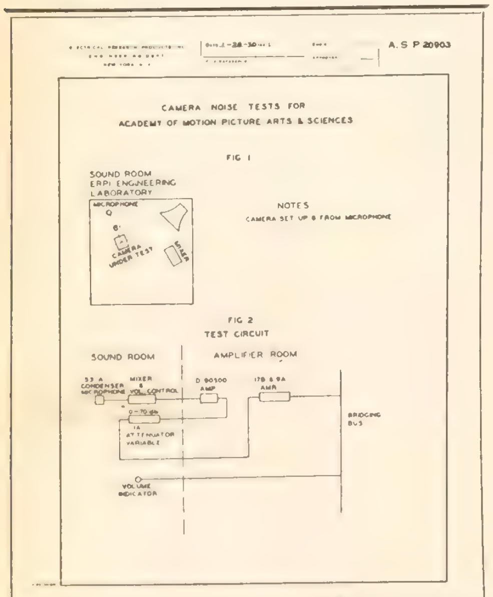
The type of tripod used does not seem to have much effect on the noise. On the basis of these preliminary results, the use of a heavy steel tripod seems unnecessary in so far as sound insulation is concerned. Covering the tripod with blankets seems to help in reducing any tendency to vibrate.

Photographing through glass reduces the noise transmitted through the silencing device.

The amount of noise transmitted through the silencing device appeared to be nearly independent of the direction of the pickup device from the camera.

Rough quantitative observations indicate that the various blimps and bungalows absorb more high than low frequencies.

The camera mechanism should be properly serviced and maintained so that it will remain quiet. Some cameras tested were noisier than others of the same make.



Sound proof rooms in the Hollywood laboratory of Electrical Research Products, Inc., were used for the tests. Figure No. 1 shows the arrangement of the camera and microphone.

The microphone was suspended at normal camera height and placed as shown, six feet from the center of the tripod supporting the camera. Since this setup was used for all of the tests, the results are directly comparable from the point of view of sound insulation for the various camera silencing devices.

Figure No. 2 presents a schematic diagram of the circuit employed, similar to a standard recording channel, with the introduction of an accurate variable accenuator. The mixer and volume control dials *were* not used for the quantitative measurements, but were set on their minimum loss positions.

The method used in determining the noise from a given camera, and associated motor, was to measure the noise with the volume indicator. A variable attenuator was adjusted to give standard deflection to the volume indicator, sufficient gain being provided by the amplifiers so that a definite attenuator reading could be obtained even for a quiet room. The amplifier gains and volume indicator readings were kept constant throughout the series of tests. The sound insulation value of the device under test, whether it be a blanket, bag, composition bungalow or metal housing. will then be the difference between the attenuator readings for the camera and motor without and with the silencing device. Room noise during the tests was in all cases five to ten db below the quietest camera condition measured.

As a means of determining roughly the relation between the sound intensity obtained from the cameras with their silencing devices and the sound level occurring under talking picture conditions, a few measurements were made of normal speech and whispering at a distance of six feet from the microphone, that is, from the tripod position. The noise from many of the cameras tested with the better silencing devices gave a sound intensity of the same order of magnitude as a loud whisper, and could not therefore be used for very quiet scenes, unless the camera is some distance from the microphone. Since this condition exists, many of the cameras tested must be used at least ten to fifteen feet from the microphone in order that the camera noise will not be objectionably loud.

The use of heavy steel tripods does not seem to contribute to noise reduction. Wrapping blankets around the tripod legs seems to reduce the nose picked up by the microphone in some cases. It is probable that excessive vibration in a camera caused by a defective mechanism, loose film in the spools in the magazines, or loose gears in the motor drive, will be more readily transmitted to the legs and so cause trouble. The effect of insulation of the tripod head has not been definitely determined.

It should be kept in mind that elaborate silencing devices are not required in all of the places where the camera is used, the report points out. For outdoor shots, crowd sequences, musical sequences, in fact most scenes where the camera is quite far from the microphone, only a moderate degree of sound insulation is required. Pre-recorded and silent shots, of course, require no sound insulation.

Hear RCA Photophone Sales Plan Outlined

Selling methods to put over RCA Photophone's Type G equipment in all houses seating up to 1,000 were explained to district managers and sales representatives at a luncheon held at the N. Y. Athletic Club in New York the other day.

At the head table, reading from left to right: H. L. Sommerer, manager recording division; J. W. Rafferty, assistant sales manager in charge of industrial and educational department; Gerald K. Rudulph, director of publicity and advertising; L. B. Morris, general counsel; A. E. Reoch, vice-president; Charles J. Ross, executive vice-president; Sydney E. Abel, general sales manager; C. C. Chapelle, treasurer; J. E. Francis, manager of the installation and service department.

Three New District Heads Appointed by Sydney Abel

Three district managers have been named by Sydney E. Abel, sales manager of RCA Photophone. They are: George H. Wiley, northern New York with headquarters at Buffalo; H. L. Petty, Michigan with headquarters at Detroit; A. R. Johnson, the Chicago, Milwaukee and Minneapolis territories with headquarters at Chicago.

John Spurgeon Dies

John Spurgeon, 60, foreign editor of Fox News until illness forced his retirement from active service several months ago, died Wednesday at his Bronxville, N. Y., home. He was a veteran newspaper man and editor.

"Storm" Role for La Plante

Universal City—Laura La Plante has been cast in the feminine lead of "The Storm," which Universal is remaking as a talker.

William Boyd and Paul Cavanaugh have the two male leads.

Von Sternberg Continuing

Report that Josef Von Sternberg, director, was to leave Paramount, is dispelled by announcement that he leaves New York soon for the Coast to start a new picture. He has just returned from Germany.

Gratz Breaks Leg

Carey Gratz of "Exhibitor's Daily Review," is confined to his home with a broken leg sustained in a fall.

Hollywood Highlights

By William A. Johnston

Hollywood—Three revues are in the making here, each of which is going to cause the first such efforts of the talkers to look pretty crude. In fact, they will probably eclipse any further efforts until the wide film comes along. They are "Paramount On Parade," Universal's "King of Jazz," and M-G-M'S "March of Time" (title tentative).

All are incomplete, but far enough advanced to make possible a definite enough appraisal, and the writer has been afforded the unusual opportunity of seeing theme in their present stage of production.

All are essentially different. There can be no comparison of excellence. If I were aswed which I would book I would have to answer: "All three." Any community that doesn't see each one will be cheated just that much—and that is very much.

"Paramount On Parade" is dominated by smartness and intimacy. The sweep of the picture is large; just the roster of Paramount personalities—Chevalier, George Bancroft, Clara Bow, Charles Rogers, William Powell, Harold Lloyd, Jack Oakie, Dennis King, Jeannette MacDonald, Mary Brian—to mention only a few stellar names—is a big show in itself. It is plain, however, that there has been a studied and successful effort to keep away from hippodroming and to please with a deft succession of highly original acts of varied emotional appeal. To mention a few: Lubitsch does a brilliant bit of direction with Chevalier in a park bench skit; Charles Rogers and Lillian Roth do so well in a song novelty number that Rogers has been cast for the lead in "Follow Through." Helen Kane has a successful "Boop-a-doop" number with a schoolroom of kiddies. Chevalier's rainbow number couples beauty with a sure-fire song hit, "Sweeping the Clouds Away." To me the grin of all was Ruth Chatterton's skit as a Parisian demi monde in an after the war sketch. Dennis King does the finale song of "The Vagabond King," with a travesty introduction in which Skeets Gallagher and Ludwig Berger assist. Remarkable originality has been achieved in the manner of introducing each number. "Paramount On Parade" will score heavily.

"The King of Jazz" is positively dazzling. It has magnitude, startling originality; its beauty is superb. John Murray Anderson has outdone himself—and incidentally Ziegfeld. The danger might have been in so grand an endeavor to miss the human emotional appeal. But it is generously there. Whiteman himself constitutes no small part of the fun. The beautiful and touching "Bridal Veil" scene will strain the feminine hearts and tear ducts. There are many intimate numbers with skilled performers and striking backgrounds. The song, beautifully portrayed at length, "A Bench in the Park," seems certain to be a hit. The finale of the melting pot is undoubtedly the greatest in concept, sweep, magnificence and music ever presented or likely to be presented for some time to this bewildering new vehicle of the so-called talking picture. And even so, people will talk most about the marvelous "Rhapsody in Blue" scene, which, in music, beauty and originality, is an outstanding thing. Whiteman's band and Whiteman himself, with fantastic backgrounds and surprise effects, knit and hold together the whole remarkable production.

The Metro-Goldwyn-Mayer revue shows us the greatest of Broadway's favorites of a generation ago; Fay Templeton, Marie Dressler, DeWolf Hopper, Willie Collier, Joe Weber, Lew Fields, Louis Mann, Barney Fagan and, revising the procedure, shows to these celebrities the modern stage empire of Jazz and Ballet. The title, only tentative, "March of Time," expresses the concept, namely, a review of the American musical comedy stage. There will be many everywhere who will grow sentimental over the famous songs, skits and acting that sent the country's population treking to New York in the gay nineties; and the new generation will lack only the sentimental to their desire to see and their appreciation of these masters of entertainment. There will be two or more distinct parts to the review, each with a rousing finale. In one of these there is the largest chorus of the most beautiful dancing girls ever seen on stage or screen; as they sweep down from the wings of a huge golden stairway, Fay Templeton appears from a lift to the rear and sings, while the group of stage celebrities wheel to a line in the foreground. Back of the enormous set is a lofty shadow of Father Time. Fay Templeton preserves to a wonderful degree her famous golden voice.

Overseas Talkers

American talking pictures are the rage in the Orient.

Douglas Fairbanks and Mary Pickford return from their Far East trip with amazing stories of motion picture progress in Japan and the trade ports of China. All of which is of significance in the present tangle of thought among the studios on foreign versions of American talking pictures.

Japan, Shanghai, Hong Kong, etc., don't want any foreign versions. They want the Simon pure English speaking pictures. That is, young Japan and young China want them. They want to learn to speak English, the study of which, by the way, is compulsory in the schools of Japan; also they want to see everything that illustrates American life and progress. This young generation is packing the theatres today. Tokyo has a big, modern talker-equipped theatre, seating four thousand. Shanghai has a chain of forty theatres, many of them equipped for sound, within her city limits.

Japan has a lot of studios. One of them turns out a hundred and four pictures a year. The most popular are those that show the up-to-the-minute life of the large centres. The older generation doesn't care much for the movies.

I hear also that an American talking picture—Paramount's "The Doctor's Secret"—ran three weeks in Stockholm. Evidently they are content there with American versions. Also, one recalls the important fact that English is taught in the schools of Holland.

So we need domestic as well as foreign versions abroad.

Iwerks Turns Producer Making Cartoon Series

UB Iwerks, cartoonist of the "Mickey" Mouse" and "Silly Symphony" series of Disney sound cartoons, has become a producer in his own right and is now preparing a new star to be known as "Flip the Frog." The debut will be made in the next few weeks under the auspices of Celebrity Prod., current distributors of the Disney cartoons. Definite releasing arrangements subsequently will be announced. Plans call for production of this new series of cartoons in color as well as in black and white form. The series will consist of 12 subjects to be released at the rate of one each month beginning on or about March 1.

M-G-M Renews Two Contracts

Hollywood—M-G-M has exercised options on contracts of Frances Marion, scenarist, and Arthur Freed, song writer.

Shift in Publix Houses

Tampa, Fla.—Another shift of managers in the Publix houses here. Paul Short, recently appointed manager of the Victory, was transferred to the Tampa, succeeding John McKenna, who goes to Jackson, Tenn. O. G. Finley, former manager of the Seminole, takes over management of the Victory.

Bill Calls for Repeal of N. Y. Censorship Law

Albany—Repeal of New York's censorship law is provided for in a bill now in committee. Assemblyman Langdon W. Post, New York, is sponsor.

If sufficient interest develops there will be a public hearing later on. The bill proposes to wind up the picture censorship division, which is located in the Education Department, on July 1 next, but carries the provision that the abolishment of censorship shall not affect any suits or pending proceedings before the division.

1 or 2 Talkers Per Year Is Plan of Harold Lloyd

One release a year and perhaps two will be made by Harold Lloyd, who intends to stick to his policy of filming originals, rather than remake any of his past successes. Lloyd's last two pictures were 18 months apart.

Progress on the idea Lloyd is developing for his new film indicates it will be started by the first of April. One-third of the picture will be filmed aboard an ocean liner.

Warner Theatre Policy Change

Switch of policy at the New York Strand, giving that house precedence over the Beacon and the Strand, Brooklyn, has been made by Harry Charnas, managing director of Warners' metropolitan theatres. Under the plan, the latter houses play pictures following the New York run. Heretofore, the policy was day and date at the three houses.

"U," Planning New Policy, Hasn't a Thought of Mergers, Metzger States

Company to Continue Silents; Make Multi-Linguals—Less Emphasis on Shorts

Chicago—Universal, planning a policy of specials only, as outlined exclusively by Motion Picture News, is not considering any mergers and intends to continue production of silents, as well as to make multi-lingual films.

The company's plans were outlined here by Lou B. Metzger, general manager, while en route to the Coast, where he will confer with Carl Laemmle and other Universal officials on the new policy. Eighteen is the tentative number of films to be made under the new plan.

The new policy of concentrating on big productions, Metzger believes, will lead to fewer feature releases and less emphasis being placed on short subjects.

No Abatement in Silents

"Just as long as there are enough unwired houses remaining to justify the procedure, Universal will continue to make silent pictures," Metzger stated. "Multi-lingual releases are also on the program and are certain to include at the outset French, German and Spanish versions in addition to the English."

The Universal foreign market is sound, even prosperous, according to N. Manheim, director of Universal's foreign department, who was a member of Mr. Metzger's party.

The month of April looms large on Universal's calendar for the immediate future. "All Quiet on the Western Front" has been completed, it was announced, and will be released that month. In addition, April will see the release of "The King of Jazz Revue," featuring Paul Whiteman's band, John Boles and a selected cast; "La Marseillaise" and "Singing Caballero."

Color will be a feature of these and future Universal releases, Mr. Metzger stated. He predicted the opening of a new era of color which, he said, has been accepted by the public and will eventually be demanded of all productions in the future.

One Recording System Seen

Metzger also voiced the opinion that sound reproduction will eventually be by one method only. Either disc or sound on film, he said, must give way, one to the other, the advantage resting with the process which will be first to give the best results at least cost to the exhibitor.

"It does not seem probable that both methods will exist forever," he said.

Mr. Metzger was questioned on the possibility of a merger involving Universal.

"Our record of 23 years as an independent speaks for itself," was his answer. "And that record is not in danger of being terminated while it is fostered by Carl Laemmle," he added.

Besides Manheim, the party included Mrs. Metzger and Verne Porter, former Hearst newspaper and publication chieftain, recently made eastern scenario editor of Universal.

Exclusive M. P. News photo

No mergers for Universal, said Lou B. Metzger to MOTION PICTURE NEWS while in Chicago en route to Hollywood. His party included, left to right: Verne H. Porter, scenario editor; Mrs. Metzger; the "U" general manager; "Rob Reel" (Hazel Flynn) Chicago American; H. M. Herbel, manager, Chicago exchange; N. L. Manheim, general manager, Universal foreign department.

Free Lance Contract Approved

Hollywood—Final ratification of the new standard free lance players contract was made at a meeting attended by more than 250 actors. All players present affixed their signatures to a resolution endorsing the new contract which goes into effect as soon as forms can be secured from the printer.

Concessions to the actor, embodied in the contract, are generally believed to have been influenced by efforts of Actors' Equity in introducing Equity-shop into coast studios

Garson to Do Jungle Film for Universal in Borneo

Hollywood—Harry Garson will produce an all-sounder in the wilds of Borneo for Universal. Garson leaves for Singapore May 5 with three principal players and staff of technicians and cameramen. A chartered yacht will be boarded at Singapore, and all locations will be covered via this boat, which will be permanent headquarters during production. Garson says the story is a strong melodrama with a jungle background.

Indianapolis to Have $1,000,000 Suburban

Indianapolis—Spring will witness the laying of foundation on the north side, of what is expected to be the most pretentious picture house in a neighborhood district in this territory. The theatre, seating 4,000, will be built at an estimated cost of $1,000,000, designed in the Chinese motif, and covers an entire block. It will be a link in one of the national chain theatre organizations, the name of which was not divulged.

Fox Renews Options with 12 Players and Directors

Hollywood.—Fox has renewed options on contracts with 12 players, directors and writers during the past two weeks. Maureen O'Sullivan and Thomas Clifford, youthful Irish players who appeared in John McCormack's first production, have been given contracts.

Mona Maris, Frank Albertson, Rex Bell, Richard Keene, Thomas Clifford and Frank Richardson are contract players continuing on options.

John Blystone and A. F. Erickson, directors with Fox for several years, also had options renewed for additional terms, as were William Kernell, composer, and Frank Tresselt, in charge of singing choruses.

Pauline Frederick Row on Yarns Causes W. B. Split

Hollywood—Pauline Frederick's starring contract with Warners, calling for her appearance in two more pictures for that company, has been cancelled by mutual agreement. Cause of the break was reported as dissatisfaction on the part of the star over her next story, "Fame," but this is denied. Another report stated Miss Frederick had not rated starring potentialities in talkers, with the company wishing to get from under the two-picture contract.

Belle Bennett goes into the featured spot in "Fame" instead of Frederick.

Three for Bow All Set

Hollywood.—With Clara Bow returning from an eastern vacation in a few weeks, Paramount has rearranged the production schedule of Bow starring pictures. Her first will be "True to the Navy" under direction of Frank Tuttle, with "Quarantine" and "The Humming Bird" to follow.

2 Sunday Show Convictions

Jacksonville, Tex.—Sunday shows continue to be a subject of controversy in a number of Texas towns. At Jacksonville, H. Cook, Palace operator, was fined $50 for a Sunday show, while at Gainesville A. V. Wade was fined $40 and Jack Nolan $20 for violating the "blue" law.

New Studio for Burbank

Burbank, Cal.—An ordinance is being drafted by the city council to permit building of a studio building on Delaware road, in Benmar Hills subdivision near Burbank.

Hudson Federal Censor Bill, the Most Drastic to Date, Slated for Junk Pile

Washington Produces a Super-Man

Washington—Can you imagine any commission determining the length of a kiss, or the costume worn by a cabaret performer? Yet that is what Representative Hudson would do via his measure proposing a Federal censorship commission. That's not all. He would prohibit block booking and settle all trade disputes and generally watch this business from author right down the line to audience. It's a job, but the estimable Congressman says it can be done.

Rabid Measure Has No Chance In Either House or Senate, Washington Believes

Washington—The most drastic censorship bill which this industry has ever faced—the Hudson bill—hasn't a chance. This is the opinion of legislative observers in Washington.

Before any action could be taken it would be necessary to hold hearings which would prove lengthy and bitterly controversial. Any effort to pass the bill in the House would also start a partisan squabble. Regardless of what action the House might take, moreover, there is no chance that the Senate would give the measure any consideration during this session in view of the mass of legislation now piling up.

Hudson proposes to establish a Federal M. P. Commission, four of the nine members of which would be women. The legislation holds motion pictures to be a public utility and then would regulate them to an extent never before attempted with any other public utility. Every picture made, sound or silent, would be produced under supervision of this dictatorial commission and no picture could be exhibited without a license. Hudson went the limit in arming his proposed measure with teeth.

A Few Ideas

For instance, censorship would be made effective by withholding licenses from the following:

Pictures which emphasize or exaggerate sex appeal or depict scenes exploiting interest in sex in a suggestive manner.

Pictures based on white slavery or commercialized vice or showing any activities attendant upon this traffic.

Pictures making prominent an illicit love affair which tends "to make virtue odious and vice attractive."

Pictures which exhibit nakedness or persons scantily dressed, particularly bedroom and bathroom scenes, and scenes of inciting dances.

Pictures which unnecessarily prolong expressions or demonstrations of passionate love.

Pictures predominantly concerned with the underworld of vice or crime, unless scenes are an essential part of a conflict between good and evil.

Pictures which make drunkenness and gambling attractive or which show the use of narcotics and other unnatural practices dangerous to social morality.

Pictures which by cumulative processes emphasize crime and the commission of crime

Pictures which ridicule or depreciate public officials, enforcement officers, Army or Navy officers, or which tend to weaken the authority of the law.

Pictures which offend the religious belief of anyone or which are disrespectful to religious symbols.

Pictures which unduly emphasize bloodshed or violence without justification in the structure of the story.

Pictures which are vulgar and portray improper gestures, posturing or attitudes.

Judge and Jury in One

In fact, under the Hudson bill the new commission would be set up as the final judge on almost every picture produced, and so wide a set of principles would be established that almost any picture made might be prohibited, changed or cut at the commission's order. Ninety percent of the pictures now showing could be scrapped by the commission on one count or another.

A little greater leeway would be given newsreels and educationals, but the commission would require that where polit-

(*Continued on page 33*)

24 Shorts, 3 Features on 1930 Colorart Schedule

Twenty-four shorts and three features all to be done in color, will comprise the 1930 program of Colorart Synchrotone Corp. The company, for the current season, scheduled 12 shorts and one feature, "Mamba," for release through Tiffany. Features scheduled for this year are: "Unkissed," "The Thrill Killer" and "The Beggars of Bagdad," by Perry Newberry and L. B. Jacobs, with music by Thomas Vincent Cator.

"U" Deal with Music Firm for Hook-Up

Handman, Kent & Goodman, Inc., music publishers, are understood to have closed a deal with Universal, under terms of which the firm will have publishing rights to all the music in future Universal pictures. Lou Handman and Frank Goodman are still in California where the deal is reported to have been made. William Kent, of the music firm, has no comment to make on the report.

Warner Brothers Not Seeking Site at Toronto

"Nothing to it," was comment of I. Silverman of the Warner theatre department, when questioned concerning report that Warners has made a bid for the Massey Music Hall, Toronto, as site for a theatre which would be the first house in a proposed Canadian chain.

Open Shop for Twin City Suburbans Seen Certain

Minneapolis—Independent Twin City suburban theatres are regarded as practically certain to go on an open shop basis. There is no concerted action, nor have overtures been made to the union by their association, the exhibitors adopting open shop one at a time. The union is declared making overtures to individual theatre men, asking that a second man be placed in the booth at $30, instead of $48.50.

Spoor Sells Out to H. J. Yates of Consolidated?

H. J. Yates is understood to have secured the Spoor-Thompson developing-machine patents from George K. Spoor, for Consolidated Film Industries.

50-50 Break for Tiffany on New "Troopers 3" Comedy

New York newspaper critics give widely-varied opinions on "Troopers Three" (Tiffany), ranging from "slapstick of the most elemental kind" to "an amusing, actionful photoplay."

Here's the line-up:

American . . . an amusing, actionful photoplay good enough to hold its own with most attractions, and to do even better than that with juvenile audiences. . . . audience fairly enjoyed the picture.

Daily Mirror—Good. . . . Thrilling horsemanship of the cavalry furnishes plenty of excitement . . . plenty of laughs. . . .

Daily News—You'll think this talkie mediocre, but five-year old Tommy can have a lot of fun seeing and hearing it. . . .

Graphic—. . . This talkie is undistinguished in its plot, direction and acting—just another bit of khaki-covered movie entertainment.

Herald-Tribune—. . . slapstick comedy which promises to have a favorable box-office draw . . . manages to be lively most of the time. . . .

Journal—Slapstick of the most elemental kind . . . an average program picture aimed at those who like their humor handed out in the most obvious form. . . .

Post—. . . manages at times to be amusing in a roughly naive way. . . .

Sun—. . . only the calvary scenes . . . are worth while . . . practically all . . . old stuff. What is worse, in that case, it isn't even done well.

Telegram—Several thrilling and spectacular sequences showing crack 11th U. S. Cavalry going through their maneouvres are the outstanding features . . . some of the feats performed are positively breath-taking. . . .

Telegraph—. . . Outside of its comedy . . . has little to offer that is novel or diverting. . . . But as long as it can keep spectators laughing, nothing else matters much. . . .

Times—Low comedy and melodrama go hand in hand . . . best scenes in the picture are those depicting the marvelous horsemanship of Uncle Sam's cavalry. . . .

World (Evening)—Thrilling scenes of dare-devil riding . . . about a hundred laughs and a fair story go to make up "Troopers Three" . . . story could have been improved upon. . . .

World (Morning)—. . . it is the undiscerning stab for laughter which offers most. . . and I think it will be found diverting.

"Troopers Three" is described as "good audience hokum" by Motion Picture News *in the review appearing this week on page 39.*

British & Dominions and Gramophone End Contract

London—Joint production contract of British & Dominions Film Corp. and the Gramophone Co. has been terminated by mutual consent, it is stated. No comment is forthcoming as to whether this means Gramophone is withdrawing from the talking film field. British & Dominion intends to continue using Western Electric.

Referendum on Sunday Show

Athol, Mass.—Sunday shows will be voted upon at the annual town meeting here next month. Many of the neighboring communities have Sunday shows, which has caused agitation here.

• Briefly Told •

Shrader with Sono-Art

Cleveland—R. S. (Bob) Shrader, who for 14 years was connected with Pathe during a number of which he was Midwest district manager, has been named feature sales manager here for Sono-Art World Wide.

Named Desberg Aide

Cleveland—H. H. Maloney, who has been managing the Loew Midland, Kansas City, has been appointed assistant to Fred Desberg, general manager of the Loew theatres in Ohio.

Buy "Cinci" House

Cincinnati—Judge W. B. Ruth and William Petrakis, Columbus, I. J. Collins and Thomas C. Fulton, Lancaster, have taken over the Ohio here. Theodore Perkas retained as manager.

Talkers as Teachers

Greencastle, Ind.—Dr. G. Bromley Oxnam, president of De Paul University here, believes talkers will supplant theatres in all colleges in the future.

M-G-M, RKO Move in Boston

Boston—RKO's Exchange, formerly located at 57 Church St., has moved to the opposite corner at 60 Church St., in the building which was vacated by M-G-M exchange when it moved into its new building one block further south on Church St.

Managers Shifted

San Antonio—Publix has made a shift in managers in two of its local houses. R. P. Allison, manager of the Aztec has been transferred to the Texas. Floyd Smith has replaced Allison at the Aztec. He comes from Dallas where he was manager of the Melba.

Manchester House Being Remodeled

Manchester, N. H.—The Strand here is being remodeled with reopening date set early in March.

Spokane Lease Taken Over

Spokane, Wash.—Ray A. Grombacher, president of Spokane Theatres, Inc., has taken over the lease of the American. This gives Grombacher his fifth theatre.

New Manager at Norwalk

Norwalk, Cal.—Ed Beattie replaces Jack Elliott as manager of the Norwalk.

Ward Makes Change

Hiawatha, Kan.—Fred G. Ward, of the Dickerson Theatre Circuit, recently took over the management of the Dickerson here.

Berger at Paso Robles

Paso Robles, Calif.—W. H. Berger, of San Francisco, now is manager of the T and D Jr. theatre here.

Manager Returns to Seattle

Seattle—Chauncey Smith is back on the job as manager of the Cerio. C. Wallach has been transferred to Milwaukee to join Universal theatres.

Well, How?

And then there is the troubled exhibitor who wants to know how Universal expects to make "All Quiet on the Western Front" in sound.

A Good Idea

Cleveland—M. B. Horwitz, general manager of the Washington circuit, has inaugurated the Saturday Stamp plan in all of his theatres. This is to attract a large junior trade. Every Saturday afternoon an envelope containing ten foreign stamps is given to every child. In addition, forty stamp books will be given out each week. The plan runs for ten weeks and is being supported by local schools and branch libraries. It is a great hit, not only with the children, but also with the parents and educational institutions.

Roth Heads Board

Boston—At the annual meeting of the Film Board, Joseph L. Roth of Consolidated Films was elected president, succeeding Joseph A. McConville of Columbia, who declined reelection. Thomas B. Spry of First National was elected first vice-president and W. H. Erb of Paramount, second vice-president; C. McGerrigle of RKO was elected executive secretary and Martha W. Ferris was reelected secretary and treasurer.

To Reopen Port Arthur House

Port Arthur, Ont.—The Lyceum, long dark after being condemned as unsafe, is to be remodeled and enlarged at a cost of $100,000. The present building will be extended about 80 feet, taking in some vacant adjoining property. When rebuilt it will have a seating capacity of between 850 and 900.

Stern Gets Sono-Art Office

Salt Lake City—Harry Stern, former member of the Los Angeles sales staff, has been named feature sales manager here for Sono-Art World Wide.

Cropper in Charge

Paris, Ky.—W. C. Cropper, of Lexington, has taken over the reins as manager of the Paris Grand, one of the Phoenix Amusement Co.'s string.

Van Bradt in Niagara Falls

Niagara Falls, N. Y.—Langdon L. Van Bradt, of New York City, has been made manager of the Falls.

Equipment Improved at Buhl

Buhl, Idaho—New projection machines and new sound devices have been purchased by the Ramona, costing approximately $10,000, according to Manager C. C. Voeller.

Remodeling Job Starts at Everett

Everett, Wash.—The old Apollo on Gewitt Ave. is being remodeled. The management will spend $2,000.

Harrisburg Star Reopens

Harrisburg, Pa.—After several weeks' shutdown, the Star has been leased by the Swatara Post, American Legion, opening last week.

New Management at Forest Hill

Forest Hill, N. C.—Roland Hill, of Lexington, has taken over the management of the Romina Theatre.

Wiesner in Racine Firm

Milwaukee—E. L. Wiesner, who is connected with the Celebrated Players Film Exchange here, is one of the incorporators of Racine Amusement Co., formed to operate the Uptown and Capitol at Racine. The others are Anton and Bryan Draginis, both of Racine.

Goss at Portland

Portland, Me.—Eugene F. Goss, manager of the Park, has been transferred to the Maine at Portland, under Publix-Netoco control. He is succeeded at Bangor by Ralph W. Pinkham, who is transferred from the Playhouse at Montpelier, Vt.

Flanagan Goes to Malden

Medford, Mass.—F. G. Flanagan, former manager of the Riverside, has been appointed manager of the Mystic at Malden. Both are Ramsdell Brothers' theatres.

New Cape Cod Firm

Cape Cod, Mass.—Cape Playhouse Cinema, Inc., has incorporated with capital of $200,000, to locate at Dennis. Incorporators are Raymond Moore, Cora E. Fitzgerald and Edgar W. Moore.

Management Switches

Arroyo Grande, Cal.—James Morris has taken over management of the Mission. He formerly owned a theatre of the same name at Ventura.

Drop Stage Shows in Dallas

Dallas—Stage shows have been dropped here temporarily by Publix, which recently adopted a new policy of jumping pictures from a split week house to its week stand.

Bandits Hold Up Theatre

Kansas City—The Uptown was held up by four masked bandits, who escaped with $4,000.

Injured in Floor's Collapse

Elk Point, S. D.—Ten persons were injured in collapse of the lobby floor at the Florence.

Named Epics Representative

Dallas—Al Wolf has been appointed Texas representative for Talking Picture Epics.

"Blue" Election Blocked

Bloomfield, Ia.—Contending that there had been insufficient publication of the election notice and that the election was illegal because the city was not paying for it, four citizens here by injunction blocked holding of a referendum on Sunday shows. H. E. Hayfield, owner of the Bloomfield, had offered to pay costs of the election.

Favor Sunday Shows

Sebring, Fla.—Sunday shows are to be permitted here under a new ordinance to be submitted to voters. At Bradenton a special meeting of the council for an open forum on the question of a liberal Sabbath is scheduled Friday.

Automotive

Hollywood—Business of slashing a well known star to pieces.

"Yes, she has a beautiful chassis, but no motor."

Meet the Referee

Hollywood—He's a demon at Malibu. At the Hollywood Athletic Club, he's a wow at squash. Not so dusty at football either. Now Hollywood calls him the town referee for when John Gilbert and Jim Tully mixed at the Brown Derby last week, it was Edmund Grainger, son of fire-eating Jimmy, who stepped into the thick of the fracas and parted the two scrappers.

Young Grainger met with no opposition. Reason? He is five feet eleven, weighs 180 pounds and has a pair of shoulders on his assistant director's head like an all-American.

Proxies Sought for Lehman Plan Votes

(Continued from Page 21)

notes, and suggested that they be given an opportunity to prepare and submit to the stockholders some other plan than that which your board of directors have approved. Halsey, Stuart attempt to justify their position by the assertion of a fifteen-year monopoly of the right to sell your corporation's securities. Your corporation's counsel advise that no such right was ever legally created and that even if any such right had been granted by your corporation to Halsey, Stuart, they would have forfeited it when in open court they urged the appointment of receivers of your corporation.

Until noon on February 17, when notices of the stockholders' meeting were about to be mailed, and nearly a week after the acceptance by your board of the enclosed plan, Halsey, Stuart had made no other suggestion than that, by the appointment of receivers and the ruin of your investment, they be given complete control of the management and operation of your corporation. This, notwithstanding the fact that Halsey, Stuart are asserting a claim of $1,000,000 against Fox Theatres Corp. for work alleged to have been done by them in endeavoring to formulate a plan.

On February 17, for the first time, they submitted a financial plan. This belated Halsey, Stuart plan contemplates the exchange of both the Class A Stock and the Class B Stock of the corporation for common stock, all to be of one class, thus eliminating the present voting power of the Class B Stock. Such a change cannot be effected without the consent of the Class B Stock. Neither Mr. William Fox nor any of the other holders of Class B Stock whom the board of directors has been able to consult, are willing so to consent. It also contemplates the deposit of all the new common stock under a voting trust, thus depriving the Class A stockholders of that share in the management of the corporation which the plan approved by the board preserves to them. Furthermore, the securities contemplated by the Halsey, Stuart plan are not, so far as their effect upon the interests of stockholders and their cost to the corporation is concerned, greatly different from those contemplated by the plan which your board of directors has approved. The compensation which the Halsey, Stuart plan provides shall be given to those bankers, their associates and syndicates, for taking up the securities which it contemplates is, in the opinion of your board of directors, even apart from the above mentioned million dollar claim, at least as expensive to the corporation as that provided by the plan approved by your board of directors. Your board also find it difficult to see how bankers who in open court have stated that their interests lie beyond the payment of their just debts and have pressed for receivers, can, upon any terms, command the confidence of the stockholders. Accordingly, the Halsey, Stuart plan has been rejected by your board.

Under the plan now submitted to you, the corporation will create the following securities, all of which will be offered for subscription to stockholders as hereinafter stated:

> 1. $40,000,000 principal amount of ten year 7% sinking fund gold debentures, which will bear stock purchase warrants entitling the holders to purchase 25 shares of Class A common stock in respect of each $1,000 debenture. The price at which common stock may be so purchased will be determined in the light of market conditions as they exist at the time the issue is authorized, but will not be less than $20 per share during the first three years, $25 per share during the next three years and $30 per share during the last four years.
>
> 2. $25,000,000 par value of 7% cumulative convertible preferred stock, which will be convertible, at the holder's option, into Class A common stock at a price to be determined in the light of market conditions at the time the issue is authorized, but not less than $20 per share during the first five years and thereafter $25 per share.

In order to fund its present indebtedness of approximately $18,000,000 to the corporation and to provide for the payment of its $15 000,000 of indebtedness to Electrical Research Products, Inc. (which was made to assist in the Loew stock purchase and which has been guaranteed by the corporation), and to provide also approximately $3,400,000 for various corporate purposes, Fox Theatres Corporation will issue $40,000,000 principal amount of its ten year 7% convertible debentures which are more particularly described in the enclosed copy of the plan. These debentures will be offered to the stockholders of Fox Theatres Corp. and the offer will be underwritten by the corporation for a cash commission of 9%. In view of the immediate need of Fox Theatres Corp. for cash they will be taken up immediately by the corporation, subject to the subscription rights of the stockholders of Fox Theatres Corp.

It is of the essence of the plan that all the new securities shall be offered to the stockholders for subscription, so that every stockholder who exercises his subscription rights will not only retain the interest in the corporation which he now has but will also in effect become the owner of his proportion of the existing debt, and obtain whatever special benefits the new securities afford.

These offerings will be as follows:

1. *The debentures*: Holders of record of stock of the corporation on the second day following the authorization of the issue of the debentures (which it is expected will be March 7) may subscribe for debentures, at the price of principal amount and accrued interest, in proportion to their respective holdings, that is, at the rate of $43.44 principal amount of debentures for each share of their stock. Subscriptions for the debentures will be accepted, however, only in multiples of $100. This right to subscribe will be held open for a period of ten days from the record date. While it is not expected that warrants will be issued in respect of these rights, appropriate subscription forms will be mailed to the stockholders in due course and arrangements made for the receipt of stockholders' subscriptions at various places throughout the United States of which notice will be given to the stockholders.

2. *Preferred stock*: Holders of record of stock of the corporation on the second day following the authorization of the issue of the preferred stock (which it is expected will be March 7) may subscribe for preferred stock, at its par value and accrued dividends, in proportion to their respective holdings, that is, at the rate of $27.15 par value of preferred stock for each share of their present stock. Appropriate forms of subscription warrants evidencing such subscription right will be mailed to stockholders of record on said date. Warrants for fractional shares will not entitle the holder thereof to subscribe for the fractional shares expressed therein but will entitle the holder when surrendered together with other fractional warrants in multiples of one or more complete shares, to subscribe for full shares or receive full share subscription warrants. The subscription rights under the warrants will expire twenty days after the record date. Appropriate instructions will be mailed to the stockholders with the warrants.

The plan contemplates the underwriting of both these offerings by syndicates to be organized by the bankers under the plan.

In order to insure to the holders of the new securities proper management of the corporation, and of Fox Theatres Corp., the plan provides for voting trusts of at least a majority of the Class B common stock of the corporation and all the Class B common stock of Fox Theatres Corp., to continue for five years and thereafter so long as any of the debentures or preferred stock of Fox Film Corp. shall be outstanding, but not exceeding an additional five years. The voting trustees under both voting trust agreements are to be satisfactory to the bankers under the plan.

Furthermore, the board of directors of the corporation is to be increased from eight to twelve, and the right to elect the directors vested in the various classes of stock as follows:

> (*a*) so long as there are no defaults as to dividends, the Class A common stock to elect five directors and the Class B common stock seven;
>
> (*b*) if in any one year the corporation (without being in default on the preferred stock) fails to pay dividends aggregating at least $1 per share on the Class A and Class B common stock, the Class A to elect seven directors and the Class B five;
>
> (*c*) if the corporation is in default for four successive quarterly dividend periods on the preferred stock, the preferred stock to elect seven directors, the Class A common stock three directors and the Class B common stock two directors.

The entire first boards of directors after the adoption of the plan, of both the corporation and Fox Theatres Corp., and a chairman of the board, president, treasurer and comptroller of each corporation are required to be satisfactory to the bankers under the plan.

Every stockholder is urged, in order to prevent the destruction of his investment, immediately to sign and return the enclosed proxy in the enclosed stamped envelope.

Very truly yours,
FOX FILM CORPORATION,
By order of its Board of Directors.

Hudson Censor Bill Slated for The Junk Pile

(Continued from Page 31)

ical or propaganda speeches were shown in the former, the same space and time should be allotted to each side of a question. Similarly, if a candidate hired newsreel space for a campaign, his opponent would be required to hire space at the same price.

Opposes Block Booking

Censorship would be only part of the functions of the new commission. It would have general supervision of the production and exhibition machinery, with mandatory instructions to stamp out unfair trade practices, misrepresentations and deceptions. Block booking would be prohibited and all exhibitors, regardless of their affiliations with the producers, would have the right to bid in open competition for the privilege of exhibiting any picture. Trade disputes would be settled by the commission, as would everything else entering into the production, distribution or exhibition of pictures.

Violations of any of the provisions of the legislation or of any order issued by the proposed commission would be subject to fines of from $500 to $10,000, or imprisonment for from six months to five years, or both.

Sheehan Voted Against Plans Because He Felt Them Costly

(Continued from Page 21)

The Halsey, Stuart plan authorizes 3,850,000 shares of common, with but one class of equal voting rights. The 900,000 shares of the present Class A would be exchanged share for share for the new stock and the 99,900 shares of Class B—the voting stock —at the rate of one and one-half for each share of new.

An offering of 1,250,000 shares of the new stock would be made at $21 a share, pro rata to stockholders. The underwriters would receive $1 a share for every share sold and $1.50 for every share unsold. Against exercise of warrants, 1,000,000 shares would be reserved and 500,000 under the banker's option to purchase the lot at any time within five years for $20 a share. Stockholders would receive voting trust certificates.

A $40,000,000 issue of ten year, 7 per cent sinking fund debentures would be created and offered stockholders, redeemable at $105 for five years and a dollar less for each succeeding year. They would carry warrants to purchase 25 shares of common stock for each $1,000 face value of debentures at not less than $25 a share or more than $30.

The plan calls for the Fox Theatres Corp. to change its capitalization similarly with an issue of $40,000,000 in 7 per cent. cumulative preferred stock, which the film corporation would underwrite.

"Philly" House Reopening

Philadelphia—Warner-Stanley reopened the Aldine, Washington's Birthday, with "Vagabond King."

Along Chicago's Film Row

R-K-O Site for Film Outlet in Loop Is Sought

Radio-Keith-Orpheum is looking for a Loop site for a new house here. The circuit intends wiring its RKO Palace, the only exclusive straight vaudeville house of the chain west of New York. However, it is denied by officials that decision to wire the house means a switch to a picture policy.

"Wiring," they say, "is standard equipment for any show house nowadays, as it prepares the house for any eventuality."

It also is denied that the Erlanger is to be acquired as the circuit's major vaudeville house here, it being contended that the location is impractical as a vaude spot.

Windy City Briefs

Harry Charnas of the M-G-M wilderness sales staff is back at work after an attack of pneumonia which confined him to his home for several weeks.

* * *

The Austin has been sold by Hyman Lieberthal to Charles Stern.

* * *

Jack Friedman of the Essaness circuit and Lillian Sternberg of M-G-M exchange are the principals in the latest romance along Film Row.

* * *

Henri Herbel journeyed to Minneapolis to install Joe Garrison as manager of the Universal exchange there. Garrison succeeds George Ross, resigned.

* * *

Bill Baker, formerly "shorts" manager for Universal, now is at the St. Louis office of Columbia.

* * *

Ted Meyers, city salesman for Universal, has been promoted by H. M. Herbel to short subject manager, taking Wm. Baker's position, who is in St. Louis as branch manager for Columbia there.

* * *

Universal is well represented in Chicago's Loop with the following first-run pictures during February: "Show Boat," "Night Ride," "Phantom of the Opera," "Hell's Heroes" and "Dames Ahoy."

Former Exhibitor Dead

Despondency over financial reverses and domestic affairs is said to have caused Richard Israel, former owner of the Waverley and Halsted, to take his life. Israel, who was divorced recently, was admitted to the Michael Reese hospital on Saturday night suffering from chronic laryngitis. Later the same night, hospital attendants discovered his body in the areaway outside his room.

Wabash Ave.—South

Chicago:

SPRING. . . . Cameramen receiving invitations to go out in the suburbs and shoot the "first robin." . . . Feeling more like shooting the callers. . . . Busy executives practicing golf swings in offices. . . . Florida postal card mailers back with their sleeves rolled up to exhibit sunburn. . . . Cool-air salesmen in the exhibitors' haunts. . . . Two seats on open-top buses occupied. . . . Grant Park pigeons making woo. . . . Smaller ice cakes in the river. . . . Fewer "cup-o'-coffee" panhandlers with gin breaths on Wabash. . . . "Fresh strawberries" on the one-arm joints' menus. . . . More heat in office buildings. . . . New leases. . . . Mud-spattered stockings on the short skirt holdouts. . . . Fewer spats, more rubbers. . . . Sun came out on Wednesday between 1:14 and 1:17. Young men's thoughts lightly turning to phone numbers. SPRING!

* * *

Twelve states are now being served from the Chicago office of the National Screen Service Corp., Hal Young discloses. They are Illinois, North Dakota, South Dakota, Minnesota, Wisconsin, Nebraska, Iowa, Kansas, Missouri, Oklahoma, Arkansas and Indiana. The Chicago office, which has been appreciably enlarged and its personnel increased within the last few weeks, now provides regular trailer service, sound or silent, to all distributor accounts in these states. Other states, it is expected, will be added later.

* * *

Told on Wabash Avenue: Max Ascher is redecorating the Vista, purchased recently from M. O. Willis, and will reopen it with W. E. sound. . . . Joe Leo, president of Fox Metropolitan, New York, was a visitor in town. . . . G. M. Hankinson, former manager of the Palace, Orpheum and Broadway at Gary, Ind., is now with Sono-Art, Chicago. . . . A. Gilbert will open the Patio with W. E. sound in the recently completed hotel building at Freeport, Ill., March 1. . . . Carl Lesserman spent a week in First National's New York offices

* * *

Several of the Chicago newspaper moom pitcher critics joined the Paramount caravan that was moved to New York—at Paramount's invitation—to view the world premiere of "The Vagabond King" at the Criterion. Party moved out of here on the Wolverine, Monday, under the guidance of Bill Pine, and included Doris Arden, Times; Carol Frink, Her-Ex; Hazel Flynn, American; and Clark Rodenback, News. Mae Tinee and Geno Harris reported to have sent regrets. Party picks up Detroit reviewers there, and Buffalo panners en route. Kansas City, Boston and others, also invited. Headquarters to be at the New Yorker Hotel, and after viewing "King" will banquet, look in at some legits and a few talkies in process at Paramount's east coast studios. Home on Friday.

* * *

Harry O'Brien, formerly with Paramount and Fox, is now on the road for Sono-Art. . . . New appointments in that office are in line with a business expansion program mapped out by William J. Brumberg. . . . Frank Ishmael celebrated his (?) birthday recently. . . . Arthur Golubsky of the Lyric, South Bend, Ind., visited film exchanges here last week. . . . D. E. Rice of Celebrity Productions (Mickey Mouse) returned from a New York conference with P. A. Powers recently. . . . Charles Lundgren, new at the Pathe exchange, has turned some exceptionally fine deals lately, John Clark reports.

Cecil McDonough, one of those forced to leap from the Bland Brothers' offices to life nets in the street when the Gunther building caught fire recently, complained of a little soreness later. . . . Lucky the jump wasn't from the flag pole of the new Board of Trade Building. . . . Dan Lorch, division manager, helped Tommy Greenwood sell the Pathe slogan in Wisconsin recently. . . . Program for Jack Willis was given at the Monroe, yestiddy, by his friends, who are legion hereabouts. Willis, an old-timer, was at one time in business with Eddie Eckels and Irving Mack; later operated his own trailer business at 845 South Wabash. . . . Fred Gilford of the Century and Madlin theatres joined his family at Miami Beach recently. . . . Sam Simansky of Simansky & Miller, leaving on his trip to Hot Springs. . . .

Max Mazur is in charge of the Indianapolis office of B. N. Judell, Inc. . . . A screening of "Furies," F. N.'s mystery melodrama, starring H. B. Warner and Lois Wilson, evoked lots of enthusiasm from Tom Gilliam. . . . A B. & O. Dayton flier was held up 30 minutes last week to permit Anita Stewart and her banker husband, en route from the coast, to catch it. Anita opens in Dayton with a vaude skit this week. . . . Simansky & Miller have reopened the Park with W. E. equipment, making their five houses 100 per cent sound. . . . George Spoor returned from the Coast recently, where he conferred with producers on wide film requirements.

* * *

"How's business?" we asked William Benjamin at R-K-O.

"Look," he smiled, pointing at the exchange's offices.

There were six new salesmen's offices where before there had only been unoccupied space with a spare desk or two trying to fill it up.

Business is swell, he said. Unusually good. May have to put on more salesmen soon. Sam Gorelick made assistant branch manager. Leo Smith replaces him as office manager.

* * *

News reels are having their inning in Chicago. The Randolph, two weeks ago, was first to open with a 16-hour news grind. Now comes the Adams with a straight newsreel program. Monroe is also advertising a 30-minute news reel showing with every program.

KANE.

Double Features In Sound Appear In "Chi" Houses

The double feature program which, in the era of "silents" came in for its share of criticism and condemnation, is being revived here in the neighborhoods, and at least one loop house has advertised such a program.

The outlying houses—all of them on the north side—which are making a policy of showing two all-talking features are: the Howard, Adelphi, Rosewood, Music Box, DeLuxe and Bugg. Loop house running a double feature for a time was the Adams, now running "tabloid talkies" exclusively.

Simple Cure-Alls Are Usually Best Way To Improve Sound, Experience Shows

Cite Typical Examples and Show How Practical Aids Can Be Applied

Minor Troubles Prove Chief Troubles, M-G-M Experts Have Discovered

MINOR troubles of sound reproduction, some of which have nothing to do with equipment, product or theatre acoustics, are described by M-G-M sound technicians in this article.

One of them tells of a long drill he held to effect smoothness in change-overs. Another describes how constant experimentation with the fader drove half of two audiences out of a theatre. A third one tells the result of installing good equipment in a make-shift booth.

All of the experiences are taken from official reports and are related in the technicians' own language. Nothing has been changed except the names of exhibitors, cities and theatres.

Confusion of Sound

"I visited the Barge Theatre at the request of the management, which desired assistance in overcoming a confusion of sound about three-fourths of the way back in the auditorium. Upon investigation, I found that this trouble was most manifest in the very center of the house, where most of the people sit and where the sound ordinarily should be best.

"Several factors were involved. The horns were flared to the sides at too great an angle. There was considerable echo. A beam across the ceiling was breaking sound waves. Several layers of felt had been placed over the horns and the tendency was to greatly muffle the sound. These diffculties were corrected by reflaring the horns, draping the beam, removing the felt muffling on the horns and acoustically treating certain portions of the wall area."

Tendency to Sourness

"At the Paris Theatre I found that both tone arms were over-weighted and that the left arm was very badly out of line, which gave it a tendency to cause repeats. At my suggestion, the arms were adjusted and lined up and I do not believe they will have further cause of trouble from this source.

"One of the machines was running at a speed of only eighty-three feet a minute and this gave a sour and barrelly effect from discs which were run on that machine. It developed that this lack of speed was due to the fact that the gears are badly worn. The best we could succeed in doing was to raise the speed to eighty-seven feet a minute. New gears, however, will fully correct this difficulty.

"The horns are a little high for this house and should be lowered. There is also considerable volume being lost back-stage which can be remedied by boxing the horns. The sides of the house have not been treated. This should be done."

Lack of Information

"The experience which Mr. Regan is having illustrates very effectively what is likely to happen to the exhibitor who believes that the only essential to inaugurating a sound policy is to put in reproducing equipment. In the case of the Regan theatre all of the troubles which the exhibitor is having are results of lack of proper preparation for making sound installation.

"In the first place, the booth is constructed of wood and the floor has considerably sagged so that it is impossible to level the disc plates permanently. There was a good deal of sagging before the sound equipment was set up, but the angle of the floor has considerable increased, due to weight having been added without proper supports having first been provided. The machines were not bolted to the floor and there was not room enough in the booth to place the arms properly without their hitting the front partition. The tone arms are so placed that they play almost at right angles to the disc instead of being in line with them.

"I suggested to the exhibitor that he have a carpenter come to the theatre and undertake levelling the disc plates temporarily. This he did while I was present and in this manner we got rid of some of the sourness. The bad angle of the tone arms, however, still produces an unsatisfactory condition during the first half of any record. This situation does not right itself until the angle of the arm to the record, in the process of playing, becomes less acute. This cannot be remedied because of lack of space. When I told the exhibitor it would be necessary to enlarge the booth in order to correct this difficulty he became panic stricken.

"Several other minor troubles were discovered in this theatre. It was necessary to reflare the horns, which were crossing each other at too sharp an angle. It was also necessary to bring up the speed of one of the machines which was running at only eighty-four feet a minute."

Of Practical Value

This is the tenth, and perhaps the concluding article in the sound series prepared by M-G-M and published exclusively in *Motion Picture News*.

Exhibitors all over the country have welcomed the articles as the one clear exposition of the best methods of improving sound reproduction published to date. Each instalment, complete in itself, has been written from the angle of the theatre owner and sought to explain to him in language he understood how to meet his difficulties practically and at a minimum of cost.

Unused Balcony Troublesome

"Several troubles manifested themselves during my inspection of the auditorium and equipment of the Regent. One of these difficulties was with the tone arms, which were bad. There was also considerable volume being lost backstage, which can be overcome by boxing the horns. There is a vacant space at the top of this theatre which was formerly used as a balcony. This should be covered as it is not treated and is now acting as a sound box, creating considerable reverberation. The other side of the house upstairs is still being used as a balcony and as this is usually filled, there does not seem to be any necessity for specially treating it."

Failed to Demand Service

"The visit to the Columbia was really not necessary. I made the call on the direct complaint that needles would not track properly on either of the theatre's machines. I found the trouble was due to the reproducer arms not being levelled and also that the arms had too much gravity, drifting to the outer edge of the disc. The management had been fully instructed how to remedy this condition but feared the remedy might not effect an improvement and therefore had taken no action.

"The installation was comparatively new and was of one of the very best types of equipment. I asked why the service department of the equipper had not been called and learned that this phase of the matter had been overlooked. By calling the service department myself from the theatre, I had a man on the job before I left. I remained while the service man was at work and at the conclusion we played several test records. At my suggestion, the service department also went back stage and slightly reflared the horns. The result of all of this was an improvement of at least ninety per cent. in the quality of the sound reproduction."

Poor Projection

"This is a large circuit house and the manager has only been on the job for a short time. The trouble is that his film machines do not line up properly on the screen. In consequence, at every change-over, there is a jump in action of at least a foot from one side of the screen to the other. Every change-over throughout the two entire shows was missed, sometimes two pictures showing on the screen at one time, at other times the ends of parts of two pictures showing.

"Apparently no attention was paid to the cue sheet. At the change of every scene there was a disposition to readjust the fader. First the sound would be too soft and then too loud, but the scene would nearly always be practically completed before the film would be at the right level. This happened over and over again throughout two entire shows. At one time during the show even the carbons went out.

"A long talk with the management and personnel of the theatre developed the fact that very little practical information about sound reproduction had previously been obtained. I am making this report principally to give you some idea of what can happen to good pictures through poor projection. There was absolutely no fault with the equipment nor the auditorium, but the number of people who left the theatre during the first show indicated to me that the public was fully aware of the difficulties which the house was having."

Tone Arm Side Play

"When I called upon Mr. Vogel he told me that there was something the matter with his tone quality and asked me to see if I could make suggestions which would improve it. Upon inspection of his machines I found one tone arm had a great deal of side play and was considerably over-weighted. The side play was so great that the needle was hitting the walls of the grooves hard enough to chip them. Naturally, there was a great deal of sound distortion and blasting.

"After my suggestion for tightening the arms had been acted upon, we ran several records through perfectly. Incidentally, he took five ounces of weight from one of the tone arms. It developed also that no one connected with the theatre understood the operation of the fader. They had been controlling volume from the main control, thus making rather awkward change-overs. I explained the necessity for establishing a house level and then using the fader for volume control.

"Very little draping had been done in the house and as the auditorium had plaster walls all around, I suggested certain treatment, particularly at the back."

Exciting Lamp Trouble

"The Victory had both non-synchronous and synchronous equipment. In order to test the house I had the non-synchronous machine put in operation first. This developed that the

(*Continued on page 36*)

Simple Methods Usually Best Way To Better Sound

(*Continued from page 35*)

auditorium acoustics were very good. However, when the synchronous machine was put into operation, the sound was terrible. Upon looking at the machines I found the light from the exciting lamp was hitting the film at a very bad angle. The beam was very blunt and thick, instead of being properly focused.

"When I called this to the attention of the management they at once got in touch with the installers of the device, who spent considerable time making adjustments. I left before the adjustment on the other machine had been completed, but the test records which had been run on the first machine before my departure indicated that the trouble had been located."

Carbon Flame Spot

"The Lincoln is a legitimate theatre which is running pictures between stage shows. Naturally, the acoustics are good. At the time of my visit, the sound motion picture service had just started—that is, I was present at the first sound show.

"The only things which were not perfect were the new light houses and automatic carbon feeder. The latter did not feed fast enough. This threw a carbon flame spot on the screen in the center. When the installers were called in to correct this, they spent three hours trying to make adjustments. The final decision was to change the lamp house at the close of the afternoon show."

Tone Arm Length Wrong

"I was sent to the Grand because of trouble being reported with discs. There had been several repeats and cut-overs on each of two reels. After attempting to run the picture with five new sets of discs, the management had given up and returned the prints and discs.

"I took with me a print and two sets of discs. However, before projecting the picture and running the discs, I discovered that there was a material difference in the lengths of the reproducer arms on the two machines and that they were not level and therefore must be drifting.

"In consequence of this examination, I was able to suggest a number of adjustments which were made before our test run was started. This eliminated practically all of the difficulties regarding which the theatre had complained, except that one of the reproducer arms was too long. I found that the theatre had a spare arm and this was substituted for the one which was being used with still further improvement in the results."

Trouble With Film

"I was called to the Beverly, not on account of equipment or acoustical troubles, but because a break had occurred in film which was being run and the theatre employees, after making replacements, were unable to get the film back into synchronization. Measuring the first scene from the start mark demonstrated that three feet of excess black leader had been inserted in the fade-in of the trade mark. Then I discovered by measuring the second scene, which happened to be the title, that this was one foot short. As a result the whole reel was out of synchronization for two feet.

"The visit here would have been considerably shorter than it was except for the fact that I had not been informed about the break in the second scene. It was only after the corrections in the first scene failed to bring the picture back into synchronization and I had found the other break that those present recalled the film having broken twice."

—But, Lady

On the question of faulty sound reproduction in a theatre, a dear old lady wrote to the manager suggesting that perhaps the smoking in the balcony affects the players' voices.

Stepin Steps OUT

"Stepin Fetchit, famed temperamental sepia comic, is out at Columbia studios. He was cast for an important role in 'Lover Come Back,' but after two days, officials could not put up with him longer and he was aired. Stephin has been quite the focus of attention in Hollywood since his tremendous hit in 'Hearts of Dixie.' First, he got sealed to a hi-yaller hi-school gal. Then, for several weeks he spent most of his time being scolded by judges for failing to answer traffic law violations committed in his noisy-looking car.

"Clarence Muse, another colored comedian, has been engaged to replace the brown clown, and all the film shot up to date on Fetchit has been scrapped, which is one cure for inflated skulls."—Walter Winchell in the New York "Daily Mirror."

Difficulty With Change-Overs

"My visit to the Seaside, made at the request of the management, was solely for the purpose of explaining the proper method of making smooth change-overs. First, I had a talk with the theatre personnel and then we spent an hour merely practicing change-overs. After matters had been thoroughly understood, they made the shift perfectly. It seems they had feared that if they waited for the change-over until reaching the spot indicated by the cue sheet, they would not have sufficient film on the incoming reel. The results very much surprised them."

Incorrect Starting

"The only trouble at the Cinderella was that the film was not being properly started. The result was that everything which was played was out of synchronization. This would apply to every reel of every attraction. The tendency apparently was to disregard the start marks indicated on the film and to make experimental runs for the purpose of determining where the film should start.

"I assume this from the fact that there would be three or four crosses in ink against various frame lines. My job, of course, was to demonstrate that the starting mark printed on the reel was the correct one to use. This was not at all difficult. Incidentally, I noticed that pieces of metal were being placed in the film to warn the operators of the necessity for a change-over. I explained how the cue sheets should be used for this purpose."

Everything Seemed Wrong

"Mr. Tompkins had advised our office that he was having trouble both with equipment and acoustical conditions and requested that I visit his theatre. Upon listening to his reproduction my first suggestion was that the horn be moved from a corner of the stage to the center so it would point directly toward the back.

'Frisco House Rebuilt

San Francisco—Golden State Theatre Circuit next month will open the Uptown, which formerly was the Alcazar, Sutter and Steiner Sts. The house was stripped to the four walls and rebuilt.

New Changeover Runs Whole Show By Electric Aid

Portland, Ore.—An automatic changeover which is designed to insure a smooth unbroken flow of pictures has just been installed in the Columbia. It is the first installation, and consists of a special switchbox and copper release tabs on special reels which flash a buzzer on the alternate machine to warn the operator to turn on his light and start the motor running for the pickup.

It is impossible to detect the changing of reels despite the knowledge imparted by the buzzer and flashing lights that such a change is being made, so rapid does the device work, is is claimed.

The device was installed by the Northwest Brogdex Co. of Yakima, Wash., which has secured patent rights and will market the change-over, known as the Crabtree change-over device.

3 Theatres Planned

Ybor City, Fla.—Three new theatres are planned here, two of them to cost $100,000 each, the other $50,000. One is at 15th St. and 7th Ave., and is being sponsored by Mrs. Ignacio Haya, while the Knights of the Golden Eagle are sponsoring the second at 16th St. and Ninth Ave. Ike Weiss is planning the third house at 18th St. and 7th Ave.

Operator Burned in Fire

San Francisco—H. A. Olson, 50, operator of the Acme, is recovering from burns received when he put out a film fire in the booth. When the film burst into flames, scores of the Sunday audience rush for exits while Olson seized a fire extinguisher and kept the flames under control until firemen arrived.

Okla. "Blue" Law Defeated

Weatherford, Okla.—Although effort to pass a Sunday closing ordinance here was defeated by 85 votes in a referendum on the subject, the local theatre will show only Sunday matinees, closing on Sunday night.

3-Way Lighting Ordered

Fond du Lac, Wis.—Control of theatre lights in at least three points of vantage, as a fire precaution, is provided for in a new ordinance passed here.

Splitting Time

Oklahoma City—Radio-Keith-Orpheum vaudeville will split time with Fanchon and Marco Ideas at the Orpheum here, effective Feb. 14.

Sunday Shows at Westwood

Westwood, N. J.—Sunday shows now are being presented at the Fox Pascack, culminating a long fight for a liberal Sabbath here.

The Last Word

"And you," she said acidly, "are one of the worst players in Hollywood."

"Why, dearie," came back the retort swell, "you're forgetting yourself."

Simmons Joining Sono Art-World Wide on March 3

Michael L. Simmons, well known in the industry for his activities in trade paper work and radio broadcasting, on March 3 will join Sono Art-World Wide Prod., New York, as director of advertising and publicity. He succeeds C. L. (Bill) Yearsley, who resigned recently.

M. L. SIMMONS

Simmons, better known to the indusrty as "Mike," brings a broad background of picture experience to his task. He was on the editorial staffs of "The Film Daily" and "Exhibitors Daily Review," and later was motion picture editor of "The Morning Telegraph." In 1925 he traveled obroad for Universal, in the capacity of European director of advertising and publicity, and for a year studied conditions in every country on the continent.

National Radio Hook-Up in Honor of Indusary

On his eighth anniversary as head of the Producer-Distributor Association, March 4, Will H. Hays will receive for the industry salute of the Westinghouse Electric and Manufacturing Co., to be broadcast over the NBC network of 32 stations. The salute is a weekly tribute to great American industries. Prior to Hays' microphone appearance, the program will consist of a musical program and an exposition of facts concerning the rise, development and present importance of pictures.

No Deal Set for Release of Buck Jones Talker Series

Hollywood—No distribution has been arranged, it is understood, for the 16 talker westerns which Buck Jones will produce under his new two-year contract with Sol Lesser. The first picture of the series will be James Oliver Curwood's "The Man From Hell's River."

Show Better Films or Else Is Order for Dark House

Chelsea, Mass.—Before he will permit reopening of the Chelsea, better pictures must be shown and additional supervision over children attending will have to be provided, Mayor John J. Whelan states. He closed the house following a personal visit.

Plan DeForest K.C. Branch

Kansas City—R. F. Woodhull, vice president, and Irving Lesser, general sales manager, of General Talking Pictures Corp., are preparing to establish a sales branch and service station here. The office will be opened within the next two weeks, Woodhull said. No manager has been named.

She Found Out

Hollywood—Beautiful, blonde and so dumb. A Hollywood "name", waxing confidential with her supervisor one day:

"Tell me. What do they really think of me on the lot?"

"Do you really want to know?" asked the supervisor.

"Honestly."

"Well, they think you are the dumbest gal that ever breezed past the front gate watchman."

"I thought so," was the reply.

Sound Screening Room for Boston Censors Is Opened

Boston—Screening room for the censors has been opened at the State House. In addition to projection equipment, the new quarters are provided with sound equipment, a Western Electric unit being installed. There are two projection rooms, one for sound pictures and the other for the silent films.

Installation of the equipment and furnishings of the two rooms was done by the Film Board of Trade for the Department of Public Safety and its opening will do away with a problem which has long faced the distributors in Boston and other New England states, who have been obliged to arrange for their showings for censorship purposes in one of the Boston or suburban theatres during the morning hours and at considerable expense.

N. Y. Censors Install Sound

Western Electric equipment is being installed in projection room of the censor board in New York.

Unemployment Hits Business

Philadelphia—Many neighborhood houses are experiencing a slackening up in business due to the unemployment prevailing in Philadelphia at the present time and are making plans for retrenching during the Lenten season.

R. E. Anderson, newly appointed treasurer of Electrical Research Products, Inc.

9 Year Fight for Theatre Goes to Public for Vote

Winchester, Mass.—Fight of George A. Daley to secure permission to erect a theatre in this wealthy and "exclusive" community will be carried to the voters if councilmen March 3 reject his application for a house. The town is one of two large Boston suburbs, which steadfastly have refused to permit operation of a theatre in their precincts.

Nine years ago the town declined to grant a theatre license, 1,895 to 1,108, with a total of 4,314 registered voters in the town. This year there are more than 5,600 registered voters.

Interest in the proposal is at its height, with both sides actively engaged in debate. Families are split on the question and even churches show a decided difference of opinion. An example is the First Congregational church, one of the largest in the town, whose pastor, Rev. Howard J. Chidley, is opposed, and the assistant pastor, Rev. William W. Malcolm, favors movies.

Statistics have been gathered preparatory to the coming battle and show that local newsstands deliver fan magazines to 500 families each week, that 20 theatres advertise in the Winchester weekly newspaper, that theatre trains and trolleys are heavily patronized despite the fact that the town averages one automobile for every family residing there.

While leadership of the opposition is largely vested in the hands of clergymen of the town, the proponents points out that the only place movies are shown in the town has been in the churches or for church benefits.

$11,300,000 Expansion Is Planned by RCA Victor

Camden, N. J.—RCA-Victor Co. will undertake an expansion program calling for the expenditure of $11,300,000 during the next 12 months, according to Edward E. Shumaker. The new manufacturing plant to be constructed will occupy an entire city block in Camden and will be of the most modern type. It was announced that the new plant would require 3,000 employees and that 2,000 additional workers would be needed in other plants as the result of activity in the new unit.

S.M.P.E. to Discuss Sound and Wide Films at Confab

New improvements in recording and reproducing sound, wide film and color are expected to highlight spring meeting of the Society of M. P. Engineers to be held May 5 to 8 at Washington. The various committees now are at work preparing a program of papers and entertainment.

Election Writ Dissolved

Bloomfield, Ia.—Setting of a new date for a referendum on Sunday shows is anticipated here soon, following dissolution by District Court of an injunction restraining the holding of the election.

High and Low Along Music Row

PAT FLAHERTY, general manager of the Red Star Music Co., has announced several additions to the Red Star personnel. Herman Schenck, formerly with Shapiro-Bernstein & Co., Inc., will be manager of the West Coast office, Eddie Peterson takes charge in Detroit, Robert Earle will be southern representative with headquarters in Atlanta, Tom Houston, manager of the Philadelphia office, and Carl Moore, manager of Boston office. Sam Wigler, formerly with Metro, has joined the staff at the New York office.

* * *

Lou Handman and Frank Goodman, of Handman, Kent & Goodman, Inc., are at present in California, where they are dickering with producing interests.

* * *

After nineteen years in the Columbia Theatre Building, the Charles K. Harris Music Co. will soon move to larger quarters in the Astor Theatre Building. Harris will occupy the entire third floor and will increase his professional staff, including four pianists, band and orchestra manager, and radio manager. Fred Watson will do the arranging and William Suffes will be professional manager. The opening catalogue will include both popular and theme songs.

* * *

Did you know that Rudolph Friml has insured his hands for $500,000?

* * *

Warner Brothers paid $40,000 to Gene Austin, Inc., for the Al Dubin contract, which has three more years to run. Dubin is the co-writer of "Tip-Toe Through the Tulips" and "Painting the Clouds With Sunshine," which have been the two best sellers in the country for over 18 weeks.

* * *

The Robbins Music Corp. has acquired 4,000 *square feet of space on the sixth floor of the Brunswick building. As soon as alterations are completed, the business and shipping departments will occupy these quarters.*

* * *

SAMMY LERNER, general impresario for De Sylva, Brown & Henderson, Inc., has made a prediction in no uncertain voice that "Congratulations," one of the songs taken over from Green & Stept, Inc., will lead the list of best sellers within two weeks. The firm is also getting behind four more non-picture songs which include "A Cottage for Sale," "You Will Come Back To Me," "Molly From Hollywood" and "Washing Dishes With My Sweetie."

* * *

Here's one reason why Santley Brothers have been getting results. Harry Link, radio and orchestra manager for the firm, in order to insure a great plug, rehearsed an act at 2.30 *A.M. Another reason is Charlie Gordon. Jack Fay, Boston manager for Santley's, dropped in to tell the folks that "Beside An Open Fireplace" is the rage in Bean Town.*

* * *

Statement time is here and the boys are all making deposits in the bank. That is all but Al Sherman. Al Sherman received a royalty statement from Mills Music Co. consisting of four two cent stamps.

* * *

Otto Motzan and Billy Frisch forego their cheesecakes long enough to romp over to Danny Winkler and place a novelty tune entitled "Let's Do Something Different Tonight," with DeSylva, Brown & Henderson. It's a new twist to an old theme, has a catchy melody and should garner some shekels.

PINCUS

Arbitration in Some Form Held Need at 'Philly'

Philadelphia—Arbitration in this territory is a necessity, exhibitors and exchangemen agree, and they are doing their utmost to bring about a return to out-of-court settlement of trade disputes. Committees of exhibitors and exchangemen plan to continue their meetings to agree upon a system of arbitration which will be mutually agreeable and legal.

Ninety-eight per cent of exhibitors of the territory are in favor of arbitration, it is estimated, despite which they are witnessing a return of trade evils which preceded adoption of arbitration several years ago.

Brin Sells Three of His at Madison and Portage

Milwaukee—L. K. Brin, chief circuit opposition in Wisconsin to Fox and Universal, has disposed of three of his houses, the Parkway at Madison, purchased by the newly-formed Madison Theatre Co., and the Portage and Home at Portage to the Portage Theatre Co. Incorporators of both these concerns are A. E. Kilmer, J. A. Modral and J. M. Rooney.

Nat Levine to Handle New Series of Small Talkers

Nat Levine, veteran independent producer and distributor, will release Edward Small's production, "Clancy in Wall Street," together with the series to follow. Negotiations between Small and Columbia recently were dropped.

Fuller Australia Chain to Be Wired for Sound Films

Melbourne, Australia—Legitimate and vaudeville houses of the Sir Benjamin Fuller chain are to be wired for sound, because in Sir Benjamin's opinion "apparently the people no longer want flesh and blood entertainment."

Hoxie Re-Enters Production

Fort Davis, Tex.—Jack Hoxie has leased the old Fort Davis military garrison, abandoned by the army 40 years ago, to film a number of Westerns. He is here with a company of ten and 24 horses.

You Name Him!

Chicago—A correspondent for one of the local sheets, just in from Los Angeles, tells this one.

At a dinner given at the Malibu beach home of a popular male star was a visiting authoress, seated next to the host. Concurrently with the cocktail that opened the dinner service, the star began on his favorite subject—himself. Conscience failed to smite him until coffee was being served, a matter of several hours later. He turned apologetically to his dinner companion.

"Here," he murmured, "I've said about enough for the time being. Let's talk about you, now. What did you think of my last picture?"

Before the "Mike" In N. Y. Studios

"BABE RUTH up"—"Strike one.". No, the action doesn't take place at the Yankee Stadium; any baseball fan will tell you that the season doesn't start until mid-April. Monta Bell, directing "Young Man of Manhattan" at the Paramount Long Island studio megaphoned the chatter during the shooting of the press box scene, which was an exact replica of the St. Louis press box during the world series of 1926 between the Yanks and St. Louis.

* * *

'Stoo bad the fans behind the press box couldn't have aded a bit more realism by tossing some pop-bottles or shouting "Kill the ump."

* * *

FEMININE hearts fluttered in delightful anticipation when it was learned that James Rennie, matinee idol of Broadway, was "due at two to two" at the eastern Vitaphone studios, to be directed by Arthur Hurley in a Variety entitled "Three Rounds of Love." It wasn't a boxing match although there were plenty of clinches.

* * *

Of course, Charles Ruggles was on hand and had his troubles with the Junior League (Ginger Rogers), who persisted that he "buy a tag." But Charles "wash bi shy sho he told Ginger to shel her tagsh to Babe Ruth."

* * *

The "Dangerous Nan McGrew" troupe got a tough break from the weather man who gave us one of the coldest days of the year just when they had to make exterior shots. Or was it a good break? At least in the East the snow is free.

* * *

STANLEY RAUH, staff writer at the Eastern Vitaphone studios, is one busy hombre. He has been hanging his hat over at the Flatbush plant for the last seven weeks and his sixth sketch entitled "The No-Account" will be "shot" soon under the direction of Murray Roth.

* * *

Less than a year ago, Roberta Robinson, who has a stellar role in "Dangerous Nan McGrew," was studying music at the New England Conservatory of Music in Boston. Deciding to pursue an operatic career, Miss Robinson came to New York, but changed her mind on arriving and tried to enter pictures. Finally through a friend of a friend of a friend, she got a screen test at Paramount the result being a prominent part in the above production and a long-term contract. Moral. If you're there you'll get there.

* * *

ONE of the best comedies we've seen went into production last week at the Vitaphone studios under Murray Roth's direction. The sketch is entitled "Taking Ways" and features Ann Codee and Frank Orth, who have already shown their abilities in previous Vitaphone Varieties. Versatile? Get a load of this. Miss Codee and Frank Orth have done their stuff in English, French, German and are now preparing to make a comedy in Spanish.

* * *

Robert Presnell, who adapted "The Big Pond" and "Young Man of Manhattan," is now writing the screen story of "Too Much Luck" Maurice Chevalier's next Paramount picture which will be made at the Long Island plant. Jacques Bataille-Henri, who translated "The Big Pond" into French will again do the honors for the French version of "Too Much Luck."

* * *

A series of "Old King Cole" miniature operettas has been completed at the Metropolitan Studios, Fort Lee, N. J., by Harry Revier and David Richmount. Vincent Valentini wrote the scores for the series and is now at work on the score of a new group of miniature operettas.

THE STUDIO SLEUTH

Opinions On Pictures

The Golden Calf

(Folx—All-Talker)

Just Ordinary

(Reviewed by Walter R. Greene)

BASED on the threadbare plot of an old-fashioned secretary who finally bursts forth as a ravishing beauty so her employer falls in love, "The Golden Calf" has a most obvious plot which provides little in the way of entertainment. Performances by El Brendel, Marjorie White and Jack Mulhall save this one from being decidedly mediocre. Miss White is a vivacious comedienne with fine possibilities.

The story is built around the search of an artist for a pair of perfect legs. A classified advertisement brings hundreds of girls, none of whom qualify. Then, most obviously, the old-fashioned secretary discovers she fits the requirements, dresses up in modern fashion, and masquerades for the posing job. The artist falls for her, finally discovering her identity right down near the finish. For a close, a stage revue is presented with musical and dancing numbers, but it somehow fails to click to any extent.

"The Golden Calf" cannot hope for better than ordinary program spots, and will depend on the names of Sue Carol and Jack Mulhall for draw purposes.

Strong two-reel comedy is needed with this one in addition to news.

Produced and released by Fox. Story by Aaron Davis. Directed by Millard Webb. Scenario by Marion Orth. Dialogue by Harold Atteridge. Running time, 1 hour, 10 minutes. Release date, March 23, 1930.

THE CAST

Marybell Cobb	Sue Carol
Phillip Homer	Jack Mulhall
Knute Olson	El Brendel
Alice	Marjorie White
Tommie	Richard Keene
Edwards	Paul Page
Announcer	Walter Catlett

She Couldn't Say No

(Warners—All-Talker)

Winnie Snaps It Up

(Reviewed by J. P. Cunningham)

WILD WINNIE LIGHTNER in another Broadway racketeer-night club yarn. They won't mind the repetition because it's rich and racy. Winnie hits the paces successfully, taking full advantage of a well-suited vehicle, the lightness of which does not detract to any great extent from the fine entertainment value of the picture. They offer several tuneful pieces. The lineup of stage settings is attractive, all built up around Miss Lightner. Chester Morris, Sally Eilers, and Johnny Arthur are well placed in the support.

Winnie, a ham-and-egger in a cheap cabaret, has a crush on Chester Morris, a racketeer, who sees starring possibilties in Winnie and develops her into a big-name night club star. Chester hovers between Winnie and Sally Eilers, a good looking debbie with lots of dough, until a shot from the gun of another racketeer writes finish to the fast-stepping career of Chet, who kicks off swearing allegiance to Winnie.

Winnie, of course, is the highlight of the picture, supplying a barrel of laughs with her fast-clicking wisecracks, and fully redeeming what would otherwise be a flat yarn of Broadway night life.

Run a short dramatic number and a novelty for well-rounded support.

Produced and distributed by Warner. Directed by Lloyd Bacon. Story by Benjamin M. Kane. Dialogue by Robert Mord and Arthur Caesar. Scenario by Harvey Thew. Running time, 1 hour, 10 minutes. Length, 6413 feet. Release date, Feb. 15, 1930.

THE CAST

Winnie Harper	Winnie Lightner
Jerry Casey	Chester Morris
Iris	Sally Eilers

The Circle

(M-G-M—All-Talker)

Slow and Boresome

(Reviewed by Walter R. Greene)

SOMERSET MAUGHAM'S "The Circle" is a decided washout as screen material, and the film picturization is dull, uninteresting and boresome. Neither the adaptation nor direction helped to inject audience interest of any kind, and the cast with a few exceptions is negative.

The picture will be limited in any sort of first-run bookings, and should be considered as just one of those things that must be played as part of a block booking group.

The story rolls on and on with little dramatic action. Mostly throughout the 65 minutes it's a talkative talker. Just why M-G-M figures Catherine Dale Owen a potential lead is a question. She is blank and expressionless, aside from a pair of jumping eyebrows that try to convey emotion. Lewis Stone and Ernest Torrence deliver acceptably in their roles, but both are only seen briefly. Paul Cavanaugh, Tyrrell Davis, Alison Skipworth and Mary Forbes are just members of the supporting cast.

"Draw" comedies are badly needed here, as neither cast nor picture will impress.

Produced and released by M-G-M. From "The Circle," play by Somerset Maugham. Directed by David Burton. Screen version by Sylvia Thalberg and Frank Butler. Photographed by Oliver Marsh. Running time, 65 minutes. Release date (tentative), April 19, 1930.

THE CAST

Elizabeth	Catherine Dale Owen
Ted	Paul Cavanaugh
Arnold	Tyrrell Davis
Clive	Lewis Stone
Porteous	Ernest Torrence
Kitty	Alison Skipworth
Anna	Mary Forbes
Butler	Wilfred Noy

Free and Easy

(M-G-M—All-Talker)

Keaton Talkes—It's In

(Reviewed by Walter R. Greene.)

BUSTER KEATON'S initial talker has plenty of regulation comedy and laugh values, and further carries decided interest in taking audiences to a Hollywood opening and through a sound studio. In addition, the script allows introduction of several musical numbers, and the final presents a musical comedy last act with Keaton to the fore as a Fred Stone type comic.

Keaton arrives in Hollywood as manager of a beauty contest winner who wants to crash into pictures. A typical Grauman's Chinese premiere introduces arriving screen celebrities, with Keaton spotted for the laughs. Later the comedian crashes into the studio, and this allows a comedy chase through various sound sets where "name" players are working. Finally, Keaton gets a job as extra—balls things up—but finally stumbles into the spot of comedian in a picture. The girl falls in love with the screen lover, and Keaton is left with a contract at the fadeout.

Anita Page is satisfactory as the girl, while Robert Montgomery does splendidly as the film hero. William Haines, Gwen Lee, William Collier, sr., John Miljan, Karl Dane, Dorothy 7Sebastian, Fred Niblo and others appear in various studio sequences.

Cartoons and newsreels only needed to fill program here.

Produced and released by M-G-M. Directed by Edward Sedgwick. Scenario by Richard Schayer. Adapted by Paul Dickey. Words and music by Roy Turk and Fred Ahlert. Photographed by Leonard Smith. Running time, 1 hour, 15 minutes. Release date, March 22, 1930.

THE CAST

Elmer	Buster Keaton
Elvira	Anita Page
Ma	Trxie Friganza
Larry	Robert Montgomery
Officer	Edgar Dearing
Director	Fred Niblo

Honey

(Paramount—All-Talker)

Mighty Sweet

(Reviewed by Don Ashbaugh)

SUGAR for the box office — that's what "Honey" is. Wesley Ruggles' picture, starring Nancy Carroll, lives up to its name. It has everything for the box office—good songs, a fine cast, a pleasant "cream-puffy" plot, and plenty of humor.

Every member of the cast bursts forth into melody at the slightest provocation, but that is expected. "Skeets" Gallagher and Lillian Roth score the outstanding song hit with "Let's Be Domestic." Nancy's best song bet is "In My Little Hope Chest." Jobyna Howland and Mitzi Green are capital in the supporting cast, which is of outstanding calibre.

The picture is a musical romance based on Alice Duerr Miller's "Come Out of the Kitchen." Music and comedy predominate, well rounded out for excellent audience appeal. "Honey" almost rates in the big feature class, and has plenty of advertising angles to get it over big.

Novelty shorts will fill with this one—comedies and musicals not needed.

Produced and distributed by Paramount. From story and play "Come Out of the Kitchen" by Alice Duerr Miller and A. E. Thomas. Directed by Wesley Ruggles. Adapted by Herman Mankiewicz. Dialogue by Herman Mankiewicz. Photographed by Henry Gerrard. Length, not set. Running time, 1 hour, 15 minutes. Release date, not set.

THE CAST

Olivia Dangerfield	Nancy Carroll
Burton Crane	Stanley Smith
Charles Dangerfield	Skeets Gallagher
Cora Falkner	Lillian Roth
Helton	Harry Green
Doris	Mitzi Green
Mayme	Zazu Pitts
Mrs. Falkner	Jobyna Howland
Randolph Weeks	Charles Sellon

Troopers Three

(Tiffany—All-Talker)

Real Audience Stuff

(Reviewed by Charles F. Hynes)

ACTION, comedy and love interest, and real cavalry maneuvers which are sensational and exciting, make this stand out as an audience picture which should click anywhere. The story is rather a far-fetched affair, but this is more than offset by the fine comedy and speedy action. Tiffany has a picture in this which should make a lot of money as a popular price attraction. The cavalry stuff is immense.

This is a story of three ham actors who join the cavalry for a vacation at Uncle Sam's expense. Rex Lease is the hero, a wsiecracking, crusty smart alec of the Haines type, and he surely puts over the role. He has the advantage of a tenor voice and ability to play the ukelele to help him. Good looks and real horsemanship are among other assets of this personable young man. Slim Summerville gets plenty of laughs in a comedy role, while Roscoe Karns is the third member of the strange troupe. Dorothy Gulliver is the girl and Tom London the rival in the well-balanced cast.

Go after this one from the cavalry angle, and tell them it's a rollicking comedy melodrama of the service, which will please. The kids will cheer it.

Cartoons and novelty subjects with this.

Produced and distributed by Tiffany. Directed by Norman Taurog and Reeves Eason. Story by Sir Guy Empey. Photographed by Ernest Miller and Benjamin Kline. Length, 7,239 feet. Release date, Feb. 15, 1930.

THE CAST

Eddie Haskins	Rex Lease
Dorothy Clark	Dorothy Gulliver
Bugs	Roscoe Karns
Sunny	Slim Summerville
Hank Darby	Tom London
Capt. Harris	Joseph Girard
Halligan	Walter Perry

Opinions On Pictures

The Green Goddess

(Warners—All Talker)

Arliss Fine; Film Average

(Reviewed by Red Kann)

GEORGE ARLISS, with a long and successful stage record behind him, does more with the raising of an eyebrow than most Hollywood actors get over with an emotional St. Vitus dance. This Arliss man simply knows how.

His finished performance as the rajah makes "The Green Goddess" worthwhile. True, the story is melodramatic which, in turn, gives it a rating of entertainment value with the mob, but essentially the yarn is trashy and considerably below Arliss' capabilities. It concerns the forced descent of two Englishmen and the wife of one of them; their imprisonment by Arliss to avenge the death of his three brothers by the Government of India and how a wireless message gets through to the British air base in time for planes to effect a rescue.

Second in acting honors comes H. B. Warner as the English officer. Alice Joyce is unimpressive in this, and Ralph Forbes merely satisfactory. The natives must have been selected by someone with a real sense of humor. They're very funny and always ludicrous.

Shorts with Indian background will plant locale of feature.

Produced and distributed by Warners. From play by William Archer. Directed by Alfred E. Green. Scenario by Julian Josephson. Photographed by James Van Trees. Length, 6,653 feet. Release date, March 8, 1930.

THE CAST

The rajah	George Arliss
Crespin	H. B. Warner
Lucilla Crespin	Alice Joyce
Dr. Traherne	Ralph Forbes
High temple priest	David Tearle
Lieut. Cardew	Reginald Sheffield
Hermit priest	Nigel de Brulier
Ayah	Betty Boyd
Hawkins	Ivan Simpson

Why Cry at Parting

(International—All-German Talker)

Among Best Foreign Comedies

(Reviewed By Joseph Kelley.)

COMEDY is the exception and not the rule of pictures from foreign lands. Here is one done in Berlin that is comedy from introduction to fadeout. The plot, sprinkled with mystery, moves with unusual snap for foreign drama. Action laid in Germany, England and Africa. Harry Halm, with Dina Gralla, an accomplished comedienne, carries the major roles.

Girl detective is put on the trial of the fiance of the daughter of a bank president who is thought to have absconded with his future bride's dowry. The chase takes her aboard transatlantic steamer, into unwelcomed jails and ends by her falling in love with the man she seeks to capture.

There are complications aplenty, each one giving rise to good comedy. A bit choppy as to continuity but never vague, it represents one of the best comedies that has come from foreign shores. There is a colored band of jazzy musicians, cabaret scenes and scenes aboard a liner, all done with a lavishness unusual in foreign production. Germany's Houdini also does the "impossible."

German patronage, especially, will welcome this one.

Produced in Germany and distributed in U. S. International. Directed by Richard Eichberg. Adaption by Alfred Halm and Frederick Stein. Based on musical play by Hugo Hirsch. Running time, 1 hour and 20 minutes. Length, approximately 7,0000 feet.

THE CAST

Harder	Paul Morgan
His wife	Antoinie Jaekel
Agathe	Lottina Baart
Frank Western	Harry Halm
Gottgetreu	Szoke Szakall
Sybil Werner	Dina Gralla
Tortoni	Paul Hoerbiger
Pamela	Vera Veronina

Puttin' on the Ritz

(U. A.—All Talker)

In the Money Class

(Reviewed by Red Kann)

STORY terrible, cast fine, songs tuneful—Irving Berlin wrote them—picture box-office.

Harry Richman delivers a surprisingly good performance, bearing in mind this is his first effort. The camera is not always kind to him and when he emotes, it's just that. But as soon as this night club and musical comedy trouper swings into his forte which is singing, the picture tones up considerably. It's all about the ham vaudeville team—four this time —and how one pair reaches Broadway, which proceeds to knock Richman silly, and the obvious byways through which said hero travels before he learns his old pals were true blue and the girl in the case the one he really loved.

Joan Bennett is exquisitely lovely as the girl. Her photographic charm far outdistances her acting, but maybe it was the innocuous part she was given. Jimmy Gleason and Lilyan Tashman as the vaudeville hams carry away acting honors, while Aileen Pringle proves uninteresting as the other woman.

Richman will have to be plugged to the limit. He means nothing to the rank and file. Remember that.

Cartoon short O. K. here.

Produced and distributed by United Artists. Story by John W. Considine, Jr. Directed by Edward Sloman. Dialogue by William K. Wells and James Gleason. Edited by Hal Kern. Photographed by Ray June. Length, 8,225 feet. Release date, March 1, 1930.

THE CAST

Harry Raymond	Harry Richman
Dolores Fenton	Joan Bennett
James Tierney	James Gleason
Mrs. Van Rensselaer	Aileen Pringle
Goldie De Vere	Lilyan Tashman
George Barnes	Gernell Trapp
Fenway Brooks	Richard Tucker

Dangerous Paradise

(Paramount—All-Talker)

Thrilling Program Film

(Reviewed by Charles F. Hynes)

THE thrilling climax saves this one, after an impossible story and impossible situations threaten to classify it as just one of those things. There are fine acting and beautiful backgrounds to compensate for the wild story, based on incidents from Joseph Conrad's novel, "Victory." Outstanding is the villainy of Gustav von Seyffertitz and the sweetness of Nancy Carroll.

This tells of a girl stranded with an orchestra troupe on a South Sea Island, where she is kept busy warding off the unwelcome attentions of the men who frequent the hotel at which she is playing. In desperation she stows away on the sloop of a young American living in solitude on a nearby island. They successfully ward off the attack of three murderers, who are seeking the gold the young man presumably has hoarded.

There are chills in the visit of the three villains to the island, the leader a polished scoundrel; the others, a knife thrower and an ape man. They take their killings seriously, those three musketeers of crime, and they offer the big selling angle of the picture. This will stand some ukelele strumming and South Sea Island effect exploitation.

Hawaiian shorts fine with this.

Produced and distributed by Paramount. From story by Joseph Conrad. Directed by William Wellman. Dialogue by William Slavens McNutt and Grover Jones. Length, 5,244 feet. Release date, Feb. 22, 1930.

THE CAST

Alma	Nancy Carroll
Heyst	Richard Arlen
Schomberg	Warner Oland
Mr. Jones	Gustav von Seyffertitz
Ricardo	Francis McDonald
Pedro	George Kotsonaros
Mrs. Schomberg	Dorothea Wolbert
Zangiacomo	Clarence H. Wilson
His wife	Evelyn Selbie
Wang	Willie Fung
His wife	Wong Wing
Myrtle	Lillian Worth

Lovin' the Ladies

(RKO—All Talker)

Entertaining Programmer

(Reviewed by Walter R. Greene)

ALTHOUGH weak insofar as basic story is concerned, "Lovin' the Ladies" nevertheless contains enough entertaining qualities to rate it as good program entertainment. Good dialogue and direction keeps things moving in a yarn which would otherwise be rather dull.

It is a typical Richard Dix vehicle, and gives the star opportunity to shine as a heavy lover. Dix, as an electrician, becomes innocently involved in a bet which provides that he make an heiress fall in love with him. He does his best, but ends in falling hard for another girl—with the wager losing both his wager and his own girl friend.

Practically all of the cast aside from Dix and Lois Wilson are from the stage, with each satisfactory in their particular parts. The story waxes inmplausible in spots, but holds entertainment regardless of that drawback.

Spotted for the key week runs and general bookings, this should do satisfactory business.

There is, however, nothing to rave about in way of magnetic drawing power aside from Dix and Miss Wilson.

Two reel comedy or musicals would fit here.

Produced and distriubted by RKO. From original play by William Le Baron. Dialogue and adaptation by J. Walter Ruben. Directed by Melville Brown. Phitographed by Edward Cronjager. Running time 1 hour, 5 minutes.

THE CAST

Peter Darby	Richard Dix
Jean Bentley	Lois Wilson
Jimmie Farnsworth	Allen Kearns
Louise Endicott	Rita Le Roy
Betty Duncan	Renee McCready....
Marie	Virginia Sale
George Van Horne	Selmer Jackson
Brooks	Anthony Bushell
Sagatelli	Henry Arnetta

Co-Optimists

(New Era—All Talker)

Revue Type Minus American Ideas

(Reviewed by Joseph Kelley)

BRITISH-MADE, all-dialogue revue which is reported to be one of the initial sound efforts of British production. It is a good first attempt. The title won't mean much, if anything, to the average picture audience here. Some of England's best histrionic talent has been mustered to lend their specialties, all of which are artistically done but lacking the American audience's idea of humor.

A series of vaudeville sketches drawn together with the revue idea as the connecting links, and you have the story, if so it may be called.

Obviously the director was shooting on a limited appropriation for virtually only one set has been used and that anything but pretentious. RCA Photophone recording stands out like a mole on a beauty's face. To pick out stars in this offering would be naming the entire cast. All give every evidence of being thorough-going artists behind the make-up. Patrons acquainted with English society and things English will relish this one. The typical American audience will wonder wherein lies the subtle humor. With a bit more pretentious staging and better continuity this might rank high.

Fast-moving comedy suggested with this.

Produced by New Era. Directed by Edwin Greenwood. Photographed by Basil Memmett. Recording, RCA Photophone. Running time, 1 hour, 20 minutes. Release date, February 8.

THE CAST

A Star	Dave Burnaby
Another Star	Phyliss Monkman
Vaudevillian	Laddie Cliff
Another Vaudevillian	Betty Chester
Other Headliners	Harry Pepper, Elsie MacFarlane

Opinions On Pictures

At the South Pole

(*Pole Prod.—Silent*)

Pretends More Than It Offers

(*Reviewed by Joseph Kelley*)

OBVIOUSLY trading on possibilities in daily publicity given Commander Byrd's expedition this offering pretends much more than it actually serves. Running 72 minutes (much too long) with half of those minutes taken up with oftentimes flowery and pedantic sub-titles meant for description plus humor. It shows flashes of real entertainment in bird and animal life near the South Pole.

This purports to be an account of Captain Scott's tragic expedition and, for no reason at all, drags in a sequence showing Byrd leaving New York harbor on a similar expedition. When a blizzard is announced as imperiling the lives of the explorers it looks very much as though an airplane propeller stirred up the so-called blizzard. Tragedy stalked through Captain Scott's actual adventure. There is no indication of it in the picture excepting in the brain of the title writer.

There are icebergs aplenty, snow, ice and all other accessories associated with North or South Pole but none of it rings true nor even begins to measure up to the fatal adventure we are told Captain Scott had. When a still picture serves the purpose it is dragged in and sub-titled with all the synthetic tragedy of a rural Hamlet.

This has merit but lacks the convincer.

Photographed by Pole Productions. Cameraman, Herbert Powling. Running time, 72 minutes. Length, approximately six reels. Current release.

Sombras de Gloria

(*Sono Art—All Talker*)

Good—But Not Too Good

(*Reviewed by Pierre M. Arnaud*)

BY far, the best Spanish all-talker made to date, although the story is not ideal for the Latin American market, for which it is intended, because Jose Bohr, the lead, was grossly miscast as an American soldier, and not a Latin American or Spaniard type.

This one point may greatly influence its career, because the illusion of being a real Spanish vehicle is killed. No doubt, Americans who see it will not recognize the bull, but, surely, the Spaniards and Latin Americans will.

Francisco Maran is immense, and although Italian with a peculiar accent, which is attractive, he is such an excellent actor that you forget his nationality. Not so with Bohr, who, sings in English and French, and is referred to as "Eddie." which constantly reminds one of bad judgment in casting. Had the producers recognized that Bohr speaks with a typically "che" accent, and not with a Castillian accent, they would, no doubt, have changed the part.

The story is weakly handled, especially the locale.

Produced and distributed by World Wide-Sono Art. Directed by Andrew Stone. Music by Jose Bohr and James F. Hanley. Photographed by Arthur Martinelli. Spanish dialogue, Fernando C. Tamayo. Length, approximately 9,500 feet. Running time, 1 hr, 42 min. Release date, Feb., 1930.

THE CAST

Eddie Williams	Jose Bohr
Helen	Mona Rico
Carl Hummel	Demetrius Alexis
Jean	Ricardo Cayol
Dr. Castelli—Defense Counsel	Francisco Maran
District Attorney	Cesaw Vanoni
Judge	Enrique Acosta
Jack	Juan Torena

Universal Serial Highlights New Group of Shorts

"The Jade Box"

(*Universal-Serial—10 Episodes*)

Great for Serial Fans

IF they like serials, they'll go for this, with its quick action, spooks and heavy mystery. Typical serial material, maintaining lots of interest throughout. An Oriental cult is interested in securing possession of a long-lost jade box from a group of American tourists. In one battle, Jack Perrin's father mysteriously disappeared, and, after a search of several months, is given up as lost. His sweetheart, Louise Lorraine, and an old friend of Jack's father, Francis Ford, are haunted by evil spirits of the Oriental cult. Ford, unknown to the others, obtained the jade box and is anxious to cash in on its supposed great value, but up to the fourth episode, he has received nothing from the secret except a barrel of trouble. Ray Taylor directed and set a good pace for serial material. Running time, about 20 minutes for each episode.

Run light feature material with this.

"More Sinned Against Than Usual"

(*Vitaphone Varieties—2 Reels*)

A Wow

EIGHTEEN minutes of well done burlesque on stock companies of the days gone by. Shows the old-time audience in a small town hall watching a ham-and-egg troupe going through the paces in one of those harsh-villain pieces where the misunderstood blonde girl is ejected from the house of her foster parents. The son goes, too, rather than swear allegiance to his stern old father. Packed with laughs. A treat.

If your feature is heavy and needs comedy, here it is.

"Home Sweet Home"

(*Pathe—Sound Topics—1 Reel*)

Blah

VAN BEUREN again uses the professor and Nifty in the ventriloquist gag, and again the humor, as taken from newspapers throughout the country, falls pretty flat. This stuff varies very little, and doesn't measure up to the old silent "Topics of the Day." Running time, 6 minutes.

Krazy Kat creators move from New York to Hollywood. Charles B. Mintz, on extreme left, is saying goodbye to Al Rose, Jack Carr, Jimmy Bronnis, Artie Davis, Benn Harrison, Manny Gould, Joe de Nat, Harold Lieblich.

"Slow Beau"

(*Krazy Kat—Columbia—1 Reel*)

Immensely Clever

KRAZY KAT again, maneuvered by the clever cartooning of Manny Gould and Ben Harrison through an extremely diverting series of mad pranks. Another of the Winkler series and way up in the forefront of cartoon comedies. Scene, a vaudeville theatre with the music supplied by every ridiculous—and clever—contraption and contortion available. Time, nine minutes.

If feature is good, this will make them feel better. If it's bad, this will tonic 'em.

"Station S-T-A-R"

(*Tiffany Talker—1 Reel*)

Splendid Short

THESE informal radio parties have a lot of audience appeal and this one is no exception. Norman Kerry is the guest announcer introducing a number of celebs, but the show is Joe E. Brown, who gets off a good bedtime story which will bring down any house, in fact it's an act in itself. You can build up real following for this series.

Wow audience stuff. Goes with any feature.

"Caviar"

(*Educ'l—Terry Toon—1 Reel*)

Has Laughs

IF the balance of these subjects measures up to the standards of this one, Educational has a real bet in this new series of Paul Terry cartoons. These subjects are being produced at the Audio-Cinema Studios, Long Island City by Terry and Frank Moser, for years Terry's associate. There are to be no central characters running through the series, but a general assortment of animals. This one features a mouse and his efforts to save his lady love from the wolves. Running time, seven and one-half minutes.

Clever cartoons are easy to spot in with any feature.

Pathe Audio Review, No. 8

(*Pathe—Talker—1½ Reels*)

Good Stuff

NUMBER eight in the Audio Review series is better than many of its predecessors. Its three units are crammed full of interest and entertainment, starting with (a) "Fancy Steppers," which synchronizes the gaits of well-known military organizations in various countries, to music and sound; (b) "Red Hot Hollywood," a number embracing five Tin Pan Alley hounds at the ivories, turning out new jazz numbers; and (c), night shots of well-known New York spots photographed with the new Du Pont highly sensitized night stock. The latter unit highlights the reel. Running time, 10 minutes.

Where interesting novelty is needed, use this.

"Low Down"

(*Vitaphone-Varieties—1½ Reels*)

Red Hot Jazz

DESCRIBED as "a bird's-eye view of Harlem, featuring songs and dances by darkies who know the meaning of rhythm—and how. There's plenty of pep in this number. The songs and the steppers are great. Running time, 10 minutes.

"Arabian Daze"

(*Vitaphone-Varieties—1½ Reels*)

Usual Staff

"SPORTING YOUTH" comedy, headed by Judy and her crowd of youngsters who offer a fair amount of entertainment in a set-

(*Continued on Page 42*)

Current Lineup of Short Subject Product Hits a New High Average

"Arabian Daze"

(*Continued from page 41*)

ting more pleasing than previous releases in the series. This one concerns a dream of Judy's, who awakes to find the whole gang in Arabia, where a fight to save her sweetie from the hard-boiled sheik lands the whole crew in trouble. Ben Holmes directed. Running time, 20 minutes.

Will fit in nicely with a dramatic feature.

"Evolution of the Dance"

(*Vitaphone Varieties No. 389-96*)

Real Addition to Any Program

SERIES of interpretive dance numbers done in Technicolor. Pretty girls, clever dancers, abbreviated costumes and excellent recording vie for honors with the color scheme. An Hawaiian number is a real treat, as is the Spanish. There are two reels of entertainment that wouldn't make any audience mad if they were extended to a couple more. Jack Haskell directed and did a commendable job. About 25 minutes screen time.

Couple with melodrama and you have nice contrast.

"Screen Snapshots No. 13"

(*Columbia Talker—1 Reel*)

Tiptop Audience Material

THE public's apparently insatiable desire to see—and now hear—well known screen players explains the vast appeal which films like the Screen Snapshots series hold for picture audiences. In No. 13, Fred Kelsey, playing his usual ham detective role, is asked by the Snapshots cameraman to take the audience on a tour of the studios. Kelsey does, and around this simple but clever subterfuge is built an excuse for the reel. Time, 10 minutes.

One of those rare shorts suitable for any type of feature.

"Match Play"

(*Sennett Educ'l Talker—2 Reels*)

Real Stuff for Golf Fans

WHEREVER there are golf fans, this attraction should be plugged hard for extra business. For the general run of picture audiences, "Match Play" has enough good comedy to make it acceptable.

The two golf pros naturally perform on the links, but they do not battle to win spectacularly at the last hole. The story is just a lot of laughs through a round of golf wherein both Hagen and Diegel wisecrack their way through, while both show off a number of trick shots. And Hagen and Diegel are not exactly "dubs" when it comes to appearing in talkers. A fine spot for a "draw" comedy where the two golf names mean something, but also good where a laugh comedy is required.

Popular theme suitable for general run of features.

Woof!

Marie Dressler was sporting a new ermine coat at the studio, and Polly Moran was examining it. "I could have a plush coat myself, one time, if I'd wanted it," sniffed Polly. "Well, why didn't you have a plush coat then?" sneered Marie. "Well," confessed Polly, "I'm so tender-hearted it hurt me to think of all those baby plushes being killed for it."—*Motion Picture Magazine.*

Crabby

"Look, Willie! Mama brought a new book home for you! Just see all the pretty pictures! There's one on every page!

"Aw, lookit that ol' cow! Ain't he crazy! . . . This ol' cat! . . . He's a dumb-looking cat, aint' he? . . . Here's another pitcher of an ol' chicken! I never saw a chicken look like that! . . . Lookit this horse, ma! . . . Ain't that a nutty ol' horse? . . . Here's a boy with some puppies! Lookit him, ma! . . . Ain't he a simp? But the puppies are pretty good, ain't they?"

"Willie! You ought to be ashamed! Making fun of those nice pictures? I don't know what you are going to be like when you grow up!"

"Aw, I'm gonna be one of those guys that writes movie reviews!"—*Judge.*

"The Dear Slayer"

(*Darmour-RKO Talker—2 Reels*)

Acceptable Comedy

QUITE a lot of action in a coherent story where laughs are generous, spots this as a satisfactory offering.

Alberta Vaughn, Lewis Sargent, Dell Henderson, Al Cooke and Arthur Houseman comprise a nicely balanced cast of dependable players, each a veteran in the comedy field.

A young matron is loaned a fine apartment by her cousin, who is janitor of the apartment house. Difficulties are encountered by the wife and husband when the real owner arrives just when the couple are entertaining psuedo ritzy friends of theirs. The apartment owner overhears the bragging of the ritzy husband, who happens to be in the owner's employ—and fires him pronto. He then immediately hires Lew Sargent, borrower of the apartment, to take the job, and everything ends with a laugh.

Acceptable where a situation comedy with laughs is required to round out a rather dramatic feature.

"Big Jewel Case"

(*Educ'l-Talker—2 Reels*)

Fairly Good Comedy

RATES above the average chiefly because of Eddie Lambert's funnyJewish antics as a detective. With Fred Kelsey, he is protecting the jewels in the home of a big business man, while the latter and his wife are on a week-end trip. Clown spooks and burlesque mystery twitches are padded too much, but outside of that, the stuff is okay, with lots of laughs. Directed by Stephen Roberts. Running time, 16 minutes.

Enough comedy in this for its effective use as contrast to a heavy feature.

Pathe Review, No. 7

(*Pathe—Silent—1½ Reels*)

Good Novelty

INTEREST is maintained fairly well with shots of the Roman hills, followed by "Machine," described as "a cinematic impressions of our mechanical age"; a study of monkeys and their animal neighbors, and "Bust—and How," which, for no excuse at all, offers a French player in various colored poses. Running time, 13 minutes.

Will go well in a spot where novelty and silent relief can be used.

"The Cossack's Bride"

(*Tiffany Talker—1 Reel*)

THIS color subject is a splendidly done offering, which will fit well on any program. It's in reality a featurette, containing a story done against Russian background. A cossack sets out to recapture his bride, who has been stolen by an enemy. With a friend, the Cossack disguised himself as a musician, and the pair go to an inn where the enemy is staging a feast. They wager the latter that they can keep singing longer than he can keep drinking, and he falls for the gag. After a long session the pair walk out on the party with the bride.

Good with comedy feature.

"Darktown Blues"

(*Pathe Talker—2 Reels*)

Good Number

BUCK AND BUBBLES show their all-around ability in this new talker, which gives them a chance to sing, dance and play the piano. The boys are looking for a job and walk into a booking agency, where they go through their routine, only to learn that the big colored gent for whom their putting on the show, is also waiting to see the manager. It's a good comedy number with plenty of pep and some good laughs.

For any bill that needs comedy relief.

"Bulls and Bears"

(*Educ'l-Talker—2 Reels*)

A Humdinger

MACK SENNETT standard. Andy Clyde, as usual, provides enough mirth to chase away the blues—for 20 minutes, at least. Supported by Daphne Pollard, Marjorie Beebe, Bud Jamison and Rosemary Theby. Andy, a grocery store owner of the old school, refuses to sink his pile in the rapidly-rising stock market, despite urgings of his wife and friends. The latter are sitting on top of the world—until the crash comes and then all topple back to earth. Of course, Andy eventually has the laugh on the bunch. He again delivers strong comedy material. Sennett directed and he did a good job. Running time, 20 minutes.

Use this with a feature musical comedy and you will have a splendid bill of light entertainment.

"Do It Now"

(*Columbia Talker—1 Reel*)

Weaker Than Weak

CLARK and Bergman, vaudeville headliners, may have rooters in their own line of endeavor, but on the screen they simply don't click. Perhaps it is the material which is terrible enough, but certainly the performers don't add anything to the proceedings. Dull, obvious and decidedly unfunny. Directed by Jasper Ewing Brady. Time, 10 minutes.

Won't help any feature no matter how terrible.

Competition

San Antonio—While "The Lone Star Ranger" was enacting his Wild West performance on the screen of the Majestic, he had some competition in the basement of the theatre.

Dave Krisch, electrician, heard a prowler in the basement. Grabbing a flashlight, he turned on the intruder to face a tall red-haired youth with a revolver in his hand. Krisch leaped on the young man, disarmed him and called the police.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Anna Christie (M-G-M)

LOS ANGELES—Fox Criterion (1,652), 7 days, 35 to 65 cents. *Other attractions:* Fox Movietone News and Silly Symphony. *Opposition,* "Burning Up," "Son of the Gods," "Mysterious Island," "Lummox," "No, No, Nanette," "Wall Street." *Weather,* fine. *Rating,* 141% (4th week).

OKLAHOMA CITY—Criterion (2,000), 25, 50 and 75 cents, 7 days. *Other attractions,* Paramount News, Paramount Radio Riot, "Night in a Shooting Gallery." *Weather,* cold. *Opposition,* "Song of Love," "Lilies of Field," "Broadway Scandals," "Footlights and Fools," "She Couldn't Say No," "So This Is College." *Rating* 150%.

PORTLAND, ORE.—Fox United Artists (945), 50 and 60 cents, 7 days. *Other attractions,* Fox Movietone News. *Weather,* light rains. *Opposition,* "Men Without Women," "Dangerous Paradise," "She Couldn't Say No," "Hit the Deck," "Night Ride." *Rating,* 140%.

SEATTLE—Fox (2,540), 25c-75c, 7 days. *Added attractions:* Mickey Mouse cartoon, Fox Movietone News, Henri LeBel triple organ novelty, Owen Sweeten and the Fox Band. *Weather,* rainy. *Opposition:* "Street of Chance," "Hit the Deck," "Other Tomorrow," "Chasing Rainbows," "Party Girl," "She Couldn't Say No." *Rating,* 125%.

Applause (Para)

MILWAUKEE—Merrill (1,298), 25 and 60 cents, 2 days (Friday, Saturday). *Other attractions,* Al Christie comedy, "Marching to Georgia," Fox Movietone News. *Weather,* fair and mild. *Opposition,* "The Virginian," "Love Parade," "Laughing Lady," "She Couldn't Say No," "Hit the Deck," "Her Unborn Child." *Rating,* 75%.

Awful Truth (Pathe)

SPOKANE—Granada (600), 10c.-35c. 3 days. *Other attractions:* Comedy, Vitaphone shorts; cartoon. *Weather,* mostly fair. *Opposition:* "Hit the Deck," "The Kibitzer," "Pointed Heels." *Rating,* 94%.

Battle of Paris (Para)

TROY, N. Y.—Lincoln (1,000), 25 and 35 cents, 3 days. *Other attractions,* one Vitaphone act, Fox Movietone News. *Weather,* pleasant. *Opposition,* "Loose Ankles," "Marriage Playground." *Rating,* 95%.

Behind the Make-Up (Para)

MILWAUKEE—Merrill (1,298), 25 and 60 cents, 5 days. *Other attractions,* Al Christie comedy, "Marching to Georgia," Fox Movietone News. *Weather,* fair and mild. *Opposition,* "The Virginian," "Love Parade," "Laughing Lady," "Hit the Deck," "She Couldn't Say No," "Her Unborn Child." *Rating,* 90%.

Broadway Scandals (Col)

OKLAHOMA CITY—Liberty (1,800), 25 and 50 cents, 7 days. *Other attractions,* Fox Movietone News, Silly Symphony, "Merry Dwarfs." *Weather,* cold. *Opposition,* "Song of Love," "Lilies of Field," "Footlights and Fools," "Anna Christie," "She Couldn't Say No," "So This Is College." *Rating,* 125%.

Burning Up (Para)

DENVER—Denver (2,512), 25 and 65 cents, 7 days. *Other attractions,* Publix stage show, Paramount Sound News, personal appearance of Richard Arlen and Mary Brian, all-taking Paramount cartoon. *Weather,* fine. *Opposition,* "Hot for Paris," "13th Chair," "Jazz Heaven," "Woman Racket." *Rating,* 150%.

KANSAS CITY—Newman (2,000), 25 and 60 cents, 7 days. *Other attractions,* Clark and McCullough in "Knights Out," Paramount Sound News. *Weather,* fair. *Opposition,* "Devil May Care," "Second Choice," "Son of Gods," "Love, Live and Laugh." *Rating,* 100%.

LOS ANGELES—Paramount (3,596), 7 days, 35 to 65 cents. *Other attractions,* Christie comedy, Milton Charles organ concert and Paramount Sound News. *Opposition,* "Anna Christie," "Son of Gods," "Mysterious Island," "Lummox," "No, No, Nanette," "Wall Street." *Weather,* fine. *Rating,* 80%.

SAN FRANCISCO—Granada, 50, 65 and 90 cents, 7 days. *Other attractions,* Don George at the organ, comedy "Let Me Explain," syncopators. *Weather,* pleasant. *Opposition,* "Hit the Deck," "The Racketeer," "Hallelujah," "Condemned," "So Long Letty," "Devil May Care," "Cameo Kirby." *Rating,* 60%.

Chasing Rainbows (M-G-M)

BOSTON—Low's Orpheum (3,100) 25c-50c, 7 days. *Other attractions:* Vaudeville, Hearst Metrotone News. *Weather,* fair. *Opposition:* "Green Goddess," "Devil May Care," "Murder on the Roof," "Hunting Tigers in India," "Jango," "Hit the Deck," "Peacock Alley." *Rating,* 105%.

BUFFALO—Great Lakes (2,900), 50c-80c, 7 days. *Other attractions:* Fox Movietone news, comedy, Paramount Sound News. *Weather,* cold snow. *Opposition:* "Seven Keys to Baldpate," "Sally," "Lost Zeppelin," "Tiger Rose." *Rating,* 150%.

SEATTLE—Fox Fifth Avenue (2,750) ,25c-75c, 7 days. *Added attractions:* Fashion News, Fox Movietone News, farewell week Eddie Peabody, Fanchon-Marco stage revue. *Weather,* rainy. *Opposition:* "Anna Christie," "Party Girl," "Street of Chance," "She Couldn't Say No," "Hit the Deck," "Other Tomorrow." *Rating,* 100%

Dangerous Paradise (Para.)

OMAHA—Paramount (2,900), 25c-60c. 4 days. *Other attractions:* Publix "Marathon Frolic" unit, Paramount News, orchestra and organ. *Weather,* mild and clear. *Opposition:* "Hot For Paris," "Sally," "Woman Racket." *Rating* 95%.

PORTLAND, ORE.—Portland (Publix) (3,068), 25 and 50 cents (New Low Top), 7 days. *Other attractions,* Lillian Roth in person, Eddie Magill, Paramount Sound News; Ron and Don, singing-playing organ duo. *Weather,* light rains. *Opposition,* "Hit the Deck," "Men Without Women," "She Couldn't Say No," "Anna Christie," "Night Ride." *Rating,* 108%.

Ad Tips—Play up name of Nancy Carroll and fact that it is all-talker. Audience appeal general with Nancy Carroll drawing big.

Devil May Care (M-G-M)

BOSTON—Loew's State (3,700), 7 days, 30c-50c. *Other attractions:* Stage numbers, "Plasterers" and "Tidal Wave of Song," Heart Metrotone News. *Weather,* fair. *Opposition:* "Chasing Rainbows," "Murder on Roof," "Hunting Tigers in India," "Green Goddess," "Jango," "Hit the Deck," "Peacock Alley." *Rating,* 110%.

KANSAS CITY—Midland (4,000), 25 and 60 cents, 7 days. *Other attractions,* Hearst Metrotone News, and five acts of vaudeville starring Billy Dooley on stage. *Weather,* fair. *Opposition,* "Burning Up," "Love, Live and Laugh," "Son of Gods," "Second Choice." *Rating,* 100%.

LOS ANGELES—Fox Carthay Circle (1,650), twice daily, 75 cents to $1.50. *Other attractions,* M-G-M's "College Hounds," Fox Movietone News and Elinor's orchestra. *Weather,* fine. *Rating,* 93% (3rd week).

OTTAWA—Centre (1,200), 6 days, 15c-50c. *Other attractions:* Fox (silent), news and comedy. *Weather,* mild and cold. *Opposition:* "Love Parade," "Vagabond Lover," "Paris," "His Glorious Night," "Smiling Irish Eyes." *Rating,* 85%.

SAN FRANCISCO—Fox, 50, 65 and 90 cents, 7 days. *Other attractions,* Fanchon and Marco in "Ivory Ideas" with company of 100; scenic overture, Fox Movietone News, grand concert and stage orchestra. *Weather,* pleasant. *Opposition,* "Burning Up," "Hit the Deck," "Hallelujah," "Condemned," "Phantom of the Opera," "The Racketeer," "So Long Letty," "Cameo Kirby." *Rating,* 100%.

Dynamite (M-G-M)

ALBANY, N. Y.—Leland (1,400), 25 and 35 cents, 6 days. *Other attractions,* Fox Movietone News; novelty, "Abraham Lincoln." *Weather,* pleasant. *Opposition,* "Love Parade," "Evangeline," "Happy Days." *Rating,* 130%.

Ad Tips—Play up the name of DeMille and the fact that this is his first talking picture and one filled with a spectacular climax. Audience appeal, general.—John Garry, Mgr., Leland, Albany, N. Y.

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Footlights and Fools (F.N.)

OKLAHOMA CITY—Folly (1,200), 15 and 25 cents, 3 days. *Other attractions,* Fox Movietone News; Clark and McCullough in "The Music Fields." *Weather,* cold. *Opposition,* "Song of Love," "Lilies of Field," "Broadway Scandals," "Anna Christie," "She Couldn't Say No," "So This Is College." *Rating,* 100%.

General Crack (W.B.)

BALTIMORE—Metropolitan (1,500), 6 days, 15 and 50 cents. *Other attractions,* Kinograms, organ. *Weather,* springlike to clear cold, to heavy rain, heavy snow and cold. *Opposition* (srceen), "Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley," "His First Command," "Wedding of Revolution," "Hot for Paris," "New York Nights," "Little Johnny Jones," "The Kibitzer." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Time." *Rating,* 95%. (Second week of simultaneous showing with Rivoli downtown for first run.)

BALTIMORE—Rivoli (1,982), 6 days, 25 and 50 cents. *Other attractions,* Pathe Sound and Fox Movietone News, Aesop's Fable in sound. *Weather,* springlike, to clear cold, to heavy rain, heavy snow, to very cold. *Opposition* (screen), "Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley," "His First Command," "Wedding of the Revolution," "Hot for Paris," "New York Nights," "Little Johnny Jones," "The Kibitzer." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Time." *Rating,* 125%. (Second week of simultaneous showing with the Metropolitan uptown for its first run.)

DALLAS—Melba, (1,800), 7 days, 25c-35c-50c. Paramount Screen Song "I'm Afraid To Go Home In The Dark," "Vitaphone short; "Station B U N K" and Paramount Sound News. *Weather,* fair. *Opposition:* "No, No, Nanette," "Sunny Side Up," "Loose Angles," and "The Lost Zeppelin." *Rating,* 95%.

DES MOINES—DesMoines (1,600), 7 days, 25, 35, 50 and 65 cents. *Other attractions,* Paramount Sound News; Educ'l comedy, "The Family Next Door"; Pathe Grantland Rice Sports. *Opposition,* "Little Johnny Jones," "Seven Keys to Baldpate," "Lilies of Field," "No, No, Nanette," "General Crack," "Let's Go Places." *Weather,* all kinds. *Rating,* 140%.

TACOMA—Hamrick's Blue Mouse (601), 7 days, 25 and 75 cents. *Other attractions,* "Dance of the Paper Dolls" (Vitaphone). *Weather,* bad, snowy. *Opposition,* "Sally," "Hallelujah" and "Navy Blues." *Rating,* 60% (2nd week).

TROY, N. Y.—Troy (2,000), 35 and 50 cents, 4 days. *Other attractions,* one Vitaphone act, Fox Movietone News. *Weather,* pleasant. *Opposition,* "Their Own Desire," "His First Command." *Rating,* 142%.

Grand Parade (Pathe)

CHICAGO—State-Lake (3,000), 7 days, 35c-75c. *Other attractions:* 5 acts R-K-O vaudeville, headed by Rin Tin Tin. *Weather,* moderately cold, clear. *Opposition:* "Not So Dumb," "Second Choice," "Show of Shows," "Show Boat," "Hit the Deck" (3rd week). *Rating,* 90%.

Green Goddess (W.B.)

BOSTON—Metropolitan (4,350), 7 days, 30-75c. *Other attractions:* stage presentation, "Aladdin's Revels," Al Mitchell and Band, Arthur Martel, feature organist and Paramount News. *Weather,* fair. *Opposition:* "Devil May Care," "Chasing Rainbows," "Murder on Roof," "Hunting Tigers in Iindia," "Jango," "Hit The Deck," "Peacock Alley." *Rating,* 100%.

Hallelujah (M-G-M)

TACOMA—Fox Colonial (965), 7 days, 25 and 35 cents. *Other attractions,* "The Toy Shop" (Tiffany) and Fox Movietone News. *Weather,* bad, snow. *Opposition,* "General Crack," "Navy Blues" and "Sally." *Rating,* 135%.

Happy Days (Fox)

ALBANY, N. Y.—Harmanus-Bleecker Hall (2,000), 35 and 50 cents, 6 days. *Other attractions,* Fox Movietone News, a Grantland Rice "Sportlight," Murphy and Marsh in "Memories," George Billings in "Abraham Lincoln." *Weather,* pleasant. *Opposition,* "Love Parade," "Evangeline," "Dynamite." *Rating,* 200%.

His Glorious Night (M-G-M)

OTTAWA—Avalon (990), 3 days, 25-35c. *Added attraction:* Educational comedy, Fox Movietone News. *Weather,* mild and clear. *Opposition:* "Love Parade," "Devil May Care," "Smiling Irish Eyes," "Idle Rich," "Vagabond Lover." *Rating,* 85%.

Hit the Deck (RKO)

BALTIMORE—Auditorium (1,600), 6 days beginning with Sunday midnight show with all seats 50 and 75 cents; regular admissions 35 cents to $1.50, with four reserved seat shows daily. *Other attraction,* Pathe Sound News. *Weather,* springlike to clear, cold, then heavy rain, heavy snow and cold. *Opposition,* "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley," "First Command," "Wedding of the Revolution," "General Crack," "Hot for Paris," "New York Nights," "Little Johnny Jones," "The Kibitzer." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossoming Time." *Rating,* 165% (2nd week).

BOSTON—Keith's (2,900), 7 days, 30-65c. *Other attractions:* Cartoon, Pathe News, Sportlight. *Weather,* fair. *Opposition:* "Green Goddess," "Devil May Care," "Chasing Rainbows," "Murder On The Roof," "Jango,' "Hunting Tigers in India," "Peacock Alley." *Rating,* 125% (2nd week).

CHICAGO—Woods (1,175), 7 days, 35c-85c. *Weather,* seasonal. *Other attractions:* Pathe News, Krazy Kat comedy. *Opposition:* The Grand Parade," "Not So Dumb," Second Choice," "Show of Shows," "Show Boat," "Sunny Side Up" (3d week), "Hallelujah" (5th week). *Rating,* 150%, (3d week).

CLEVELAND—RKO Hippodrome (4,500), 7 days, 35 and 75 cents. *Weather,* fine. *Other attraction,* Fox Movietone News. *Opposition,* "Love Parade" (3rd week), "New York Nights," "Kibitzer," "She Couldn't Say No," "Tanned Legs." Stage, "Show Boat," "Fortune Teller." *Rating,* 125%.

MILWAUKEE—Palace-Orpheum (2,587), 25 and 60 cents, 7 days. *Other attraction,* Pathe News. *Weather,* fair and mild. *Opposition,* "The Virginian," "Love Parade," "Laughing Lady," Her Unborn Child," "She Couldn't Say No," "Behind the Make-Up." *Rating,* 105%.

PORTLAND, ORE.—RKO Orpheum, 25 and 60 cents, 7 days. *Other attractions,* Jack Pepper, Lee Twins and Co-Medley Dupree; Pathe Sound News, Catherine Custer at Wurlitzer. *Weather,* light rains. *Opposition,* "Men Without Women," "Anna Christie," "She Couldn't Say No," "Dangerous Paradise," "Night Ride." *Rating,* 200%.

PROVIDENCE—Victory (1,600), 7 days, 15 and 50 cents. *Other attractions,* Lincoln's Birthday short, Pathe Sound News, Grantland Rice Sportlight. *Weather,* clear, cold. *Opposition,* "Second Choice," "The Kibitzer," "Ship from Shanghai." *Rating,* 125%.

SALT LAKE—RKO Orpheum (2,500), 15c-75c. 7 days. *Other attractions:* Vaudeville, headed by Tom Brown with the original Brown Brothers, and sound news. *Weather,* fair. *Opposition:* "No, No, Nannette," "Street of Chance," and "7 Days Leave." *Rating,* 110%.

SEATTLE—New Orpheum (2,650), 25c-75c. 14 days. *Added attractions:* Pathe Sound News, RKO vaudeville headlined by Pepito. *Weather, rainy.* .*Opposition:* "Anna Christie," "Street of Chance," "She Couldn't Say No," "Party Girl," "Chasing Rainbows," "The Other Tomorrow." *Rating,* 110% (2d week).

SPOKANE—RKO. (1,500), 25c-60c. 7 days. *Other attractions:* Five acts of vaudeville. *Weather,* mostly fair. *Opposition:* "The Kibitzer," "Pointed Heels," "Evangeline," and "Awful Truth." *Rating,* 178%.

Hot For Paris (Fox)

BALTIMORE—New (1,600), 6 days starting with Sunday midnight show, 25 and 50 cents. *Other attractions,* Fox Movieone News, "Gunboat Ginsberg" (RKO Nat Carr comedy), "Snapshots of Hollywood" No. 15. *Weather,*

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springlike to clear, cold, to heavy rain, heavy snow, then cold. *Opposition* (screen), "Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley," "His First Command," "Wedding of the Revolution," "General Crack," "New York Nights," "Little Johnny Jones," "The Kibitzer." Staged, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Time." *Rating,* 150%.

DENVER—Aladdin (1,424), 35 and 75 cents, 7 days. *Other attractions,* Sound acts, "Song Writer's Revue," "Minstrel Days," "Hell's Bells," Fox Movietone News. *Weather,* fine. *Opposition,* "13th Chair," "Jazz Heaven," "The Woman Racket," "Burning Up." *Rating,* 90%.

OMAHA—Orpheum (3,000), 25c-60c. 7 days. *Other attractions:* RKO vaudeville bill and Pathe News. *Weather,* mild and clear. *Opposition:* "Sally," "Is Everybody Happy?", "Woman Racket," "Sunny Side Up," "Dangerous Paradise." *Rating,* 125%.

Is Everybody Happy? (W.B.)

OMAHA—State(1,200), 25c-40c. 3 days. *Other attractions:* "The Plasterer" (Par), "Red Headed Huzzy" (Par), Universal News. *Weather,* mild and clear. *Opposition:* "Hot for Paris," "Sally," "Sunny Side Up." *Rating,* 100%.

Jazz Heaven (RKO)

DENVER—Tabor (2,269), 35 and 75 cents, 7 days. *Other attractions,* Fancho and Marco stage attraction in "Black and Gold" idea; Pathe and Universal Sound News. *Weather,* fine. *Opposition,* "Woman Racket," "Burning Up," "Hot for Paris," "13th Chair." *Rating,* 80%.

Kibitzer, The (Para)

BALTIMORE—Loew's Parkway (1,092), 6 days, 15 and 35 cents. *Other attractions,* Hearst Metrotone News, "The Real McCoy" (Charlie Chase all-talking comedy), Krazy Kat cartoon. *Weather,* springlike to clear, cold to heavy rain, heavy snow, to cold. *Opposition* (screen), "Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley," "His First Command," "Wedding of the Revolution," "General Crack," "Hot for Paris," "New York Nights," "Little Johnny Jones." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Time." *Rating,* 100%. (Shown at this uptown theatre after one week at the Century downtown.)

CLEVELAND—State (3,400), 7 days, 30 and 60 cents. *Weather,* fine. *Other attractions,* "Doing Phil a Favor" (Pathe), "Steeple Chase" (Universal), Paramount News, "Eton Days" (Loew unit). *Opposition,* "Hit the Deck," "Love Parade" (3rd week), "New York Nights," "She Couldn't Say No," "Tanned Legs." Stage, "Show Boat," "Fortune Teller." *Rating,* 85%.

PROVIDENCE—Strand (2,200), 7 days, 15 and 50 cents. *Other attractions,* "Wedding Ring" (FN), supplementary attraction with Paramount Sound News. *Weather,* clear, cool. *Opposition,* "Hit the Deck," "Ship from Shanghai," "Second Choice." *Rating,* 110%.

SPOKANE—Liberty (1,300), 25c-50c. 7 days. *Other attractions:* Vitaphone shorts and Paramount News. *Weather,* mostly fair. *Opposition:* "Hit the Deck," "Pointed Heels," "Evangeline," "Awful Truth." *Rating,* 102%.

Laughing Lady (Para)

HOLLYWOOD — Grauman's Egyptian (1,800), 7 days, 35 to 65 cents. *Other attractions,* Fanchon-Marco "Trees" idea, Fox Movietone News. *Weather,* fine. *Rating,* 137%.

MILWAUKEE—Wisconsin (3,275), 25 and 60 cents, 7 days. *Other attractions,* Fanchon and Marco's "Baby Songs" idea, Fox Movietone News. *Weather,* fair and mild. *Opposition,* "The Virginian," "Love Parade," "She Couldn't Say No," "Hit the Deck," "Her Unborn Child," "Behind the Make-Up." *Rating,* 100%.

Let's Go Places (Fox)

DES MOINES—Orpheum (2,000), 4 days, 25 and 50 cents. *Other attractions,* Pathe News, RKO vaudeville. *Opposition,* "Seven Keys to Baldpate," "General Crack," "Little Johnny Jones," "Lilies of Field," "No, No, Nanette," "Painted Angel." *Weather,* all kinds. *Rating,* 100%.

Lilies of the Field (F.N.)

DES MOINES—Strand (1,100), 4 days, 20 and 30 cents. *Other attractions,* "Deep Sea Melodies," "Footlights and Follies." *Opposition,* "Let's Go Places," "Little Johnny Jones," "Painted Angel," "General Crack," "No, No, Nanette." *Weather,* all kinds. *Rating,* 90%.

OKLAHOMA CITY—Empress (1,500), 25 and 50 cents, 4 days. *Other attractions,* Pathe News, Mack Sennett comedy "Scotch." *Weather,* cold. *Opposition,* "Song of Love," "Broadway Scandals," "Footlights and Fools," "Anna Christie," "She Couldn't Say No," "So This Is College." *Rating,* 75%.

Little Johnny Jones (F.N.)

BALTIMORE—Loew's Valencia (1,500), 6 days, 25 and 35 cents. *Other attractions,* Hearst Metrotone News, Pathe Audio Review, "Clancy at the Bat" (Educa'l all-talking comedy). *Weather,* springlike, to cold, heavy rain, heavy snow, cold. *Opposition* (screen), "Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley," "His First Command," "Wedding of the Revolution," "General Crack," "Hot for Paris," "New York Nights," "The Kibitzer." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Time." *Rating,* 80%.

DES MOINES—Strand (1,100), 3 days, 20 and 30 cents. *Other attractions,* Kinograms, Columbia act, "Bunk"; M-G-M comedy, "Hotter Than Hot." *Weather,* all kinds. *Rating,* 90%.

OKLAHOMA CITY—Empress (1,500), 25 and 50 cents, 3 days. *Other attractions,* Pathe News, Mack Sennett comedy "Scotch." *Weather,* cold. *Opposition,* "Song of Love," "Broadway Scandals," "Footlights and Fools," "Anna Christie," "She Couldn't Say No," So This Is College. *Rating,* 100%.

Lone Star Ranger (Fox)

HOUSTON—Majestic (2,250), 7 days, 25 and 60 cents. *Other attractions,* four acts vaudeville led by Texas Four, orchestra overture, Aesop's Fables, Fox Movietone News. *Weather,* fair and warm. *Opposition,* "Sally," "Love Comes Along," "Murders on the Roof" and "Dresden China," stage show, at Loew's. *Rating,* 135%.

Loose Ankles (F.N.)

DALLAS.—Old Mill (1,400), 7 days, 20c-25c-35c. *Cartoon,* "Marriage Wows," "Raymond Griffith in "The Sleeping Porch," and Pathe News. *Weather,* fair. *Opposition:* "No, No, Nanette," "Sunny Side Up," "Lost Zeppelin," and "General Crack." *Rating,* 85%.

TROY, N. Y.—Troy (2,000), 35 and 50 cents, 3 days. *Other attractions,* one Vitaphone act, Fox Movietone News. *Weather,* pleasant. *Opposition,* "Battle of Paris," "Marriage Playground." *Rating,* 95%.

Lost Zeppelin (Tiffany)

BUFFALO—Lafayette (3,000), 7 days, 60 cents. *Other attractions,* Fox Movietone News, Fox (silent) News, vaudeville, comedy. *Weather,* cold, snow. *Opposition,* "Sally," "Chasing Rainbows," "Tiger Rose," "Seven Keys to Baldpate." *Rating,* 165%.

DALLAS—Capitol (1,040), 7 days, 20c-25c-35c. Vitaphone short and Universal News. *Weather,* fair. *Opposition,* "No, No, Nannette," "Sunny Side Up," "Loose Ankles," and "General Crack." *Rating,* 95%.

Love Comes Along (RKO)

HOUSTON—Kirby (1,654), 7 days, 25 and 50 cents. *Other attractions,* song sound novelty, Pathe News, "At the Gate" and "The Constable," Mack Sennett comedy. *Weather,* fair and warm. *Opposition,* "Sally," "Murder On the Roof," "Lone Star Ranger," and "Dresden China," stage show at Loew's. *Rating,* 80%.

KANSAS CITY—Pantages (2,166), 25 and 50 cents, 7 days. *Other attractions,* Loie Bridge Players in "Eliminating Jane." *Weather,* fair. *Opposition,* "Devil May Care," "Son of the Gods," "Burning Up," "Second Choice." *Rating,* 100%.

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Love Parade (Para)

ALBANY, N. Y.—Mark Strand (2,000), 35 and 50 cents, 6 days. *Other attractions,* Paramount Sound News, one Vitaphone act. *Weather,* pleasant. *Opposition,* "Evangeline," "Dynamite," "Happy Days." *Rating,* 200%.

CLEVELAND—Stillman (1,900), 7 days, 40 and 75 cents. *Weather,* fine. *Other attractions,* "Summer" (Columbia Disney cartoon), Hearst Metrotone News. *Opposition,* "Hit the Deck," "New York Nights," "Kibitzer," "She Couldn't Say No," "Tanned Legs." Stage, "Show Boat," "The Fortune Teller." *Rating,* 80% (3rd week).

MILWAUKEE—Strand (1,406), 25 and 60 cents, 7 days. *Other attractions,* Fox Movietone News. *Weather,* fair and mild. *Opposition,* "The Virginian," "Laughing Lady," "She Couldn't Say No," "Hit the Deck," "Her Unborn Child," "Behind the Make-Up." *Rating,* 135%.

OTTAWA—Imperial (1,200), 6 days, 25c-60c. *Other attractions,* "The Plasterers," Hearst Metrotone News. *Weather,* both mild and cold. *Opposition,* "The Vagabond Lover," "Devil May Care," "Paris," "His Glorious Night," "The Idle Rich." *Rating,* 95%.

OTTAWA—Regent (1,225), 6 days, 25c-60c. *Other attractions,* "The Plasterers," Fox Movietone News, orchestra overture. *Weather,* both mild and cold. *Opposition,* "Vagabond Lover," "Devil May Care," "His Glorious Night," "Paris," "Smiling Irish Eyes." *Rating,* 105%.

VANCOUVER—Capitol (2,400), 25 and 65 cents, 6 days. *Other attractions,* Alfredo Meunier and his Capitolians, Sydney Kelland at the Wurlitzer, Fox Movietone News. *Weather,* fine. *Opposition,* "No Foolin'," "So This Is College," "Marianne," British Guild Players. *Rating,* 100%.

Lummox (U.A.)

LOS ANGELES—United Artists (2,100), 7 days, 35 to 75 cents. *Other attractions,* Christie comedy, organ concert, Paramount Sound News. *Opposition,* "Anna Christie," "Son of the Gods," "Burning Up," "No, No, Nanette," "Mysterious Island," "Wall Street." *Weather,* fine. *Rating,* 126%.

Marianne (M-G-M)

VANCOUVER—New Orpheum (2,881), 25 and 75 cents, 6 days. *Other attractions,* five vaudeville acts, featuring Sunshine Sammy of "Our Gang" comedies, Calvin Winter and his music, Pathe Sound News. *Weather,* fine. *Opposition,* "No Foolin'," "Love Paradise," "So This Is College," British Guild Players. *Rating,* 80%.

Marriage Playground (Para)

TROY, N. Y.—Proctor's (2,000), 25 and 60 cents, 3 days. *Other attractions,* vaudeville acts. *Weather,* pleasant. *Opposition,* "Battle of Paris," "Loose Ankles." *Rating,* 100%.

Men Without Women (Fox)

PORTLAND, ORE.—Fox Broadway (1,912), 25 and 60 cents, 7 days. *Other attractions,* Fanchon and Marco's "International Idea," featuring Osaka boys; Markell and Faun laugh shuffle, and Eddie Peabody and his banjo playing new and old favorites, Micky Mouse Cartoon and Roy Devaney at Wurlitzer. *Weather,* light rains. *Opposition,* "She Couldn't Say No," "Anna Christie," "Dangerous Paradise," "The Night Ride," "Hit the Deck." *Rating,* 118%.

Murder on Roof (Col)

BOSTON—Park (800), 7 days, 25c-50c. *Other attractions,* cartoon, Universal Sound News. *Weather,* fair. *Opposition,* "Green Goddess," "Devil May Care," "Hunting Tigers in India," "Jango," "Peacock Alley," "Seven Keys to Baldpate." *Rating,* 140%.

HOUSTON—Loew's State (2,700), 7 days, 25 and 60 cents. *Other attractions,* Laurel and Hardy comedy, Hearst Metrotone News, Krazy Kat cartoon in sound, "Dresden China," first of the "Capital Theatre stage units to come south." *Weather,* fair and warm. *Opposition,* "Sally," "Love Comes Along," and "Lone Star Ranger." *Rating,* 135%.

Mysterious Island (M-G-M)

LOS ANGELES—Loew's State (2,418), 7 days, 35 to 65 cents. *Other attractions,* Paul Whiteman and band on stage, Fox Movietone News. *Opposition,* "Burning Up," "Anna Christie," "Son of the Gods," "Lummox," "No, No, Nanette," "Wall Street." *Weather,* fine. *Rating,* 127%.

Navy Blues (M-G-M)

TACOMA—Fox Rialto (1,350), 7 days, 25 and 75 cents. *Other attractions,* Harry Langdon comedy, Mickey Mouse cartoon and Fox Movietone News. *Weather,* snowy, bad. *Opposition,* "Hallelujah," "General Crack," "Sally." *Rating,* 125%.

New York Nights (U.A.)

BALTIMORE—Loew's Stanley (3,654), 6 days, 25 and 60 cents. *Other attractions,* Hearst Metrotone News, "Old Gray Bonnett" (Paramount song novelty), "Climbing the Golden Stairs" (M-G-M all-talking, singing color tabloid revue), "Night Owls" (Stan Laurel and Oliver Hardy all-talking comedy), organ. *Weather,* springlike, to cold, heavy rain, heavy snow, cold. *Opposition,* "Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley," "His First Command," "Wedding of the Revolution," "General Crack," "Hot for Paris," "Little Johnny Jones," "The Kibitzer." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Time." *Rating,* 85%.

CLEVELAND—Allen (3,300), 7 days, 30 and 60 cents. *Weather,* fine. *Other attractions,* "Family Next Door" (Paramount) "Land o'Lee" (Fischer), Hearst Metrotone News. *Opposition,* "Hit the Deck," "Love Parade" (3rd week, "Kibitzer," "She Could't Say No," "Tanned Legs." Stage, "Show Boat," "The Fortune Teller." *Rating,* 100%.

Night Ride (Univ)

PORTLAND, ORE.—Music Box (1,835), 25 cents, 7 days. *Other attractions,* Pete Ashe at organ, Bitaphone acts, Fox Movietone News. *Weather,* light rains. *Opposition,* "Men Without Women," "Dangerous Paradise," "Hit the Deck," "She Couldn't Say No," "Anna Christie." *Rating,* 100%.

No Foolin' (Para)

VANCOUVER—Strand (1,800), 25 and 60 cents, 6 days. *Other attractions,* Jackie Souders and his band, Paramount Sound News. *Weather,* fine. *Opposition,* "Love Parade," "So This Is College" "Marianne," British Guild Players. *Rating,* 110%.

No, No, Nanette (F.N.)

BALTIMORE—Loew's Century (3,221), 6 days, 25 and 60 cents. *Other attractions,* Fox Movietone and M-G-M News, Loew-Publix unit "Laceland" starring Lou Holtz, organlogue, orchestra, "The Spy" (Paramount all-talking comedy). *Weather,* springlike, to cold, heavy rain, heavy snow, cold. *Opposition,* "Hit the Deck," "Return of Sherlock Holmes," "Peacock Alley," "His First Command," "Wedding of the Revolution," "General Crack," "Hot for Paris," "New York Nights," "Little Johnny Jones," "The Kibitzer." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Time." *Rating,* 95%.

DALLAS—Greater Palace (2,350), 7 days, 25c-35-60c. *Other attractions,* Alexander Keese and Palace Concert Orchestra in "Indian Etchings," Jimmie Ellard in novelty song numbers, Johnny Winters' organ novelty, Paramount Sound News. *Weather,* fair. *Opposition,* "Sunny Side Up," "Lost Zeppelin," "General Crack" and "Lose Ankles." *Rating,* 105%.

DES MOINES—Paramount (1,700), 4 days, 25, 35, 50 and 65 cents. *Other attractions,* Educ'l comedy, "Hollywood Star," Paramount News, Charlie Agnew and his orchestra, Albert Hayes act, Mr. and Mrs. Herbie Koch, organ number. *Opposition,* "Let's Go Places," "Seven Keys to Baldpate," "General Crack," "Little Johnny Jones," "Lilies of the Field," "Painted Angel." *Weather,* all kinds. *Rating,* 200%.

LOS ANGELES—Orpheum (2,750), 7 days, 35 to 75 cents. *Other attractions,* comedy and Pathe Sound News. *Opposition,* "Anna Christie," "Burning Up," "Son of the Gods," "Mysterious Island," "Lummox," "Wall Street." *Weather,* fine. *Gross.* $12,500. (2nd week).

SALT LAKE—Paramount, (1,400), 15c-50. 7 days. *Other attractions:* sound news and short features. *Weather,* fair. *Opposition:* "Hit the Deck," "7 Days Leave," and "Street of Chance." *Rating,* 125%.

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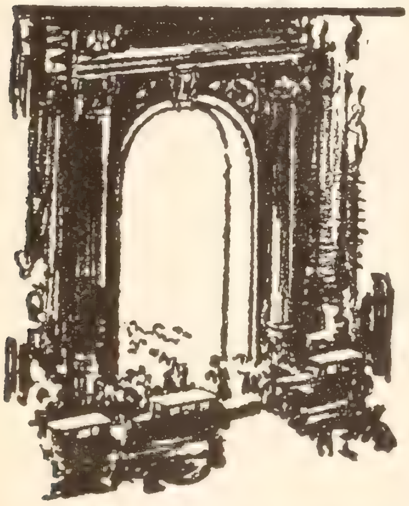

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Other Tomorrow (F.N.)

SEATTLE—Metropolitan (1,100), 25 and 60 cents, 7 days. *Other attractions:* "So This Is Paris Green," "Songs of Scotland," "Paramount Sound News." *Weather,* rainy. *Opposition:* "Street of Chance," "Anna Christie." "Party Girl," "She Couldn't Say No," "Hit the Deck," "Chasing Rainbows." *Rating,* 75%.

Painted Angel (F.N.)

DES MOINES—Paramount (1,700), 3 days, 25, 35, 50 and 65 cents. *Other attractions,* Publix stage unit, Paramount News. *Opposition,* "Let's Go Places," "General Crack," "Seven Keys to Baldpate," "Little Johnnie Jones," "Lilies of the Field," "No, No, Nanette." *Weather,* all kinds. *Rating,* 100%.

Paris (F.N.)

OTTAWA—Avalon (990), 3 days, 25 and 35 cents. *Other attractions:* "Sound Your A," Fox Movietone News. *Weather,* clear and cold. *Opposition:* "Love Parade," "Vagabond Lover," "Devil May Care," "Hard to Get," "Broadway Scandals." *Rating,* 98%.

Party Girl (Tiffany)

SEATTLE—Blue Mouse (950) 25c-75c. 7 days. *Added attractions:* Vitaphone acts, Fox Movietone News. *Weather,* rainy. *Opposition:* "She Couldn't Say No," "Street of Chance," "Anna Christie," "Hit the Deck," "Chasing Rainbows," "The Other Tomorrow." *Rating,* 100%.

Peacock Alley (Tiffany)

BALTIMORE—Keith's (on same bill with "First Command" [Pathe] and this picture shown after one week at Auditorium at $1.50 top), (3.016), 6 days, starting with midnight show Sunday, 25 and 50 cents. *Other attractions,* Fox Movietone News. *Weather,* springlike, to clear cold, then to heavy rain, to heavy snow, to very cold. *Opposition,* "Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "His First Command," "Wedding of the Revolution," "General Crack," "Hot for Paris," "New York Nights," "Little Johnny Jones," "The Kibitzer." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in Brothers," Blossom Time." *Rating,* 75%.

BOSTON—Modern, Beacon, Egyptian day and date (5,000) 7 days, 25c-60c. *Other attractions:* double feature, "Painted Faces.' *Weather,* fair. *Opposition:* "Green Goddess," "Devil May Care," "Hit The Deck," "Jango," "Hunting Tigers in India," "Murder on the Roof." *Rating,* 110%.

Pointed Heels (Para.)

SPOKANE—Audian (1,100), 25c-50c. 7 days. *Other attractions:* Mickey Mouse cartoon, Fox Movietone News, Lloyd Hamilton comedy. *Weather,* mostly fair. *Opposition:* "Hit the Deck," "The Kibitzer," "Evangeline," "Awful Truth." *Rating,* 115%.

Return of Sherlock Holmes (Para)

BALTIMORE—Hippodrome (2,500), 6 days, 20 and 60 cents. *Other attractions,* Pathe Sound News, "Oh Darling" (Educ'l all-talking comedy), Pathe Review, Bert Smith Players in "Tess of the Storm Country," with acts chorus, orchestra, organ. *Weather,* springlike to clear, cold, to heavy rain, to heavy snow, to very cold. *Opposition,* "Hit the Deck," "No, No, Nanette," "Peacock Alley," "His First Command," "Wedding of the Revolution," "General Crack," "Hot for Paris," "New oYrk Nights," "Little Johnny Jones," "The Kibitzer." Stage, Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Time." *Rating,* 105%.

Rogue Song (M-G-M)

HOLLYWOOD—Grauman's Chinese (2,023), twice daily, 75 cents to $1.50. *Other attractions,* Abe Lyman and band, Fox Movietone News. *Weather,* fine. *Rating,* 187% (5th week).

Sally (F.N.)

BUFFALO—Century (3,000), 7 days, 60c. *Other attractions:* Fox Movietone News, Comedy, Vitaphone acts, organ solo. *Weather,* cold, snow. *Opposition:* "Seven Keys to Baldpate," "Tiger Rose," "Chasing Rainbows," "Lost Zeppelin." *Rating,* 165%. (2nd week.)

HOUSTON—Metropolitan (2,521), 25-60c, 7 days. *Other attractions:* Edward Everett Horton comedy; song sound novelty, Paramount Sound News. *Weather,* fair and warm. *Opposition:* "Lone Star Hanger," "Love Comes Along," and "Murder on the Roof" and "Dresden China," stage show at Loew's State. *Rating,* 20%.

OMAHA—World (2,500), 25c-50c. 7 days. *Other attractions:* "Detectives Wanted" (Fox), Pathe News. *Weather,* mild and clear. *Opposition:* "Hot For Paris," "Is Everybody Happy?", "Woman Racket," "Sunny Side Up," "Dangerous Paradise." *Rating,* 15%.

TACOMA—RKO Pantages (1,500), 7 days, 25c-75c. *Added attractions:* Three RKO acts (Jack Pepper, Lee Twins and Medley & Dupre) and Old Time Fiddlers' contest. *Weather,* bad; snow. *Opposition:* "General Crack," "Navy Blues" and "Hallelujah." *Rating,* 95%.

Second Choice (W.B.)

CHICAGO—Oriental (3,193), 7 days, 50c-85c. *Other attractions:* Sophie Tucker and Lou Kosloff with stage show; sound shorts. *Weather,* moderate, clear. *Opposition:* "Hit the Deck," (3rd week), "Shows of Shows," "Not So Dumb," "Show Boat," "Grand Parade." *Rating,* 90%.

HOLLYWOOD — Warner's Hollywood (3,000), 7 days, 35c-65c. *Other attractions:* Vitaphone Varieties and sound news. *Weather,* fine. *Rating,* 107%.

KANSAS CITY—Royal (900), 25-50c, 7 days. *Other attractions:* Paramount comedy, Don't Believe It," "A Wee Bit of Scotch," "Radio Riot." *Weather,* fair. *Opposition:* "Devil May Care," "Burning Up," "Son of the Gods," "Love, Live, and Laugh." *Rating,* 65%.

PROVIDENCE—Majestic (2,400), 7 days, 15c-50c. *Other attractions:* "Painted Faces," Fox Movietone News. *Weather,* clear, cold. *Opposition:* "Hit the Deck," "Ship From Shanghai," "The Kibitzer." *Rating,* 95%.

Seven Keys to Baldpate (RKO)

BOSTON—Keith-Albee (2,500), 7 days, 30c-65c. *Other attractions:* vaudeville including Carmela Ponsella from Metropolitan Opera and RKO acts, Pathe News. *Weather,* fair. *Opposition:* "Green Goddess," "Devil May Care," "Murder on the Roof," "Chasing Rainbows," "Hunting Tigers in India," "Jango," "Hit the Deck," "Peacock Alley." *Rating,* 115%.

BUFFALO—Buffalo (3,100), 7 days, 65c. *Other attractions:* Fox Movietone News, Vaudeville, Comedy. *Weather,* cold, snow. *Opposition:* "Tiger Rose," "Sally," "Lost Zeppelin," "Chasing Rainbows." *Rating,* 175%.

DES MOINES—Orpheum (2,000), 3 days, 25c-50c. *Other attractions:* Pathe News, Pathe Review, "School Days." *Opposition:* "No, No, Nannette," "Lilies of the Field," "Let's Go Places," "General Crack," "Little Johnnie Jones," "Painted Angel." *Weather,* all kinds. *Rating,* 120%.

She Couldn't Say No (W.B.)

CLEVELAND—RKO Palace (3,600), 7 days, 35c-75c. *Weather,* fine. *Other attractions:* "It Happened to Him" (Paramount), "High Toned (Pathe), "Thoughts While Fishing" (Educ'l), Pathe News (sound and silent), vaudeville, headed by Joe Cook. *Opposition:* "Hit the Deck," "Love Parade" (3rd week), "New York Nights," "Kibitzer," "Tanned Legs." Stage: "Show Boat," "Fortune Teller." *Rating,* 100%.

MILWAUKEE—Garden (1,150), 25c-60c, 7 days. *Other attractions:* Fox Movietone News Specialty Number. *Weather,* fair and mild. *Opposition:* "The Virginian," "Love Parade," "Laughing Lady," "Hit the Deck," "Her Unborn Child," "Behind the Make-up." *Rating,* 100%.

OKLAHOMA CITY—Capitol (1,200), 25c-50c, 7 days. *Other attractions:* Paramount News, Charlie Murray in "The Duke of Dublin. *Weather,* cold. *Opposition:* "Song of Love," "Lilies of Field," "Broadway Scandals," "Footlights and Fools," "Anna Christie," "She Couldn't Say No," "So This Is College." *Rating,* 125%.

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PORTLAND, ORE.—Blue Mouse (745), 25c-50c, 7 days. *Other attractions:* Fox Movietone News, Vitaphone acts. *Weather,* light rains. *Opposition:* "Hit the Deck," "Men Without Women," "Anna Christie," "Dangerous Paradise." *Rating,* 110%.

SEATTLE—Music Box (950), 25c-75c. 7 days. *Added attractions:* Vitaphone acts, Fox Movietone News. *Weather,* rainy. *Opposition:* "Anna Christie," "Street of Chance," "Party Girl," "Chasing Rainbows," "The Other Tomorrow," "Hit the Deck." *Rating,* 125%.

Show Boat (Univ)

CHICAGO—Roosevelt (1,528), 7 days, 50c-85c. *Other attractions:* "Show Boat" musical overture, sound shorts. *Weather,* seasonal. *Opposition:* "Hit the Deck," (3rd week), "Grand Parade," "Second Choice," "Not So Dumb," "Hallelujah" (5th week), "Sunny Side Up" (3rd week). *Rating,* 90%.

Ship From Shanghai (M-G-M)

PROVIDENCE—Loew's State (3,800), 7 days, 15c-50c. *Other attractions:* Harry Langdon in "Sky Boy," "Sports a la Carte"; Disney Sound Cartoon, "Summer"; Hearst Metrotone News, organlogue. *Weather,* clear, cold. *Opposition:* "Hit the Deck," "Second Choice," "The Kibitzer." *Rating,* 90%.

So Long Letty (W.B.)

SAN FRANCISCO—Embassy, 7 days, 50c-75c. *Other attractions:* Vitaphone acts, Fox Movietone News. *Weather,* pleasant. *Opposition:* The Racketeer," "Devil May Care," "Condemned," "Hallelujah," "Hit the Deck," "Burning Up," "Cameo Kirby," "The Phantom of the Opera." *Rating,* 120%.

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Son of the Gods (F.N.)

KANSAS CITY—Mainstreet (3,067), 35c-60c, 7 days. *Other attractions:* Five acts of vaudeville, featuring Rae Samuels. *Weather,* fair. *Opposition:* "Devil May Care," "Love, Live, and Laugh," "Burning Up," "Second Choice." *Rating,* 100%.

LOS ANGELES—Warners Downtown (2,400), 7 days, 35c-65c. *Other attractions:* Vitaphone Varieties and Paramount Sound News. *Opposition:* "Anna Christie," "Burning Up," "Mysterious Island," "Wall Street," "Lummox," "No, No, Nanette." *Weather,* fine. *Rating,* 189% (3rd week).

Song of Love (Col)

OKLAHOMA CITY—Orpheum (1,500), 25c-50c, 7 days. *Other attractions:* RKO vaudeville, Fox News. *Weather,* cold. *Opposition:* "Lilies of the Field," "Broadway Scandals," "Footlights and Fools," "Anna Christie," "She Couldn't Say No," "So This Is College." *Rating,* 125%.

So This Is College (M-G-M)

VANCOUVER—Dominion (800), 25c-50c, 6 days. *Other Attractions:* Paramount Sound News. *Weather,* fine. *Opposition:* "No Foolin'", "The Love Parade," "Marianne," British Guild Players. *Rating,* 95%.

Street of Chance (Para.)

SALT LAKE—Capitol (2,000), 15c-50c. 7 days. *Other attractions:* short sound features and sound news. *Weather,* fair. *Opposition:* "No, No, Nannette," "Hit the Deck," and "7 Days Leave." *Rating,* 110%.

SEATTLE—The Seattle (3,150), 25c-60c. 7 days. *Added attractions:* "Scrappily Married," Lincoln novelty, Paramount Sound News, Stanleigh Malotte at organ, Arthur Clausen and Seattle Serenaders. *Weather,* rainy. *Opposition:* "Anna Christie," "She Couldn't Say No," "Party Girl," "Chasing Rainbows," "Hit the Deck," "The Other Tomorrow." *Rating,* 95%.

Sunny Side Up (Fox)

DALLAS—Majestic (2,895), 14 days, 25c-35c-60c. Fox Movietone News, interstate vaudeville. *Weather* fair. *Opposition:* "No, No, Nannette," "Lost Zeppelin," "General Crack," and "Loose Ankles." *Rating,* 150%.

OMAHA—Paramount (2,900), 25c-60c. 3 days. *Other attractions:* Paramount News, orchestra and organ. *Weather,* mild and clear. *Opposition:* "Sally," "Hot for Paris," "Is Everybody Happy?" *Rating,* 175%.

Tanned Legs (RKO)

CLEVELAND—Keith's East 105th St. (2,200), 7 days, 25c-50c. *Weather,* fine. *Other attractions:* Pathe News (sound and silent), "After the Show" (Pathe), vaudeville. *Opposition:* "Hit the Deck," "Love Parade" (3rd week), "New York Nights," "Kibitzer," "She Couldn't Say No." Stage: "Show Boat," "Fortune Teller." *Rating,* 82%.

Their Own Desire (M-G-M)

TROY, N. Y.—Lincoln (1,000), 25c-35c, 4 days. *Other attractions:* One Vitaphone act, Fox Movietone News. *Weather,* pleasant. *Opposition:* "General Crack," "His First Command." *Rating,* 96%.

Tiger Rose (W.B.)

BUFFALO—Hippodrome (2,900), 7 days 60c. *Other attractions:* Paramount Sound News, Fox (silent) news, Fox Movietone News, comedy, vaudeville. *Weather,* cold, snow. *Opposition:* "Seven Keys to Baldpate," "Sally," "Lost Zeppelin," "Chasing Rainbows." *Rating,* 140%.

Unborn Child (Windsor)

MILWAUKEE—Majestic (1,990), 25c-60c, 7 days. *Other attractions:* News reel, comedy. *Weather,* fair and mild. *Opposition:* "The Virginian," "Love Parade," "Laughing Lady," "Her Unborn Child," "She Couldn't Say No," "Behind the Make-Up." *Rating,* 100%.

Vagabond Lover (RKO)

OTTAWA—B. F. Keith's (2,596), 6 days, 15c-60c. *Other attractions:* five RKO vaudeville acts, "Great Gobs," Pathe (silent) News, orchestra overture, Canadian scenic. *Weather,* bold mild and cold. *Opposition:* "Love Parade," "His Glorious Night," "Devil May Care," "Paris," "Smiling Irish Eyes." *Rating,* 88%.

Virginian, The (Para)

MILWAUKEE—Alhambra (2,660), 25c-60c, 7 days. *Other attractions:* "Abraham Lincoln," Holiday Series, Journal-Universal News reel. *Weather,* fair and mild. *Opposition:* "Love Parade," "Laughing Lady," "She Couldn't Say No," "Hit the Deck," "Her Unborn Child," "Behind the Make-Up." *Rating,* 145%.

Wall Street (Col)

LOS ANGELES—RKO (2,700), 7 days, 35c-65c. *Other attractions:* Olsen and Johnson headlining RKO vaudeville revue. *Opposition:* "Anna Christie," "Son of the Gods," "Mysterious Island," "Burning Up," "Lummox," "No, No, Nanette." *Weather,* fine. *Rating,* 113%.

Wedding of Revolution (Terra)

BALTIMORE—Little (267), 6 days, 35c-50c. *Other attractions:* Berlin, "Early to Wed" (Laurel and Hardy comedy), piano. *Weather,* springlike to clear cold, to heavy rain, to heavy snow, to very cold. *Opposition:* 'Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley," "His First Command," "General Crack," "Hot for Paris," "New York Nights," "Little Johnny Jones," "The Kibitzer." Stage: Hinda Wausau and her "Hindu Belles," Bert Lytell in "Brothers," "Blossom Times." *Rating,* 105%.

Woman Racket (M-G-M)

DENVER—Orpheum (1,650), 15c-60c, 7 days. *Other attractions:* RKO vaudeville, Pathe Sound News and Silly Symphony. *Weather,* fine. *Opposition:* 'Burning Up," "Hot for Paris," "The 13th Chair," "Jazz Heaven."

OMAHA—State (1,200), 25c-40c. 4 days. *Other attractions:* "Festivals of Bagdad (T-S), "Sleeping Porch (Par), Universal News. *Weather,* mild and clear. *Opposition:* "Hot for Paris," "Sally," "Dangerous Paradise." *Rating* 100%.

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MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Builders???

SO once more we get back onto a most abused phase of the show business and keep on wondering how long it will continue. All the time praying that "the powers that be" will get wise to themselves and the "false alarms" they have tied themselves up with and do justice to the boys who are entitled to a square deal.

You know the men we are talking about. Those "make-believe" high powered executives (we can think of other names for them) who are drafted from here, there and everywhere, to "build up an organization" and really believe that to start construction work they must secure all different material than what they have on hand when they took the job.

Little by little they eliminate the faithful managers from the picture, recruiting in their places a raft of mostly incompetent men. And all the time they had material of the finest kind in the manpower which existed when they started to construct that now famous expression—"organization."

We have knocked about the business long enough to lay claim to the statement that from actual experience we know that any outfit, regardless of how poorly it may have been run in the past, possesses many fine managers and showmen. These men properly handled can be moulded to fit into anybody's scheme of things.

But, no. The "executive" who came in cold must figure out by his little lonesome that they are ALL no good and he sets out to replace them with others.

Funny psychology that. Maybe the "bosses" who hired those managers in the first place were all "wet." The "slam," if you want to call it that, is really at the men who built up large and profitable circuits and chains. They certainly did not know their business or they would never have kept such "rotten" managers on the job.

When those circuit owners get "time off" long enough to sit back and think things over, we wonder what their reaction will be as to their past actions while creating such profitable chains. They must either decide they did not know what it was all about, despite the success they achieved, or else they will wake up to the fact that the "executives" themselves perhaps don't know such a hell of a lot.

And then again, maybe I'm all wrong, so I guess I'll crawl me back into my den of "loneliness" and drown my thoughts on the subject in hard "likker."

"Chick"

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MANAGERS' ROUND TABLE CLUB

"YOUR PROBLEMS AND MINE"

This most interesting series was delayed because of the large amount of material received from members.

Keep your eye open for tips on how your brother managers solved their problems.

Note the Way Art Taylor Puts Over Shows Down in Tex.

That smiling chap in the photograph we are reproducing is Art. B. Taylor!

When we last heard from Taylor he was managing the Rialto and Mission Theatres in Beeville, Texas, for the Hall Industries, but now Taylor proudly informs us that he is handling the exploitation and special advertising for the entire circuit of ten houses. And with his new job running smoothly he tells us he is going to let us have some good stuff in the near future, and just to back up his assertion he sends us in a picture of his display on the "Big Parade," which though it is not new we are passing it on to show you the resourcefulness of those boys down in Southern Texas.

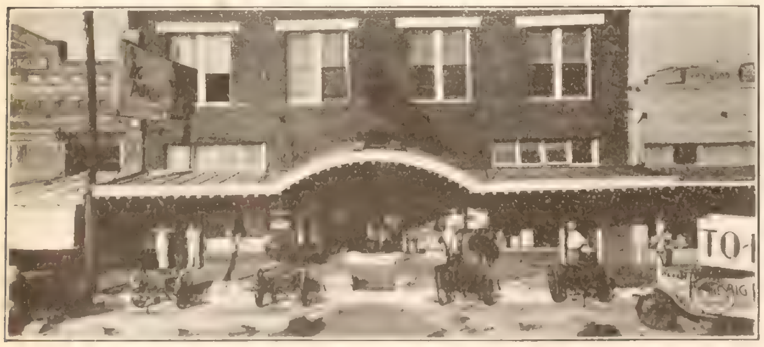
As you will notice from the cut, Taylor has transformed the theatre's front into a military stronghold. He secured a number of caissons and lined them up in front of the theatre. A bunch of sandbags, such as constitute the parapets of trenches were piled about the front of the theatre. A machine gun, flanked by sandbags, was set up near the box office. This display created a lot of interest in the picture and aided materially in putting the show across.

An old truck painted in army grey was used as a street ballyhoo for Beeville and the adjoining towns. The "Big Parade" was painted all over the truck on every available space, while a great big "To-Day" sign adorned the top of the truck.

Another angle on what Taylor is doing down there in Beeville comes to us in the form of a mimeographed letter which was distributed to the patrons through a mailing list. This letter, of a personal nature, is very well made up, and calls attention to the next attraction at the theatre, with an effort being made to sell the picture by describing its highlights.

We want to tell you at this time of how Taylor in addition to revising his mailing list, also secured additional names.

A letter was enclosed with the weekly program bulletin which carried a request asking the patron whether he or she would care to have the program continued. A card was inserted for the reply, and carried in addition to the space for the regular patron's name, a space was left for the inclusion of another name and address with a paragraph in the weekly letter carrying an explanation to the effect that if the patron desired a friend's name to be placed on the mailing list the management would be glad to comply. This little stunt secured 250 additional names to the regular mailing list.



When you stop to consider the limited means Taylor has at his command, you can readily understand the value of the work he is doing in putting the Hall Industries houses across, in a showmanlike manner.

Keep up the fine work Taylor and we want you to know that we're always glad to hear from you and we want to hear all about the future activities, of you and your "gang" down in Southern Texas.

Newspaper Space On Ad Pages Was Secured in Tie-Up

Manager "Monty" Salmon of the Rialto Theatre in Macon, Ga., secured some valuable free publicity on "Show of Shows" by tieing up with the local merchants and newspapers.

Monty persuaded the local dealers to run "ads," and offer money as prizes to the readers identifying the name of a particular star who appeared at the head of the ad. The contestant was informed that he or she could secure the correct identification by going to the establishments of the merchants featuring the stunt.

After making the rounds of the stores the contestants having found out the names, were instructed to paste them together on a large piece of cardboard and forward them to the Macon "Telegraph," the local newspaper co-operating with Salmon and the dealers, for judging. The prizes were awarded according to originality of design, with the first four winners dividing a purse of $100. The next fifty prizes were good for one ticket each to the Rialto.

In addition to the free newspaper publicity Salmon also grabbed off a lot of window space as the dealers plugged the contest there as well.

Over four hundred answers were submitted to the contest, and of which many were really elaborate and no doubt Monty featured them in his lobby and the prominent stores.

In view of the popularity of the contest and the subsequent interest involved Salmon followed up the close of the contest by making an announcement through the newspapers that "consolation prizes" of one ticket each to the Rialto would be awarded to the losers.

This is a new angle on an old gag and one that might be worth trying, as it would not be necessary to shell out anything and in return you would receive a lot of free publicity.

Oak "Monty" we're glad to know that you're still stepping on the gas down there at the Rialto and we know that we can expect to hear a lot more interesting things from you in the future.

Frank B. Mattox

It is with keen regret that we must report the death of our brother member and showman, Frank B. Mattox, formerly manager of the Ritz Theatre in Mansfield, Ohio.

Mr. Mattox died from injuries received in an automobile accident, and without fear of contradiction we can say that he left behind him many friends in the Industry who will miss his smiling personality.

To his family we extend our heartfelt condolences.

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

Mumford's Activities Are Always Interesting to Us

Leon O. Mumford, manager of the Roth Strand Theatre in Summit, N. J., once more comes through with a letter to let us know that he is not only on the map but interested as usual in the activities of the ROUND TABLE CLUB. We are only sorry that he pasted a clipping over one of his recent newspaper advertisements, or we would be tickled to death to take the ad and reproduce it here to show you how a theatre in a town like Summit sells its attractions with the use of proper types and ordinary exchange mats in a very impressive way.

Since newspaper advertising is the subject of one of our chief hobbies in pestering you fellows who insist on reading everything we have to say on these pages, we naturally fell for this type of stuff before anything else came along. However, to get back to the story Leon has been accomplishing some great things out there at the Roth Strand and from some of the stories that reach our ears, he is slated for a pretty good future in the show business around the Metropolitan district.

Let's hear some more from you Leon, and tell us what you are doing to stimulate business on those "weak sister" nights when the cash customers are few and far between. We know that this condition exists practically all through your country but what we want to know is how you get by that angle.

Egan Gathers More Free Space With A Newsboys' Party

Pete Egan, manager of the Capitol Theatre in Regina, Saskatchewan, Can., just can't keep out of the papers.

Pete's crashed in again, this time with a benefit he engineered for the local newsboys of the Regina Daily Post. And we want you to know, Pete, that we think that is a swell stunt. If you'll just read through another story we're running on F. L. Bowers in this issue you'll see what we mean when we say it's a swell stunt.

We have to hand it to the men up in Canada there. They're certainly a live wire bunch of showmen. Too much importance can not be stressed on the fact that the greatest asset a showman can have is his local papers' good will. And you've shown us that you have all of that, Pete—because you seem to have the Capitol in there every time we get a slant at the sheet.

We wish you'd take a jump around and tell the rest of that live wire gang up there that they'd better start sending us more stuff pronto. If their laying off for a Canadian Number snap 'em out of it. We don't want to hold up on anything if we can help it. So if you'll just tell them that the rest of the Club wants to know more often what you and the gang are doing up there we'll reward you with a choice murder tale from one of the papers of any date, which makes a marvelous decoration to hang in your office. And if business is slow you just look at it and laff. Oak, Pete?

Lee Gives Credit For Thrift Idea To David C. Flamm

Harold C. Lee, manager of the Babcock Theatre in Bath, N. Y. hastens to tell us that on his Thrift Book Shopping List idea, which in conjunction with the plugging of his feature picture, we credited on these pages a while ago, we gave him entire credit for the idea, instead of allowing some credit to David Flamm, director of publicity for Fox Metropolitan Theatres, whose original stunt was the Thrift Book Shopping List plan, with credit for the picture plugging on the back of the Shopping List going to

We are always glad to credit the proper party with his idea, "H. C.," and we're glad to be able to hand a compliment to Dave Flamm, whose many activities with the Metropolitan Playhouses always interest us.

Thanks a lot for the novel throwaway on "Sweetie," which you permitted us to see, Harold, and also the clipping commending your ability at window decorating for the snappy display you arranged on "Sweetie." Remember we're always interested in your activities.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MARCH

March 2nd.	Texas Flag Day.
March 3rd.	First Postage Stamps used in U.S. 1847.
March 4th.	Shrove Tuesday—Mardi Gras in Alabama, Florida & Louisiana.
March 5th.	Ash Wednesday — First day of Lent.
March 17th.	St. Patrick's Day.
March 21st.	First Day of Spring.
March 22nd.	Emancipation Day (Porto Rico).
March 22nd.	Maryland Day (Maryland).
March 30th.	Alaska Purchased—1867.

APRIL

April 1st.	All Fool's Day.
April 6th.	War Declared with Germany—1917.
April 8th.	Battle of Appomattox—1865.
April 9th.	Surrender of General Lee—1865.
April 13th.	Palm Sunday.
April 13th.	First Day of Passover. (Jewish Holiday)
April 13th.	Thomas Jefferson's Birthday.
April 14th.	Assassination of Pres. Lincoln—1865.
April 16th.	De Diego's Birthday (Porto Rico)
April 18th.	Good Friday.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

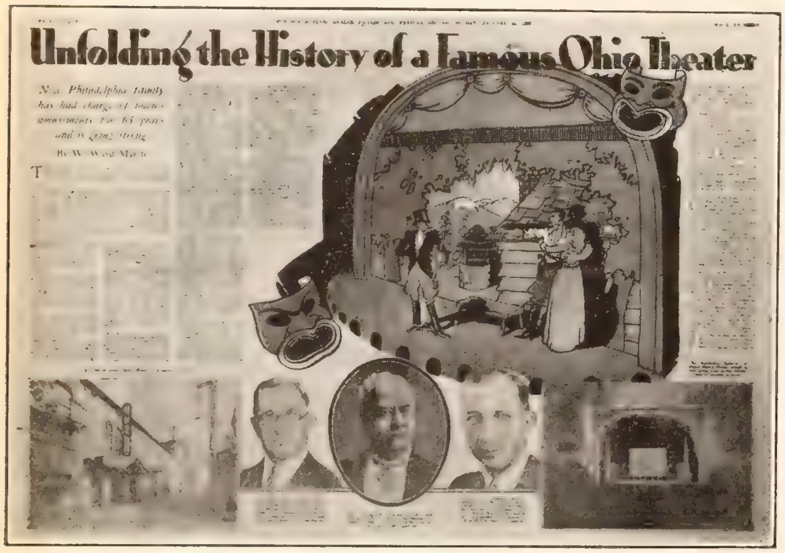
Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

Bower's Newspaper Story Real Masterpiece of Publicity

Three generations of Bowers' in the theatre game is some record. And if you don't believe it just ask Manager F. L. Bowers, of the Union Opera House in New Philadelphia, Ohio. And F. L. will point with pardonable pride to a great big two page magazine spread which appeared in the Sunday colored supplement of the Cleveland Plain Dealer and say, "Seeing is Believing."

Way back at the close of the Civil War, Captain George W. Bowers returned to his home town and leased the auditorium of the village school, which was called Union Hall. Captain Bowers then proceeded to make a "real" theatre out of it, and brought to the little country town all attractions which were available at the time, and when they weren't available—road shows were scarce at this time—Captain Bowers put on the old thinking cap and organized a "Histrionic Society," in which all the townfolk with stage aspirations received free tutelage from Bowers and whenever the house threatened to go dark due to lack of attractions the Captain put on the local company. The Captain kept things humming until he opened his new theatre, "City Hall," and the Music Hall, which he managed until 1886, when after being induced into office as Sheriff of the county he turned over the theatre's reins to his son A. A. Bowers, who proceeded to go ahead with the work the Captain had accomplished. It wasn't until 1897 that the two men worked together again, the occasion being the organization of a company and the building of the theatre now known as the Union Opera House, with Captain Bowers installed a manager and A. A. acting as secretary and treasurer, and which they operated successfully until the death of the captain in 1907, at which time A. A. took over the management, holding it until 1920, when the house was sold to its present owners, the Skirboll Brothers, with the stipulation that either A. A. or his son Forney L., having grown up with the theatre and in the town, should become the local managers.



Unfolding the History of a Famous Ohio Theater

New Philadelphia family has had charge of theatre amusements for 63 years and is going strong

By W. Ward Marsh

We could rave on and on about the many things that the Bowers family accomplished out there in New Philadelphia from 1886 until the present time, but we're not here to devote our time to handing out flowery tributes, much as we'd like to, for F. L. Bowers and his forebears certainly deserve them. It takes showmanship, to put across a house that had an established reputation for legitimate shows and went to pictures. And you all know what hellions the old timers were before they became reconciled to movies. You'll notice that big cut on top of this article. Well, that's the reason for our story here. How many of you boys can step out and grab yourself all that space in an established newspaper. Don't say it can't be done because it sure can, and it isn't necessary to have any illustrious forebears to do it. Bowers saw the opportunity for hooking some swell publicity onto his theatre and he jumped at it. Your greatest help any place is the newspapers. IF YOU HELP THEM THEY IN TURN WILL HELP YOU. Keep on friendly terms with them at all times. The live wire manager is able to get most anything from a newspaper. Put on your thinking caps, boys, and let's see what you can do to grab a flock of publicity that will stand as an institutional achievement as well as a box office smash. We've always boasted that the Round Table Club is composed of the finest showmen in the world and when a man like Bowers comes through with a stunt like this we continue to keep on boasting.

We're proud to proclaim Bowers a member of the Club and we're only sorry that we haven't his dad A. A., whose picture appears on the extreme left center of the cut, and his grandfather, the late George W. Bowers, founder of theatrical amusement in New Philadelphia, in the center, on our rolls. While on the right you see the present manager of the Union Opera House and the youngest representative of sixty-three years of progress in showmanship, F. L. Bowers.

Thank you "F. L. for letting us in on this one. We're more than glad to pass it on and we want you to know that not only does it give us a great sense of pride to hear that you're "STILL GOING STRONG," but we feel sure that you're going to continue to keep on "GOING STRONG."

Notice to Members

PLEASE be sure to notify the chairman of any change of address.

—THANK YOU.

Gill Cashes in on Smart Looking Displays for Theatre

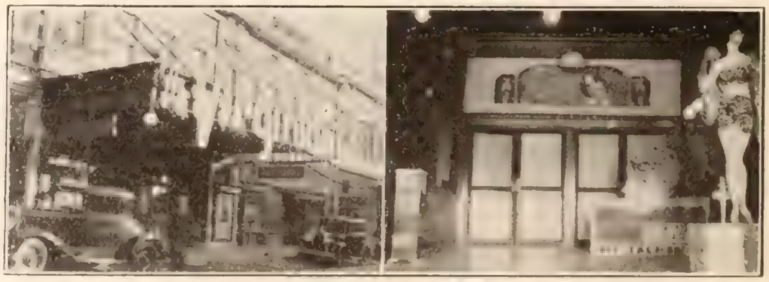
L. O. Gill, manager of the Marshall and Wareham Theatres in Manhattan, Kansas, took a couple of photos of his recent displays, which we are reproducing below.

As you will notice, Gill used some large cutout letters on the front of his marquee for "The Virginian," and has fastened them on by means of slats and made a very attractive "eye-arrester."

The use of slats for fastening on the letters kept expenses down to a minimum and in addition the cutout letters were easily handled, as the whole thing was probably made at the artists, and attached onto the marquee with little trouble.

This type of advertising is not a bad idea, for in the case of a four-change-a-week house a very attractive marquee flash can be erected at practically no cost.

The other photo shows the interior of Gill's lobby, which he has decorated very attractively with cutouts of coming attractions. In the foreground is a life size cutout of a chorus girl as a plug for "Glorifying the American Girl," while in the background a lifesize head cutout of Will Rogers enhances the display's effectiveness.



Thank you, Gill, we're always glad to hear of your activities out there in Manhattan. Let's hear from you again real soon. We were sorry to hear the compositor spelled your name Hill, but we'll get those "typographical errors" straightened out in the future.

MANAGERS' ROUND TABLE CLUB

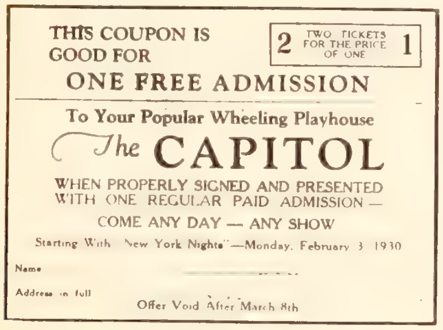
Keep Your Eye on G. B. Odlum and the Wheeling Capitol

G. B. Odlum, whose name was more or less a fixture on the CLUB pages for many, many months in connection with the Capitol Theatre in Elmira, N. Y., now is firmly entrenched at the Capitol Theatre in Wheeling, West Va., and when "G. B." gets hitting on all cylinders there is no doubting the fact that the other theatres down that way will have to do plenty of stepping to keep up with him.

Some of you boys, especially those out in the middle west, may recall the comment I made about Wheeling on my trip through that part of the country in 1928 when I was very much disappointed in theatrical conditions in general in and around Wheeling. It seems to me that there was plenty in the line of pep and showmanship that could be applied to that town to boost it out of its sleeping-sickness appearance, and to pep up the business in general.

With the coming of the new beautiful Capitol Theatre which justly earned the title of "The Show Place of West Virginia" much was expected but little developed due to various contributing conditions probably the chief angle being the film situation and even at this writing we are not qualified to pass on this particular phase.

This much we will say regardless of what the surrounding phases are that G. B. has to contend with, and that is give him something to work with, let him inject the same pep that has made him outstanding as a showman wherever he has run a theatre, and the house has more than a passing chance to click at the box office, from every conceivable angle.



THIS COUPON IS GOOD FOR

2 TWO TICKETS FOR THE PRICE OF ONE 1

ONE FREE ADMISSION

To Your Popular Wheeling Playhouse

The CAPITOL

WHEN PROPERLY SIGNED AND PRESENTED WITH ONE REGULAR PAID ADMISSION —

COME ANY DAY — ANY SHOW

Starting With "New York Nights"—Monday, February 3 1930

Name

Address in full

Offer Void After March 8th

Greetings, "G. B.," and we want you to know that we appreciate your thoughtfulness in sending us the printed matter and the two for one coupons particularly appealed to us because of its dual angle. First that it will create more business for the theatre, and second it will arm you with a mailing list, a feature of your showmanship that we know will click at the B. O. with the patrons out your way.

Let's have one of your chummy long-hand letters again, so that we will know you haven't forgotten us entirely, and here's hoping that in the not too distant future we get a chance to stop in and shake you by the hand, which will be about the greatest pleasure we can think of at this particular moment.

Billings Booth is Hard at Work in Springfield, Mass

Billings Booth, former city manager of the Princess and Orpheum Theatres in Oxford, N. C., writes in to inform us that he has connected with the Winchester Amusement Co. of Springfield, Mass., as manager of the Jefferson Theatre.

Booth has enclosed one of his program "card heralds," with his letter and we notice that he is already active in Springfield. On the back of the card, which carries copy concerning the prices and giving the sound a "plug," he has printed a "Ladies Free Ticket," which upon presentation of the card admits a lady free on two designated days a week, providing she is accompanied by a person holding a paid admission ticket.

This is a good bet for getting the matinee trade and should react favorably; we're passing it on in case any of our readers would like to try it. It is also valuable since it insures the holding of the program which is on the reverse side of the card, and if the cards are distributed in plenty of time, the box office will benefit.

We want to wish you lots of luck, Billings, and we know that if you continue your activities in the future as in the past everyone will be more than satisfied.

"SCHEDULES"

In the majority of theatres, the house manager is expected to understand enough about theatre operation to make up a time schedule that will best fit the individual needs of the theatre he is running.

The making up of such schedules, in advance of the opening date, must, therefore, means getting as accurate a line on the footages for the particular coming show as is possible.

In this respect, we would call our many members' and readers' attention to the Release Chart in Motion Picture News, immediately following the Club section, which is as near one hundred per cent perfect as is possible.

Use this Chart at all times. Not only will it furnish you with the much needed information on footage, but it will also show just what issue contains the review on each subject. Then, if you are filing your News properly each week, it's a cinch to turn to the issue needed and get correct casts, picture angles and other important data on all subjects released.

We are fortunate in offering a reviewing service that, in many cases, is 'way ahead of the actual release date and you can therefore get the "dope" you want, *When You Want It.* *M.R.T.C.*

Joseph Luntz A Peppy Manager and Makes Fine Tie-Ups

Step up, fellows, and meet Joseph Luntz, manager of the Valley Stream Theatre in Valley Stream, L. I., for the Fox Metropolitan chain, who promises to send us in some interesting accounts of his activities and tells us that we may look forward to some peppy stuff from him.

Okay, Luntz; step on it and shoot in the stuff, and it had better be good because from what we have heard of your activities we know that you are the type of showman who can put across an "A No. 1" campaign at a moment's notice, and we learned that the campaign you put out on "Flight" was a wow.

And it's that type of news of your activities that we want to receive every so often from you because we know you have to "step" out there in Long Island to keep up with the rest of the boys whose exploits we record in the pages, too, and we think you're a stepper.

We're happy to see you expressing the spirit of the rest of your outfit and to note that you, too, have decided to fall in line and become an active member of the MANAGERS' ROUND TABLE.

We want to welcome you into the organization, Luntz, and we're all set and waiting to hear from you.

MANAGERS' ROUND TABLE CLUB

NOW!!!

You may recall that we told you about Frank Whitbeck and Fox-West Coast's own publication "Now."

In which case we'd have to shout it from the housetops that the "baby" has grown overnight to such an enormous size that you'd be more than surprised. "Now" is the answer to a manager's prayer.

It has everything, including Clara Bow's once famous "It" and is crammed full of just that kind of stuff that the H. M. and P. A. is always looking for in the way of news, advice, exploitation tips, b. o. slants and what have you.

Our hats are off to Harold Franklin's latest "brain-child" born out of Fox-West Coast, by F. W. and we're here to tell the world, cock-eyed or otherwise, that it's a real showman's magazine.

"Chick"

Holden Utilized a Good Idea to Sell This Production

"Guess Who" in this particular instance has no reference to the new parlor game as exemplified by Donald Ogden Stewart in Marion Davies' new picture, "Not So Dumb," but has reference to a contest used by Earle M. Holden in advertising "Show of Shows" playing at the Fairfax Theatre, Miami, Fla.

The Daily News had a large 3 column-eight inches cut of the faces of all the 77 stars appearing in "Show of Shows." A prize of $10 was awarded to the person naming the greatest number of these stars with other prizes in the form of theatre tickets for the runners-up.

The newspaper had three lengthy stories on this stunt in addition to showing the huge three-column cut.

The newspaper contest was also given publicity on the screen in advance as well as on circulars handed out to patrons as they left the theatre.

Good for Earle.

Once again he proves that he is living up to the fine reputation he holds with the Publix Outfit and as far as the ROUND TABLE CLUB is concerned we never tire of hearing about his activities and we are certain that our host of members and readers feel the same when they see his name repeated so often on the CLUB pages in connection with different stunts. You keep sending them, Holden, and we'll keep using them. Oak?

H. E. Stevens Says:

"To miss one edition of the ROUND TABLE CLUB is like missing a good Sunday dinner. And we all hate to do that."

Manager,
Central Theatre,
Fairbury, Ill.

Many Fine Angles Feature Activities Of Mgr. Paul Krier

Manager Paul Krier of the Rialto and Valencia Theatres in Walsenberg, Col., put over a swell campaign on "Welcome Danger," that did much toward swelling the box office receipts at the Valencia Theatre.

At the start of the campaign Krier was fortunate enough to secure the co-operation of the city authorities, due to the fact that "Welcome Danger" opened about two weeks after Christmas and many of the children in town were the happy possessors of roller skates. In fact, there were so many children with roller skates that the Chief of Police and the town board, in order to prevent accidents, issued an edict prohibiting roller skating on the main thoroughfares. Krier immediately tied up with the most desirable store window in town and placed a hospital bed in the window. A boy was then engaged to play sick. A card was placed in the window with copy reading: "DON'T WELCOME DANGER" AS THIS BOY DID ROLLER SKATING ON THE PAVEMENTS. SEE HAROLD LLOYD IN "WELCOME DANGER" AT THE VALENCIA THEATRE." To make this ballyhoo more effective, Krier secured an ambulance and parked it in front of the window. These stunts caused a lot of word-of-mouth advertising in addition to attracting an endless amount of attention. We are reproducing below a picture of Krier's well done window ballyhoo, and also a picture of the ambulance. The entire cost at this stage of the campaign was only $2.45, which covered the painting of a sign and the transporting of the hospital equipment.

As the Valencia derives a large part of its patronage from the miners working in the district, Krier promoted a valuable tie-up with the mines by having placards printed which read: "DON'T WELCOME DANGER by violating these safety rules." And the rest of the copy went on to enumerate the rules devised by the State Mine Inspector. At the bottom of the cards the name and play dates of the attraction were featured in headline type. The cards, through the whole-hearted co-operation of the mine officials were tacked at the entrances, bulletin boards, down in the mines and in every conspicuous spot. The cards were printed in black type on a red background. The newspapers, realizing the news value of this type of safety crusade, gave to the picture and the stunt much free publicity. The cost of pulling this angle on 'Welcome Danger" totaled $15.95, which included printing and distribution of cards.

For a street ballyhoo stunt a large T. N. T. stick was made up and carried about the town by two girls, one girl carrying a large match to correspond with the stick, while a boy walked behind the pair carrying a sign, "WELCOME DANGER—an explosion of LAUGHS at the Valencia." This ballyhoo attracted a great deal of attention and in addition to supplying a number of laughs aided the box office. We are reproducing a picture of the stunt.

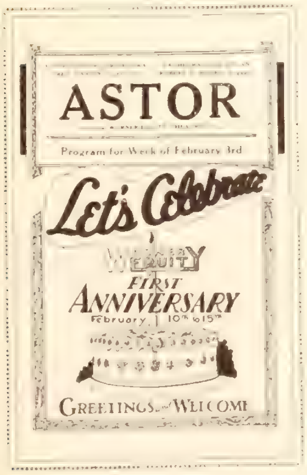
Some novel window displays were also arranged by Krier, chief among them being tie-ups with a local dealer whereby

a window display of powder cans, painted with the name of the attraction and the theatre, was effected and created a lot of interest. A tie-up with the leading confectioner in town enabled Krier to secure a window and place a placard therein labeled "IF YOU WOULD WELCOME DANGER SAY IT WITH JOHNSON'S CANDY TO ANOTHER MAN'S WIFE." This created a lot of laffs and let the dealer in for some good natured joshing. The entire cost of Krier's complete exploitation campaign was only about twenty-three dollars, which is pretty good exploiting in any man's language, and shows that Krier has an eye for getting a maximum of results at a minimum of cost.

Thank you, Krier, and we know that you and your assistant, Michael Zalensky, must surely have been well pleased with your efforts when you heard of the old cash register jingling its merry tune. And don't forget we want to hear more of your snappy activities out there at the Rialto and Valencia, because when we receive good campaigns like the one you just pulled off we want to pass it along to the boys.

House a Year Old So Paul E. Glase Has Birthday Fete

We can't help but pass comment on the fine anniversary program turned out under the direction of Paul E. Glase, general manager of the Warner Equity Theatres in Reading, Pa., and his happy staff, who have accomplished so many fine showmanship stunts ever since we made their acquaintance through the ROUND TABLE CLUB pages.



ASTOR

Program for Week of February 3rd

Let's Celebrate

Equity

First Anniversary

February 10th to 15th

Greetings—Welcome

We are always glad to hear from the live-wire group of managers and we know that everything that they put across can be used by other members and readers of these pages, regardless of where they are located.

Thanks kindly, Paul, for your thoughtfulness and I want to assure you that anything you send will be more than appreciated as we are anxious to include your contributions regularly on the CLUB pages as frequently as we can get them. Convey our regards to our many friends in Reading and here's hoping we get to see you soon

This anniversary program which we have mentioned above was printed on good, heavy, coated stock and in red and black ink on a glossy white background. As the reproduction shows on the cut with this story it was an invitation to all the theatregoers of Reading to celebrate their first anniversary and we do not doubt that the business created through this and other anniversary plugs made a whole lot at the box-office.

Telephone Gag is Used in Drachman's Exploitation Work

Roy P. Drachman used the old phone stunt to give Clara Bow in "The Saturday Night Kid," playing at the Rialto Theatre, Tucson, Ariz., a wide range of publicity.

Drachman had a number of **girls call practically every number in the phone book and they would always ask for a man if a lady happened to answer the phone. And then the girls would sy, "I'm the Saturday Night Kid and I'd like to make a date with you for Saturday night. I'll be at the Rialto. Goodbye."**

Of course, every one's interest was aroused and, although many sensed it was a publicity stunt of some kind, it afforded much comment and favorable publicity for the picture.

On day before picture opened, teasers were run on several pages of the paper with picture of Clara holding receiver to ear. Copy in these ads: "I'm the girl that called you. Don't forget our date for tomorrow night at the Rialto. I'm the Saturday Night Kid and expect a big time."

More favorable comment was received from these teaser ads from all parties whether they happened to be one of the persons receiving the phone calls or not.

Business was unusually good throughout the entire run of picture, which is attributed in a large measure to the excellent stunts used in exploiting it.

We must hasten to add to this story that there IS the possibility of a reaction to this type of stuff unless you happen to be so well-set in your town that no one will give you a razz for such exploitation. If everything is "jake," go to it and see if you can't make as much out of it as Roy did. Shoot us some more Drachman, and while you're at it send along one of your own photos so we can give you the proper introduction on the Club pages.

"Sound Advice"

Many recent visits to theatres in and around New York have compelled us to sound another warning to house managers on their apparent oversight regarding the regulation of sound volume in their theatres.

It seems that many of the boys just won't learn the necessity of increasing or decreasing the sound volume depending on the attendance in the theatre and when we called attention to this point to one manager, whom we knew quite well, he replied, much surprised: "Why we set the fader for that subject last night and it was perfect."

Never having set ourselves up as experts in this particular line we don't intend to create any great furore about it, but we pioneered many a sound theatre when the talkies first crashed the b. o. and know from actual experience the importance of watching the control of volume and how vital it is for the proper presentation of sound subjects.

Remember our previous advice dealing with this same subject and you will recall that we took sides with the projectionists because they have only a monitor horn to go by in the booth and even if they were to lean out of one of the booth openings, they are hardly in a good position to gauge the volume from a point so far distant from the screen.

It's the manager's job, in most houses, to watch this phase of his theatre's operation the same as all the other details and so it's up to him to keep the booth instructed as to volume whenever such instructions are necessary.

RIGHT?

This line struck our fancy:

"TO THE MAN WHO DOES NOT KNOW YOU, YOU DO NOT EXIST."

So all you need do is start becoming active in the *Managers' Round Table Club,* then everyone will know you——AND HOW!

MANAGERS' ROUND TABLE CLUB

January was "Economy Month" on this bustling circuit which may be the reason why discarded cigar butts were much shorter than usual.

A bunch of news gleaned from the paragraphs bearing Tom Olson's by-line, informing of different activities.

HARRY YETTE effected some excellent exploitation at the Liberty Theatre in Herkimer, N. Y., by tieing up with the local "rag" to such effect as to procure free space for the publishing of big "splash" story on "Marianne."

SIM ALLEN, managing the Avon Theatre in Utica, N. Y., pepped up the town with his live wire exploitation on "Sunny Side Up," by having a special electric sign erected on the marquee which lit up the town in a blaze o' glory and attracted considerable comment. A special card reading "Have Your Eggs Sunny Side up and Then See Janet Gaynor in 'Sunny Side Up,'" was distributed in the restaurants throughout the town to great results.

G. DE PAW, manager of the Capital Theatre in Newark, N. Y., by a tie-up with the local ballroom, which featured a "Broadway" dance number that attracted a number of contestants and resulted in some valuable newspaper and ballyhoo publicity for "Broadway." The winners of the dance contest received free passes to the Capital.

C. J. ROSE, managing the Palace Theatre in Oneonta, N. Y., knowing the feminine penchant for John Gilbert's "IT," placed a special cutout of Gilbert's latest picture near the entrance of the Woman's Normal School in the city. This bit of foresight attracted some extra shekels into the Palace's coffers.

From New Jersey, the land of mosquitoes and bootlegger's strongholds we are informed by JULES FIELDS that:

MAURICE BROOKS of Nutley is one of the town's leading Rotarians, which connection enabled him to affect a tie-up with the Rotary Club that resulted in additional "bucks office" on Xmas.

DAN LEE, representing Fox Metropolitan in Bound Brook has received the commendation from the other prominent citizens of the town for the manner in which he disports himself while carrying on William Fox's interest. DAN is a member of the local Moose, and in addition is an Elk, an Owl and a Redman.

METROPOLITAN ACTIVITIES

Gleaned from the Official House Organ "FOX PROGRESS"

FREDDY SCHROEDER, new managing director of the Plaza in Englewood, enjoys the distinction of being an expert on house management. Which doesn't stop him from still being "one of the boys."

BILL MADDEN, who manages which theatre has requisitioned more seats for his theatre in order to hold another Saturday Toy Matinee, the first one going over with such complete success that they were picking kids off the chandeliers.

CLIFF GILL is guiding the publicity destinies of the N. J. chain from his new office in the Monticello Theatre building. And the femme with the pleasant voice who asks, "Whose calling, please?" is DOROTHY SCOTT whom, we note, takes notes for PHIL.

FLOYD VOGHT, at the Broadway Theatre in Nyack, we are informed, is pulling some snappy publicity and exploitation stunts up there. We'd like to hear more of them. How about it FLOYD?

CHARLIE LITT, managing the Levonia Theatre, has recently been elected a member of Levonia's snappy Volunteer Firemen. And just a little while ago he landed a benefit from the "smoke eaters."

FRED SETIN, whose name adorns a two column box shouts out that concerning Brooklyn activities:

MANAGER FRIED, of the Parthenon Theatre, played to a sweet business on "Sweetie." Which is good news and terribly punny. FRIED gave "Sweetie" a lot of advance plugging via his non-synch turntable.

SUPERVISOR STEINMAN celebrated his wedding anniversary and his daughter's birthday on Christmas. Oh, yes, that guy Santy Claus was in on the festivities.

MURRAY WEISER, managing the Glenwood Theatre, secured a tie-up with a local jewelry store which enabled him to give away free a ladies' and man's wrist watch weekly at no cost to the theatre. And in his spare time promoted a tie-up with a radio company who agreed to furnish a radio to be given away free. It's a lucky thing for the Rolls-Royce people that they haven't an agency near the Glenwood.

SUPERVISORS LANGBART AND DAVIS, on Friday the Thirteenth, parked their chariots afront one of the local houses and took the subway to the office. When they returned the cars had vanished. But prestidigitator "Ten Buck" effected a reappearance, though the boys were reluctant to discuss what the Judge said. And LANGBART bears a strong facial resemblance to George O'Brian the movie star.

SYDNEY P. LEVINE, manager of the Congress Theatre, proudly points out that his house harbors ushers who attended college in the day time and at night receive his knowledge procured from the "University of Showmanship." And there's a grand Alma Mater, huh Syd?

MANAGER STOFFER of the Biltmore Theatre used the drug stores as an exploitation medium by tieing up with the pharmacists for the sale of tremendous amounts of Thrift Books.

MANAGER SEED, of the Benson Theatre, who, when his lobby looks bare, calls upon his prolific ingenuity to the extent of attaching himself to all loose cutouts in the various theatre lobby has been officially proclaimed by his colleagues as a man to be feared. Which may account for the sudden nailing down of all advertising matter.

AND fifteen managers and their respective staffs are unanimous in their declarations of CHARLEY STEINMAN'S popularity. WITH CHARLEY'S Mrs. concurring.

JACK HOBBY gives us the low down on the Queens' boys by writing:

MANAGERS BURKE AND BINSTOCK of the Meserole and Broadway Theatres respectively staged Gift Night's with success being inscribed in both box offices.

JOHN HEINZ, managing the Forest Hills Theatre, secured a personal appearance of Homer Croy, author of "They Had to See Paris," in connection with that picture's showing. Croy sprang a surprise by bringing Fred Stone, stage star, with him. Both men did a bit on the stage. Box office receipts swelled considerably.

With Long Island activities being sounded by HARRY DAVEY we are informed via his column that:

FRED WEILER, managing the Roosevelt Theatre, secured reams on newspaper publicity by a tie-up he affected with the Flushing Journal, whereby a Junior Club under the sponsorship of the newspaper which yearly ran a theatre party for members who had met the Club's requirements during the year. Weiler sold the paper the idea of holding the party at the Roosevelt this year with the result that hundreds of children who had never been in the Roosevelt were introduced to its policy, and the theatre secured some excellent publicity.

TOM LORENZO, handling the Cove Theatre in Glen Cove, was on the "qui vive" to the extent of having motion pictures taken showing the annual gridiron clash of the local amateur football gladiators, and projecting them at the Cove, for extra business, with the newspapers giving it a plug.

JOE LUNZ, manager of the Valley Stream, procured a nice tie-up by arranging with the local airport at Curtis Field whereby he obtained various plane parts and arranged an interesting lobby exhibit which included a parachute formerly the property of "Lindy" and in addition to the display flew a number of "Flight" banners on the aircraft hangars.

BOB HUTCHINSON, manager of the Lynbrook Theatre, arranged a fine lobby display for the holidays by building a fireplace on one side of the lobby with an imitation fire log supplying the "heat," and a few chairs and rugs for atmosphere. A novel touch was added by having a man dressed as Santa Claus sitting in one of the chairs greeting the children.

BENNETT BRANDON, managing the Great Neck Playhouse, in conjunction with the local charities arranged a special matinee for crippled children from nearby towns. The kiddies were transported to the theatre by bus. A special program was shown. When the kiddies left the theatre, tired but happy, their faces were smeared and their hands sticky with candy, the gift of the local merchants. Brandon's stunt did much to promote good will, with plenty of front page newspaper publicity the result.

WE COMMEND THEIR LINES: "YOU ARE KNOWN BY WHAT YOU DO! NOT BY WHAT YOU CAN DO!"

"THE ATTITUDE TOWARD THE JOB IS JUST AS IMPORTANT AS THE APTITUDE FOR THE JOB."

WHICH IS DARN FINE "HORSE SENSE" IN ANY SHOWMAN'S LANGUAGE.

MANAGERS' ROUND TABLE CLUB

Ackery is a Peppy Canadian Showman Here's Reason Why

Our good friend, I. F. W. (Ack) Ackery, manager of the Dominion Theatre in Vancouver, B. C., Canada, continues to show his marvelous CLUB spirit by reason of the details of his activities.

His latest contribution showed us how he went about exploiting that tough baby "Disraeli."

There's no denying the fact that here is a corking good picture, but one that calls for every ounce of showmanship and tact in the handling of it from the beginning of its booking until the end of its run, and every showman who has succeeded in putting it over with any degree of success, has only done so by injecting some unusual slant into his campaign that created interest in the type of picture that "Disraeli" happens to be.

Ack used his showman's dome by extending an invitation to a private screening which was attended by the press, clergy and many other prominent people of Vancouver and their word of mouth advertising about the picture itself certainly did no harm at the B. O.

In addition, Mr. Ackery succeeded in putting across a tie-up with the Vancouver "Star" for an essay contest about the attraction for boys and girls in the community up to 18 years of age. The main idea was that they had to see the picture and then write a 500 word essay on Mr. Arliss's work as Disraeli. He was successful in grabbing some editorial space in addition to the regular newspaper clippings, several of which he so kindly sent to us so as to show us how the thing went over, as well as the newspaper reproduction of the silver loving cup which was awarded to one of the winners in connection with the contest.

At this time we want you to see a most beautiful and dignified window-display on this attraction which Mr. Ackery succeeded in putting across in one of the leading jewelry stores in town. The spot, incidentally, where this jeweler is located is one of the most prominent in the city and naturally created a tremendous amount of interest in both the attraction and the theatre.

Good work, Ack, but nothing more than we would expect from a showman of your calibre. Give our best regards to the rest of the Canadian boys out your way, and remember we are still watching the mail every day for further word of you and the things you are doing up there in Vancouver.

Serials and the Kids

We've been trying to urge every reader of these pages to give more thought to the matter of serials and kiddie business.

Only the other day an exhibitor from a town not far from New York was in to see us and remarked that his kiddie business for a Saturday averaged him about 45 youngsters.

After prevailing upon his superiors to book him a serial and backing it up with the proper publicity his kiddie business for this one afternoon a week has jumped to over eight hundred.

Allowing for still more improvement on this phase of his business, it is very evident that the kiddie business has become highly profitable for this one theatre.

An extra Western for Saturday or Sunday afternoons, plus a good live serial will pay you bigger dividends in increased b.o. receipts than any other single medium we can think of at the moment.

"Chick"

Raymond L. Moss is Sure Boosting Up Interest in Shows

We are in receipt of some interesting information concerning the activities of Richard L. Moss, manager of the Fox Raymond Theatre in Pasadena, California, setting forth some of his interesting campaign on "Big News," for which he secured some valuable publicity. Moss invited the newsboys of the Pasadena Star-News to attend as his guests for the showing of the picture. The boys all showed up in full force and the Star-Times co-operated by publishing a picture and stories of the youngsters as well as carrying a story setting forth the novel "direct second-run picture policy," perhaps the first idea of its kind which has just been inaugurated at the Raymond.

In addition to tie-up with the newspaper and its carriers, Moss distributed heralds in the form of a tabloid paper throughout the town, with the regular "newsies," giving them out with the real newspaper. A contest was run in the local paper offering a prize of theatre tickets for the best news stories submitted to Moss. A "different" kind of newspaper reader was run in the paper, which we think is good enough to reproduce in type below, and if run on the "family page" of a paper will undoubtedly bring results in addition to causing a few chuckles.

MENU HOLDS BIG PROMISE AT RAYMOND

Tempting Tidbits Together With Rich Turkey As Main Dish

A Cocktail of Fun
"Aesop's Sound Fables"

Laugh Salad
"The Lunkhead"
All-Talking Comedy Fest

Entree a La
Fox Movietone News

And the Big Bird—
"SALUTE"
All-Talking West-Point-Annapolis Classic

This dinner will be served continuously at the Fox Raymond Theatre from 2:30 o'clock on and the chef says that there will be no waiting.

O. K., Dick, we're glad to hear from you again. We'd like to give you a ring on the phone, but unfortunately California isn't as convenient for us to call as was New York when you were with the Loew Circuit.

MANAGERS' ROUND TABLE CLUB

"Good for Cohen!"

"We're glad to be able to announce at this time that Sam H. Cohen, former Publicity Director of the Elsinore Theatre in Salem, Ore., has hooked up with the R.K.O. publicity department under the able guidance of Jimmie Carrier and his crew of go-getters, in the Pacific Northwest. Sam has been assigned to handle publicity at the Orpheum Theatre in Portland Oregon, under the divisional supervision of Joe Cooper. And knowing Sam's record at the Elsinore we feel sure that he is going to continue the great work for the R.K.O. outfit.

Just to make sure that you will keep stepping, Sam, we want you to know that we're waiting for that stuff you promised to send us on the first two pictures you exploited and if you'll include a batch of photos with your material we'll be glad to pass the ideas onto the rest of the boys, if they merit the attention you claim they do.

Keep up the good work, Sam, and working with men like Jimmie Carrier and Joe Cooper, we know that if you deserve a boost you'll get it. Lots of luck and let's hear from you real soon.

Harry is Piling Up Wealth of Big City Experience

The gentleman whom we are introducing with his photograph with this little story is by no means a newcomer to the ROUND TABLE CLUB or its pages.

Harry Lewis, whom we first knew at the Culver Theatre in Brooklyn, is now at the Fox Mt. Eden Theatre and from all reports and indications is putting over his job with a large degree of success.

Some of you fellows may recall the "Doctor's Secret" and other plugs that he successfully put over, including the fine looking Court Summons for "On Trial" as well as many of his other activities, all of which were set forth at various times on these pages, and in introducing him via his own picture in this article, we do so with the fond hope that he will again become an active member in the ROUND TABLE CLUB and that his contributions will be featured on these pages as frequently in the future as they were in the past.

Let's hear from you again, Harry, and by all means, drop in and say "hello" the next time you are down our way.

S. B. Tucker Says:

"THE MOTION PICTURE NEWS is the only trade paper weekly that we have a subscription for, as it serves our purpose to the most advantage."

Manager,
Byrd Theatre,
Richmond, Va.

Here's Ken Hayden Who Will Make a Peppy Club Member

Here's another new personality demanding recognition on the CLUB pages, boys. We want you to meet Ken Hayden, peppy manager of the St. Albans Theatre in St. Albans, L. I.

As Hayden has always been an interested observer of the gang's doings, we feel sure that now he is one of us we are going to be able to pass along some mighty interesting things concerning his doings at the St. Alban house.

We don't want to hand any stray compliments out before we see what Hayden can do but we've got a hunch that he'll come right up to tap and put that cozy little house of his over very successfully.

It makes us feel mighty proud, Hayden, to know that Monty MacLevy is right behind you, and when Monty gives you a sendoff we're pretty certain of knowing that the man he recommends has got something.

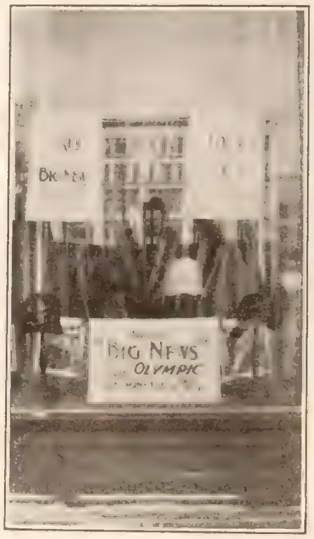
We're glad to welcome you into the MANAGERS' ROUND TABLE CLUB. And we want you to know that we're waiting to hear from you. And when you send us your next letter we wish you'd enclose a photograph of yourself so that we can let the rest of the boys see what you look like.

Tierney Sells Show From Dept. Store's Window; Good Biz

We're very glad to know that F. W. Tierney, manager of the Olympic Theatre in Watertown, New York, for Fox Metropolitan, is getting along fine up there.

Tierney worked up some nice exploitation stunts on a couple of pictures which resulted in bringing box office receipts up a little higher than usual.

On the "Kibitzer" he distributed a card about the size of a playing card, which bore copy certifying that the holder was a member in good standing of the "Kibitzer's Union" and entitled the bearer to butt in on any conversation, card game, golf, billiards, etc., and permitted him to stand behind card players, advise them, help losers cry and use their handkerchiefs to wipe away his tears. On the reverse side of the card copy carried the name of the theatre and the play date of "Kibitzer" in addition to announcing a special midnight showing of the picture.



We also noted, with satisfaction, that on the bottom of the card a footnote bore the announcement that anyone attending the "Mighty," which preceded the "Kibitzer," was permitted to view the midnight show of the new picture as the guest of the management. This is the kind of thoughtfulness that eventually ends up with the securing of a whale of a lot of good will and its subsequent increase in patronage. Good work, Tierney.

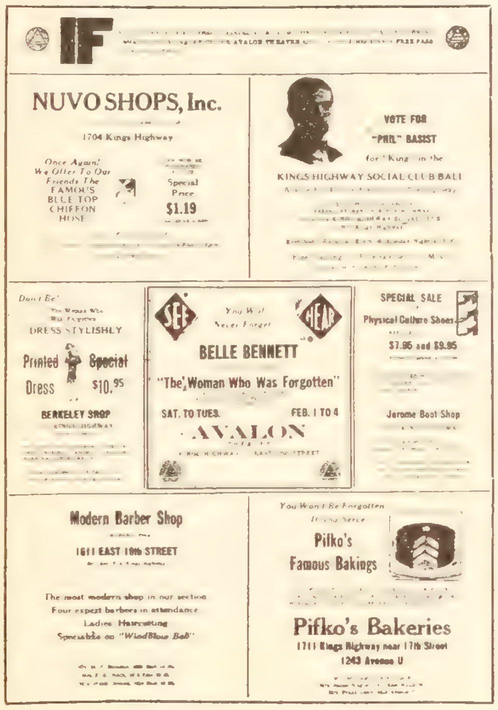
The photograph we are reproducing with this story shows one of the displays which Tierney arranged in the window of the town's largest department store. The store is one of a chain, located in various upstate cities and prior to his "Big News" tie-up Tierney had been trying vainly to secure their co-operation. After much persuasion on Tierney's part they finally gave in and consented to let him have a crack at a tie-up. Tierney offered a pass to the Olmpic with every hat sold, and the thing clicked like a million. The store manager, Tierney informs us, is now very anxious to permit the use of his windows for exploitation.

That's fine, Tierney, and we know that Tom Olson is just as well pleased as we are to hear of your activities at the Olympic, and you'll sure make good up there if you continue your go-getting activities.

MANAGERS' ROUND TABLE CLUB

Garfinkle Proved That Local Tie-Ups Can Be Engineered

Whenever any one tries to tell you that newspaper co-operation and other sorts of tie-ups are an impossibility in the big city neighborhoods, just turn to one of your issues of the MANAGERS' ROUND TABLE CLUB section of MOTION PICTURE NEWS and look up some of the past activities of Harold Garfinkle, the former live-wire resident manager of the Avalon Theatre in the Flatbush section of Brooklyn.



IF

NUVO SHOPS, Inc.
1704 Kings Highway
Once Again! We Offer To Our Friends The FAMOUS BLUE TOP CHIFFON HOSE
Special Price $1.19

VOTE FOR "PHIL" BASIST for "King" in the KINGS HIGHWAY SOCIAL CLUB BALL

Don't Be The Woman Who Was Forgotten
DRESS STYLISHLY
Printed Dress Special $10.95
BERKELEY SHOP

SEE You Will Never Forget HEAR
BELLE BENNETT
"The Woman Who Was Forgotten"
SAT. TO TUES. FEB. 1 TO 4
AVALON THEATRE

SPECIAL SALE
Physical Culture Shoes
$7.95 and $9.95
Jerome Boot Shop

Modern Barber Shop
1611 EAST 19th STREET
The most modern shop in our section
Four expert barbers in attendance
Ladies Haircutting
Specialize on "WindBlow Bob"

You Won't Be Forgotten If you Serve
Pifko's Famous Bakings
Pifko's Bakeries
1711 Kings Highway near 17th Street
1243 Avenue U

We have from time to time set forth some of the unusual campaigns which he so successfully engineered on various attractions in this theatre, by reason of merchant tie-ups and other forms of co-operative stunts which reacted favorably not only for the theatre and the box office, but the merchants as well. Perhaps that is one of the reasons why Harold is as capable as his experience has proven him to be.

We show here a reproduction of a page from the Flatbush Observer, a weekly tabloid which is distributed with quite a large circulation in the neighborhood of the Avalon Theatre and the head with the big "IF" calls attention to the fact that if your name is listed in one of the ads, you will receive a free pass for two to see the picture.

Incidentally, in connection with this tie-up, we would call attention to the fact that the newspaper furnished the theatre with 5,000 copies of this tabloid which they were able to use for their own mailing list as well as for distribution purposes, and when everything is taken into consideration, including the free ad in the middle of the page, it is certainly something worth complimenting Garfinkle on, and we like to be the first to do so.

Unquestionably, the Century Circuit was lucky in having a man of Garfinkle's type because of his ability to create so much good-will in any theatre where he is located, and if your memory serves you in good stead you will recall some of the fine stunts he put over by co-operating with Parents Associations in the schools while he was at the Midwood Theatre for the same Circuit.

We should certainly like to know a whole lot more about Harold's future doings, and he may be assured that these pages will always offer a hearty welcome to anything that he cares to contribute.

Hamer is Making 'Em Click Up There In Adrian, Mich.

We are in receipt of a most interesting photograph showing how Ellsworth Hamer, manager of the Crosswell & Family Theatres in Adrian, Mich., fixed up the front of the Crosswell Theatre to ballyhoo the showing of Harold Lloyd in "Welcome Danger."

We agree with Mr. Hamer that the photo really does not do justice to the display as it was taken during a raging snowstorm and it is so blurred that we find it absolutely to reproduce it with any degree of sharpness in connection with this story.

At any rate, we do want you to know that Ellsworth made quite an affair of the showing of this picture, and in addition to the front dressing of the Crosswell Theatre, he put on the top of the marquee a large cutout of Lloyd taken from the 24 sheet. Banners were strung around the marquee announcing the picture and the electric sign was also called into play to do its share in selling the stunt to the public.

Mr. Hamer has been engineering some unusually fine stuff in the past few months out there in Adrian and it is our fond hope that he will keep us posted a good deal more in the future than he has in the past, but we know he has been kind of busy and must therefore overlook his negligence to his brother members in the ROUND TABLE CLUB.

So long, Ellsworth, and let's hope that you get around to writing us every other week or so. How about it?

SERVICE

One of the main factors in bringing your patrons back, in addition to selling them on the screen is your house service. Have you made your patrons stay as pleasant as possible and imbued in them the sense of time well spent? No? Then perhaps there's something wrong with your service.

SERVICE IS A VERY DELICATE PART OF YOUR THEATRE. It is useless to enumerate its many important branches on these pages at this time. Our purpose is to discuss one of the paramount components of service, COURTESY. For in COURTESY lies one of your reasons for making your patrons come back.

The usher staff in nearly all of our theatres today is composed of boys; boys who with the thoughtlessness of youth are unwittingly DISCOURTEOUS.

THAT IS WHAT *YOU* MUST GUARD AGAINST!

Impress upon your ushers the value of courtesy towards selling your shows. Let them see what important factors they are in the theatre. SHOW THEM THE POTENT VALUE OF A "THANK YOU" AND A "SIR" OR "MADAM".

Their adolescent minds are not capable of grasping the responsibilities which rest upon their shoulders, thus they must be shown,

AND SHOWN IN SUCH A MANNER THAT THE LESSONS WILL STICK.

Thoughtlessness on the part of a youngster who has lost patience with a patron whom he imagines is too overbearing has often cost the theatre that patron's next visit.

We know that the youngster has many exasperating questions put to him all day long—we know that at times the patron is unjust—we know what the boy does not—that he is carrying a MAN'S JOB ON A BOY'S SHOULDERS—but if *YOU* have instilled in the youngster that same spirit of NEVER SAY DIE that *YOU* as a REAL SHOWMAN typify, it'll enable him to CARRY ON in the face of all obstacles. He'll GRIN AND BEAR IT and with a SMILE keep on GIVING HIS BEST AS YOU ARE DOING—and be ready always to admit, no matter how hard it may seem to be at times, that: *THE PATRON IS ALWAYS RIGHT.*

OKE?

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

'Plane Exploitation Built Biz. For Irving Cohen

Irving Cohen derived a wealth of publicity for "They Had to See Paris" playing at the State Theatre, Omaha, Neb., when he arranged to have the film shipped by aeroplane.

First, Cohen tied up with the Aviation Co. who operate and maintain a flying field in Omaha. Then he made arrangements with the local exchange for two dupe cans of films which were lettered, "Will Rogers in THEY HAD TO SEE PARIS." Cohen's next step was selling the newspaper the idea that the Will Rogers' picture would be sent to the State Theatre by aeroplane—arriving at the field about noon the opening day of the picture.

The newspaper came through with a nice story on the stunt on the day of opening of picture.

The above photo shows Ethel B. Good of the Publix Omaha Office and Manager Irving Cohen of the State Theatre in Omaha, Neb., unloading the "films" from the airplane that brought the film cans to town. Read the rest of the story for complete details on this fine, inexpensive stunt.

The film cans were put in the plane and the plane circled over the city for about ten minutes dropping circulars having reference to the picture. The name of Will Rogers was painted on the bottom of the wings of the plane which could be easily seen as the plane flew at a low altitude.

On landing at the flying field, the film cans were put in waiting Pontiac cars which were bannered appropriately. Led by a police car the cars (four of them) were rushed to the theatre—arriving there just in time to put the show on.

During the morning, the phone was ringing almost constantly—people inquiring if the film had gotten in.

All the stunt cost was the painting of the banners, printing of heralds and the passing out of a few heralds.

William Evans Says:

"I am in receipt of my Certificate of Membership in the CLUB, and wish to think you for same. I have hung it in my office alongside of other notable certificates, thereby proving that I am indeed proud to be a member of such a worthy organization."

Manager,
New Capitol Theatre,
Danbury, Conn.

Watch Out for A. R. Nininger's Activities in Future

We are glad to list as one of our new members, Mr. A. R. Nininger, who at the present time rules over the destinies of the E. J. Sparks Theatres in Fort Lauderdale, Fla. We are certain that Mr. Nininger is a mighty fine showman and has many good suggestions to offer to the boys if we can only stimulate him to the point where he will want to send them in to us.

If "A. R." is as fine as Earl Holden claims he is, then here is one man that we must be able to list as an active member of the ROUND TABLE CLUB. He has been responsible for many fine showmanship activities and it is going to be our set purpose at this time to keep after Mr. Nininger until he starts contributing regularly to these pages. And don't forget "A. R." your own photograph has got to be included in your first letter so that we can give you the right kind of an introduction on these pages, when we are telling the boys what you are accomplishing down there for the Sparks Theatres.

Thanks Earl for your tip-off and we won't let "A. R." know that you told us about it. We'll keep it as a great big dark secret (????)

Mgr. L. Rosenbaum Aided Charity Show To Build Good-Will

Manager Louis Rosenbaum of the Muscle Shoals Theatres, Inc., operators of houses in Florence, Sheffield and Tuscumbia, down in Alabama, promoted a Charity Show at the Princess, Ritz and Strand Theatres, that was a great success from a good-will as well as a beneficial standpoint.

Children bringing toys, dolls, cast-off clothing or canned goods were admitted free to the gala benefit shows at the three houses. Rosenbaum secured the co-operation of the leading establishments in the Tri-Cities and received contributions of food, clothing, etc., from the merchants. The gifts were distributed to the poor by the relief committee of the County Board.

And were gratefully received as judged by the newspaper clippings which Rosenbaum had thoughtfully included with his letter. We note that a great many needy cases were benefited. The merchants of the town all came through wonderfully, donating quantities of their merchandise. It is this type of co-operation that helps make theatres a success, and it's the same kind of open-hearted co-operation that makes cities of towns, if you get what we're driving at.

This charity show is a great aid in building up good will, as it can be used at any time. Don't wait for Christmas to roll around before you decide to give a charity show—THERE'S ALWAYS NEEDY PERSONS.

Hiehle Serves His Patrons With Sales Selling Programs

Ed. Hiehle, that bustling manager of the Midland and Auditorium Theatres in Newark, Ohio, hastens to send us a copy of his monthly "bulletin program."

We think the "bulletin" has merit enough Ed. to stand a description of it in these pages, because some of the boys may be able to find a spot for it in their campaigns for "Bigger and Better Box Office."

The bulletin card is printed in black on a yellow background and measures 2½ by 8 inches and carries the program for the Auditorium on one side and the Midland on the other, with a head reading: "A CONVENIENT BULLETIN FROM WHICH YOU CAN SELECT YOUR FEBRUARY ENTERTAINMENT." And then runs on listing the pictures with a few "clue" lines to inform the patrons of the various type of pictures.

A small space on the bottom of the card carries a footnote to the effect that should any changes be made notice would be made in the daily newspapers. It also requests that the reader consult the local paper for more complete information concerning the current attraction. This was an excellent medium for insuring the reading of the newspaper ad as well as getting a "good-will" plug in with the newspaper.

MANAGERS' ROUND TABLE CLUB

"PERSONALITIES"

SAM SUGGS has been appointed assistant manager of the new Paramount Theatre, Montgomery, Ala.

* * *

"ANDY" ANDERSON, it is reported, has resigned his position as manager of State Theatre in New Brunswick, N. J. No reason has been given.

* * *

HARRY SWIFT, formerly of the Fox West Adams Theatre, has taken over the managerial reins of the Fox Crystal in Los Angeles, Cal.

* * *

JACOB GOLDEN, former Albany and Troy newspaper and theatrical man, has taken up his duties as manager of the Palace and Temple, RKO theatres in Rochester, N. Y.

* * *

PAUL SHORT is the new manager of the Victory Theatre, a De Luxe Publix house in Tampa, Fla.

* * *

RALPH PHILLIPS is the newly appointed manager of the State Theatre in Chattanooga, Tenn.

* * *

MONTE HANCE has taken over the management of the Strand Theatre, New Orleans, La.

* * *

L. S. STARMORE has been named as new ad manager for the Colorado Theatre, Pueblo, Colo.

* * *

MARTIN SCHLESINGER has been announced as the manager for the new Mission Theatre in Soledad, Cal.

* * *

E. K. ANGLE is the new proprietor of the Dos Palos Theatre in Dos Palos, Cal., and announces that he will install a new sound equipment.

* * *

RAY B. THOMAS is the new manager of the Empress and Fremont Theatres, Fremont, Neb.

* * *

F. C. CROSON, formerly of the Fremont Theatre, is now at the Princess, in Sioux City, Iowa.

* * *

JAMES LUCAS has been appointed manager of the Rivoli Theatre, Blackwell, Okla.

* * *

GEORGE BICKFORD, formerly assistant manager at the Fort Theatre at Rock Island, Ill., is now assistant manager to Jack Roth, manager of the Paramount Theatre, Des Moines, Iowa.

* * * *

WALLY ALLEN, publicity hound for Publix, is now handling exploitation out of Jacksonville, Daytona, Lakeland, Tampa and St. Petersburg, Fla.

G. D. OVEREND, for some years manager of the Broadway Theatre in Charlotte, N. C., has been appointed manager of a new and larger Warner Theatre in Memphis, Tenn.

* * * *

WILLIAM COLLIER has been transferred from the Victory in Tampa to the Alabama in Birmingham, Ala.

* * * *

RALPH E. PHILLIPS has taken over the managerial reins of the State at Chattanooga, Tenn.

* * * *

JOHN H. CAMPBELL, formerly of the Avon in Watertown, N. Y., has now taken charge of the Liberty Theatre in that city.

* * * *

HARRY WEISS has left Loew's in Syracuse, N. Y., and become city manager for Publix at Tampa, Fla.

* * * *

WILLIAM H. WHYTE, for the last ten years connected with the Rialto Theatre, Hartford, Conn., has resigned and will take over the managerial reins of the Franklin Theatre, Tompkinsville, Conn.

* * * *

RALPH W. PINKHAM is the new manager of the Park Theatre, Bangor, Maine.

* * * *

W. N. GRAHAM & G. A. PROCTOR have purchased the Forest Theatre at Dallas, Texas.

* * * *

FRANK T. MINDLER has purchased the Shanley Theatre at Granbury, Texas, and will remodel.

* * * *

J. G. DEAKING, house manager of the Palace Theatre, Floydada, Texas, announced that there was a fire in his theatre which resulted in about $2,500 damages.

* * * *

SAM GILMAN, formerly with Loew interests in Cleveland, has become manager of Loew's Parkway in Baltimore, succeeding **MIKE MALONEY.**

* * * *

HENRY SOMMERS is the manager at the New Orpheum Theatre, Seattle, Wash.

*

ANDY GUNNARD has been appointed manager of the Metropolitan Theatre, Seattle, Wash., replacing **HARRY WAREHAM.**

*

WILLIAM J. TUBBERT was named manager of the RKO Theatre in Syracuse, N. Y. He succeeds **JOHN J. BURNES**, who is retiring from the theatrical world.

* * *

BERT TURGEON, manager of the Iowa Theatre, Cedar Rapids, Ia., was wed to Miss Margaret Tracy, formerly of the Paramount office in Des Moines for several years.

"Lent is Coming!"

We sounded the first warning of this "coming event" in last week's issue and we hasten to repeat it this week.

You should be planning your campaign of action *NOW*, unless you want to be caught napping.

Watch the Club pages closely every week for ideas and suggestions that may help you over the "rough spots."

"BE PREPARED"

Hamilton Adds a Few New Slants to Pep Up The Palace

Manager R. B. Hamilton of the Warner Brothers Palace Theatre in Norwich, Conn., swamped us with a whole raft of clippings and photographs concerning his always interesting activities at the Palace.

Chief among his latest activities is his promotion of a Stamp Club. Boys and girls purchasing tickets to the Palace received a packet of foreign stamps. And as an added inducement the first fifty youngsters attending the matinee were presented with an album. Hamilton made a very valuable tie-up with the schools, sending personal letters to the principals, as well as sending letters to the prominent civic authorities.

This Stamp Club idea, while not new, is a great business builder for Saturday matinees and we are glad to note that Hamilton is one of the pioneers introducing Norwich to this effective medium of box office building.

Thanks a lot for the interest you are taking in us, "R. B." Don't forget we're always glad to hear from you and we earnestly hope that you enjoy a very prosperous season.

NovelAngleBoosted B. O. on This One For Dave Borland

Dave Borland, Manager of the Metropolitan Theatre in Regina, Saskatchewan, Canada, pulled a pretty nifty gag in connection with the showing of "The Kibitzer" when he addressed a special letter printed in Hebrew to over 500 Jewish families who reside in Regina.

Of course this type of stunt has been successfully engineered in cities with a large Jewish population, or in fact any particular nationality that could be appealed to in a group, but when it comes to putting it over as effectively and successfully as Mr. Borland did, up there in Regina, it really calls for more than passing comment.

In addition he did not overlook the English speaking population that comprise the majority of his patrons, and a most effective letter was addressed to them in the form of a personal message from Mr. Borland and contained many interesting details about the picture that whet their appetites to see the attraction itself, and so when the finish of the picture's run rolled around and Dave made his box office check-up on "The Kibitzer" and found that business had increased somewhat you can bet he knew where it came from and knew how to hang onto it.

This was fine stuff, Dave, and we are certain that the reaction more than proves that your efforts were not in vain when the run of the picture was over.

Let's hear some more from you, and remember us to Pete Egan and the rest of the boys up your way.

MANAGERS' ROUND TABLE CLUB

Assistant Managers as Members!

(Reprinted by request)

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the *Round Table Club*, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.

The reason we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers, but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M.R.T.C.

Fourmet Celebrated Theatre's Birthday in Great Style

As a part of its third anniversary celebration, the Texas Theatre, San Antonio, Al Fourmet, manager, conducted an Atwater Kent Radio Show advertised in the San Antonio, by a special eight-page section in the San Antonio Sunday Light. The complete front page of the section was devoted to an attractive drawing, announcing the tie-up. The only advertisement which appeared on this front page was one advertising the feature attraction at the Texas for the anniversary show, Buddy Rogers in "Halfway to Heaven."

All of the ads in the section carried specially made boxes advertising the picture and the stage show, and in addition, the reading matter in the section was devoted almost exclusively to various features of the Texas completed bill, together with cuts of the stars.

Even in this day of special sections, the Texas Theatre's Radio section was unique. To all of which we readily agree that this was of first importance.

Al Fourmet certainly handles himself in a business and showmanlike manner and no doubt his Home Office has found time to pat him on the shoulder for what he has succeeded in accomplishing in this particular piece of exploitation work.

Let's hear from you some more, Al, but don't keep us waiting too long. Your stuff sounds mighty interesting.

C. T. Perrin Uses Many Angles to Exploit His Pictures

C. T. Perrin tied the "Greeley Tribune" to a contest on the "Kibitzer" that netted him eight front page stories when that picture was booked for the Sterling Theatre.

The initial newspaper article gave several definitions of a Kibitzer and then told all those who cared to participate that daily ticket prizes and cash awards would be given to the winners. Of course, each article informed the public that the "Kibitzer" was also a name of a picture coming to the Publix-Sterling Theatre.

The three best definitions were selected daily and the composers of these each received a pair of tickets to see the picture. The contest ran for an entire week. At the conclusion of the contest, cash awards of $3 and $2 respectively were given for the best definitions printed.

The "Kibitzer" contest was one of the most popular Manager Perrin ever promoted; over 400 contestants taking part. The definitions not only proved funny reading matter but also sold the picture to large attendances.

Perrin also distributed 4,000 Kibitzer Union Cards to patrons entering the theatre a week in advance and also through theatre employees giving them to friends. These cards carried copy, "This Certifies That (name) is a member in good standing of the KIBITZER Union—This card entitles bearer to butt-in on any conversation, card game, golf, billiards, etc.; stand behind players, advise them, correct their mistakes, help losers to cry, supply them with towels and buckets for their tears—and give decisions which shall be final."

Here's still another from "C. T." on "The Trespasser." Some forty or forty-five telegrams were sent to as many women clubs with the result that the telegrams were read at the meetings. Copy used was, "Gloria Swanson's first all-talking picture 'THE TRESPASSER' comes to the Sterling Theatre Friday and Saturday this week. Miss Swanson reveals not only a speaking voice of rare quality but a singing voice called by critics the best heard on the audible screen: 'The Trespasser' is a highly dramatic story with special appeal to every woman. We wish to invite your President and Secretary to attend the showing of the Friday night performance. This telegram will serve as your ticket."

Starting the day before opening of "The Trespasser," Perrin arranged a broadcast of an organ recital; these recitals to last one hour and to be broadcasted daily for an indefinite length of time. The program is listed as the "Theatres Hour" and gives Perrin the opportunity of playing the song hits from his current and forthcoming pictures as well as putting over a plug on his attractions.

Thanks for those two stories Perrin, we would hate to publish them without some form of acknowledgment for your thoughtfulness in keeping us posted on the way you are putting these attractions across. It might interest you to know that many of your past activities were used and found mighty interesting and profitable to our other members. Some day we hope to reach that point of efficiency at CLUB headquarters, where we can keep our different members posted on how successfully their stunts are being used or revamped and copied in other cities and theatres. Let's hear some more from you real soon and let's have a photo by return mail, so that we can give you a more intimate introduction on the CLUB pages.

LEONARD GORDON says:

"Can't you arrange for the NEWS to be published twice a week instead of only *only once. The more I read from the CLUB pages the more I want to read;* although the slightest bit is the greatest help."

Manager,
Palace Theatre,
Newport News, Va.

MANAGERS' ROUND TABLE CLUB

Store Display Was Effective for H. J. Rice in Brooklyn

That real exploitation in the bigger cities, especially like New York, is not dead, is once more proven by the marvelous exploitation stunt engineered and executed for Columbia's latest talking thriller "Murder on the Roof."

In the first picture we show with this story you will see the effective banners which were strung in front of the theatre, as well as the wording around the marquee on this particular attraction. Knowing this spot in Brooklyn as well as we do, makes it certain in our estimation that it attracted a tremendous amount of attention and, no doubt, this attention reacted favorably at the bo office.

In addition to their many other live-wire explotation stunts in connection with this picture, they arranged a most interesting window display at one of Brooklyn's leading department stores which is shown on the second cut with the story, and it also affords us the opportunity of making you personally acquainted with H. J. Rice, Manager of the Fox Brooklyn Theatre, as well as Justine Rogers, who is one of the most famous artists' models in New York and who posed for the character of "Molly" in the illustrations, which are reproduced in this display in the window and were used in the Liberty Magazine as illustrations for the story.

It seems to me that there ought to be a lot of other peppy stuff forthcoming from this crowd over there at the Fox Theatre in Brooklyn, and we hope that this will just be the beginning of their activity on the pages of the ROUND TABLE CLUB. What do you say, Rice, you're putting across enough stuff over in that house of yours to command attention on our pages every few weeks and if it's not there you're keeping yourself a secret for no reason at all. Come on out in the open and let the rest of the gang know what you are doing and how you're doing it.

The Real Club Spirit!
"All For One And One For All"

"LOBBY LAFFS"

By Dick Kirschbaum

You write and rave about Dick's Cartoons!

You're cuttin' 'em out and hanging 'em in your office!

But Dick must have suggestions if the series is to continue!

And don't forget—you get the original if your idea is used!

Give us the "Dope" and Dick will give you the cartoons! Fair Enough?

"LET'S GO!"

Kilpatrick Claims Honors for Breaking House Records

A couple of weeks ago we ran an account of how D. E. Knorr, resident manager of the Embassy Theatre in Allentown, Pa., broke his house record with a four-week showing of a recent production, by some wonderful newspaper publicity and exploitation stunts.

And now George W. Kilpatrick, Manager of the Seville Theatre in Easton, Pa., upon submitting his application for membership states that he has bettered Knorr's record. Which is the spirit of friendly rivalry we like to see.

Kilpatrick claims that he played the picture nine days in a town with a population of 35,000, but when the attendance check-up was concluded they found out that they had played to 39,000. And Kilpatrick is mystified.

Never mind, Kilpatrick, we know lots of managers who would be content to always remain in the dark if they could show to four thousand additional people—but the solution of the mystery probably lies in your exploitation of the picture, it stretching out and bringing in people from the other cities. See if we're not right.

We're glad to enroll you as a member of the CLUB, Kilpatrick, and we'd like to have you include a photo of yourself when you send us in the next news of your activities.

Atmospheric Dress For Staff a Good Gag for P. R. Rhine

Some effective exploitation stunts were used by Manager Perry R. Rhine of the Liberty and Empress Theatres in connection with a campaign on a recent production.

The picture, having a Spanish locale, Rhine rented a mannequin model and dressed it in a Spanish costume. The model was then placed in the center of the lobby with a red spot playing upon it to good effect.

An eighteen foot banner, made up of flashy colors and bearing a picture of the star, was hung across the front of the theatre.

An excellent "flash" was obtained by placing an arrow on top of the marquee with the shaft of the arrow projecting out into the street and the head of the arrow pointing to the theatre. The arrow was twelve feet long and two feet wide with a space inside of a foot, for the placing of two globes with flashers. On the outside, sign cloth carried the name of the attraction and the play dates.

The ushers and doormen of the theatre were costumed in Spanish dress in keeping with the atmosphere of the picture. This stunt created a lot of comment both from the patrons as well as the newspapers.

MAILING LISTS were used for a radius of thirty miles, in which were enclosed heralds containing an announcement of the pictures and also the coming attractions.

Thanks, Rhine, for keeping us up on your doing at the Liberty and Empress and we're glad to know that you're keeping things humming there.

MANAGERS' ROUND TABLE CLUB

Congrats to "Tony" Williams

Anthony "Tony" Williams has just assumed charge of the Hudson County Division of the Stanley-Warner Theatres and it is our privilege to pass this information on to those folks who have not yet become acquainted with this fact.

The MANAGERS' ROUND TABLE CLUB wishes to convey to Mr. Williams their congratulations and best wishes for the success which we know is going to become an assured fact by reason of his marvelous experiences and showmanship over a long period of years.

Keep your eye on "Tony" Williams and the Division which he heads for Stanley-Warner and unquestionably you will hear a great deal more about Mr. Williams and the division through the pages of the ROUND TABLE CLUB section in the immediate future.

Gross Still Sets The Pace for Fast Stuff at Orpheum

"Just to show you how we keep on doing things," writes Mickey Gross, from his stronghold at the RKO New Orpheum Theatre in Sioux City, Ia., "here's a few photographs of recent tie-ups."

Oak, Mickey. And to show you the way we keep on doing things, we're going to reproduce them and tell the rest of the Club what the originals must have looked like.

From the photo on the left you will notice that Mickey has assembled an extremely attractive display on Rudy Vallee in "Vagabond Lover." A cut-out head of Vallee forms the central portion of the display, with cards bearing sheet music copies of the theme song, as well as records of the song hits grouped around. We want to call attention to the usual background Mickey has arranged for the display, by using a modernistic tone in his tinseled beaver board. Also note the cut-out arrangement he uses for advertising the theatre and the attraction.

The "plug" for the theatre is hung from the top of the window, with cut-out letters being set in an elliptical arrangement, and bears in addition to the theatre's name the play dates. The attraction is "plugged" with cut-out letters, sprinkled with tinsel and runs across the entire length of the window.

With work like that Mickey should find it very easy to secure tie-ups, as it is a cinch any dealer would be glad to get a nifty display like the one we're reproducing.

The other photograph shows a tie-up engineered by Mickey with one of the local newspapers and the Majestic Radio Corp. Though we have no "dope" on the subject, we surmise from the photograph that they are trying to pick a Miss Majestic from the business girls of the town, as a hook-up with a popularity contest. The winning girl, in addition to annexing the title, probably receives a radio set. But that's that.

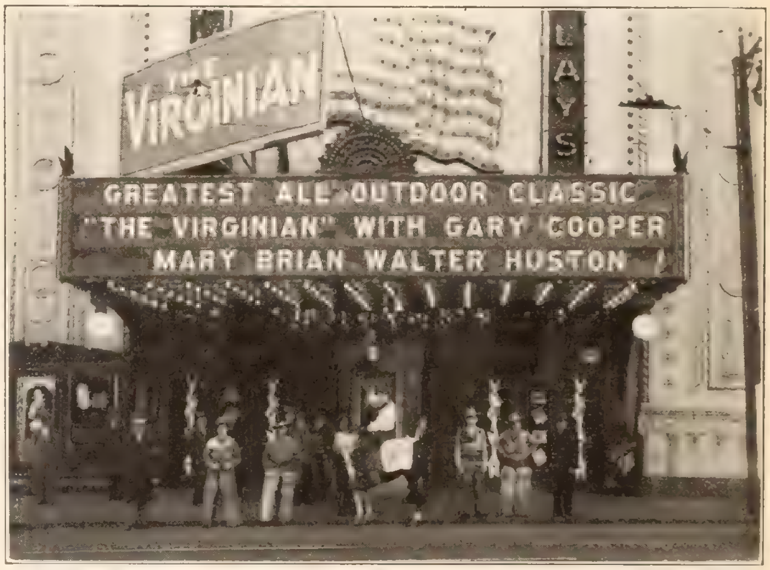
We want you to note the attractive display in the lobby of the theatre that featured the contest. As you will notice a throne has been set up with a sign overhead bearing the question, "Who will be Miss Majestic?" A girl, in an attractive costume, stands in attendance and probably issues votes to patrons requesting them. The votes being dropped in a barrel alongside the throne. The cabinet on the right of the photo evidently contains the prize radio and we notice Mickey has been thorough enough to set up a floor spot to enhance the beauty of the set.

Fine, Mickey; we're glad to chronicle your activities on the ROUND TABLE PAGES whenever we can. Let's hear from you again.

You Will All Want To Meet Ed. Golden Of E. Liberty, Pa.

Step up, fellows, and meet E. J. Golden, live-wire manager of the Liberty Theatre in Pittsburgh, Pa., for the Stanley Warner outfit.

In addition to enclosing his membership application, Mr. Golden has been thoughtful enough to enclose his first contribution, together with his assistant manager's application for membership, and an order for two Club pins, which leads us to believe that Golden is another of those men who believes there is no such word as "procrastination" in the dictionary. We are reproducing a photograph of part of Golden's campaign on "The Virginian" which we think of sufficient value to pass on to you boys.


VIRGINIAN
GREATEST ALL OUTDOOR CLASSIC
"THE VIRGINIAN" WITH GARY COOPER
MARY BRIAN WALTER HUSTON

As you will notice from the photo, Golden dressed his ushers up in cowboy uniforms and had the boys parading around the main streets. Another angle also interesting is the ballyhoo of the usher, dressed like a cowboy, riding a pony around the city, with a banner on the pony's flank reading, "See 'THE VIRGINIAN' at the LIBERTY THEATRE." These stunts did much toward attracting a lot of comment and succeeding in gaining the sort of interest that always reacts favorably toward the box office. The beauty of this type of ballyhoo lies in the valuable returns for the small cost involved in the rental of the pony and the cowboy uniforms.

We also want to call your attention to the marquee carrying "The Virginian's" sales talk. You'll notice that Golden has cashed in on the "classic and outdoor spectacles" angles to the extent of advertising this picture as the "GREATEST ALL OUTDOOR CLASSIC." This is an excellent line to use in connection with the picture as it diverges from the regular run of "catch lines" and is not used as frequently as the other angles, and, because of that, SELLS.

The sign above the marquee seems to be made of beaverboard, with socket holes for lights. This type of "flash" advertising is inexpensive and can be used to good advantage in attracting more than passing attention.

We're glad to welcome you into the Club, Golden, and we're already sold on the idea that some great stuff is going to be forthcoming from you and your assistant, James P. Gelston, and we want Gelston to know that working under a go-getter like yourself, we predict it'll be only a matter of time before he takes up his duties some place as a full-fledged manager and member of the Round Table Club.

MANAGERS' ROUND TABLE CLUB

Ads and Ballyhoo Are Important Factors for Stevenson

D. F. Stevenson, "live wire" of the Lincoln Theatre in Trenton, N. J., came thru with a number of good ideas he used in connection with the exploiting of various pictures that we consider of sufficient merit to pass on to the rest of the Club.

When the Lincoln played "Sweetie," Stevenson arranged a tie-up with a candy company whereby thirty distributors of the Belle Meade product permitted the use of their windows for a ten-day display. One store in the central part of the town conducted a "Guess Contest," offering a prize of a three-months pass to the person who could guess the number of hard candies placed in a jar and featured in the window. This angle caused much comment and was viewed by thousands of passers-by daily.

On the "Hollywood Revue," a tie-up with the local department store through which the store carried an ad on a herald made up in the form of a tabloid newspaper telling about the picture, enabled Stevenson to secure free printing and distribution, as the department store paid for the ad on the back page.

Fifty radio dealers co-operated with Stevenson on the "Love Parade," in what he declares was the "greatest exploitation stunt ever pulled in Trenton." Each Philco dealer provided an attractive window display and also tie-up on a special newspaper "ad" splash which called attention to Chevalier Radio Week. In addition to the newspaper ads the main distributing company posted fifty twenty-four sheets in Trenton and vicinity. Five thousand rotogravure heralds and 3,000 specially made heralds on Chevalier Radio Week were distributed by the dealers and throughout the town. Autographed photos of the star were also given away.

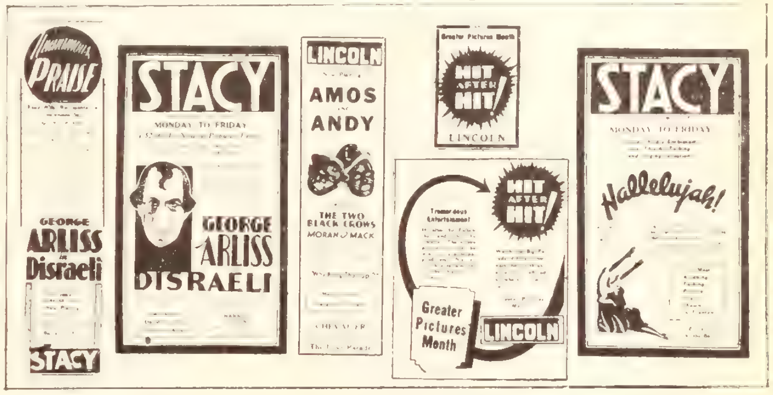
Drug stores, lunch rooms and restaurants were also pressed into service for Stevenson's mammoth campaign by pasting specially prepared posters which read, "Love Parade Sundae" and "Chevauer Salad" on the walls and which were instrumental in securing some added business for the theatre.

Another of the popular candy tie-ups which so many of the Club members are using was effected with a local manufacturer of candy kisses whereby Stevenson secured for free distribution 5,000 kisses and which were given away in conjunction with Greta Garbo in "The Kiss."

"Of course," says Stevenson, "we had the customary music and phonograph window displays in the center of the city, but they are becoming a weekly occurrence and may have lost some of their pep." You're quite right, "D. F.," they may have lost SOME of their pep, but hang on to them always. The public is theme-song conscious now and their first query upon inspecting a piece of music or hearing a new song is, "WHAT PICTURE IS THAT FROM?"

We are reproducing a picture of a truck ballyhoo that Stevenson used on "Sweetie" which was a "natural" as an attention-getter due to its unusuality of design, which, as you will notice from the photo, is "some shakes." The girls alongside the truck are distributing samples of candy.

We want to say a word of praise right now for the snap that characterizes the newspaper ads. Just look at them. You'll notice that extreme care has been taken in lay-out and they've been laid out to SELL. And also note, please, that when a short subject merits plugging it is put in with the feature and PLUGGED. Another interesting angle pounced upon by Stevenson is the carrying of testimonials by local celebrities in the ads, and while this is not a new idea it is nevertheless very effective. And if you think it will help your business try it.


PRAISE
GEORGE ARLISS in Disraeli
STACY
STACY
MONDAY TO FRIDAY
GEORGE ARLISS
DISRAELI
LINCOLN
AMOS AND ANDY
THE TWO BLACK CROWS
MORAN & MACK
CHEVALIER
The Love Parade
Greater Pictures Month
HIT AFTER HIT!
LINCOLN
Tremendous Entertainment!
HIT AFTER HIT!
Greater Pictures Month
LINCOLN
STACY
MONDAY TO FRIDAY
Hallelujah!

We're more than proud, Stevenson, to hand you a compliment on the excellent brand of SHOWMANSHIP you are displaying at the Lincoln and we feel sure that the rest of the boys agree with us. Thanks for your thoughtfulness in sending us in a couple of photographs and we want you to know that we're always interested in hearing of you and your activities.

Grab Hold of This One, Then Thank Brother Albertson

The following story was featured on the front page of Jack Albertson's Program for the Indiana Theatre in Indiana Harbor, Ind. Since it contains a "wallop" that may mean something to you, we are hastening to pass it along and incidentally, if you have been confronted with a problem similar to this one, then Jack's way of handling it should certainly interest you.

Here is the way the announcement read:

> NO MORE PARKING WORRIES!
>
> Ever elert to improving its service to its patrons and always on the watch for ways and means of making theatre-going the pleasantest of recreations, the Indiana management has SOLVED THE PARKING PROBLEMS OF ITS PATRONS.
>
> No more hunting for parking space . . . no more parking blacks from the theatre . . . no more cramming into tight places! You drive your car right up to the parking station on the corner. Pay the regular parking fee of 25 cents. Then as you purchase your theatre ticket at the Indiana box office, give the cashier your parking check and YOUR 25 CENTS WILL BE REFUNDED. The Indiana has made all the arrangements and bears all the cost.
>
> We are proud of the fact that the Indiana is the ONLY THEATRE IN THE STATE offering FREE PARKING SERVICE in a paid parking station. Take advantage of this service every time you come to the Indiana.

Thanks Albertson for this one. You may not have realized at the time you sent it that it was something we wanted badly, but now you know it. Let's know some more about that Magnafilm gag of yours. It's created quite a stir and we're at a loss to answer, satisfactorily, the many inquiries put to us.

*ALWAYS
WEAR
YOUR
CLUB PIN!*

MANAGERS' ROUND TABLE CLUB

WELCOMING ANOTHER GROUP

HUGH W. WALLACE, manager of the Kitsiland Theatre in Vancouver, B. C., is another of the Canadian showmen to enroll in the CLUB. We want to extend you a hearty welcome, Wallace, and we hope you will become an active member. Let's have a photo of yourself. Oak.

—*Wear Your Club Pin! ! !*—

C. C. WHITACRE is the manager of the Romina Theatre in Forest City, N. C., and since he has received a lot of valuable suggestions from the CLUB pages he will no doubt become an active contributor. Let's hear from you soon, "C. C.," and include a photo of yourself. How about it?

—*Wear Your Club Pin! ! !*—

ROBERT W. RHODES is the assistant manager of the Loew's Theatre in Canton, Ohio, and as Robert comes well recommended by Russell A. Bovim, we feel under that showman's tutelage he'll soon fare forth on his own hook as a full-fledged house manager. Let's hear from you again, Robert, and send us a photograph of yourself.

—*Wear Your Club Pin! ! !*—

BOB EULER is the manager of the Strand Theatre in Wichita Falls, Tex., for the Publix outfit and we have every reason to believe he will prove an active contributor to the CLUB'S pages. How about it, Bob? Let's hear from you.

—*Wear Your Club Pin! ! !*—

A. R. NININGER is the manager of the E. J. Sparks Theatres in Fort Lauderdale, Fla., and as we intend to give him a formal introduction on the CLUB'S pages shortly, we'll just bid him welcome at this time and hope he continues the good work he is doing at Fort Lauderdale. Oak, "A. R."

—*Wear Your Club Pin! ! !*—

E. J. GOLDEN is the manager of the Liberty Theatre in Pittsburgh, Pa. Golden does not really need this type of introduction as we have already told you much about him on the CLUB pages in the NEWS. But since all new members must enter through this portal we must hand E. J. a paragraph or so. Best of luck, "E. J."

ALBERT J. GRASGRIN is the manager of the Rialto Theatre in So. Norwalk, Conn., and knowing what a nice little town So. Norwalk is we feel sure that Albert is using some high pressure showmanship there. Let's hear from you concerning your activities at the Rialto, Albert, and you might include a photo of yourself in your next letter.

—*Wear Your Club Pin! ! !*—

DIEHL MERS is the manager of the Orpheum Theatre in Ottawa, Illinois, and though Diehl has been represented on the CLUB pages before we must present him in the usual way on the "initiation" pages. We're glad to note that Diehl has become an active member and we feel sure that he will continue the good work. How about it, Diehl?

—*Wear Your Club Pin! ! !*—

ELLSWORTH HAMER is the manager of the Croswell and Family Theatres in Adrian, Michigan, and as he has been in the show business for a long time we want Hamer to know that we expect to hear some fine things concerning his activities at the Croswell and Family Theatres. Let's hear from you real soon, Hamer, and send us a photo of yourself so that we can let the rest of the CLUB meet you.

—*Wear Your Club Pin! ! !*—

FRANK SARGENT is the manager of the Floral Theatre in Floral Park, L. I., New York, and seeing that P. W. Anderson claims that the managers on the Playhouse Operating Co. Circuit "know their stuff," we can expect to tell you a lot about Frank's activities in the near future. Write, Frank? And send us in your photo so that we can let the rest of the world see you.

—*Wear Your Club Pin! ! !*—

DAVID MURPHY is the manager of the Hollis Theatre in Jamaica, Long Island, N. Y. Murphy is also one of the Playhouse Operating Co.'s managers, and boy! with so many of that circuit's managers represented in the CLUB it looks as though competition will be pretty keen. So let's hear some peppy accounts of your work, David, and when you write enclose your photograph, too.

LAWRENCE BORG manages the Rivoli Theatre in Berkeley, Calif., and knowing the way they do things out on the Coast we look forward to hearing some good things concerning Borg and his activities. Let's hear from you, Lawrence, and you might send us a photo of yourself in order that we can let the rest see what you look like.

—*Wear Your Club Pin! ! !*—

NORMAN E. FITZ is the manager of the Broadway Theatre in Norwich, Conn., and he wants us to know that there's going to be some mighty nice things in store for us. Oak, Norman. That's the sipirt we like to see. Let's have all the stunts you can shoot into us and if they merit passing on you'll find that you'll get plenty of recognition on the CLUB pages. And you might send us in a photo of yourself so that we can give you a real formal introduction.

—*Wear Your Club Pin! ! !*—

L. B. SCHULER is the advertising manager of the State and Plaza Theatres in Sandusky, Ohio, for the Schine Circuit. We want you to know, Schuler, that with an important position like yours we expect to hear some mighty nice accounts of your activities. How about it? Let's hear from you real soon and include a photo of yourself so that we can let the rest of the CLUB see you. Oak.

—*Wear Your Club Pin! ! !*—

HARRY H. KOCH manages the Rowland Theatre in Wilkinsburg, Pa., for the Warner Bros.' Pittsburgh district. And working with a snappy outfit like the Pittsburgh crowd we can expect to hear a lot concerning Koch's activities in the near future. Right, Koch? Let's have a photo of yourself, too, will you?

—*Wear Your Club Pin! ! !*—

AL FOURMET is the manager of the Texas Theatre in San Antonio, Texas, for the Publix outfit, and from all indications that have reached this office concerning Al's doings, he should become a mighty active member on these pages. How about it, Al? Let's hear from you.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.............................

Theatre ....

Address ....

City.................. **State**.............

MANAGERS' ROUND TABLE CLUB

OF LIVE-WIRE MEMBERS!

HERBERT BRENON, JR., manages the Isis Theatre in Pensacola, Florida. We want to welcome Brenon into the CLUB and we want him to know that he will have to step high and wide to keep up with that peppy bunch of Florida showmen down there, but we're of the opinion that he, too, is a go-getter and we expect to present his activities on these pages often. How about it, Brenon? Send us in a photo of yourself and a little note so that we can give you a proper introduction on the CLUB pages.

———*Wear Your Club Pin! ! !*———

G. L. WOOD is the manager of the Publix Plaza Theatre in Paris, Texas. We are always glad to welcome another manager from this circuit into the CLUB and Wood is no exception. We feel sure that he is going to become as active as his brother members on the same circuit and will be frequently represented on these pages. How about it, "G. L."?

———*Wear Your Club Pin! ! !*———

RALPH E. PHILLIPS is the manager of the State Theatre in Chattanooga, Tenn., and as news has reached this office concerning Ralph's activities at the Egyptian Theatre in Greenville, S. C., we want him to know that we are going to keep our eyes on him at his new house in Chattanooga. Let's hear from you concerning your work at the State, Ralph. Oak.

———*Wear Your Club Pin! ! !*———

KEN BENSON is the assistant manager of the Vita Temple Theatre in Toledo, Ohio, and we feel that as Ken is working under a showman like Jack O'Connell, it will only be a matter of time, under Jack's apt tutelage, until Ken blossoms forth as a full-fledged showman. We want Ken to know that we are watching his activities out there at the Vita Temple and we know that Jack O'Connell will give him all the credit he deserves.

———*Wear Your Club Pin! ! !*———

EUGENE J. LANG manages the Ward Theatre in the Bronx, N. Y., and knowing the type of peppy showing operating up there where competition is strong, we are under the impression that we are going to hear a great deal from Eugene. We're glad to welcome you into the Club, Eugene, and we know that you're going to secure some valuable ideas from us, as well as giving some to us. Why not send us in a photo of yourself with your next letter?

———*Wear Your Club Pin! ! !*———

CHARLES WINKELMANN is the general manager of the Playhouse Operating Co. in Hollis, Long Island, N. Y., and we feel sure that he must be a regular guy, especially when he decides to head his managers by joining the CLUB first and, according to P. W. Anderson, he sure is a regular guy. We're glad to welcome you into the finest organization of showmen in the world, Winkelmann, and we'd like to run your photo and give you a more formal introduction on these pages.

J. ARTHUR SIMON manages the Colonial Theatre in Grand Rapids, Mich., and as J. Arthur makes it a point to have his assistants join the CLUB it gives us the impression—or rather it strengthens the impression—we had of him as a live showman. We ran a little article on J. Arthur not so long ago, but we want him to know that the reason we are giving him this little "intro" is in keeping with the CLUB policy of an initial "informal" introduction, prior to "crashing" our big pages.

———*Wear Your Club Pin! ! !*———

GERALD LARSEN is the assistant manager of the Colonial Theatre in Grand Rapids, Mich., and we feel sure that, working with a capable showman like J. Arthur Simon, it will only be a short while before Gerald will be ready for his own house. Let's hear from you, Gerald, and we'd like a photo of yourself, too.

———*Wear Your Club Pin! ! !*———

VERNON REAVER is the manager of Ritz Theatre in Birmingham, Ala., and, according to George Steele, who gives him a fine send-off, we're going to hear of some big doings down in Birmingham. How about it, Vernon? We want to hear from you real soon and don't forget to send us your photo.

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston **Honorary Chairman**	**C. E. Lewis** **Chairman**

WHAT ARE YOU WAITING FOR?

H. R. HITCHINSON manages the Parkdale Theatre in Toronto, Ont., and we look forward to hearing some mighty interesting things concerning his activities at the Parkdale. Let's hear from you real soon, "H. R.," and you might include a photograph of yourself with your next letter.

———*Wear Your Club Pin! ! !*———

JNO. F. MYERS is the manager of the Imperial Theatre in Sarnia, Ont., and, knowing that Myers believes in selling his shows, we may expect some great things from him in the near future. Let's hear from you, Myers, and enclose one of your own photographs so that we can give you another send-off on the CLUB pages.

———*Wear Your Club Pin! ! !*———

CHARLES S. FERGUSON is the manager of the Strand and Capitol Theatres in Brandon, Manitoba, Canada, and though he undoubtedly is a very busy man handling the two theatres, we've got an idea that we will hear some interesting accounts of his activities. How about it, Ferguson, let's hear from you.

———*Wear Your Club Pin! ! !*———

ARTHUR K. GRABURN manages the Colonial Theatre in Port Arthur, Ontario. Art has long been a follower of the CLUB'S activities and we know that now he has become an active member we are going to hear some real accounts of his work. How about it, Art? Let's hear from you, and send us in a photo of yourself, too.

———*Wear Your Club Pin! ! !*———

W. P. McGREACHIE manages the Algoma Theatre in Saulte Ste. Marie, Ont., up around where Jack Allan toils, and when a guy like Jack proposes a man for membership you can be sure that we are going to hear something interesting concerning the man. So don't forget, "W. P.," we want to hear from you real soon.

———*Wear Your Club Pin! ! !*———

JOHN McGLYNN is the assistant manager of the Central Theatre in Newark, New Jersey, and from the good reports we have been hearing about him we feel we can depend upon him to be a real active member. Let's hear from you concerning your show career, John.

———*Wear Your Club Pin! ! !*———

PAUL W. KUNZE manages the State Theatre in Stoughton, Mass. We would certainly like to know a whole lot about Paul's activities and what he is doing to boost the old b. o. Let's hear from you, Paul, and you don't want to forget to include your photo with the letter.

———*Wear Your Club Pin! ! !*———

C. E. GIESSEMAN is the manager of the Norshore Theatre in Chicago, Illinois. We want "C. E." to know that we are pleased to welcome him into the CLUB and that if he expects to keep up with the rest of the "Windy City" gang who are members, he'll have to step. And we know that we're going to hear a lot of interesting things from him. Oak, "C. E." Don't forget to send us in a photo of yourself.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Afghanistan	Travelogue	Sept. 28	6000 feet	
Arsenal	S. Svazhenko	Nov. 2	6900 feet	
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800 feet	
Forest People		Oct.	5800 feet	
Fragment of an Empire	Nitkin-Semenova	Jan. 25,'30	7000 feet	Feb. 1,'30
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000 feet	Jan. 18,'30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Soboleveski	Nov. 30	8000 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7000 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd	May 20	5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Murder on the Roof	Revier-Livingston	Jan. 19,'30	5400 feet	Feb. 1
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Black Sheep, The				
*†§Borrowed Love				
*†§For the Love of Lil	Arthur-Starr			
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The	Collier, Jr.-Day-St. Polis			Feb. 15
*†§Paris Nights				
*†§Personality				
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				
*†§Vengeance	Holt-Revier-Strange			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
*†§Falling Stars (A. T.)	Bergman-Manning		1 reel	
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith		1 reel	
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Pledsoe		1 reel	June 8
*†§On the Levee	Jules Bledsoe		2 reels	Jan. 11,'30
*†§Parlor Pest (A. T.)	Boyce-Combe		1 reel	
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*†§Sole Mates	Krazy Kat Cartoon		1 reel	Feb. 8
*†§Spookeasy	Krazy Kat Cartoon		1 reel	Feb. 1
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Stage Door Pests	Boyce Coombs		1 reel	Feb. 1
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Summer	Silly Symphony		1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Battling Sisters	Lupino Lane	June 2	2 reels	May 25
Contented Wives	Al Alt	July 28	1 reel	Aug. 3
Fake Flappers	Jerry Drew	Aug. 18	2 reels	Aug. 10
Helter Skelter	Big Boy	June 16	2 reels	May 25
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	Aug. 11	1 reel	Aug. 10
Hot Times	Al St. John	May 26	2 reels	May 11
Household Blues	Collins-Dent	June 2	2 reels	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Joy Tonic	"Big Boy"	May 5	2 reels	April 13
Kitty Kitty	Billy Dale	May 5	1 reel	Mar. 16
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13
What a Day	Monty Collins	June 16	2 reels	May 25
What a Pill	Billy Dale	June 16	1 reel	June 15

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Barber's Daughter, The(A T.)	Clyde-Gribbon	July 21	2 reels	July 20
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23, '30	2 reels	
*†§Buying a Gun (A. T.)	Lupino Lane	July 14	2 reels	July 20
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9, '30	2 reels	Feb. 1
*†§Clancy at the Bat (A.T.)	Clyde-Gribbon	Nov. 3	2 reels	Nov. 2
*†§Cold Shivers (A.T.)	McKee-Hutton	May 19	2 reels	May 11
*†§Constabule, The (A.T.)	Clyde-Hill Gribbon	Aug. 11	2 reels	Aug. 24
*†§Crazy Nut, The (A.T.)	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Don't Be Nervous (A.T.)	Lloyd Hamilton	July 7	2 reels	July 6
*†§Don't Get Excited (A. T.)	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26, '30	2 reels	Jan. 28
*†§Fire Proof (A.T.)	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Girl Crazy (A. T.)	Clyde-Bennett	June 9	2 reels	
*†§Golfers, The (A.T.)	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine (A.T.)	E. E. Horton	Dec. 8	2 reels	Nov. 23
*†§Grass Skirts (A.T.)	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§His Baby Daze (A.T.)	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§His Big Minute (A.T.)	Lloyd Hamilton	May 5	2 reels	June 1
*†§Hollywood Star, A (A.T.)	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
*†§Hunting the Hunter (A.T.)	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	2 reels	Jan. 11,'30
*†§Jazz Mammas (A.T.)	Virginia Lee Corbin (All Col)	June 16	2 reels	July 20
*†§Look Out Below (A.T.)	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight (A.T.)	Arthur Garon	June 31	2 reels	Nov. 9
*†§Lunkhead, The (A.T.)	Clyde-Gribbon	Sept. 1	2 reels	Sept. 14
*†§Madhouse, The (A.T.)	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†§Match Play			2 reels	Feb. 22
*†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The (A.T.)	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16, '30	2 reels	Feb. 1
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley (A.T.)	Lloyd Hamilton	Sept. 29	2 reels	Oct. 5
*†§Prince Gabby (A.T.)	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (A.T.)	Lupino Lane	Nov. 17	2 reels	Nov. 30
*†§Ride on a Runaway Train	Special	May 26	1 reel	June 15
*†§Romance De Luxe (A.T.)	Collins-Dover	Dec. 29	2 reels	Jan. 11,'30
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19, '30	2 reels	Jan. 4, '30
*†§Social Sinners (A.T.)	Marion Byron	Sept. 1	2 reels	Sept. 14
*†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16, '30	2 reels	Feb. 1
*†§Talkies, The (A.T.)	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business (A.T.)	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet (A.T.)	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trusting Wives (A.T.)	E. E. Horton	June 23	2 reels	July 20
*†§Uppercut O'Brien (A.T.)	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 14
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7642 feet	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
*†§Footlights and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30	6660 feet	
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171 feet	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	Oct. 19
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324 feet	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336 feet	
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979 feet	Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30	6190 feet	
*†§Love Racket The (A.T.)	Mackaill-Blackmer		6118 feet	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
!†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 28
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100 feet	Jan. 11, '30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30	5800 feet	Jan. 4, '30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30		
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30	9277 feet	Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30	8344 feet	Feb. 8
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30		
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29		Feb. 15
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			
*†§Jail Break (A.T.)	Bernice Claire			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Murder on Second Floor (A.T.)	Young-Blackmer			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Other Men's Wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	July 13
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15	6955 feet	April 6
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan-Morton	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar. 23,'30		Feb. 22
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 14
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30	5940 feet	Jan. 25, '30
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.)(F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	Jan. 5
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17	8460 feet	Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3	7125 feet	Oct. 19
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 14
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12000 feet	Oct. 12
*†§They Had to See Paris (A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)				
*†§Hollywood Revue of 1930 (A. T.)	Special Cast			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Temple Tower (A.T.)				
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen			
(Reviewed under title of "Mask of Love" in Feb 1, 1930, issue				
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			
*†§Yonder Grow the Daisies (A.T.)	Ames-Lee-Love			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Friendship (A.T.)(F)	Gallagher-Edeson		2 reels	Mar. 2
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matieson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
†§Old Tunes for New (F)	Dr. Sigmund Spaeth			Mar. 2
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa		7 reels	
*†§Beggar's Opera, The (P.T.)	Special Cast		9 reels	
*†§Dark Red Roses (A.T.)	Rome-Doble		8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	Sept. 14
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
(Reviewed under title of 'Road Show' in Nov. 2, 1929, issue)				
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. [illegible]
*†§Dynamite (A. T.) (D)	Bickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Aug. 24
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	11669 feet	June 29
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	7351 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
Reviewed under title of "Imperfect Ladies" in Nov. 2, 1929 issue				
*†Kiss, The	Greta Garbo	Nov. 16	7200 feet	Nov. 25
*†§Lady To Love	Vilma Banky	Mar. 8,'30	not set	Feb. 8
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30	7200 feet	Jan. 25,'30
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Barrymore-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue				
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams-Wycherly	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers In Babies	Ufa Oddities	Aug. 3	1 reel	
Double Whoopee	Laurel-Hardy	May 16	2 reels	
Fast Freight	"Our Gang"	May 4	2 reels	
Foundations of Gold	Ufa Oddities	May 11	1 reel	June 15
Frontier Romance		July 6	2 reels	
Hetter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lacquer and Pearls	All Star Cast	May 25	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Movie Night	Charley Chase	May 11	2 reels	June 8
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Princess of Destiny A		May 4	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	.695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Thundering Toupees	All Star Cast	May 25	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 6
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth			Feb. 22
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Free and Easy	Buster Keaton	Mar. 22,'30		Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15, '30		Feb. 1
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)	Reginald Denny			
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29,'30		Feb. 8
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
Sunkissed				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*Angora Love	Laurel-Hardy	Dec. 14	2 reels	
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
*Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
*†§Bear Shooters	Our Gang		2 reels	Feb. 15
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Kick, The	Harry Langdon	Mar. 29, '30	2 reels	Jan. 25, '30
*§†Bits of Broadway	Special Cast	Sept. 21	2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
*†§Blotto	Laurel-Hardy		2 reels	Feb. 15
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
*Cat, Dog & Co.	Our Gang	Sept. 14	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
*Clyde Doerr		Jan. 18, '30		
*†§College Romeos	Biltmore Trio	Jan. 25, '30	2 reels	
Copy	Roscoe Karns		2 reels	April 13

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll Shop, The	Revue	Sept. 28	2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
†§Fighting Parson	Langdon	Feb. 22, '30	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1, '30	2 reels	
*Flower Garden	Revue	Jan. 18, '30		
Frontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	Jan. 5, '29
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 3	646 feet	Nov. 9
*General, The	Revue	Oct. 26		
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
*†§Great Gobs	Charley Chase	Dec. 28	2 reels	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hoosegow, The	Laurel-Hardy	Nov. 16	2 reels	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos	May 11	888 feet	
*Jimmy Hussey		Dec. 7		
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"	Aug. 24	2 reels	Nov. 9
†§Leaping Love (A. T.).(D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*Manhattan Serenade	Revue	Dec. 21		
*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metro Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Moan & Groan, Inc.	Our Gang	Dec. 7	2 reels	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4, '30	2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase	Feb. 1, '30	2 reels	Dec. 14
*Revellers, The		Dec. 21		
Robert Chisholm (D)	3 Songs	May 25	766 feet	
*Roy Evans		Dec. 14		
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*Saturday's Lesson	Our Gang	Nov. 9	2 reels	
*†§Shooting Gallery, The	Revue	Nov. 23		
*†§Shrimp, The	Harry Langdon		2 reels	Feb. 15
*†§Skirt Shy	Harry Langdon	Nov. 30	2 reels	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffio (D)	Song Program	Nov. 9	520 feet	Oct. 12
Tita Ruffio	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*Van & Schenck		Jan. 11, '30		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*Walter C. Kelly		Jan. 4, '30		
*†§When the Wind Blows	Our Gang	Apr. 5, '30	2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30	6218 feet	Feb. 8
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30	6364 feet	Oct. 26
*†§Burning Up	Arlen-Brian	Feb. 1	5251 feet	Feb. 15
*†§Charming Sinners (A.T.)	Brook-Chatterton	Aug. 24	6164 feet	July 13
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Dangerous Paradise	Carroll-Arlen	Feb. 22	5244 feet	Feb. 22
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	April 20
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Greene Murder Case (A.T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 21	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Chatterton-Brook	Dec. 28	7200 feet	Nov. 16
*†§Light of Western Stars (A. T.)	Richard Arlen	April 26,'30		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Men Are Like That	Hal Skelly	Feb. 15	5500 feet	Nov. 23
*†§Mighty, The	George Bancroft	Nov. 16	6862 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 22,'30		
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A.T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22,'30	6402 feet	Jan. 25, '30
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15, '30	Not set	Jan. 11, '30
*†§Virginian, The (A. T.)	Cooper-Huston-Brian-Arlen	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7
*†§Young Eagles (A.T.)	Charles Rogers	April 5,'30		

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	
Ko-Ko's Focus	Inkwell Cartoon	May 18	1 reel	
Ko-Ko's Signals	Inkwell Cartoon	May 4	1 reel	
Petty Larceny	Inkwell Cartoon	May 25	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
*†§After the Ball	Screen Song	Nov. 9	1 reel	
*†§At the Gate	Smith & Dale	Nov. 30	1 reel	
Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Bedelia	Screen Song	Jan. 4,'30	1 reel	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
*†§Cow Camp Ballads		Sept. 7	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
*†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
*†§Dixie	Screen Song	Aug. 17	1 reel	
Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†§Family Next Door, The	Charles Ruggles		2 reels	Feb. 15
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.) (F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
*†§Getting a Ticket	Eddie Cantor		1 reel	Feb. 15
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Home Edition, The		Dec. 7	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§I Came First	Herman Timberg	April 12,'30	1 reel	
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	Jan. 25, '30
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§I've Got Rings on My Fingers	Screen Song	Dec. 7	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgie (A.T.)	Buster & Chas. West	Dec. 21	2 reels	
*†§Marriage Wows	Talkartoon	Dec. 21	1 reel	
*†§Million Me's, A		April 26,'30	1 reel	Jan. 25, '30
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
*†§Mountain Melodies		Jan. 11,'30	1 reel	
*†§My Pony Boy	Screen Song	Sept. 14	1 reel	
*†§Noah's Lark	Talkartoon	Oct. 26	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon	Oct. 12	1 reel	
*†§On the High C's	Frances Williams	Nov. 16	1 reel	
*†§One Man Reunion		Dec. 14	1 reel	
*†§Piano Tuners, The	O'Donnell & Blair	Oct. 19	1 reel	
*†§Pining Pioneers		Nov. 2	1 reel	
*†§Plasterers, The	O'Donnell & Blair	Dec. 28	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
*†§Put on Your Old Grey Bonnet	Screen Song	Nov. 23	1 reel	
*†§Raising the Roof	Lois Roth	Aug. 24	1 reel	
*†§Radio Rhythm	Rudy Vallee	Aug. 10	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	Feb. 15
*†§Salt Water Ballads		Mar. 8, '30	1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan. 25, '30
*†§Spy, The	Tom Howard	Sept. 21	2 reels	
*†§That Redheaded Hussy	Grapewin	Dec. 28	2 reels	
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Travelin' Alone		Oct. 5	1 reel	
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Voices of Lonely Men		Apr. 19, '30	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5, '30	1 reel	Feb. 15
*†§Weak But Willing (A. T.)	Will King	Dec. 14	2 reels	
*†§Wee Bit O' Scotch		Feb. 8	1 reel	
*†§What Do I Care?	Moss & Frye	Sept. 21	1 reel	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wife's Birthday, The	Solly Ward	Oct. 26	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	
*†§Ziegfeld Midnite Frolic (A. T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Dan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Honey (A. T.)	Nancy Carroll			Feb. 22
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-Sc Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.) (F)		June 7,'30		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440 feet	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743 feet	May 25
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28,'30		

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.**

*†§Lucky in Love (A.T.)(D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	Nov. 30
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30		
*†§Paris Bound (A. T.)(D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Bennett-Toomey	Jan. 5,'30	7074 feet	Feb. 8
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526 feet	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§ThisThingCalled Love(A.T.)(F)	Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.)(F)		May 31, '30		
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong	April 12,'30		
*†§Woman Afraid, A (A.T.)(F)		May 17,'30		

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§All Stuck Up			2 reels	Feb. 1
*†§Barbers College, The(A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie(A.T.)(D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Cover Charge	Topics of the Day		1 reel	Feb. 15
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Crystal Champion	Sportlight	May 5	1 reel	April 27
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies	Buck & Bubbles	Apr. 13,'30	2 reels	
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. 8
*†§Duffers & Champs(A.T.)(DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. [illegible]
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.)(D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening(A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Go Easy, Doctor (A.T.)(D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25, '30
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§Her NewChauffeur(A.T.)(D&F)	Simon-Teasdale	May 19	2 reels	
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit	Herman-Green	May 4,'30	2 reels	
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler-Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†Sky Skippers	Aesop Fables		1 reel	Feb. 15
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†§Splashing Through	Sportlight		1 reel	Feb. 15
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9,'30	2 reels	Nov. 23
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 real	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.) (D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Ball Park, The	'Aesop Fable"	May 19	1 reel	May 11
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught In a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July [illegible]
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Show Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July 6

RKO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		Jan. 4,'30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481 feet	Oct. 5
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 18
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742 feet	Jan. 4,'30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
His Wife's Secret	Hill-Duncan	May 26	2 reels	
Just a Stall	Hellum-Davis	May 19	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Mickey's Rivals	Mickey Yule	Sept. 30	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Mike It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb. 2	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Dec. 22	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer		Mar. 2, '30	2 reels	Feb. 22
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13,'30	1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters		Mar. 30,'30	2 reels	
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule	Nov. 10	2 reels	Dec. 14
*†§Mickey's Midnite Follies(A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule	May 25,'30	2 reels	
*†§Old Bill's Christmas		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25, '30
*†§Palooka Flying School (A.T.)				
*†§Setting Son, The	Vaughn-Cooke		2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordeci	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2, '30	1 reel	
*†§Suitor, The (A.T.) (F)	Marc Connelly	Dec. 8	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	2 reels	
*†§Two Gun Ginsberg, (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Dec. 8	2 reels	Oct. 15
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan.12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Beau Baudet (A.D.)	La Roeque			
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 23
*†§Dixiana	Bebe Daniels			
*†§Framed (A.T.)	Brent-Toomey	Mar. 16,'30	5780 feet	Feb. 15
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Radio Revels (A.T.)	Special Cast			
*†§Second Wife (A.T.)	Lee-Carr-Nagle	Feb. 9,'30	5058 feet	Feb. 15
*†§Sensation (A.T.)				
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	
Two Sisters	Dana-Lease	April 1		

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 9
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	8 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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FEATURES

Title	Star	Dist'r	Length	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics..Not set	8860 feet	Jan. 25,'30
*†§After the Fog (A.T.)	Philbin	Beacon Prod.....Dec. 15	5200 feet	Jan. 18'30
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics..Nov. 2		Nov. 9
Battle of Mons, The	English Cast	British New Era	5500 feet	Mar. 23
Beautiful Blue Danube	Junkermann-Mara	Aywon		
*†§Because I Love You	Mady Christians	Jan. 24	9000 feet	Feb. 8
Behind the Altar	Wilhelm Dieterle	Aff. European	6200 feet	
Black Hills	Special Cast	Big Three	5000 feet	
Broken Barriers	H. Costello-Glass	Excellent	6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.	4800 feet	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr ....Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent	5660 feet	
Campus Knights	McKee-Palmer	Chesterfield....June 15	5400 feet	Oct. 26
Caught in Berlin Underworld	Fritz Kastner			Feb. 15
Constant Nymph	Ivor Novello	Big 3..........Aug. 1	7800 feet	July 6
*†§Co-Optimists	Special cast	New Era .....Feb. 8		Feb. 22
Crimson Circle	Rome-Myra	Int'l Photo.		Jan. 11, '30
Dancer of Barcelona	Damita	Capitol Pictures Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod...Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.	9000 feet	
Dream Melody, The	Roche-Shelby	Excellent	5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European	8 reels	
Fanny Hawthorn	English Cast	Excellent........Nov. 9		Nov. 16
Farmer's Wife	Thomas-Hall-Davis	Allied ....Jan. 4	6845 feet	Jan. 18,'30
Figaro		Franco-American Not Set	6360 feet	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton. Not set	Not set	Jan. 25,'30
Fight for Matterhorn	German Cast	Allied .....Aug. 9	6840 feet	
Fighting Terror, The	Bob Custer	Syndicate Pictures		
Forbidden Trail, The	Jack Hoxie	Cosmo Films		
For the Term of His Natural Life	Special Cast	Australasian	11000 feet	
Golden Dawn	Warwick-Ward	Conquest	6200 feet	
Headin' Westward	Bob Custer	Syndicate	4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor	5400 feet	
Her Unborn Child (F & D)	Special Cast	Windsor.....Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.		
*†§House of Secrets, The	Striker-Manning	Chesterfield....July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E..Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.	5400 feet	Sept. 14
Into the Night	Agnes Ayres	Raleigh	5712 feet	
It's Easy to Become a Father	German Cast	Allied	6000 feet	
Jade Casket, The	French Cast	Cosmos	5800 feet	
Jazzland	Reynolds-Nye	Quality Dist. Corp.	5700 feet	
Just Off Broadway	Christy-Keith	Chesterfield.....Mar. 15	6200 feet	Oct. 26
Law of the Mounted, The	Bob Custer	Syndicate	4580 feet	
Life of Beethoven	German Cast	Film Art Guild	7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules	5300 feet	
Linda	Baxter-Foster-Beery	First Division	6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo	5799 feet	
*Lone Horseman, The	Bob Custer	Syndicate		
Lost Patrol		Pro Patria ...Not Set	5100 feet	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield.....Feb. 15	6160 feet	Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil	6240 feet	Jan. 25,'30
Madonna of the Sleeping Cars	French Cast	Natan ....Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict.		Sept. 28
Manxman		Allied..........Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual	6000 feet	
Meistersinger		Moviegraphs .Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity	5400 feet	
Mystic Mirror, The	German Cast	Allied	7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.	8700 feet	Aug. 3
'Neath Western Skies	Tom Tyler	Syndicate Pictures	4924 feet	Jan. 25,'30
Nosferatu, The Vampire		Film Arts Guild Dec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs.....Dec. 1	6200 feet	Dec. 7
Parting of the Trails	Bob Custer	Syndicate		
Passion Song, The	Olmsted-N. Beery	Excellent	5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield	5400 feet	
*†§Phantom in House (A.T.)	Star Cast	Continental......Nov. 1	5695 feet	Nov. 16
Pioneers of the West	Tom Tyler	Syndicate	4262 feet	Feb. 15
Power of Evil, The	Armenian Cast		6300 feet	
President, The	Mosjoukine-Vernon	E. L. Klein	8100 feet	Jan. 28
Q Ships	Special Cast	New Era	6000 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental..Jan. 15,'30	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill...........Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent	6040 feet	
Reward of Faith, The	French Cast	Conquest	5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor........Sept. 12	4600 feet	Oct. 19
Sajenko the Soviet		Allied	5921 feet	
Sea Fever	French Cast	Moviegraphs	5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White..........Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo	8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division	6605 feet	
South of Panama	Carmelita Geraghty	Chesterfield	6300 feet	
*Straus, the Waltz King	Special Cast	Allied ....Nov. 23	5800 feet	Nov. 30
*†§Take the Heir (A.D.)	Edward Horton	Big 4..........Jan. 15	5700 feet	Jan. 25,'30
That Murder in Berlin	German Cast	Big 3	5700 feet	Mar. 23
Thou Shalt Not Steal	Lillian Harvey	Allied	6941 feet	
Three Loves	Kortner-Dietrich	Moviegraph	7000 feet	Sept. 14
Three Outcasts, The	Yakima Canutt	Waca ....Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent	5917 feet	
Treasure, The	Foreign Cast	Film Arts Guild. Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick	Weiss Bros.	6000 feet	Nov. 9
*§†Unborn Child (A.T.)		Windsor......Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore	5770 feet	May 25
U-Boat 9	Foreign Cast	Jofa Prod.	6500 feet	
Wasted Love	Anna May Wong	Allied.........Dec. 28	8300 feet	Jan. 4,'30
Waterloo	Special Cast	Amerangle	8300 feet	Nov. 23
Weavers, The	Paul Wegener	Jos. Fliesler.....Oct. 5	5870 feet	Oct. 19
*†§West of Rockies (A.T.) (D)	Art Mix	World Art..Jan. 18,'30	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate.......Nov. 15	4421 feet	
Why Cry at Parting	Halm-Gralla	International	7000 feet	Feb. 22
Widecombe Fair	Wyndham Standing	British Int'l....Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell	Dec. 14	6000 feet	Dec. 21
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema. Jan. 1,'30	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules		June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Rampant Age, The (F)		Continental		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick....Oct. 15	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial	2 reels	
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod	1 reel	
*†Boney's Boner	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick.....Nov. 9	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick...Sept. 21	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial	2 reels	
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone	1 reel	Oct. 5
*†Egyptian Gyp. An	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod....Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick....Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Jingle Bells	Song Cartoon	Biophone	1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick....Nov. 15	1 reel	Feb. 8
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11,'30
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Kids and Pets	Color Novelty	Castle	1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot ....Sept. 1	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick....Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick.....Feb. 12	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts	1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Choo-Choo	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Oct. 12
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Mickey's Follies	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr		
*†§Mr. Conn and Mr. Sapp (A.T.)	Donnelly-Singer	Imperial	2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone	1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial	2 reels	
*†Opry House	Mickey Mouse Cartoon	Celebrity Prod May	1 reel	
*†§Party, The (D)		Safrus	1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick....Aug. 26	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick.....Oct. 3	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick..Sept. 14	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick....Aug. 26	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick....Oct. 28	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod. ....Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick....Oct. 21	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)		
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.	1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick...Sept. 21	1 reel	Oct. 12
*†§Varieties (D)		Safrus	1 reel	
*†§Vaudeville (D)		Safrus	1 reel	
Washington's Birthday		Fitz Patrick...Feb. 22	350 feet	
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11,'30
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.	1 reel	
World Tours of Prince of Wales				Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli	Dec. 20	6882 feet	Feb. 8
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. [illegible]
*†§Mr. Antonio (A.T.)	Carrillo-Valli	Oct. 1	6985 feet	Oct. 19
*†§New Orleans	Collier, Jr.-Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
	Reviewed as "Dangerous Business" issue Dec. 21, 1929			
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	Feb. 8
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewe
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Mareea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Days				
*†§Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15		Feb. 22

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8, '30	6900 feet	Feb. 1
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§Condemned (A.T.) (F)	Colman-Harding	Dec. 7	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	Jan. 25,'30
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 16	7533 feet	Feb. 15
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28	7447 feet	Feb. 1
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1		Feb. 22
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6646 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25,'30
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Sorcerers' Apprentice, The				
†§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§City Lights (F)	Charlie Chaplin			
*†§Flame of the Flesh (A.T.)	Norma Talmadge			
*†Hell's Angels (F)	Lyon-Nisson			
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
*†§Climax, The (A. T.)	Special Cast	Jan. 26,'30	5846 feet	
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 10
*†§College Racketeer	All Star	Mar. 30,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
*†§Dames Ahoy	Glenn Tryon	Feb. 9, '30	5933 feet	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue				
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2, '30	5230 feet	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6, '30	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
*†§Parade of the West	Ken Maynard	Jan. 19,'30	5900 feet	Feb. 1
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 Issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 Issue				
*†§Hand 'Em Over	Hoot Gibson	Mar. 23,'30		
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
*†§Hidden Valley	Ken Maynard	Aug. 10,'30		
*†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	Nov. 2
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	April 27,'30		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.)(D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†Lucky Larkin	Ken Maynard	Mar. 2, '30	5785 feet	
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Aug. 31,'30		
*§†Moonlight Madness (A. T)	John Boles	June 22,'30		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30		Feb. 15
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
†Phantom of Opera	Lon Chaney	Dec. 15		Feb. 15
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	June 8,'30		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James & Lucille Gleason	Jan. 5	6155 feet	Nov. 9
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	Aug. 31,'30		
*†§Songs of the Saddle	Ken Maynard	June 29, '30		
*†§Storm, The (A. T.)	Special Cast	May 11,'30		
Straight Through	William Desmond	Dec. 8		
Smilin' Terror, The	Ted Wells	June 30	4525 feet	
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
*†§Undertow	Nolan-Eller-Brown	Feb. 23,'30		Jan. 4,'30
*†§Wagon Master (P. T.) (D F)	Ken Maynard	Sept. 8	6335 feet	May 18
What Men Want	All Star	June 1, '30		
*†§Week-End Girl	Laura La Plante	May 4, '30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Nite	Oswald Cartoon	Nov. 18	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept. 11	2 reels	Aug. 17
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 4	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Crimson Courage	Ted Carson	Mar. 8, '30	2 reels	Feb. 1
Cuckoo	Edwards & Roach	Sept. 9	1 reel	
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 23
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
Flying High	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
French Leave	Sid Saylor	Mar. 19	2 reels	
Getting Buster's Goat	Trimble and Dog	July 24	2 reels	July 6
Getting the Air	Arthur Lake	Mar. 5, '30	2 reels	Feb. 1
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Graduation Daze	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
Ice Man's Luck	Oswald Cartoon	July 8	1 reel	
Jungle Jingles	Oswald Cartoon	July 22	1 reel	July 20
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Live Ghosts	Ann Christy		2 reels	Jan. 11,'30
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Daugherty	Sept. 14	2 reels	
Make It Snappy	Sid Saylor	Feb. 12,'30	2 reels	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
Man of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
No Boy Wanted	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
Nuts and Jolts	Oswald Cartoon	June 24	1 reel	
Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
On the Side Lines	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 26
Outdoor Sports	Sid Saylor	Jan. 1	2 reels	
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
Race Riot	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
Red Coats Code, The	Ted Carson	Dec. 7	2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Royal Fourflush	Sporting Youth	Feb. 17	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Society Circus	Arthur Lake	June 17	1 reel	May 25
So Long Sultan	Chuck Reisner	Dec. 16	1 reel	
Splash Mates	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
Sporting Courage	Lewis-Gulliver-Phillips	June 24	2 reels	
Stage Stunts	Oswald Cartoon	May 13	1 reel	
Stepping High	Arthur Lake	Aug. 12	1 reel	July 20
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Stripes and Stars	Oswald Cartoon	May 27	1 reel	May 11
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tarzan the Tiger	Frank Merrill	Dec. 9	10 episodes	
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Use Your Feet	Lewis-Culliver-Phillips	Aug. 19	2 reels	Aug. 17
Varsity Drag, The	Lewis-Culliver-Phillips	July 8	2 reels	
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Watch Your Friends	Archer-Dent	Oct. 9	2 reels	Oct. 5
Weary Willies	Oswald-Cartoon	July 22	1 reel	June 29
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
Wicked West, The	Oswald-Cartoon	June 10	1 reel	May 11
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Craufurd Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Arabian Daze		Mar. 3, '30	2 reels	
*†§Broadway Follies	Oswald Cartoon	Mar. 3,'30	1 reel	Feb. 15
*†§Broken Statues (A. T.) (D F)	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Cohen on Telephone (A.T.) (D F)	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 14	1 reel	Sept. 14
*†§Delicatessen Kid (A. T.) (D F)	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (D F)	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.)(D F)	Charley Grapewin	June 3	1929 feet	May 25
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Benny Rubin	Sept. 30	1 reel	Aug. 31
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25, '30
Lady of Lions			2 reels	Nov. 23
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11,'30
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†§Love Tree, The	The Rooney Family	Sept. 16	2 reels	Aug. 17
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
†§No Boy Wanted (A. T.) (D F)	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
*†§Pilgrim Papas (A. T.)	Benny Rubin	Nov. 25	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25, '30
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25, '30
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F & D) (A. T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A. T.) (D F)	The Rooney Family	Nov. 11	2 reels	Oct. 19
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Up and Downstairs		Jan. 29	2 reels	
*†§Use Your Feet (D & F) (A. T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Vernon's Aunt	Dent-Archer		2 reels	Feb. 1
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 9	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Cartoon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Cartoon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2,'30		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast	Mary Nolan	Apr. 20,'30		
Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
Kettle Creek	Ken Maynard	May 18,'30		
*†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast			
*†§La Marsellaise (A.T.)	La Plante-Boles			
*†§Little Accident (A.T.)	Glenn Tryon			
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech).	Sept. 15	9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653 feet	Feb. 22
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On the Border	Rin-Tin-Tin	Mar. 15,'30	4452 feet	Feb. 8
*†§On With the Show (A. T.)	Compson-Brown	July 13	9592 feet	May 25
*†§Royal Box (A. T.)	Morssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413 feet	Feb. 22
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mar. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Agony Column, The (A. T.)	Withers-Young			
*†§Dumbells in Ermine (A. T.)	Mercer-Merriam			
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
Ivory Trail (A.T.)	Rin-Tin-Tin			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.)	John Barrymore			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Song of the West (A. T.)	Boles-Segal			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			
*†§Woman's Game, A (A. T.)	Pauline Frederick			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
Albert Spalding	Violin Selections		
Alice Gentle	Aria from "Carmen"		Feb. 22
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
All Square		2 reels	
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
And How	Ann Greenway	1 reel	Feb. 8
Apartment Hunting	Fisher & Hurst		
At the Church Festival	Dick Henderson		
At the Party	Harris & Radcliffe		
Baby Rose Marie	Songs		
Bad Boy From a Good Family	Phil Baker		
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Benefit, The	Joe Frisco	1 reel	Feb. 8
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Bigger and Better	Fanny & Kitty Watson		
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Blue Streaks of Rhythm	Varsity Three		
Blue Ridgers, The	Cordelia Mayberry		
Bobby Folsom	Songs	1 reel	Mar. 2
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Charles C. Peterson	Billiards		
Chips of the Old Block	The Foy Family		Sept. 22
Crinoline Classics	Yorke & Johnson	1 reel	Feb. 8
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Dead Line, The			
Dead or Alive	Hugh O'Connell		
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Dooley's the Name	Dooley & Sales		
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Evolution of the Dance		2 reels	Feb. 22
Faint Heart	Bert Lahr	2 reels	
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Fishing Around	Anderson & Graves		
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
For Sale	Gregory Ratoff	1 reel	
Fox and the Bee, The	Fox & Curtis		
Frances Alda	Songs	1 reel	Dec. 28
Frances Alda	Songs	1 reel	Feb. 3
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Fred Allen's Playlets	3 Sketches		
Gay Nineties, The	Burlesque of plays		
Getting a Raise	The Potters Series		
Girl With Perfect Voice	Rose Perfect	1 reel	Feb. 2
Giovanni Martinelli	Duet from "Martha"		Feb. 15
Glee Club, The	Jack Buchanan	1 reel	Feb. 8
Gotham Rhythm Boys	Songs		
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Head of the Family	Little Billy		
Headin' South	Three Brox Sisters		
Hello Thar	Eddie Buzzell	2 reels	
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hilda	Billy (Swede) Hall & Co.	1 reel	Oct. 12
Holiday in Storyland, A	Vitapohne Kiddies		
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Illusions	Fred Keating		
Imagine My Embarrassment	Codee & Orth		
I'm Marching Home to You	Douglas Stanbury		
Impressions	Albert Carroll	1 reel	Feb. 8
Interview, The	Hugh O'Connell	1 reel	Oct. 12
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Nick of Time	Toler-Hall-Beaumont	2 reels	
In the Tropics	The Paragons (Quartet)		Feb. 23
Irene Franklin	Songs		
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Jans & Whalen	Songs, Dances & Chatter		
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Just Dumb	Clifford & Marion		
Just Like a Man	Sketch		
Kiddies Kabaret, The	Kiddie Night Club Review		
Lamb Chops	Burns & Allen		
Larry Ceballos Revue, The	Songs and Dances		June 1
Letter Box, The	Sybil Lee	1 reel	Feb. 8
Letters	Special cast		
Little Miss Everybody	Impersonations	1 reel	Nov. 30
*†§Love Boat, The	Herman Timberg		Feb. 22
Low Down	Songs and Dances		
Madcap Musician, The	Herschel Henlere		
Maid's Night Out, The	Bobby Watson		
Mal Hallett & Orchestra	Dance Numbers		Feb. 23
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Matter of Ethics, A	Earle-Oakland-Mitchell		
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Minstrel Days	Colored entertainers		
Mirth and Melody	Dorothy & Rosetta Ryan		
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
More Sinned Against Than Usual	Merriam-Janney		
Motoring	Harry Tate	2 reels	
Moving Day	Frank Hunter & Co.		
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 13
Music Shop	Dick Henderson	1 reel	Dec. 28
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		Feb. 15
Night on the Bowery, A	Will Aubrey & Co.		
Ninety-Ninth Amendment, The	Richmond-Teasdale-O'Connell		
Odds and Ends	Mr. & Mrs. Jack Norworth		
Oh, Sarah	Jack McLallen	1 reel	Feb. 8
On the Rancho	Will & Gladys Ahern		
One Man Glee Club, The	Frank Crumit	1 reel	
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Operation, The	Edgar Bergen	1 reel	Feb. 8
Op'ry House, The	Hearn-Walker		
Outlaw In-Law, The			
Pack Up Your Troubles	Douglas Stanbury		
Pagliacci	John Charles Thomas		
Palm Beach Four, The	Guitar Selections		
Patent Office, The	Harry Tate		
Playmates	Arthur & Morton Havel		
Poet and Peasant	Orchestra	1 reel	Nov. 30
Perfect Understanding, A	May & Oaks		
Poor Aubrey	Pangborn-Ferguson	2 reels	
Rarin' To Go	Kraft & Lamont		
Red Nichols and Five Pennies		1 reel	Dec. 28
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Room 909	Keane-Whitney		Feb. 15
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 28
Segar Ellis & Embassy Club Orch.			
Selling a Car	Harry Tate		
Sending A Wire	Eddie Green	1 reel	Nov. 23
Small Timers	Bert Wheeler		
Some Punkins	Summers & Hunt		
Somewhere in Jersey	Halligan & Mulhern		
Song Drama, A	Derickson & Brown		
Songology	Ryan & Yellman		
Spanish Fiesta, A	Roberto Guzman		
Stand Up, The	Mack-Cameron-Lane		
Stimulation	Johnny Arthur	1 reel	Oct. 26
Sultan's Jester, The	Songs and Dances		
Suspicion	Lyons-Earle-Morne		
Sympathy	Hobart Cavanaugh		
Then and Now	Billy & Elsa Newell		
These Dry Days	Fred Ardah & Co.		
They Know Their Groceries	Miller & Lyles		
Those Were the Days	Irene Franklin		
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Trifles	Special Cast		
Two of a Kind	Lytell & Fant		
Typical Types	Bobby Folsom		
Under Dog, The	James Barton		
Vanity	Lyons-Cameron-Oakland	1 reel	Feb. 8
Vengeance	Special Cast	1 reel	Feb. 8
White Lies	Playlet		
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Words of Love	Sanderson & Crumit		
You Don't Know the Half of It	Butler & Brennan		

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

BENEFIT OF COLOR
without
PENALTY OF COST

COLOR is the order of the day. *Sonochrome* brings it without the penalty of added cost. Sixteen delicate tints and a warm neutral tone are available at the same price as ordinary black-and-white. This, plus the fact that it gives really faithful sound-on-film, accounts for the success of this series of Eastman tinted positive films.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

"They're all good"

"SUGAR PLUM PAPA"
MACK SENNETT
TALKING COMEDY

A wow of a comedy—probably the best of the Sennett all-talking comedies . . . Play it and play it up big. —*M. P. News*

Another Sennett wow—a masterpiece.—*Arthur James in Exhibitors Daily Review*

"THE BIG JEWEL CASE"
MERMAID
TALKING COMEDY

Thrills and chills and Eddie Lambert's funny dialect to tell just how scared a Yiddish detective can be in a house of mystery.

"OH DARLING!"
JACK WHITE
TALKING COMEDY

A speedy little farce up to the finish . . . works at express speed . . . Good entertainment and some of the best recording we have had lately from the comedies. Good anywhere. —*Zit's*

"BULLS AND BEARS"
MACK SENNETT
TALKING COMEDY

The Wall Street crash is far enough away now to see its funny side—and even the shorn lambs will laugh at this one.

"CAVIAR"
Introducing TERRY-TOONS

Paul Terry's funny cartoon creations, worked in the most effective harmony with music and sound effects.

LAUGH sensations—the real knock-'em-off-their-seats comedy "wows"—have been appearing on *Educational's* program of talking comedies with a regularity both surprising and gratifying to the exhibitors playing them. But just as gratifying is the fact that there are no "low spots" in between the "wows". The Billboard is voicing the general opinion of critics and exhibitors when it says of *Educational's* comedies: "They're all good."

"CAMERA SHY"
LLOYD HAMILTON
TALKING COMEDY

More of the kind of work that made the Washington News say: "Lloyd might not be the king of comics, but he surely is the prime minister."

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

In This Issue: "The Showman Section"

Motion Picture News

Reg. U. S. Patent Office

There are many movie singers but only one

LAWRENCE TIBBETT

Electrifying the industry in METRO-GOLDWYN-MAYER'S Technicolor romance, "THE ROGUE SONG" breaking all records at the Astor, N. Y. 6th week and the Chinese Theatre, Los Angeles 7th week. A real $2 picture!

MARCH 1, 1930

Published Weekly by the Motion Picture News, Inc., 729 Seventh Ave., New York. Copyright 1930. Subscription $5.00 a Year.

Price 20 Cents

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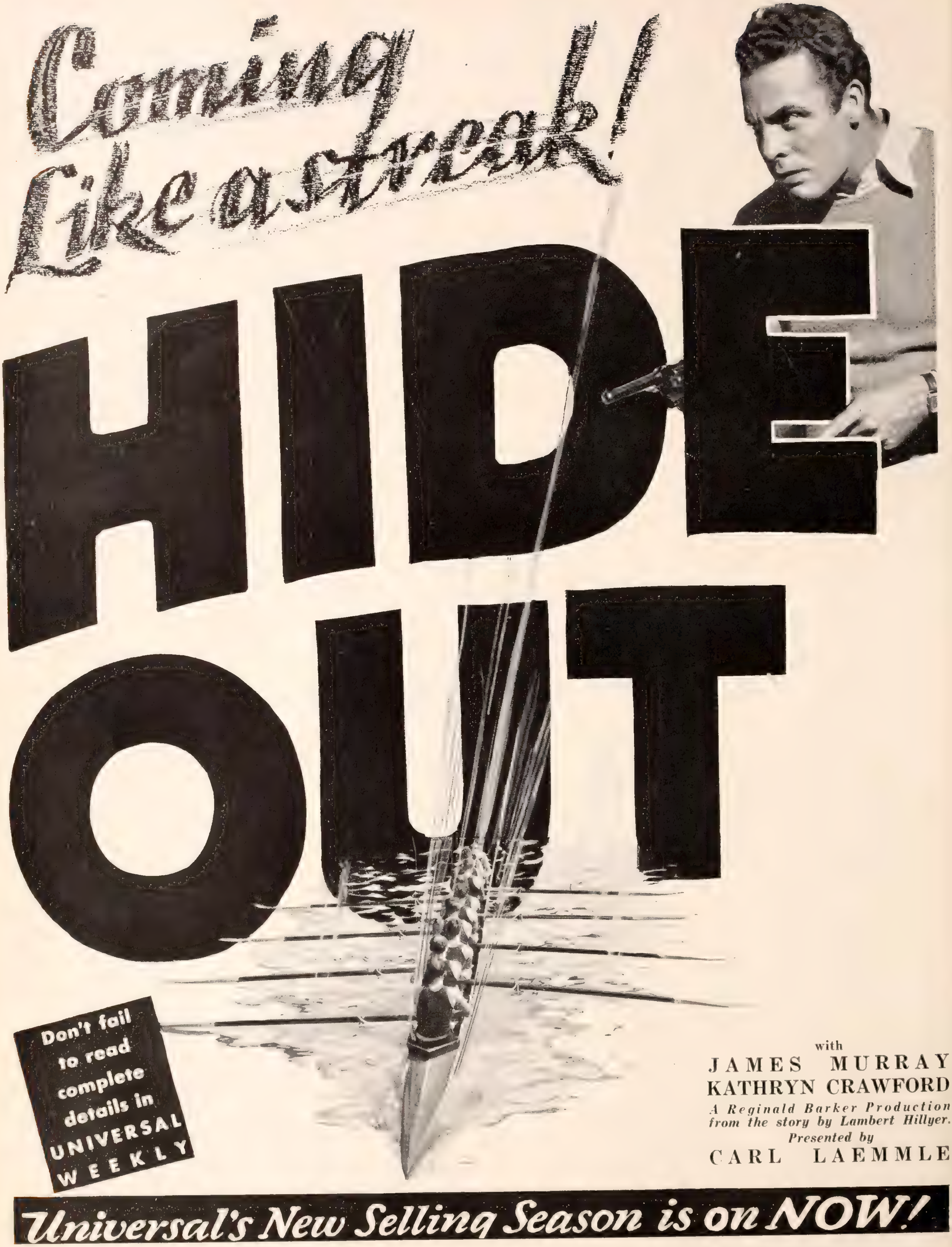
VOLUME XLI
NUMBER 9

Los Angeles **New York** **Chicago**



Coming Like a streak!

HIDE OUT

Don't fail to read complete details in UNIVERSAL WEEKLY

with
JAMES MURRAY
KATHRYN CRAWFORD
A Reginald Barker Production from the story by Lambert Hillyer.
Presented by
CARL LAEMMLE

Universal's New Selling Season is on NOW!

ACE HOUSES RAISE ANTE!

THE NEW SHOW WORLD'S FINEST ACHIEVEMENT
Dennis KING with JEANETTE MacDONALD
The VAGABOND KING
a Paramount Picture
Dennis KING in The VAGABOND KING
Paramount's ALL-TECHNICOLOR SPECTACLE
CRITERION
DIRECTED BY LUDWIG BERGER

Capacity business *plus* in three $2 engagements: Criterion, N. Y., jammed at every performance, Aldine, Phila., packing them to the rafters, Paramount, Palm Beach, adopted by society en masse.

OUTSTANDING

merit and amazing box office drawing power of

PARAMOUNT'S

sensational song romance

"The Vagabond King"

leads theatre men voluntarily to radical changes in policy and ADVANCED ADMISSION PRICES!

$2 ENGAGEMENTS

Criterion, New York
Aldine, Philadelphia
Paramount, Palm Beach

$1 ENGAGEMENTS

(Representing at least 33⅓% increase in admission prices. More to come.)

Paramount, Atlanta, Ga.
Alabama, Birmingham, Ala.
Uptown, Boston, Mass.
Century, Buffalo, N.Y.
Victory, Charleston, S. C.
Imperial, Charlotte, N. C.
McVickers, Chicago, Ill.
Melba, Dallas, Texas.
Florida, Daytona Beach, Fla.
Denver, Denver, Colo.
Des Moines, Des Moines, Ia.
Paramount, Detroit, Mich.
Metropolitan, Houston, Tex.
Florida, Jacksonville, Fla.
Newman, Kansas City, Mo.
Lincoln, Lincoln, Neb.
Royal, Little Rock, Ark.
Paramount, Los Angeles, Calif.
Fairfax, Miami, Fla.
Century, Minneapolis, Minn.
Rialto, Newark, N. J.
Saenger, New Orleans, La.
Criterion, Oklahoma City, Okla.
World, Omaha, Neb.
Eastman, Rochester, N.Y.
Capitol, Salt Lake City, Utah.
Aztec, San Antonio, Tex.
St. Francis, San Francisco, Calif.
Missouri, St. Louis, Mo.
Florida, St. Petersburg, Fla.
Victory, Tampa, Fla.
Ritz, Tulsa, Okla.
Kettler, West Palm Beach, Fla.
Rex, Wheeling, W. Va.

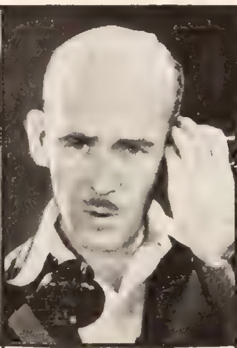
DENNIS KING *in* **"The Vagabond King"**
with **JEANETTE MacDONALD, O. P. Heggie, Warner Oland,**
Lillian Roth . . . *LUDWIG BERGER PRODUCTION*
PARAMOUNT ALL-COLOR MASTERPIECE

QUALITY SHORTS!

¶ Whether it's on the sand at Palm Beach or on the screen at your theatre, Quality Shorts are popular. They attract attention and approval. ¶ It's natural that PARAMOUNT, the company with the Cream Talking Feature Product on the market today, is also releasing the greatest line-up of Quality Shorts. ¶ From the de luxe houses of Broadway to the smallest wired theatres, PARAMOUNT QUALITY SHORTS are a mighty seat-selling asset.

Current Paramount Quality Shorts

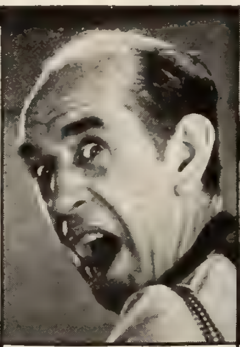
CHAS. MURRAY
in
"The Duke of Dublin"



JIMMY GLEASON
in
"Don't Believe It"

JOHNNY ARTHUR
BERT ROACH
in "Scrappily Married"

LOUISE FAZENDA
in
"The Bearded Lady"



JOHNNY ARTHUR
and girls
in "Down with Husbands"

CARMEL MYERS
BERT ROACH
in "The Stronger Sex"

CHRISTIE TALKING PLAYS

"A WEE BIT OF SCOTCH"
Bruce Singing Novelty

GUS SHY
DOROTHY McNULTY
FRANK MORGAN
in "Belle of the Night"

"MOON BRIDE'S WEDDING"
with U. S. Indian Band

"SALT WATER BALLADS"
Bruce Singing Novelty

EDDIE CANTOR
in
"Getting A Ticket"

"THE 20th AMENDMENT"
with Big Broadway Cast

PARAMOUNT QUALITY ACTS

WILLIAM BOYD

in

"OFFICER O'BRIEN"

with

ERNEST TORRENCE and DOROTHY SEBASTIAN

Story and adaptation by Thomas Buckingham. Directed by Tay Garnett. Associate Producer Ralph Block.

GRIPPING! THRILLING! ADMIRABLY ACTED!

That's the verdict of the N. Y. Press

WILLIAM BOYD IN "OFFICER O'BRIEN"
SCORES AT THE HIPPODROME, N. Y.

"Manages to keep you thrilled from beginning to end." *N. Y. Evening World*

"Directed with intelligence—blended together skilfully—admirably acted by its entire cast." *N. Y. Telegram*

"Great for the boys, young and old, regardless of the femme attitude." *Variety*

"Clever direction and a fine cast—story interesting and convincing." *N. Y. Mirror*

"They'll go for this one." *M. P. News*

"A gripping drama." *Harrison's Reports*

"It is show business from start to finish . . . The acting is first rate." *Exhibitors Herald-World*

PATHÉ

WARNER BROS. PRESENT

SONG of the WEST

with

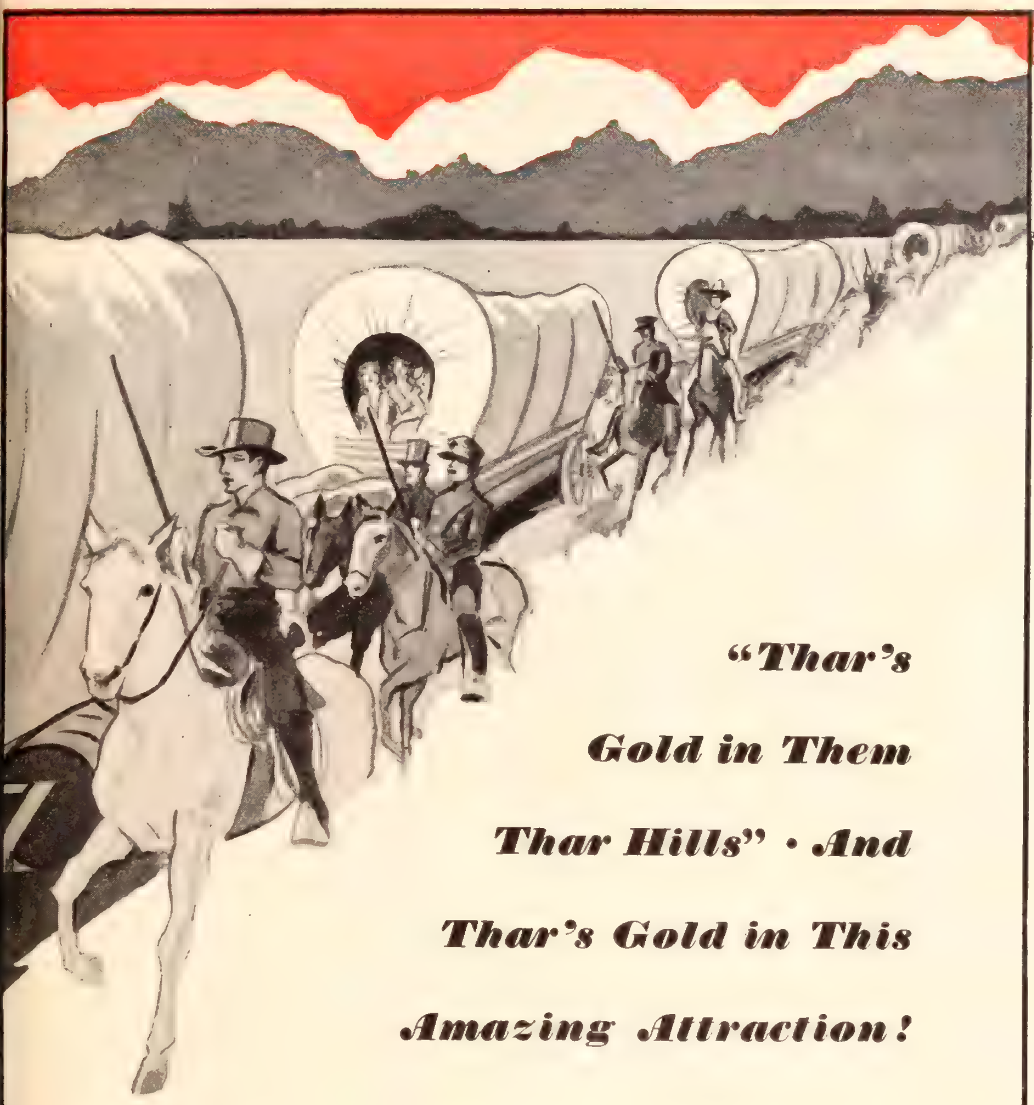
JOHN BOLES

VIVIENNE SEGAL

JOE E. BROWN

•

Chorus
of 100 Voices



"Thar's Gold in Them Thar Hills" • And Thar's Gold in This Amazing Attraction!

World Premiere

WARNER BROS. THEATRE

Broadway and 52nd St.

Thursday, February 27th

A WARNER BROS. & VITAPHONE REG TRADE MARK SINGING PICTURE

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

100% NATURAL COLOR IN TECHNICOLOR

All the thrills of the West have been captured in this melodious romance of the covered wagon days. From the famous stage success "Rainbow." *By* **Laurence Stallings, Oscar Hammerstein II** *and* **Vincent Youmans.** *Scenario by* **Harvey Thew.** *Directed by* **Ray Enright.**

UNIQUE SONG HITS

"Come Back to Me"
"The One Girl"
"West Wind"
"Hayfoot, Strawfoot"

Here's That Something Different That Your Audiences Demand /

Nothing can
TOP it!

Nothing can
STOP it!

SON
OF THE
GODS

LAST MINUTE FLASHES—

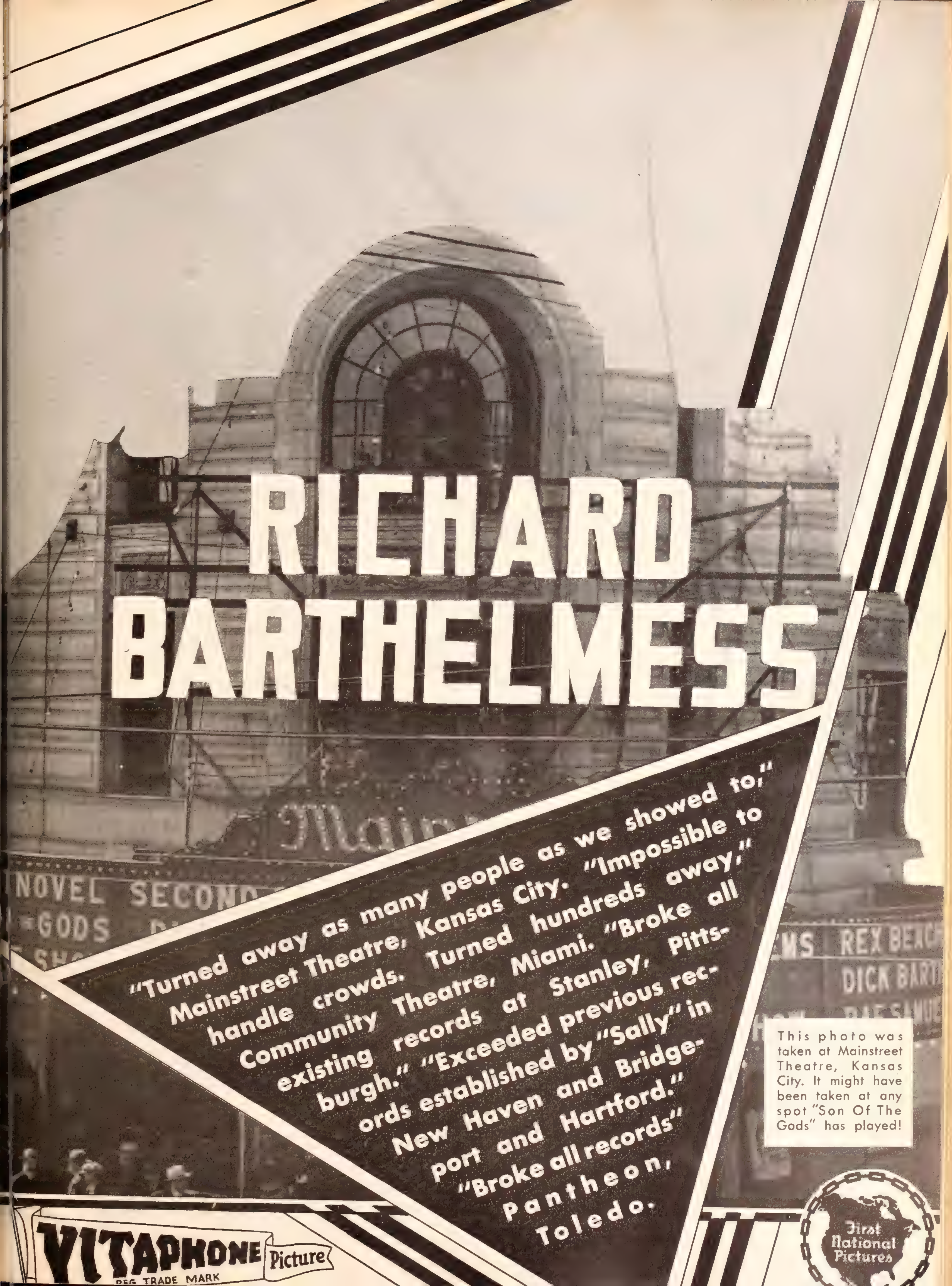
3rd week at State, Detroit
3rd week at Warner's Downtown, Los Angeles
3rd week at California, San Francisco
Looks like 3 weeks at Phila.
25 Key Showings—21 Records

▼ ▼ ▼

With CONSTANCE
BENNETT
IN
REX BEACH'S
Great story directed by
FRANK LLOYD
Screen version and dialogue by Bradley King
TECHNICOLOR SCENES

The
SONG
OF THE
FLAME
WILL BE HEARD
'ROUN WORLD

A FIRST NATIONAL *and*



RICHARD BARTHELMESS

"Turned away as many people as we showed to," Mainstreet Theatre, Kansas City. "Impossible to handle crowds. Turned hundreds away," Community Theatre, Miami. "Broke all existing records at Stanley, Pittsburgh." "Exceeded previous records established by "Sally" in New Haven and Bridgeport and Hartford." "Broke all records" Pantheon, Toledo.

This photo was taken at Mainstreet Theatre, Kansas City. It might have been taken at any spot "Son Of The Gods" has played!

VITAPHONE Picture
REG. TRADE MARK

First National Pictures

THE SHOWMAN

Statistics

Covering

Theatre Building

Activities

During 1929

●

Quoted by U. S.

Department

of Commerce

Figures compiled from the 1929 Theatre Business Building Map as presented in THE SHOWMAN for January, were used as the basis of statistics on theatre building activities contained in the annual report on the motion picture industry by N. D. Golden, Assistant Chief of the Motion Picture Division of the Department of Commerce, published recently.

Theatre Building Business Map. supplying authentic information and statistics on new construction is a regular feature of

THE SHOWMAN

Devoted to Theatre Equipment, Building and Maintenance

Published Once a Month by

MOTION PICTURE NEWS

THE EMBLEM OF RCA PERFECT SOUND

PHOTOPHONE
INC
SOUND EQUIPMENT

NEW POLICY

Announced By

RCA PHOTOPHONE, INC.

Three distinct types of sound reproducing equipment have now been perfected to meet the needs of every exhibitor.

Small theatres having a capacity up to 1,000 seats may now obtain equipment at a new low price—the same price heretofore paid by theatres of 500 seating capacity.

Under the new policy exhibitors will now have the option of cancelling all further payments for service . . . after two years.

Up to now the cost of RCA Photophone sound reproducing equipment for theatres of from 500 to 1,000 seating capacity has been nearly double the cost of the model formerly distributed to theatres of 500 capacity.

An epoch-making achievement . . . Backed by the vast resources, engineering and accoustical skill of

RCA PHOTOPHONE, INC.

RADIO CORPORATION OF AMERICA
RCA VICTOR COMPANY, INC.

GENERAL ELECTRIC COMPANY
WESTINGHOUSE ELECTRIC AND
MANUFACTURING COMPANY

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC
SOUND EQUIPMENT

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC
SOUND EQUIPMENT

SOUND . . . *is the most important development since the advent of motion pictures!*

SOUND . . . *is the very heart of the picture today!*

SOUND . . . *by RCA PHOTOPHONE system is the outstanding contribution to the Motion Picture Art of Today!*

SOUND . . . *by RCA PHOTOPHONE means larger and better satisfied audiences!*

SOUND . . . *by RCA PHOTOPHONE tells the story of far greater profits for the theatre owner!*

Read about RCA PHOTOPHONE . . . and its new policy of providing the ultimate in sound reproduction . . . a policy that meets the needs of *every* theatre owner . . . large or small.

RCA PHOTOPHONE is invaluable in any theatre . . . anywhere . . . regardless of the size of the theatre. Houses up to 10,000 seats use RCA PHOTOPHONE with unvarying success.

It is the object of this organization to equip every theatre . . . large or small . . . with its synchronized sound reproducing apparatus. RCA PHOTOPHONE sound reproducing equipment is designed to give far more faithful reproduction of sound than any other standard equipment.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC
SOUND EQUIPMENT

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC
SOUND EQUIPMENT

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC
SOUND EQUIPMENT

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC
SOUND EQUIPMENT

It pays its way from the very start . . . it enables you to play all the latest talking picture productions to packed houses. It increases your clientele and attracts the very finest type of audiences . . . because of the higher class entertainment that you are enabled to offer.

Here is the ultimate system of sound recording and projection. . . . Sound on either film or disc. Scientifically balanced and matched.

The design of this entire amplifying unit assures the superior quality of reproduction of the dynamic speaker. . . . And, by combining the speaker with the directional baffle you obtain life-like reproduction of both speech and music. Perfect illusion may be instantly obtained, due to the placement of RCA Photophone Electro-Dynamic speaker unit directly behind the sound screen.

No exhibitor, large or small, can afford to be without RCA PHOTOPHONE! ***A small deposit and convenient weekly payments will put it in any theatre TODAY!***

RCA Photophone, Inc., provides unsurpassed service to the exhibitor following installation of its sound reproducing equipment, thus insuring complete satisfaction.

Simple, clearly defined contracts . . . RCA PHOTOPHONE wants satisfied customers. It will go to any length to insure their satisfaction.

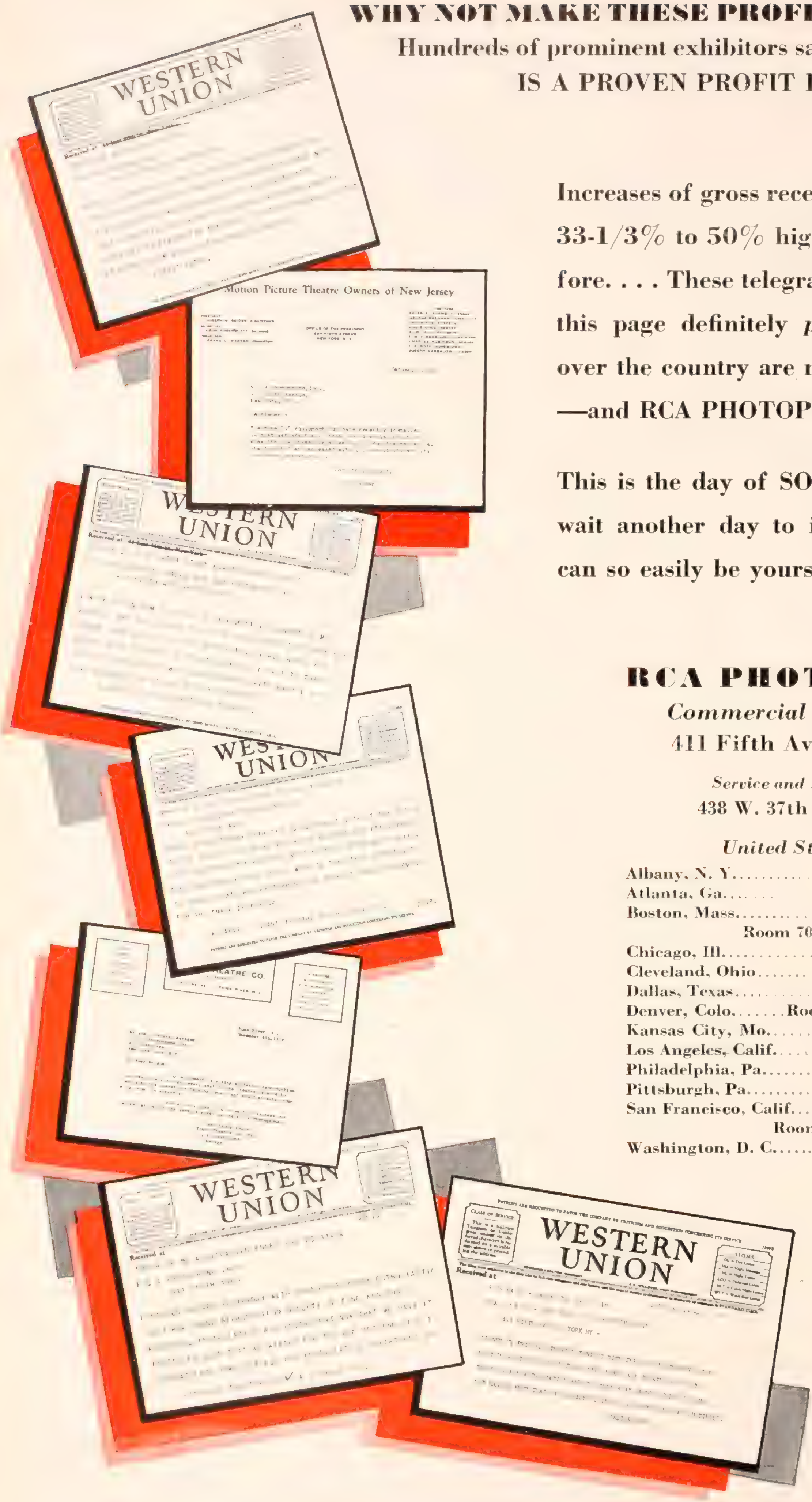
For full particulars about this profit-making policy for you . . . write to the nearest RCA PHOTOPHONE office.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC
SOUND EQUIPMENT

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC
SOUND EQUIPMENT

WHY NOT MAKE THESE PROFITS YOURS. TODAY!

Hundreds of prominent exhibitors say "RCA PHOTOPHONE IS A PROVEN PROFIT PRODUCER."



Increases of gross receipts frequently run from 33-1/3% to 50% higher than ever known before. . . . These telegrams and letters shown on this page definitely *prove* that audiences all over the country are now "SOUND MINDED"—and RCA PHOTOPHONE conscious.

This is the day of SOUND MOVIES. . . .Why wait another day to increase the profits that can so easily be yours—today!

RCA PHOTOPHONE, INC.

Commercial and Executive Offices
411 Fifth Avenue, New York City

Service and Installation Department
438 W. 37th Street, New York City

United States Branch Offices

Albany, N. Y. .... 87 State St.
Atlanta, Ga. .... 101 Marietta St.
Boston, Mass. .... 20 Providence St.
Room 706 Statler Office Bldg.
Chicago, Ill. .... 100 West Monroe St.
Cleveland, Ohio .... Suite 203 Film Bldg.
Dallas, Texas .... 312½ South Harwood St.
Denver, Colo. .... Room 1014 U. S. National Bank Bldg.
Kansas City, Mo. .... Zoglin Bldg., 1717 Wyandotte St.
Los Angeles, Calif. .... 811 Hollywood Bank Bldg.
Philadelphia, Pa. .... 1320 Vine St.
Pittsburgh, Pa. .... William Penn Hotel
San Francisco, Calif. .... 235 Montgomery St.
Room 2012 Russ Bldg.
Washington, D. C. .... 1910 K St. N. W.

Printed in U. S. A.

Motion Picture News

Vol. XLI NEW YORK CITY, MARCH 1, 1930 No. 9

"ACTIONS SPEAK LOUDER . . . . ."

WELL, well! So the good old days of the picture business have not gone forever. Hollywood and New York, months late, have re-discovered that the action yarn, fast-moving, zippy and loaded with movement, is still a fundamental in the business of making motion pictures which the public demands.

It seems that the world at large was aware of this startling fact except producers whose job it is to keep in touch with the public they serve. Now, sheep-like, and amusingly enough, the industry is about to take an about-face and travel back over ground well worn until it reaches a point approximately identical with its leaping-off place in sound.

Noise—No Matter What Kind

Talkers that talk have been riding the waves since the pesky innovation stuck its head in the door. All dialogue films certainly have lived up to the literal meaning of the term. When the characters didn't talk, they sang. When and if they didn't sing, a jazz band bellowed forth with hot music, until the point was reached where mention of that quonda feeling of restfulness which the picture theatre once bragged about became an excuse for near-murder.

But now this business of two characters straddling the screen and talking until the audience wishes they would dry up or else, is to be shoved into the background. The good all action yarn—the kind of pictures they formerly made—are to play a return engagement, only this time in sound—sensible, restrained, judicious sound, we hope.

For months the screen has spoken to the audiences of America about Monte Carlo, the African veldt, Paris and far-off places. Now when the story calls for it, the gang out front is going to see what the story talks about as well as hear what the story has to say. That's terrifically important.

Eye and Ear—Why Not Both?

One of the most vital, yet withal intangible, assets of the motion picture always has and always will be its ability to fire the imagination with its pictorial charm. Sound pictures, to date, have made very considerable efforts to replace eye appeal with ear appeal when the logical method was to use both.

The Problem In Advertising

The discussion is on. There are some who naively inquire, "Is picture advertising overstepping the line?" The dear innocents, where have they been?

Probably it is bad form to jog the unsuspecting from their pleasant lethargy, but it does seem to us that it is always the humane thing to do to flag a train before it sticks its nose into a wreck.

So it is this column feels about the situation current today. Whether the fault is traceable to the home offices in New York or overzealousness on the part of showmen in the field is a moot question. It is a fact, however, and definitely so that good taste in selling lines is being ignored for the bad. A dangerous proceeding.

Honky tonk tactics and the sort of salesmanship used to ballyhoo burlesque should have no place in the structure of this industry. While producers, under the aegis of Will H. Hays, worship before the shrine of better and ever better pictures, several of the studios insist upon double-barrelling their dialogue with the fine touch of a garbage collector.

From somewhere and either accidentally, carelessly or by design, advertising is picking up the same tone. Not all advertising, but a lot of it. The consequent situation is as inconsistent as any rational human can well imagine.

Real effort is spent in explaining and convincing women's clubs and better picture movements that producers are sincere in their desire to improve production. Yet the propaganda, entirely legitimate in its purpose, stands in grave danger of defeating itself and from within at that.

The Playing-with-Fire Pastime

The suggestion has been made that if advertising is suggestive the newspapers, through the exercise of self-censorship, should be expected to reject it. True, and very much to be desired. But at the same time, the industry itself should have enough pride in its own reputation to safeguard against any unnecessary criticism that might be levelled in its direction.

There are enough cranks and reformers on the fringe, bricks in hand and ready to throw them. Why, in the name of common sense and invectives, give them that opportunity?

KANN.

An Insider's Outlook

IT was at the Metropolitan Club a few nights back. There sat John E. Otterson and Harry Stuart—silent men, but important, whether you believe it or not, in the settlement of the muddled Fox affairs.

That night, however, they weren't so silent. They talked and talked and talked over and after their dinner. Two hours' worth of talk to be exact. What they said to each other they, of course, alone knew, but—O. and S. are big business men, and March 5, the reddest of red letter days in Fox history, is not so far away.

The Big Scene

There you have one act of the play. Or maybe it was a prelude. Now the big scene:

The day is Thursday. Behind barricaded doors, a number of headline names are conferring. In the group are represented Otterson and Stuart and members of the Fox cohort that haven't been saying such nice things in print of late about the two men from downtown. Strangely enough and despite what appears to be diverse interests, they don't seem so far apart and, after all, it seems they do talk to one another.

The conclusion—it's always satisfying to draw one—is that before the Fox stockholders meet next Wednesday the troublesome ends may be woven into whatever pattern the final picture assumes with the flag of peace waving on high.

Funny Twists of Fate

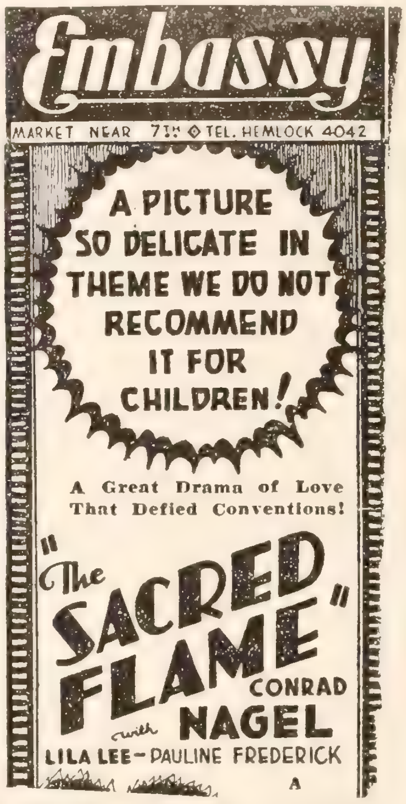
They didn't exactly cross the other side of the street when they met, it is true, but not so long ago Fox never issued forth with loud cheers when Louis B. Mayer's name was mentioned. And Louis never enthused particularly about Bill.

You may recall the incidents that trailed Fox's buy into Loew's almost a year ago. Both Mayer and Thalberg hurried East. They were astounded, shocked and a couple of other things that can't be printed. They were going to do this and that about their contracts. They banged on tables. So did Fox, punctuating his punches with a remark which ran something like this:

"Gentlemen, what do you think I paid $50,000,000 for?"

Anyway, Fox eased himself into first place; Mayer in second. And that, please remember, is something Louis B. is not accustomed to.

All that, however, is over. Bill and Louis are bosom friends and they actually smile when they see each other. The conclusion, if again you must have one, is that the day of the near-miraculous is not over.



Embassy

MARKET NEAR 7TH ◇ TEL. HEMLOCK 4042

A PICTURE SO DELICATE IN THEME WE DO NOT RECOMMEND IT FOR CHILDREN!

A Great Drama of Love That Defied Conventions!

"The SACRED FLAME"

with CONRAD NAGEL

LILA LEE—PAULINE FREDERICK

A

A new note in truthful advertising as struck by the Embassy in San Francisco.

Another Big One

That quiet young feller, Herman Starr. Rarely gets into print, yet behind that cigar of his is a brain working efficently and well on behalf of the Warners. Now it's the Brunswick-Balke-Collender outfit Starr is after, with a more than an even chance that he'll nab it. That'll place the Warners in the phonograph as well as wholesale radio business and forge a new link in the formidable music business developing under the Starr gaze.

On the Level

"A picture so delicate in theme we do not recommend it for children." Right in the newspaper copy advertising "The Sacred Flame" at the Embassy, San Francisco and the Rivoli, Baltimore. Smart showmanship and the first evidence of what must inevitably come. Smart because it eliminates deception and subterfuge and, to our mind, a fine instance of service to the public. The Warner theatre department in Philadelphia is responsible, so it is believed. Whoever is deserves a load of credit.

Jack Alicoate Smiles

And why not? He and his Film Daily crew have a real load off their collective chests. The Year Book for 1930 has been turned over to an industry that has learned to lean on it annually as an authoritative and encyclopedic reference work of the various and sundry in motion pictures. A complete job and a handsome job to boot. A staggering compilation of facts and statistics which, in addition to imparting important and necessary information, tends to quicken a fuller realization of how extensive the ramifications of this business really are. The Year Book makes a comfortable companion by the right elbow—not for a few days or a few weeks, but all through the year.

The Little Birdie

Big executive. Spell it this way: BIG. Everybody knows him. His success came with that of the company he serves until today this unknown warrior is real headline stuff.

He may know it. Probably not, however. That he is riding for a tumble. Just as inevitably as m-e-o-w with an "n" anagrams itself into w-o-m-e-n. When? Your guess is as good as ours. But—when the hurdles unseat him from his steed, what a tumble he's slated to take! All the king's horses and all the king's men won't help him any.

KANN.

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Otterson-Stuart Rift with Fox Ends; Refinacing Via Lehman Plan Assured

Merger Again Whispered

If and when government approval of a merger between Fox Film, Fox Theatres and Loew's Inc., is secured, it is understood the theatre holdings of the combined companies will be consolidated under the general name of Fox Theatres.

It is understood that Fox has, on his Washington visits, conferred with officials of the Department of Justice and that satisfactory, although undefined, progress was made in connection with the department's suit against Fox for acquisition of the Loew stock.

Fox Making Drive to Win Proxies

Every stockholder of Fox Film and Fox Theatres in the United States is being directly solicited by representatives of the Fox companies to secure enough proxies to swing the Lehman-Bancamerica-Dillon-Read refinancing plan on March 5.

Every Fox branch manager has been converted into the captain of a team composed of his salesmen. Practically all film selling has been dropped in the last ten days in favor of the drive for proxies. The managers of theatres controlled by Fox Metropolitan Playhouses in the Greater New York territory, as are managers of all Fox houses throughout the country, have been enrolled.

There are approximately 9,000 stockholders of Fox Film and about 10,000 of Fox Theatres. William Fox and the majority of his board of directors have endorsed the Lehman plan; Winfield Sheehan and Saul Rogers are opposed. The race for proxies is growing in intensity as the stockholders' meeting, slated to be held in the Fox headquarters in New York on March 5, approaches.

In addition to the direct solicitation conducted by Fox employees, the three banking groups involved have crews in the field. Fox, through agents, is understood to be buying up large blocks of Fox Film and Theatres stock in order to swing the proxies toward the Lehman plan.

Va. Censors Now To Cut Dialogue

Richmond—State censors have the power to censor dialogue in pictures, under new restrictions voted by the legislature, which has appropriated $7,108 for wiring the projection room in the state office building with a De Forest reproducer. Heretofore, talk was not deleted.

Saperstein Will Represent Illinois at Allied Confabs

Aaron Saperstein was appointed a delegate to all Allied States' meetings when the board of directors of the Illinois Independent Theatre Owners' Ass'n, of which he is president. met the other week.

New Finance Plan Report Is Denied

Prompt and emphatic denial of report that J. S. Bache & Co., and the group of bankers which has formed the new Class "A" stockholders committee, intends to come forward with a new plan to refinance Fox is made to MOTION PICTURE NEWS by Morton F. Stern, chairman of the group.

The committee was formed, he said, by a group which holds large blocks of the stock, in an effort to impress other holders with the fact that unless satisfactory refinancing is agreed to by March 5, a receivership impends. At present, he says, the committee favors the Lehman plan, but will give consideration to any other plan submitted.

Fox Settles with Boylan Upon Payment of $30,000

Hollywood—Fox and Malcolm Stuart Boylan, title writer and dialogotician, have parted company. The two ended their dispute, which arose when Boylan was assigned to the reading department, with the film company settling the writer's two-year contract for a lump sum of $30,000. Boylan has not decided whether to take a vacation or seek another connection immediately.

Funeral Services Held On Coast for Mabel Normand

Los Angeles—Funeral services for Mabel Normand were held here Friday. The well known comedienne of former years lost a game fight with tuberculosis on Sunday at Monrovia.

The film colony, familiar with the pluck which Miss Normand had displayed all through her long illness, knew for some time that death was inevitable.

Pathe Studio Fire Case to Go Before Grand Jury

Grand jury action is planned by the New York district attorney seeking manslaughter indictments for John C. Flinn and Henry F. Lally as an outgrowth of the Pathe studio fire. His decision is the result of delays in bringing the case to trial in the homicide court.

Victory For Fox Is Seen As Internal Agreement Among Bankers Is Reached

The Fox financial situation, long in the spotlight of the industry's discussions, is more definitely on the road to harmonious settlement than ever before.

Electrical Research Products, Inc., and Halsey, Stuart and Co., both heavy creditors of the Fox organizations, stand ready, it is learned, to withdraw their objections to the Lehman, Bancamerica-Dillon, Read refinancing plan and to throw their support in that direction.

This move, a complete surprise in view of the attacks launched upon both organizations by William Fox, developed on Thursday when it was the subject of a long meeting of the directors of Fox Film.

Bankers Clear the Decks

It is understood the way was paved for an amicable internal settlement by a conference of the bankers interested in untangling the Fox situation and that, unless a last minute hitch, now unforeseen, develops, both "Erpi" and Halsey, Stuart will go into the stockholders' meeting in New York next Wednesday ready to support the Lehman plan.

Under this plan, Fox Theatres will pay "Erpi" $15,000,000 due that company, and Fox Film will meet its $12,000,000 note obligation with Halsey, Stuart and Co. With assurance that these debts will be met, it is understood John E. Otterson and Harry Stuart were swung into line on the premise that, with a solution in sight, there was little to be gained by throwing difficulties in the way of its consummation.

Sheehan, Grainger Step Up

With the bankers stepping into control, it is reported there will be no change in management. It is generally recognized in the industry that developments in the Fox organization have been directly attributable to Winfield Sheehan, in charge of production, and James R. Grainger, in charge of sales, working closely and sympathetically with Fox. As a matter of fact their duties will probably become increasingly important under the new line-up.

Differences have arisen over policy from time to time, but the possibility of a permanent rift in this three-cornered arrangement has never assumed serious proportions.

Collections to Decide Fox Meet

Whether the Fox sales convention to be held May 25 will be in New York, Los Angeles or Atlantic City, depends upon collections between the present time and May 1, under a plan mapped by James R. (Jimmy) Grainger, sales manager. Grainger leaves for the Coast March 7. If collections are up to expectations, Los Angeles will be the scene of the convention, otherwise it will be held at either New York or Atlantic City.

Clean-Up of Agency Situation on Coast On Way; Producers Want to Dominate

Players' Representatives to Be Placed in Control of Studio Committee

Hollywood—Determined to clean up the existing agent and manager situation on the coast, the producers' association has appointed a committee of five members to make a detailed and thorough investigation of player representatives and their methods of doing business with the studios.

M. C. Levee heads the committee, which includes J. J. Murdock, Carl Laemmle, Jr., Sol Wurtzel and Jack Warner. This group will make a complete survey and present their recommendations for future operation of agents to the association.

The studio officials are generally agreed that both managers and agents are a necessary part of the production end of the industry but several recent instances of agents tampering with studio contract players and writers, together with an ever-growing total of local agencies, makes it necessary that the entire situation be controlled immediately.

Under M. P. P. A. Wing

It is expected that official machinery will be constructed to bring the agents and managers under jurisdiction of the producers' association. This is clearly indicated by discussions whereby the agencies become franchised to handle talent, with all deals under close scrutiny. By this method, the association could discipline an agent if the latter endeavored to doublecross any producer by forbidding the agent access to any studio for business purposes.

The coast agency situation, always a difficult problem, has become particularly acute during the last year, when the total number was increased to nearly 75. Many of the newcomers have been recruited from the ranks of former studio employees of more or less standing, with many retaining a particular "in" at the studio where they were formerly employed, assuring them of certain business.

Politics Play Part

Others, with social or family friends in executive studio spots, have been enabled to mushroom overnight into leaders of the agency business in point of volume. Several agents have felt themselves firmly intrenched through political connections in one or more studios, and as a consequence have resorted to sharp practices in dealings with the producers.

Whether or not the present list of agents will be reduced is questionable right now. It is expected that at least one-third of the number will be chopped off the official studio list by the time the official recommendations are reported back to the producers association by the committee in charge.

Fall En Route to Coast

Hollywood — Richard Fall, Viennese operetta composer, is due here from Berlin to write the music for Beatrice Lillie's "London Parade," Fox Movietone revue.

Helping the Relatives

Hollywood—The agency business is a grand business—if you happen to have a brother or a cousin at the studio end handing out fat and juicy assignments. There are at least two notorious instances in Hollywood where agents are cleaning up. Both have relatives sitting in the seats of the mighty at two big studios. That's all the explanation necessary to explain why what's going on is what.

Keeping Watchful Eye on Films and Advertising in Philadelphia

Philadelphia—Watchful eye on pictures and advertising used in this city is to be kept by the Civic Club of Philadelphia. It is the plan of the conference to keep in touch with all film conferences and to cooperate with parent-teacher associations, women's clubs and social agencies in furthering exhibition of good and checking exhibition of bad pictures.

Paramount Never Sanctioned Poster Exchange, Claim

Paramount has never sold posters to poster exchanges, James Clark, ad sales manager, told Motion Picture News in connection with report the company is declining to serve the new poster exchange established in Minneapolis by the Northwest exhibitor unit. Minneapolis reports had stated that all other exchanges there were serving the new poster exchange.

The new poster exchange began functioning several weeks ago under W. A. Steffes, president of the Northwest Exhibitor Association.

For some time distributors have been opposing poster exchanges, objecting to them as a matter of policy.

English and Foreign Films Plan of New Coast Co.

Hollywood—Excelsior Film Prod. has been organized to produce films in English and foreign languages. The new firm is sponsored by the Marquis Cesare Manfredo Origo, Italian nobleman. Alfredo Verrico, who recently resigned as general manager of Italotone Film Prod., has associated himself with the company, which will produce at Metropolitan studios.

De Mille Dabbling in Color

Hollywood—"Madame Satan" will not only be Cecil De Mille's first filmusical, but it will be shot practically entirely in color. Multicolor will be used. It is reported the use of color photography will enable De Mille to surpass his former attempts to glorify the American bathtub.

Columbia Signs Al Ray

Hollywood—Al Ray has been signed to direct for Columbia. His first is tentatively titled "Under Western Stars," by Colin Clements and Florence Ryerson.

Split Policy Seen Testing Draw of Films vs. Vaude

Ottawa.—Drawing power of an all-talker bill, as contrasted with a vaudeville, is expected to be demonstrated at B. F. Keith's, which has a split week and split policy. R-K-O vaudeville is featured three days at 60 cents top, and an all-talker policy three days at 50 cents top, Wednesday and Saturday being the change days.

Freed Renews with MGM; Nacio Brown Goes to RKO

Hollywood—Arthur Freed, lyricist of the song writing team of Nacio Herb Brown and Arthur Freed, has signed a new term contract with M-G-M. Herb Brown declined to renew his contract with M-G-M, and has tied up with RKO on a term contract as a composer.

Santa Claus

Hollywood—John Murray Anderson is recipient of a solid platinum cigarette case from Paul Whiteman, who spent twenty grand—Hollywood money—on the gift to show appreciation for the support rendered by Anderson in the production of "King of Jazz" stage numbers.

Paul apparently desired to be everlastingly remembered, because most of the dough went into a basketful of diamonds which adorn the front of the case in a facial likeness of himself. Script lettering was cut out of solid gold and fastened to the case by solid gold rivets.

Whiteman also spent big money on a gift for Junior Laemmle, but the nature of this present remains a dark mystery.

Players' Squawks Against Call Bureau Induces Campaign Seeking Its Removal

Charge Studios Manipulate

Hollywood—Manipulations of players' engagements are saving studio casting offices thousands yearly, *Motion Picture News* learns. Taking liberties with performers and their services is a condition of which Fred Beetson of the Association of M. P. Producers says he is in ignorance. He claims the standard players contract provides protection for the individual player. A lot of actors don't agree with him.

Actors Claim They Are Given Run-Around by Studios, But Beetson Denies

Hollywood—While the studios are investigating the general agency situation on the coast, it is likely that the call bureau of the producers' association will also come in for some investigation.

A movement is under way whereby a group of actors will formally demand a probe of the bureau in an effort to end certain asserted practices harmful to players. The players interested in the call bureau operations have been delving into various practices for some months, and say they have succeeded in collecting specific cases detrimental to individual actors which need explanation.

The investigation of agents by the producers may clear things up so that there would be no further need for the call bureau, and the players themselves may demand either abolishment of the office or supervision by a representative of the actors.

Originally Aimed at Agents

The call bureau was launched just a year ago by the producers' association for the specific purpose of curbing crooked agents. The office was to serve only as a relay for calls to actors for possible parts at various studios. Under the proposed system, the call bureau would be held responsible in notifying a specific player that he was wanted for an interview at a certain studio. If the player had a bona fide agent, the latter was notified as well. The sole purpose of the office was to get the studio calls to the players, without any responsibility for closing contracts or making terms.

Claim Players Are Harmed

But the call bureau has been utilized for other purposes for the benefit of the studios and to the detriment of the players, it is charged.

Fred Beetson, executive vice-president and secretary of the producers' association, disclaims all knowledge of conditions existing, even though the call bureau is directly under his supervision. It is quite possible that Beetson and the producing heads of the studios are unaware of true conditions, which are being imposed by subordinate studio employees, without the knowledge of the higher-ups.

But present operations of the call bureau allow studios to take advantage of the actors in two different ways. First, one studio obtains prior rights on the services of a particular player over all other companies—without the payment of any money or without any form of agreement with the player himself. A specific instance of this was brought to the attention of MOTION PICTURE NEWS, and investigated from two different angles. An unnamed player was asked

(*Continued on page* 87)

Senate to Investigate Judge Thacher's Record on the Bench

Washington—Investigation of his relations with public utilities is planned by a subcommittee which is to pass upon nomination of Federal Judge Thacher to the post of solicitor general. Senator Norris of the Senate Judiciary Committee is particularly interested personally in the qualifications of the New York jurist, whose mandate outlawed compulsory arbitration in the film industry.

Columbia Pairs Directors on All Future Pictures

Hollywood—Columbia will pair directors on all future productions, assigning a stage director and picture director to each picture. The first was tried in "Guilty," with George B. Seitz handling the silent action and Ira Hards watching dialogue. A. H. Buren and Karl Brown will team on "The Prince of Diamonds," while Bert Glennon and Patterson McNutt will film "Around the Corner."

Talkers Blamed for Drop in Foreign Film Imports

London—European films exported to the United States, according to statistics recently filed here, show a decided decrease for 1929, due to talkers.

Sic Transit Gloria Mundi

The captains and the kings have departed. . . . Gone are the glamorous views of the Taj Mahal by moonlight, the true version of the Hula-Hula dance, and the destruction of sixty cases of Dewar's Scotch whisky by the port officials of San Francisco. . . .

The shouting and the tumult has died. . . . Faded into sweet memory are the inspired shots of the Fifth Field Artillery, rapidly unlimbering for action, the Pacific Fleet in full battle formation, and the meeting of the Conference for the Limitation of Armaments. . . .

Silenced indeed are the well-meant messages to build your body into a thing of beauty and how to do it, to place your money in a savings account, and to work hard and sleep well and eat sensibly, and you will succeed according to the janitor who inherited one million dollars from an unknown relative. . . .

Softly into the vale of forgetfulness slip the portraits of the prize-winning steer at the Chicago Stock Show, Mussolini reviewing the youth of Italy, and a ballet troupe taking their workout on top of the new Chrysler building.

The movie newsreel theatre has closed for the night.—*Judge.*

High Tax Bugaboo In Hoover Warning On Govt. Budgets

Washington—Bugaboo of increased taxation for the film and other industries was raised in warning sounded to Congress by President Hoover that to grant all requested appropriation would result in a 40 per cent increase in taxes. Applications are ending for more than $1,700,000,000 in addition to budgeted requirements.

The question, however, is more or less academic as Congress usually has the same flood of appropriation bills, few of which are given consideration. The President's purpose was to call attention to the incessant demand for funds for many purposes, the granting of which would place an impossible drain upon the government.

Jannings Film One of Six Ufas Slated in English

English dialogue versions of six Ufa pictures, including Emil Jannings' "The Blue Angel," are to be made for United States distribution. The others are: "Hearts Melody," "The Love Waltz," "Immortal Vagabond," "The Last Company" and "The White Devil." "The Equator Tramp," which has several English songs, is ready for release.

Witmark in Charge

Jay Witmark, vice president of M. Witmark & Sons, music publishers to Warners and First National, has assumed complete management of the firm, which is now located in the Cunningham Building. Witmark is one of the founders of the firm.

Mary's Next An Original

Hollywood—"Forever Yours" will be Mary Pickford's next. Benjamin Glazer now is completing the original story. Director and cast are to be selected.

Hays to Decide Next Step in Move to Halt Attacks by Protestant Journal

Libel Suit Threatened Because of Articles Attacking Ass'n and Milliken

Next step in the controversy between Will H. Hays, Carl E. Milliken and the Hays association and "The Churchman," national journal of the Protestant Episcopal Church, await conferences between Hays and his counsel, Cook, Nathan and Lehman, Motion Picture News learns.

Cook, acting for Hays, early this month demanded from the publication a retraction of alleged defamatory articles and that it cease its attacks on the two industry leaders and the Hays organization, under threat of libel suit. Hays returned to New York Tuesday from his trip to the coast.

The religious weekly's reply to this threat of suit takes the form of a complete reproduction of the letter, appearing on the cover of a recent issue and a short appended statement of what it has been doing and will continue to do. Decision as to the course of action to be pursued, whether civil or criminal, has been held up pending Hays' return to New York.

Attorneys Warn of Legal Action Unless "Misrepresentation" Ends

The Churchman Company,
2 West 47th Street,
New York City.
Dear Sirs:

Motion Picture Producers and Distributors of America, Inc., Mr. Will H. Hays, Mr. Carl E. Milliken and Col. Jason S. Joy, having requested me to examine the articles appearing each week in THE CHURCHMAN since June 29, 1929, and to render my opinion thereon, I have advised them that substantially all of the articles are civil libels and that in addition many of them are criminal libels.

No one engaged in work in which the public may be said to have an interest and which is of general concern, has a right to object to comment or criticism provided it be fair and be made with an honest purpose, and had your publications been so limited, there could have been no ground for objection by the corporation or the individuals I represent. When comment or criticism, however, exceeds the bounds of fair and honest criticism and becomes an intemperate, aspersive attack on motive and character, an evil and malicious motive for the publication is inferable. The articles you have published show vicious purpose and an actual malice which the law does not tolerate, and which decent-minded people cannot, as a matter of self-respect, permit to go without challenge, especially where it involves not only themselves but disinterested civic groups and individuals who are co-operating in the establishment of high standards in an important industry.

While it has been brought to my attention that the writer of the articles has boasted that his object was to attack the chief officers of Motion Picture Producers and Distributors of America, Inc., I am hopeful that he will awake to the recognition that such an animus reflects only on himself, even as I am hopeful that you will conclude that such an atack on individuals, imputing dishonorable motives, unqualifiedly condemned in the law, should not be tolerated by a journal which is claimed to be dedicated to high religious purposes. Even though you may think that these are furthered by your constant references to Mr. Hays as a Presbyterian, to Mr. Milliken as a Baptist, to Col. Joy as a Methodist, and to the movie producers, as shrewd Hebrews who make big money selling crime and shame, thus emphasizing your own Episcopalian creed as something above and apart, I am convinced that your readers cannot accept your attitude, if for no other reason than that it is un-American.

Unless a retraction is forthcoming in your paper, and I can have the prompt assurance of such a change in the character of your articles that they will hereafter substitute for defamation that fair comment and criticism which is everyone's right and which Motion Picture Producers and Distributors and the individuals at all times freely invite, I have been instructed to institute against The Churchman Company and you and your associates, the proceedings which the law provides.

I am, of course, fully aware, and have pointed out to the parties interested, that the steps contemplated may result in giving added publicity to your defamatory activities, but both Mr. Hays, the President, and Mr. Milliken, the Secretary of Motion Picture Producers and Distributors of America, Inc., have declared that the objects for which the corporation was formed, and their own earnest efforts to achieve them, must no longer be jeopardized by your campaign of wilful misrepresentation and vilification and that the socially minded groups and individuals whose aid they have enlisted and whom you are pleased to characterize as "suborned by Big Business against the public interest" should no longer be subjected to the deliberate perversion of motive dominating your attacks. If affirmative action is necessary, it will follow.

Very truly yours,
(Signed) ALFRED A. COOK.

"The Churchman's" statement follows:

"The Churchman's" statement follows:

In reply to the above communication, The Churchman can say only that its sole motive in dealing with the motion picture problem and the men who are responsible for creating it, has been to promote the interest of public morality, the welfare of the young, the protection of the American home; to prevent the spreading of ill fame abroad, and to aid the churches in resisting the demoralizing influences arrayed against them in the interest of a sordid money-making combination which stands convicted in the United States Courts of conspiracy and coercion. It has done this, and proposes to continue under the right of a newspaper as laid down by Alexander Hamilton, in the case of Thomas Jefferson, President of the United States, against Henry Croswell, to wit: "It consists in the right to publish with impunity, truth, with good motive, for justifiable ends, though reflecting on government, magistracy or individuals."

"Sunny Side Up" Title Is Issue in Plagiarism Suit

Omaha—Suit for $100,000 against Fox has been filed in the district court here by Will M. Maupin, editor of "The Hastings (Nebraska) Democrat" and former Omaha newspaperman, charging plagiarism of the title, "Sunny Side Up," he says belongs to him by virtue of a book of poems he published under that title. A second suit is to follow against DeSylva, Brown and Henderson, who wrote the title song, Maupin's attorneys state.

The suit asks a temporary injunction restraining nation-wide showing of picture. A hearing is to be demanded within a week. Maupin says the title of the book was copyrighted several years ago and he attributes part of the volume's success to the title. He states that he has been subject to ridicule because of book's association with the picture, which is "entirely artificial, vapid, superficial, distorted and frivolous, and a plagiarism on the Cinderella theme without its merit."

He fears that the sale of Volume II, now being published, will be hurt, as people will think it a story of the picture. Manuscripts now in preparation have been made worthless by the picture, he states. The film has played the Paramount and World in Omaha, but has not begun its state run yet. Maupin was formerly an editorial writer on the Omaha World Herald and Omaha News Bee, having the column "Sunny Side Up" on the latter. The suit is expected to go to the Federal Court.

Fox officials express themselves as undisturbed over the Maupin action. "One of those things," is their general reaction.

Publix Division Office at Kansas City in New Plan

Kansas City—Division office of Publix has been moved to Kansas City from Denver following the addition of the Grubel circuit of Electric theatres in Springfield, Joplin, St. Joseph and Kansas City, Kan. Louis Finske is to remain in charge with headquarters in the Newman. J. H. Elder of Publix was recently in Kansas City to look over the Newman and Royal and the new Publix houses recently added from the Grubel circuit.

Macy Wins Dismissal of Racon Infringement Suit

Macy Manufacturing Corp. did not appropriate any secret design or formula of Racon Electric Co., the Supreme Court, New York, has decided in dismissing suit of the latter on charge of unfair competition. As a result of the court action, Macy has been advised by its attorneys that it is at liberty to manufacture, sell and use, and its customers to use, without infringement, the exponential horns involved in the action. Racon intends to appeal the decision.

Nolte Slated to Head Md. Unit at Meeting March 20

Baltimore—Nominating committee of the Maryland exhibitor unit has selected the following members of that organization to be voted upon at the annual election March 20:

Charles Nolte, president; Louis Garman, vice president; Frank A. Hirnig, treasurer; William E. Stumpf, secretary. Those nominated for the board of directors include Herman A. Blum, now president; Frank H. Durkee, J. Louis Rome, William Kalb, Samuel Soltz, Thomas D. Goldberg and Phillip Miller of Annapolis.

4,912 W. E. Reproducers in Use Throughout World

Western Electric has installed 4,912 reproducers throughout the world. Of this number, 3,575 are in the United States and 1,337 in foreign countries. Projection rooms are rapidly swinging to the wired division. W. E. reports 181 are now equipped.

N. Y. Censors' Deletions on Wane with Betterment of Films, Report Shows

"Double Meaning" Tendency To Be Checked, Annual Report of Board Warns

Albany.—During 1929 there was a total of 2,710 eliminations as against 4,236 the year before, annual report of the state censorship commission show. In explanation of this, Director James Wingate, in his report says that the producers are endeavoring to make pictures from which deletions need not be made, thereby saving expense, delay and embarrassment. In the same paragraph, however, Wingate says:

"We notice an increasing tendency to include in speaking pictures scenes which, when considered in connection with dialogue, offend the statute on account of having a double meaning. We shall endeavor to watch carefully for all such dialogue and scenes which in their combination leave no doubt but that a salacious meaning is intended."

The report shows that out of the 2,710 deletions last year there were 1,479 which the commission regarded as tending to excite crime; 340 indecent, 320 inhuman, 485 immoral, 80 sacrilegious and six obscene. All told, the commission saw fit to reject a total of 16 pictures in their entirety, although eight were finally whipped into shape and so revised as to be acceptable.

Cost Industry $1,525,645

The annual report shows that since censorship started in New York State back in August, 1921, the producers have paid $1,525,645.57 to have their pictures censored. This has brought a net profit to the state of $895,219.19, the expenses of censorship having amounted to $630,426.38. During the past year the net profit to the state from the operations of the commission reached $146,922.23.

There is some question as to locating the New York City bureau, in the new state office building at Albany, which will be occupied in the very near future by a great many of the state departments and bureaus which are now more or less scattered. Judging from Wingate's annual report, he is not in favor of transferring the bureau to Albany, stating that any such move would retard the work of the commission.

Exercise Dialogue Censorship

The report recommends that film used in an aid to classroom instruction in schools be exempt from inspection. The report shows that a total of 8,496,000 feet of film have been screened before the members of the censorship commission during the year. The report has been filed with the board of regents, the censorship commission being really a division in the state department of education.

Wingate continues to maintain that his body has jurisdiction over speech used in connection with the talkers and states that all companies making application for licenses these days are submitting the dialogue along with the picture.

Pathe Comedy Village Being Built at West Coast Studio

Culver City—Pathe will build a complete comedy village at its plant here as a move in plan to transfer comedy production from New York, according to E. B. Derr, executive vice president in charge of production. The village will operate as a unit with John C. Flinn in charge.

New construction planned includes four new studio projection rooms, offices, a group of permanent exterior and interior sets with ten sound stages to be allotted to the department and several thousand dollars' worth of recording equipment installed. William Woolfenden is to be in charge of comedy material and talent.

Monte and Jack Disagree: Blue Bids Warners Adieu

Monte Blue, contract player with Warners for the past seven years, has left and will free-lance. No reason is assigned for his sudden departure from the Warner payroll, but it is known that the company has found it difficult to obtain story material which the player thought acceptable. Blue's contract, which called for three more pictures, was mutually cancelled by both parties—seemingly without regrets.

"U" Grossed More But Net Dropped During Year

Net of $491,358 for the fiscal year ended Nov. 2, 1929, is reported by Universal Pictures, compared with $1,004,644 the preceding year. This is equal to 66 cents on the common, compared with $2.63 last year.

Gross income for the 1929 fiscal year amounted to $29,111,379, an increase of 7 per cent. over that for the preceding year, when it amounted to $27,180,352.

Jesse Weil to Make Series of Talkers for Columbia

Hollywood—Jesse Weil, who recently completed "Maid to Order," starring Julian Eltinge, for release by Sono Art-World wide, is to produce a series for Columbia. He also is to make six more pictures for Sono Art. His first for Columbia will be "Mr. Mulligan and Mr. Garrity," by Ralph Spence.

Free Lance Players' Pact Ratified by Coast Studios

Hollywood—The new standard contract for free-lance actors has been formally adapted and endorsed by the Motion Picture Producers Ass'n. The contract has already been unanimously approved by a representative group of actors, and goes into effect immediately.

Dick Barthelmess and his wife return from Europe. Barthelmess turns westward in a few days to start work in "The Dawn Patrol."

St. Louis Censor Bill Sidetracked

St. Louis—That heralded effort to censor films and advertising here is to await the time when Alderman Samuel Wimer finds out what it's all about, so far as proposed national censorship is concerned. The alderman says he has written to Washington for information on the subject. The local press has reacted unfavorably to the alderman's proposal of a censor ordinance.

Censorship Latest Move to Make Lynn Happy

Lynn, Mass.—And now a censorship to add to the joys of operating theatres in this man's—or possibly it should be mayor's—town, for Mayor Manning has named James P. Linehan acting license inspector to censor films before shown. Stopping a picture after it has been shown defeats his purpose and gives the picture concerned too much advertising, the mayor believes.

Stahl to Produce

Hollywood—After a two months' trip to New York John M. Stahl has returned with film rights to three plays, which he expects to produce this coming year.

Law on Copyright Designs Favored by Patent Chief

Washington—The Vestal bill (H. R. 7243) to provide copyright registration for designs and styles was endorsed in principle by the Commissioner of Patents, Thomas E. Robertson, who appeared at hearings being held on the measure by the House Committee on Patents.

If the bill becomes law, Commissioner Robertson said, it will be necessary to repeal the present section of the copyright law dealing with designs. He said that 70 per cent of design copyrights are approved in from 14 to 30 days.

The bill has the support of the American Bar Association.

Copyright Income Exempt from State Tax is Claim

Income derived from United States copyrights is exempt from taxation, it is contended by a number of distributors, who have obtained a temporary Federal injunction restraining the State of New York from collecting income taxes on money derived from such source.

The action was brought by Educational Film Exchanges for a group including Fox, Warners and others, and will be carried to the Supreme Court if necessary.

Millions of dollars in taxes in New York, Massachusetts, California and other states are involved in the test case. A statutory court has been named by Federal Judge Bondy in New York to hear return of the temporary order next week.

In New York, alone, it is estimated that more than $700,000 in taxes is involved. The distributors contend that rentals received from exhibitors on films leased under United States copyright do not constitute income taxable by any state. The stand is based on a constitutional principle that income derived from copyrights is not taxable.

Six Features Annually for New Small-Levine Firm

Aristocrat Pictures, a combination of Edward Small and Nat Levine, will release six talkers yearly on the state-right market.

Levine, who for many years produced Mascot serials, with headquarters in New York supervising distribution, while Small will have charge of production, working on the Coast. "Clancy in Wall Street," initial release, has been completed.

Charles Reed Jones will handle advertising and publicity.

"Rogue Song" Still Coast's Big Draw

Los Angeles—"The Rogue Song" continues as the big draw here. Business at the Chinese in Hollywood is phenomenal and has been that way since the picture first got under way six weeks ago. This week, the Tibbett attraction grossed $30,200, which is 89 per cent above normal business for that theatre.

"Street of Chance" at the Paramount played to $28,200, or a rating of 113 per cent. "Anna Christie," at the Criterion, in its fifth week, ended up with $12,100 and a percentage of 121. Loew's State finished the week with $31,500, the attraction being "The Bishop Murder Case" and the percentage 117.

"Devil May Care," in its fourth week at the Carthay Circle, drew in $11,400, entitling it to a rating of 91 per cent and indicating its drawing power in that house is on the decline.

The United Artists is not doing so well with "Lummox," which in its second week played to $12,000, or a rating of 89 per cent.

The two Warner theatres played to subnormal business, the Downtown doing $9,500, or 83 per cent, for a second week of "Son of the Gods," and the Hollywood $12,000, or 86 per cent, with "Second Choice." At the RKO, "The Racketeer" played to $18,500, earning for itself a rating of 116 per cent. "The Taming of the Shrew," playing the Egyptian second run, rolled up $11,900, and the Orpheum $14,000 with "Seven Keys to Baldpate." The RKO gross was influenced by a fashion show in which local merchants co-operated.

"Blue" Fight Continues

Macon, Mo.—Whether this town will hold the advantage gained by repeal of the ordinance banning Sunday shows will be decided at the spring election April 1. Effort is to be made to enact a "blue" ordinance at the spring voting.

16 Territories Sold

Sixteen territories are now contracted and are actively selling Big 4 Film Corp.'s new series of all talking outdoor features. The first series, being produced by Harry Webb, is well under way. The first feature, "Beyond the Rio Grande," is completed and will be supplied both sound-on-film and on disc.

Producers Prepare Ethics Code

Hollywood—New code of ethics being prepared for producers must have the aproval of Hays association members in the East before becoming effective. If it is okehed, producers will try the plan of pre-censorship of all scripts before shooting. A six month experimental period is scheduled, as outlined by Hays.

Among Coast people, however, the idea of script censorship generally is not regarded as feasible. This view is shared particularly by the writers.

No Greek

Al Christie passes along a story about a self-styled linguist who applied for the job of supervisor with a film company about to produce some foreign-language talking pictures.

"Sure, I speak every language except Greek," press-agented the would be soop. Besides, I write songs in all languages."

He was hired, and the next day was assigned to write the dialogue for the French version of a two reel comedy.

"I'm sorry," announced the new multi-tongued employee, "but I don't know any French."

"What, you don't know any French! Well, suppose you do the German version."

"Sorry, but I'm not up on German."

The boss took it big and then exploded. "Whaddya mean, you don't know German! I thought you spoke all languages except Greek?"

The new supervisor shrugged his shoulders and answered, "Yes, but those languages are all Greek to me."

Robbins Net $650,000 for Last Eight Months of 1929

Robbins Music Corp. showed net of approximately $650,000 for the final eight months of 1929, according to reports. The firm is owned 50 per cent by M-G-M, with Jack Robbins and his associates holding the other half interest.

Most of the Robbins Corporation profits were derived from sheet music and mechanical sales of "You Were Meant For Me" and "Broadway Melody" from "Broadway Melody," "Singin' In The Rain" and "Your Mother and Mine" from "Hollywood Revue of 1929," "How Am I To Know?" from "Dynamite," "Chant Of The Jungle" and "That Wonderful Something Is Love" from "Untamed," "Just You, Just Me" and "Blondy" from "Marianne" and "The Pagan Love Song" from "The Pagan."

According to J. J. Bregman, general manager of the firm, "the outlook for 1930 is bright." The three songs in Lawrence Tibbett's "The Rogue Song," namely "When I'm Looking At You," "The Rogue Song" and "The Narrative" and "Should I?", "The Woman In The Shoe," "A Bundle Of Old Love Letters" and "Only Love Is Real" from "Lord Byron Of Broadway" are already showing wonderful results although the picture has not yet been released.

Malden Patrons Petition to Retain Sunday Shows

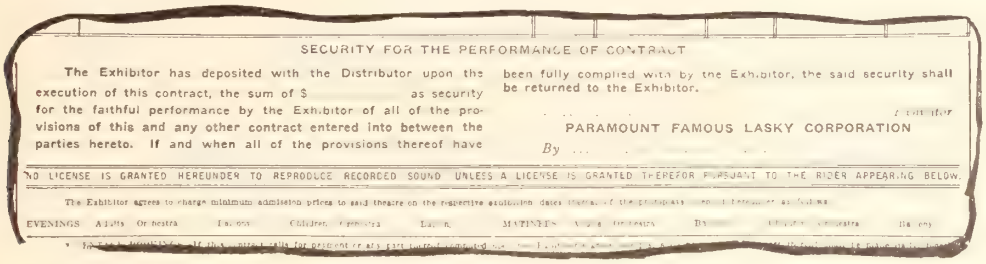
Malden, Mass.—Petitions have been signed by several thousand theatre patrons of Malden for a continuance of Sunday shows, to offset petitions signed in the churches against them. Mayor William A. Hastings, who has the authority to issue or refuse licenses, continues the policy of his predecessor of issuing the permits weekly for four of the picture theatres of the city.

Medford, Mass.—Sunday permits have been issued for the Riverside and Medford and no protest has as yet been made.

Gets Atlanta Branch

Atlanta—U. T. ("Doc") Koch has been appointed feature sales manager here for the Sono Art-World Wide.

Paramount Contract with Deposit, Arbitration Clause Put Into Use



SECURITY FOR THE PERFORMANCE OF CONTRACT

The Exhibitor has deposited with the Distributor upon the execution of this contract, the sum of $ as security for the faithful performance by the Exhibitor of all of the provisions of this and any other contract entered into between the parties hereto. If and when all of the provisions thereof have been fully complied with by the Exhibitor, the said security shall be returned to the Exhibitor.

PARAMOUNT FAMOUS LASKY CORPORATION

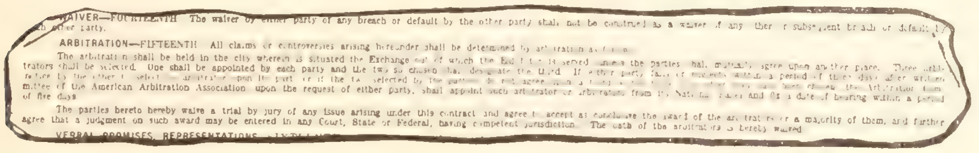
By . . .

NO LICENSE IS GRANTED HEREUNDER TO REPRODUCE RECORDED SOUND UNLESS A LICENSE IS GRANTED THEREFOR PURSUANT TO THE RIDER APPEARING BELOW.

The Exhibitor agrees to charge minimum admission prices to said theatre on the respective exhibition dates [illegible]

EVENINGS Adults Orchestra Balcony Children Orchestra Balcony MATINEES [illegible] Orchestra Balcony Children Orchestra Balcony

Clause in new Paramount contract calling for payment of advance deposite to guarantee performance of contract.



WAIVER—FOURTEENTH The waiver by either party of any breach or default by the other party shall not be construed as a waiver of any other or subsequent breach or default [illegible] other party.

ARBITRATION—FIFTEENTH All claims or controversies arising hereunder shall be determined by arbitration as follows:

The arbitration shall be held in the city wherein is situated the Exchange out of which the Exhibitor is served unless the parties shall mutually agree upon another place. Three arbitrators shall be selected. One shall be appointed by each party and the two so chosen shall designate the third. [illegible] the American Arbitration Association upon the request of either party, shall appoint such arbitrator or arbitrators [illegible] of five days.

The parties hereto hereby waive a trial by jury of any issue arising under this contract and agree to accept as conclusive the award of the arbitrators or a majority of them, and further agree that a judgment on such award may be entered in any Court, State or Federal, having competent jurisdiction. The oath of the arbitrators is hereby waived.

VERBAL PROMISES, REPRESENTATIONS [illegible]

The arbitration agreement embodied in the new Paramount contract.

1-1-1 Arbitration Provided for in Agreement; Exchanges to Pass on Credit

First under the wire with a new form of contract to meet the situation caused by the Thacher decision outlawing compulsory arbitration in the industry, Paramount has placed its new form of agreement in use.

The new contract provides for both arbitration and advance deposit, containing two new clauses covering these points. It also has a clause on remedy for breach of the agreement.

With the Paramount contract already in the field, other companies are speeding the drafting of their new agreements. The contracts are being drawn individually, so as not to violate the anti-trust laws, or the terms of the Thacher decree.

Exchanges are to maintain their own credit system, and upon the rating of the individual exhibitor will depend the deposit to be required for performance of the contract and all others existing between the parties. The deposit clause provides for return of the security when the contract is fulfilled.

Disputes arising under the contract are to be arbitrated as follows:

"Arbitration—The arbitration shall be held in the city wherein is situated the exchange out of which the exhibitor is served, unless the parties shall mutually agree upon another place. Three arbitrators shall be selected. One shall be appointed by each party and the two so chosen shall designate the third. If either party fails or neglects within a period of three days after written notice by the other to select an arbitrator upon its part, or if the two selected by the parties do not agree upon a third within three days after they have been chosen, the Arbitration Committee of the American Arbitration Ass'n, upon the request of either party, shall appoint such arbitrator or arbitrators from its national panel and fix a date of hearing within a period of five days.

"The parties hereto hereby waive a trial by jury of any issue arising under this contract and agree to accept as conclusive the award of the arbitrators, or a majority of them, and further agree that a judgment on such award may be entered in any court, state or federal, having com-

(*Continued on Page* 87)

Arbitration Ban Causing a Heavy Des Moines Loss

Des Moines—One exchange here estimates its business was affected between $3,000 and $4,000 in one month by the fact that arbitration was not in effect. Several suits are now in process in the courts, following the end of arbitration.

Arbitration in the territory has been out for some time because the Iowa exhibitor association is a unit of Allied States Ass'n, and withdrew when that organization voted discontinuance. E. P. Smith, president of the Iowa unit, was a government witness at the arbitration trial but was not placed upon the stand.

Since discontinuance of arbitration there is declared to have been a recurrence of a number of trade evils.

Conspiracy Suit Dropped at Omaha

Omaha—Case of Classic Pictures Exchange, Omaha, against film exchanges for alleged shutting off of service to its Classic theatre, Newton, Ia., has been dropped. M. Stern, who brought the suits against the film exchanges, did so before joining the Omaha Film Board as Columbia representative. The house now is the Strand and is being operated by Earl Miller.

Confab Fails to Map Arbitration Plan in "Philly"

Philadelphia—Attempt has been made to arrive at some form of arbitration for the territory, but nothing has been done. The local impression seems to be that exchanges are in no position to act officially on arbitration—perhaps on word from New York—but that they would welcome some official assistance from the exhibitor organization here as a moral aid checking up on chronic offenders.

Meanwhile, there is declared returning in the territory a number of trade evils which were regarded as more or less stamped out by arbitration.

"U" to Use Velez in "Storm"

Hollywood—Laura La Plante's flu attack will not hold up work on "The Storm" remake. Universal has signed Lupe Velez for the lead opposite William Boyd. William Wyler will direct.

Similar to Allied Plan

Arbitration set-up called for in the new Paramount contract is almost the same as proposed by Allied States Ass'n at the 5-5-5 conferences in New York. The 1-1-1 plan was favored in the printed proposals, but evoked objection because some distributors are said to have felt that selection of a third man in certain cities where exhibitor leaders operate would prove difficult. This is regarded as provided for in the Paramount contract.

Through Sound, Noted Economist States Industry Reaches New Financial Level

Earnings Up 25 to 100 Per Cent First 9 Months in 1929, Fisher Says

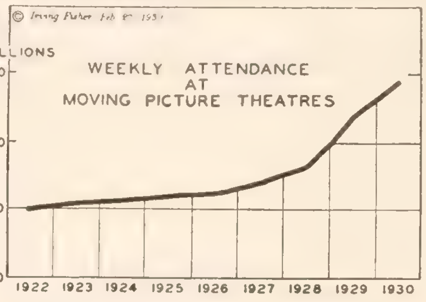
By Irving Fisher
Professor of Economics, Yale University

New Haven—The motion picture industry, torn between doubt and expectancy through the advent of sound accompaniments, is beginning to find the road ahead. To its officials the road looks like one of renewed prosperity—thanks to a spectacular advance in invention. Indeed, the first phase of the talking picture seems to be past. It is practicable, the public demands it. It is ready to settle down to yet more important work of development.

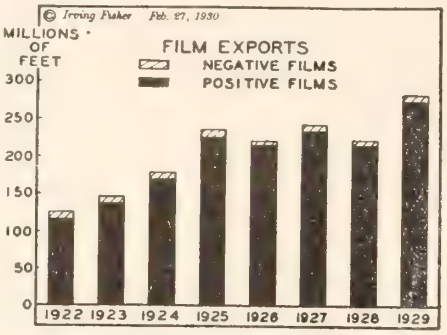
The first success of the sound films was due mostly to the curiosity of the public over a new mechanical device. The experiment drew crowds in 1927 for this reason, but it is no longer an experiment. Despite the fun once poked at the new device, the "talkie" has become a standard form of entertainment more popular, even, than the old silent film. In fact, attendance had been almost static for several years before the new invention came in.

According to the best consensus, the resultant financial renaissance of the industry will last for some years, at least. To be conservative, however, the unfavorable factors must be considered along with the favorable ones.

Initial expenditure for equipment and experimentation in the new field has been, of course, tremendous. But this has been more than offset by increase in attendance. Admissions to film theatres, in gross, have reached about $800,000,000 annually, while film rentals have advanced to approximately $200,000,000. The film theatres felt no decrease in attendance during the stock market slump.



Increased domestic consumption of motion pictures is indicated by rapid increase in attendance during 1928-1929.



General increase in foreign consumption of American motion pictures is indicated by the number of feet of film, negative and positive, exported.

Export Trade Developing

The "talkies" produced in the United States, of course, had no sale outside of English speaking countries. But income from film exports has not diminished, due to the use of silent pictures in non-English speaking countries.

By January, 1930, twenty-two hundred European theatres had been equipped for the showing of "talkies," with the number increasing almost daily. Appreciating this, American film manufacturers are meeting the situation. Several companies are making foreign-language versions of current productions on a simultaneous schedule, while others have established foreign subsidiaries for that purpose. One company has a plan to fit dialogue in foreign languages to pictures already made in English. How well such plans will work out nobody knows. All we are sure of is that the talkies thus far shown in England and on the continent have been quite as successful as those in America.

To estimate the financial outlook, the increased cost of production must be considered.

First, heavy costs of supplying the studios with sound apparatus have been more than met by the sudden profits of a quick success. But it will be necessary to spend a great deal more for further development. Strides have been made in the use of natural color. Both the Technicolor and Multicolor sys-

(*Continued on page* 87)

What Fisher Believes

The industry is beginning to find the road ahead.

It is ready to settle down to yet more important work of development.

According to the best consensus the financial renaissance of the industry will last for some years, at least.

Admissions to theatres, in gross, have reached about $800,000,000 annually, while film rentals have advanced to approximately $200,000,000.

Heavy costs of supplying the studios with sound apparatus have been more than met by the sudden profits of a quick success.

During the first nine months of 1929 the increase in net earnings of all companies ranged from 25 to 100 per cent.

There is every reason to expect the new level of revenue to hold its own.

6 Mos. Columbia Net Equals '28-29 Intake

Columbia Pictures' estimated net intake of $530,000 for the last six months in 1929 will be slightly lower than the net for the entire 12 months in the company's 1928-29 fiscal year, which ended June 29, 1929, when the feature hit a record, jumping to $551,822.

Earnings approximating $2.50 a share on common outstanding for the three months ended Dec. 31, 1929, are anticipated.

Outstanding capitalization consists of 25,000 shares of $3 convertible preference stock and 100,000 shares of no par common.

New Theatrical Company to "Back" Film Ventures

Theatrical Industries Corp. has incorporated under the laws of Delaware to act as: "A central backing organization in the form of an investment trust which will afford to private individuals and the small investor an opportunity to participate in profits of successful theatrical enterprises with a maximum degree of safety."

The company's activities will extend to the picture industry, according to the prospectus, dealing in sale of rights to silent and talking pictures and in possibilities in the television field. On the board of management are included: Sidney Skolsky, former publicity director and columnist; Bernard Sobel, publicity director for Florenz Ziegfeld, and Louis F. Werba, of Werba Theatres.

MGM Switches Niblo from "Red Dust" to Haines Film

Hollywood—Fred Niblo will direct William Haines in the latter's next for M-G-M, an original titled "Easy Going," written by Byron Morgan and Alfred Block, with Joe Farnham assigned to the dialogue.

Niblo was originally scheduled to direct "Red Dust" with an all star cast, but this has been postponed to follow the Haines picture so that Greta Garbo can take the starring assignment in "Red Dust."

German-American Sound Deal Involves Millions

Berlin—A deal involving approximately $37,000,000 which may make a lasting impression in the talker field is seen here in the loan for "a thousand years" of the above amount to Siemens and Halske, sound film concern with interests centered in Klangfilm. The bulk of this loan, announcement states, is to be supplied by the General Electric Co. of the United States in conjunction with RCA.

U. S. Appeal from Credit Committee Decision Won't Come Up Until Fall

Donations Held an Evasion of Old Law

Austin, Tex.—"Operation of a picture show on Sunday through a good-will offering is a subterfuge and evasion of the law which should not be countenanced," according to an opinion of the Texas Court of Criminal Appeals in the case of John M. Sayeg, operator of a theatre in Ennis, who was fined $35.

Sayeg was convicted under a Texas "blue law" of 75 years' standing, of operating a theatre on Sunday. A collection box was maintained in the entrance, and free-will offerings were deposited in lieu of admission prices. Efforts to repeal the Texas Sunday "blue law" by the last legislature failed.

Brooks Breaks Five Years' Jinx to Put House Over

Spokane.—One of the most successful of the smaller theatres in Spokane is the Avalon, which was taken over by Wallace Brooks, formerly manager of the Majestic. Brooks has broken a jinx of nearly five years' standing.

The Hippodrome, now the Avalon, has seen a score of picture, stock and musical tab failures during that period. The last occupant, with silent films and musical tab, lasted three weeks. The house is regarded in Spokane as a jinx.

But Brooks, with high grade second runs, such as "Rio Rita," "Arizona" and other outstanding talking productions, together with a brief musical stage revue, is packing them in and promises to set a record among the smaller theatres as well as breaking the jinx.

Tod Browning with "U" to Remake Silents

Hollywood.—Tod Browning rejoins Universal as director and producer of several talker remakes of his former successes for that company, including "The Virgin of Stamboul" and "Outside the Law." Browning was an "ace" director with Universal about eight years ago, and after a couple of seasons freelancing, tied up with M-G-M for five years. His contract with the latter company expired last fall.

Talker Use Growing Fast in Non-Theatrical Field

Use of talkers in the non-theatrical field is increasing by leaps and bounds, states M. J. Weisfeldt, head of distribution for Talking Picture Epics. Hotels and clubs throughout the country are turning to talkers as a means to stimulate business or attendance, with talking films coming into increasing use in aiding sales of product. As instances he cites showings during the week of company pictures at the New York and Detroit athletic clubs and at the Kiwanis Club, Paterson, N. J.

Grosvenor Ill

E. P. Grosvenor, who defended the Hays organization, distributors and Film Boards of Trade in the credit and arbitration cases, is seriously ill with pneumonia.

High Speed Camera May Be Adaptable for Industry

Washington—While its potential application to regular production has not been discussed, it is possible that a new "cinematic spotter" so quick that it photographs shells bursting in the air may be practical enough for use in the studios. The invention is Capt. A. L. Jackson's and has been successfully demonstrated by the War Department. The device employs two cameras, one at the battery position and another a measured distance away on a flank.

From the pictures the anti-aircraft gunners were able to tell accurately whether their shots were close enough to spray the enemy plane with shrapnel or fragments.

$330,000,000 Invested In British Film Trade

London—Figures compiled here claim that £68,000,000, or $330,000,000, is invested in the British industry with total employees numbering 70,000. Statistics are according to survey completed by the International Labor Bureau.

The same report gives investment in France as approximately £15,000,000, or $75,000,000. Figures brought up to the first of the current year show 2,000 theatres in Soviet Russia, Italy and Spain.

Brunswick Experiments with New Telivisor

New records in television broadcasting and application of Brunswick-Balke-Collender, through its subsidiary, United Research Corp., for wave lengths to test a recently developed television "eye" highlight the week's developments in the television field.

General Electric has successfully sent television signals from Schenectady to Australia, 20,000 miles, establishing a new distance record, it is claimed. ffl ffl

Iowa Town Wins Blue Fight

Belmond, Ia.—Sunday shows won here in a special election by a vote of 379 to 115.

Supreme Court Will Decide on Legality of Credit System Upheld by Judge Thacher

Appeal of the government from the credit case decision, handed down by Federal Judge Thacher, is not expected to reach the Supreme Court calendar until fall.

The Dept. of Justice has entered a writ of error, on points covering practically the entire record of the trial court. Under the procedure, the disputed points of the record are first presented to the court, with briefs then presented. Afterward, each side is allowed two hours for argument. Usually, cases appealed from District Court go to the Circuit Court of Appeals, but Dept. of Justice cases go direct to the high court.

First Unit Busy for Fox's New Outdoor Department

Hollywood—George O'Brien is slated for the lead in Zane Grey's "Last of the Duanes," first of eleven outdoor stories to be produced by the newly created Fox "Great Outdoor Romances" department. Material in the group embraces "Alcatraz," "Riders of the Purple Sage," "Rainbow Trail" and "Lost Trail," "Wild Geese," "The Untamed" and "Trailing," "Drag Harlan" and "Brass Commandments," and "The Great K. & A. Train Robbery."

Edward W. Butcher and Harold Lipsitz are in charge.

Gov't Watching Sound Films for Use in Schools

Washington—Close watch of sound picture developments and their possible application to furthering educational activities are being keenly watched by the United States Government, according to Ray Lyman Wilbur, Secretary of the Interior, who claims sound has a definite value for class room work.

Atteridge on Jolson Yarn

Hollywood—Harold Atteridge, Fox contract writer, has been borrowed by Warner to prepare the script of "Big Boy," Al Jolson's final picture under his Warner contract before moving over to United Artists. Atteridge was associated with Jolson as a writer of stage material when "Big Boy" was staged on Broadway.

New Pantages Chain

Los Angeles—Alexander Pantages, in jail here pending his appeal from a one to 50 year penitentiary sentence for alleged criminal assault, is considering plans for a new chain.

The new Hollywood house would be the nucleus of the proposed chain, which his son, Rodney, would operate. Houses are planned at San Diego, Long Beach, Sacramento, San Francisco, Seattle, Portland and downtown Los Angeles. A number of offers for the new Hollywood house have been refused.

Return to Action and "Principles of Film Making," Seen by Jack Cohn

Time to Dump Overboard Films in Which Characters "Just Stand and Talk"

Return to action pictures and others of the type which characterized film making prior to the sound hysteria is predicted for the new year by Jack Cohn, vice-president of Columbia Pictures, who recently returned from Hollywood, where he conferred on production plans for the new season.

"It's time to throw a lot of dialogue scripts into the ash can and for producers to return to the principles of picture making," he said in an interview with Motion Pirture News.

Rather than trying in advance to figure out what kind of picture he can build around dialogue, a producer first should be concerned with how good a picture he can make. The tendency, he said, has been away from motion picture making and toward the photographing of stage plays, in which "the characters just stand and talk."

"Patrons no longer are satisfied with the first, second and third acts, but want to know what goes on in between," he asserts.

For the new production year, Columbia will have a program in which action and outdoor pictures will predominate. Each picture to be made will have a definite selling angle or national tie-up to help the exhibitor put it over. The end of the year will show that action films are the biggest money-makers, he declares. The new year program for Columbia is well under way so far as selection of vehicles is concerned, Cohn states.

Four Remakes Preparing on First National Lot

Hollywood—Preparations for filming four remakes are under way at First National, where Frank Lloyd will direct talker versions of "Captain Blood" and "Right of Way." Doug Fairbanks, Jr., is slated for the lead in "Forever After." Writers are at work on the script for "God's Country and the Woman," to be an all-Technicolor. The latter and "Captain Blood" were old Vitagraphs.

Big Timers

First big film executive: Did you enjoy your Florida vacation?

Second ditto: Yeh, but there's nothing like the feel of a good desk under your feet again.

A thrill for Seattle-ites. Ruth Layne and Dave Gordon are singing request numbers in the lobby of the Seattle, a Publix house and the mob there is going for the idea strong.

Songfest in Lobby Intrigues Seattle Picture Regulars

Seattle—Something entirely new in informal theatre entertainment for patrons of the Pacific Coast was introduced at Publix's Seattle by Robert Blair, Northwest division manager for the circuit, with exceptional results. It was the booking of Ruth Layne and Dave Gordon, singer of popular songs, and her partner-accompanist, to appear four times daily in the lobby and sing the numbers that are requested by patrons either entering or leaving the theatre, or waiting for seats.

The popular team works with a small piano attractively decorated with dazzling paint, housed under a small canopy that fits appropriately into the decorative scheme of the house. Posters advertising coming attractions are artistically grouped about the setting. Many patrons remain in the "listeners' circle" for fifteen or twenty minutes during this entertainment.

Not only do Layne and Gordon please house patrons and keep a spirit of informality pervading the atmosphere, but they are used for exploitation as well. Publicity and Advertising Director Bob Armstrong has planned several novel stunts for the team that are means of getting them, with their pictures, into the public print. They appear at club luncheons and banquets, where they are a constant advertisement for the Seattle. Special radio broadcasts feature them, and the theatre reaps additional revenue each week via the personality of the team, and its ability.

"Gyp" Practices in Ticket Field Banned

Washington—Trade practices of ticket manufacturers adversely affecting picture theatres are to be abandoned under a code of ethics adopted at a trade practice conference with the Federal Trade Commission.

The conference was attended by ten representatives of the ticket manufacturers. There are 26 concerns in the industry, but it is believed that a majority will adhere to the code of ethics.

The manufacturers came to Washington with a code already prepared, and there was little difficulty in securing adoption of the various resolutions which will be submitted to the commission for approval.

Practices of interest solely to the ticket industry, such as the gathering of statistics, cost accounting and standardization and simplification, were covered by the resolutions adopted, as well as a number of practices affecting theatres.

Price Discrimination Out

Among the latter were resolutions condemning the inducement or attempted inducement of breach of contract between a competitor and his customers; untruthful defamation of competitors; enticement of competitor's employees; discrimination in price between purchasers of the same class, not on account of difference in grade, quality or quantity, or discrimination in the same or different communities not made in good faith.

The conference also condemned the giving of secret rebates or bribes, in money or otherwise; sales below cost for the purpose of injuring a competitor and with the effect of lessening competition or for any purpose except to meet a price offered by a competitor; discrimination in price by split shipments, that is, booking orders for large quantities of tickets and shipping in small lots, as needed, billing the small lots at the large-quantity price; and contracts which permit the buyer to cancel or secure a reduction in price in the event of market declines but not permitting the seller to cancel or increase the price in the event of a market rise.

Limit Free Ticket Machines

The conference also adopted a resolution providing that free service on ticket issuing machines should not extend beyond one year.

The resolutions adopted by the conference will first be considered by the division of trade practice conferences of the commission, where they will be separated into two groups, one covering practices prohibited by law and the other practices not covered by law but on which the industry has registered its attitude. They will then be submitted to the full commission for acceptance.

Tiffany to Start New Selling Year With 3,000 Franchises, Hanson Says

Did Harry Fall for Clara or Headlines?

Hollywood—With the Harry Richman-Clara Bow romance definitely off, coast gossip figures the "It" girl was gullibly lulled into a deep-rooted publicity campaign to skyrocket the picture name value of the Broadway night club entertainer.

Just who engineered the romantic angle for Richman to crash the press of the country is something the coast colony is still trying to dope out.

One thing is certain, Clara had no intimation of a "plant"—if such it was—that would tie her up in a romance staged only for the benefit of placing Richman in front of the picture audiences of the country while his first filmusical was being made.

Richman arrived in Hollywood last summer to star in one production for United Artists. He immediately got to know Clara, and after the film chatter writers had written reams of copy about the pair, announcement was broadcast to the gullible newspaper crowd that Harry and Clara were engaged. This piece of news was good for the wire services and syndicates, and photographs of the couple were broadcast to the newspapers of the country. Someone saw to it that plenty of news copy was available to the press crowd on the coast, and hardly a week passed without Richman and Clara crashing into the news columns.

Then Richman finished his picture for United Artists, and left for New York, but not before he gave out interviews stating Clara would follow him East for the wedding ceremony early in January. More front page news.

Then Clara departed for New York about a month ago, not knowing whether or not she would marry Richman in the East. But her arrival and subsequent greeting by Richman gave the newspapers of the country more to talk about. They have carried the story through without a break since then.

Then Richman's picture opened in New York. Naturally Clara was there. Shortly thereafter she boarded a train on her way back to Hollywood. Richman's ardor had definitely cooled. His parting greeting was brief and final. After a brief conversation in Clara's Pullman, Richman tucked himself into his raccoon coat and strode out of the car. And he kept on going without looking back and without waiting for the hand-waving ceremony as the train pulled out.

The Richman-Bow romance is recalled as being quite similar to the Pola Negri-Charles Chaplin affair several years ago. At the time, the coast colony felt certain that Chaplin was being used in a definite publicity campaign on behalf of Negri.

Writing Joan Crawford Story

Hollywood — Having completed the original and adaptation for the Duncan sisters' next M-G-M filmusical, Joseph Francis Poland has been retained by M-G-M to write an original to star Joan Crawford.

Underwood and Underwood
Oscar Hanson

Tiffany Adds 6 Outdoor Films To Its Program

Hollywood—Six outdoor musical comedies have been added to the current Tiffany program by Grant L. Cook, company vice-president. Production of the first starts Friday. It is "Down by the Rio Grande," with Don Terry, Armida, Weslie Barry, Marjorie "Babe" Kane, Victor Potel and Harry Von Meter. Others are being prepared. They will be originals, but their titles haven't been decided. The series will have both song and dance ensembles outdoors, as well as original songs for principals.

Silent Remakes Tabooed by Lloyd

Hollywood—Harold Lloyd's long layoff since "Welcome Danger" is understood to be attributable to the star's desire to decide on a story policy for future talkers. Until now it has been a toss-up between originals and silent remakes, and now that the latter have been definitely abandoned, Harold will go to work on gags for his second sound vehicle, arranging the schedule so that actual production will get under way by April 1.

In all of Lloyd's previous efforts the story material was built up as production progressed, but Lloyd has decided that hereafter gags, story and dialogue will be ready before a crank is turned.

Lloyd expects to finish the new piece before fall and start on another before the end of the year, a new policy for him.

Five-Year Contracts Average 50 Weekly—Franchise Has Own Arbitration Plan

Tiffany will enter the new selling season with 3,000 five-year franchises sold and continue its drive toward its goal of 5,000, according to Oscar Hanson, general sales manager, who has just returned from a sales trip in the Middle West.

Franchises now are being sold at the rate of 50 a week, an average maintained for some weeks. More than 2,500 already have been closed, he says.

Tiffany has not been affected adversely by cessation of arbitration, for its franchises set up their own arbitration system, says Hanson. No new plans have been made by the company for writing a new contract, due to the Thacher decision outlawing arbitration. Tiffany now is using the standard contract minus the arbitration clause and is not experiencing nor anticipating any difficulties or disputes.

The franchise provides for arbitration of disputes, the arbitrators to consist of a company representative, Abram F. Myers, head of Allied States Ass'n, and a third to be named by these two.

Rubin to Follow with 'Hot Curves'; Short Signs

Hollywood—Benny Rubin will follow "Sunny Skies" with A. P. Younger's baseball yarn, "Hot Curves." Benny wrote the dialogue for the vehicle.

Tiffany has signed Al Short as musical director. He acted in a similar capacity for Publix and Balaban & Katz.

Ruth Roland in "Reno"

Hollywood—Harry E. Chandlee and Douglas Churchill have completed the adaptation and dialogue of "Reno" for Sono-Art. This will star Ruth Roland in her first talking effort for that company.

Warner Ball Scheduled

The Warner Club will hold its second annual banquet and ball in the grand ballroom of the Hotel Commodore on April 5. Film stage and radio stars will be on hand to entertain. Sam Lannin's Ipana Troubadors will play.

Cohn Nursing Bad Ankle

Hollywood—Harry Cohn, producing head of Columbia Pictures, is nursing a bad ankle. Cohn, who recently took up the game of golf, claims he smacked his ankle with a driver while teeing off.

Unique Booking

Boston — Netoco's three theatres here, the Beacon, Modern and Egyptian, are playing day and date Tiffany releases for a period of 16 weeks.

Play Politics If You Must, But Watch Out How You Play It, Sydney Cohen Says

"King of Indoor Sports" In Film Business and Often Despotic, He States

This subject politics is particularly timely and apropos just now, when our trade journals are carrying such scare-heads leads as "State Bills Hitting Industry Crop Up," "Anti-Chain Theatre Legislation in Texas," etc. And we will hear many more of the same right along as the various State Legislatures convene, and also the proposal of very drastic legislation in Congress. All of this is harmful, and can cost millions, and producers are particularly alive to that fact.

Producer company executives should remember that their financial statements are now public property; as, under the rules of the New York Stock Exchange, they must publish quarterly and yearly reports. So when state legislators receiving salaries of from $300 to $2,500 per annum (and national solons salaries of only a few thousands) read of the millions of profits cleared by the big producing companies, and contemplate the enormous salaries enjoyed by many, while "little fellows" are being put out of business—when, I say, all this is taken into consideration—it is not difficult to realize how easy a matter it might be to sway these legislators to drastic, adverse action.

Now is the time—the actual moment—to discontinue the campaign of elimination and indirect confiscation of the defenseless theatre owner. Keep them in business, whether they be called independent, unaffiliated or anything else. Help open places now closed. Stop the "offensive" of putting them out of business; producers will not get much credit for same. They would get more credit for beating Dupont, Mellon or Morgan; and if there must be a battle let them keep the fight among the giants, and not by overrunning unarmed little people.

Industry Should Unite

Even the navies of the world are now disarming, so that all nations may present an unbroken front in the cause of peace and progress. How essential it is, therefore, for our industry to present as united a front as possible so that any such lines of reasoning, as I have indicated, cannot be used by legislators, and so that any such course of legislation action cannot be taken.

Politics, per se, play a part in every field of human endeavor. They are omnipresent in churches, in all classes of society and in business—"big" or little. But in no industry, to my way of thinking, have they played such a stellar role as in our own.

They have been behind all the startling moves made from time to time, and have been responsible for the elevation of some unworthy factors and the downfall of some of the worthiest the industry has ever known. In fact, so assiduously has this fascinating game of "politics" been played in the motion picture industry that it can be termed "the king of indoor sports."

Funk and Wagnalls, among their definitions of the noun, term it "a branch of civics that treats of * * * the administration of affairs in the interests of peace, prosperity and safety of the state." This is the Pollyannic aspect of politics. Other definitions in this unabridged dictionary are "party intrigues," "trickery," "wire-pulling so as to carry elections," etc.—these latter came nearer the thoughts I have in mind.

I have nothing against politics—clean politics; in fact, being over 21 and having cast my first vote, I realize that they are essential.

Politics have always played a prominent part in human history. From the day of Moses, the law-giver, down to the immediate present, we find an interestingly unbroken line. Every human who stood out above his fellows has played politics of some sort or another. Some have been as subtle as the serpent that beguiled Eve in the Garden of Eden, or the wily diplomat Disraeli (N. B., *not* an ad for Warners), and some as brutally forth-right as Peter the Great, that Russian despot, who literally slaughtered his political opponents, gaining their quaking awe, if not their respect; or Nero, the notorious fiddler of Rome, after whom they now only name dogs.

Cohen Clears a Point

Since publication of this series of articles was launched in *Motion Picture News*, Sydney S. Cohen reports he has received a flood of letters from exhibitors evidencing interest in his observations.

In one or two quarters, speculation has been raised as to whether or not Cohen is paving the way to a re-entry into exhibitor organization work. In that connection he says:

"For my part, I have no desire to lead any exhibitor organization again. It is a tough job. I finished at California in 1926. There is no patronage to give. No jobs to hand out. No film to give away, nor money to work with. Just an unremitting round of hard work—and hard knocks—but a post-graduate course in The University of Experience."

To pass from generalities to the specific topic, I wish to discuss, politics have always been played—though not always well played—in this industry of ours, which as an industry is only about 25 years young. The old motion Picture Patents Co. of 21 or 22 years ago was the first considerable manifestation of this "king of indoor sports"; though prior to its formation there had been various guerilla skirmishes.

The Patents Co. became so bound up with politics—fairly constipated with them—that their demise was early and unlamented. The same hold true for the Patents Co.'s offspring. The General Film Co., which for five golden years from 1910 on through 1914 ruled the industry in very much the same gentle manner that Peter the Great employed.

Fox the Conqueror

But as Achilles had one vulnerable spot—his plain, ordinary, every-day heel—so this great company had its weak point. And gigantic Goliath, though they were, the efforts of one small David, one determined fighter, William Fox, at his own expense took them to the U. S. Supreme Court and brought them low, and they are now but a memory.

Shortly after the Patents Co. began to sit comfortably on top of the world, however, some far-sighted exhibitor began to realize their lack of power and influence; and sporadic organizations sprang into being in states and cities in different parts of the country, and with their birth came politics—exhibitor politics.

When these politics partook of Funk and Wagnall's definitions, "party intrigues," etc., and were in the hands of "small-time guys," they, too, failed of their purposes; and though there were attempts at national exhibitor bodies before them, none proved worthy of the name until the Motion Picture Theatre Owners of America was born in Cleveland, in 1920—an infant that reached the efficiency of maturity almost at birth.

Urges Producers Not to Let Politics Drive Out the Small Fellow

During the first few years of the national M. P. T. O. A., their accomplishments were many, and their growth rapid. They put through helpful bills, blocked adverse legislation and earned the everlasting respect of producers by their manifestations of efficiency and power, and their refusal to accept even a penny of producers' money to bring about Sunday openings or to prevent adverse legislation.

After 1921, when the theatre owners showed their strength in such unmistakable ways, certain producers became concerned, and cast about for a way to nullify this exhibitor strength. They succeeded in winning over one of the most influential Republican politicians of the era—Will H. Hays of Indiana, the sovereign state where babies are weaned on political sap, and politics replaces the three R's in school.

"Playing politics" is much the same as running or putting on a show. There must be a star, and all the publicity obtainable, propaganda—and enough money—to put the thing over properly. And there is where Hays has shone. He has never had any difficulty in keeping the limelight centered on him by public press and trade press; his former cabinet office, his ex-chairmanship of the Republican National Committee, and his eldership in the Presbyterian Church have been publicity fodder. And all the human units, men and women, employed by or connected with him everywhere have contributed to this continuous publicity.

Hays Made Things Move

Hays served as a double-edged sword for the producers; when they took him the theatre owners' organization had to be submerged, and legislation had to be stopped. He served to stem the rising tide of censorship and of adverse legislation, and also to give prestige to properly dress the windows for inspiring bankers and Wall Street to develop the industry financially through the issuance of common stock by the various companies, the selling of which would properly finance their projected plans.

Until Indiana entered our industry, and the M. P. D. D. A. became a working reality, exhibitors "hadn't seen nuthin' yet" in politics.

But from then on things began to move and exhibitors "taken for rides" and along many "detours" have never been the same since.

It is an unquestioned fact that the present producer leaders are really extraordinary business men, combining in themselves as they do a keen artistic sense, astute business ability, and a shrewd capacity for taking care of the necessary politics within and without the industry. True, this latter is made more easy by the fact that they are backed by virtually unlimited bank rolls.

There is a danger, though, in a too close association with professional politicians, since this tends to bring about adverse legislation from opposing forces—legislation which has to be "traded" off, and this is frequently very costly.

If you to pay to kill off legislation, you will

(*Continued on page 25*)

Proper Voice Production A Chief Talker Problem, Vocal Expert Say

Play Politics But Watch Step-Cohen

(*Continued form page 24*)

find the same "bill" on your doorstep each year; or if, on the other hand, you pay to have your desired legislation passed, then you will always have to pay each year to keep from having it removed from the statutes. The use of money only creates a pension system.

In my contacts with representatives of other industries at the national and state capitals, lobbyists were encountered. The only way these people could keep themselves on the pay rolls and justify their salaries and "swindle sheets" (expense a/cs and "entertainment") to their bosses, was to keep their particular industry in trouble by having adverse legislation introduced (?) by friends of theirs; and then through their "efforts" withdrawn or "kept" in committee.

In the early days of Famous Players-Lasky's controversy with M. P. T. O. A., Zukor had a three-man combine who, instead of preventing the contending factors from drawing further apart, did all within their power to foment trouble and breed dissension. They stopped him from settling the Dodge case before it had received any publicity. Upon hearing the facts, Mr. Zukor had promised me to make immediate settlement, but the "intervention" of these three stopped him.

Stressed "Little Fellow" Angle

As time went on, and the producers' association became stronger and more far-reaching in its influence, and the theatre owner body, so solid at Minneapolis and elsewhere, began to disintegrate as a result of politics, within and without, we then commenced to realize how potent a factor politics is.

We sat about round tables, and we gathered around square tables—our leaders and the political leaders of the producers—and "we learned about politics from them."

Yet, had the independent, unaffiliated theatre owners continued to think and feel and act as they did in their first years (when "an injury to one is the concern of all" was a reality and not merely a slogan) for a few years more, I cannot help but feel that the picture today would be a far different one. And that thousands of theatres would still belong to the men who built them.

What producers need most in their organizations is an exhibitor's point of contact They need to get closer to them and try to reopen a large number of theatres that are now closed. For they must remember that every one doesn't want to (nor can every one afford to) patronize expensive de luxe theatres, whether they be in large or small cities. And this large element naturally gravitates to these smaller theatres in neighborhoods and small towns; and it is among these that a sentiment for blue laws, censorship, etc., is most easily aroused and mobilized. If they cannot find any one in their organization who has read both the Old and New Testament let them at least select some one who understands what "live and let live" means to establish this exhibitor contact.

When Politics Entered

Formerly, when we, my M. P. T. O. A. associates and myself, went to Washington or Albany on legislative matters, we took pains to let the legislator know that we were not the big fellows, financially; and in our contacts with cabinet officers and senators, in asking for relief we presented the fact that then 90% of theatres involved were neighborhood houses of one sort or another or theatres in small communities. In fact, in Secretary of the Treasurer Mellon's address suggesting a repeal of the admission tax, these very words were used. I had used them in my written brief which was presented by a committee of the M. P. T. O. A. to the secretary.

We also presented the argument that a theatre owner was a quasi-public service factor through his screen and his rostrum, and was more valuable working in co-operation with the government than any taxes levied on him could offset. The government should consider this angle because this is wherein the Public Service Department of the M. P. T. O. A. did a really marvelous work, for we made contacts with several governmental departments and with many state departments.

This is what the industry needs; it will keep politics in their proper place and relationship to other matters; and might permit the industry to have statesmen of their own, and there would be a more sympathetic populace to deal with, in that they would assist in offsetting adverse legislation.

Little Rambles

(Through "Life")

The only writers to whom I can be compared are Stevenson and Hudson. —*Zane Grey.*

* * *

The theatre today is not more vulgar; it's just more natural.—*Helen Kane.*

* * *

I really never care for a man who has over ten dollars.—*Anita Loos.*

* * *

I sometimes think I get no more out of life than the stenographer who earns $35 a week and can dismiss all thoughts of work at the end of an eight-hour day.—*Clara Bow.*

Paramount's Sound News Now Released Twice eekly

Effective with this week's issue, Paramount Sound News will appear twice weekly, a policy decided upon many months ago.

Ruth and Ralph Together

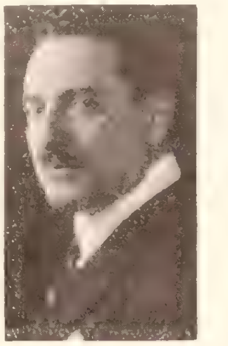
Hollywood—Ruth Chatterton and her husband, Ralph Forbes, will appear together in a talker production for the first time in "The High Road" for M-G-M. Miss Chatterton was borrowed by M-G-M from Paramount originally for "Oliver Twist," but was switched to the featured spot in "The High Road."

Gives Receipts to Fund

Tampa, Fla.—Publix theatres in this city staged a special midnight matinee performance at the Victory, at which a pre-view of "When Love Comes Along" was given. Tickets were sold by all five Publix houses and every cent was given to the Community Chest fund, the company standing all expenses.

Fault of Wrong Speech, Not Recording, Held in Need of Correction

Proper production of the voice is the big problem of talkers today, rather than the mechanical apparatus involved, in the opinion of Dr. P. Mario Marafioti of the Metropolitan Opera Co., New York, who leaves Sunday for the Coast and the M-G-M studio.



Singing of Dr. Marafioti by M-G-M is in the nature of an experiment in vocal work at the studio. He is to become vocal supervisor for a number of stars on the company's roster.

Dr. Marafioti start-with the Metropolitan company 18 years ago a throat specialist, and subsequently became a teacher of voice culture. He formerly was Caruso's physician and advisor and has developed a number of opera and concert singers, among them Grace Moore, who also is under contract to M-G-M. Gloria Swanson trained for her talker debut in "The Trespasser" under the doctor's supervi-

Musical Instinct Important

Any person who can learn to speak properly can learn to sing, but the extent of development depends upon musical instinct, and reaction and application to music, in the doctor's opinion. He is the author of a book on voice development and care, which expounds a number of revolutionary theories concerning voice culture. At present, he is working on a new book for the teaching of voice development at home, to be supplemented by phonograph records.

He first teaches a pupil proper speech, Dr. Marafioti told MOTION PICTURE NEWS in an exclusive interview, and after that trains them for singing. The length of time required, he says, depends upon the individual and the concentration with which the lessons are applied.

Microphone Magnifies Faults

The excellence with which music of the violin and other instruments is reproduced demonstrates that imperfections noted in many cases of speech reproduction are not mechanical, but are the fault of articulation and diction, Dr. Marafioti contends. These faults are magnified by the microphone. Proper training will provide the cure, he is confident, and intends proving it at the studios.

"The Swan" Turns Romantic

Hollywood—Lillian Gish's initial talker production for United Artists, produced under title of "The Swan," will carry release title of "One Romantic Night." The picture is now being cut and edited.

• The Switching Post •

Hollywood

WARNER OLAND, O. P. Heggie, Neil Hamilton, Jean Arthur and William Austin launched the second "Dr. Fu Manchu" vehicle at Paramount this week.

* * *

J. Farrell MacDonald is a cast addition to "Under Western Skies," Clarence Badger's First National talker.

* * *

Claude Fleming has been signed for Billie Dove's support at First National, where the unit is shooting "One Night at Susie's," John Francis Dillon directing.

* * *

Lucien Littlefield and Lucille Ward have finished the fourth in the Potters series. The new Vitaphone Variety is titled "Pa Gets a Vacation."

* * *

Nancy Drexel will not work with the Roach unit under contract, contrary to previous Coast reports. She appeared in one short and was then signed for a featured spot in an untitled First National feature.

* * *

Alice Joyce is negotiating with a Hollywood producer for a term contract. She returned this week from 'Frisco, where she starred in a Henry Duffy legit piece.

* * *

Jean Hersholt joins the free-lancers upon completion of a part in Warners' "Viennese Nights."

* * *

Vitaphone is featuring Johnny Arthur in "Paper Hanging," a new Variety.

* * *

Cast is all lined up for "The Dawn Patrol" and the unit will commence shooting upon return of Richard Barthelmess from the East.

* * *

Benny Rubin has finished work in Tiffany's "Sunny Skies," in which he is supported by Rex Lease, Margery Kane, Greta Granstedt, Wesley Barry and Marceline Day.

* * *

Joseph Wagstaff, Fox contract player, is slated for a guest spot on Paul Whiteman's Old Gold broadcast on March 4.

* * *

Jack Benny heads the "Medicine Man" cast at Tiffany. Percy Pembroke placed the talker in work this week.

* * *

Constance Bennett was picked by Fox for the lead in "Common Clay." She was borrowed from Pathe. Victor Fleming, director, is preparing to start work in a week.

* * *

Richard Carlyle and Robert Haines round out the cast for Columbia's "Guilty?" adapted from "The Black Sheep."

Dear Old Gotham

Mervyn Le Roy blew into New York from the coast for two days. Objective: peek at a play he is to direct for First National.

While here, he saw "The Rogue Song" and said he liked the New York cast much better than the Hollywood troupe.

Blame this one, if you must, on Charlie Einfeld.

Reason to Smile

The Warner chief, now Hollywood bound, smiles with good reason, for his company is enjoying the most prosperous period in its history.

PAUL LUKAS' next part is in support of Nancy Carroll in "Devil's Holiday," now in work at Paramount under Edmund Goulding's direction. Goulding wrote the piece.

* * *

Judith Voselli, Spanish actress, imported by Morris Gest, will appear in "The Second Floor Mystery" for Warners.

* * *

Billie Dove will be starred by First National in "Devil's Playground," based on an original by Kenneth J. Sanders. John Francis Dillon is directing.

* * *

Alice White next will be seen in "Man Crazy," an original by Frederick K. Brown, to follow "Sweet Mamma."

* * *

Joe E. Brown has been placed under a two-year contract by Warners, following his role in "Sally."

* * *

Claudia Dell has been placed under a five-year contract by Warners. She will be seen and heard in the title role of "Sweet Kitty Bellairs," replacing Marion Nixon who has been assigned another vehicle.

* * *

Loretta Young has been assigned leading feminine role in First National's all-Technicolor version of "Heart of the North."

* * *

Eddie Clayton and Clarence Muse have been added to the cast of "Guilty," now in production by Columbia. George B. Seitz is handling the megaphone.

* * *

Jack Holt and Ralph Graves have buddy roles in Columbia's screen version of "Devil's Island," which, when finished, will be road showed.

* * *

Lydia Knott and Erville Anderson have been added to the cast of Columbia's "Guilty?" Principal roles assigned to Virginia Valli, John Holland and John St. Polis.

JILIAN SAND, English ingenue, will be Will Rogers' leading woman in "So This Is London."

* * *

Helen Twelvetrees and Fred Scott appear next in "Swing High" for Pathe.

* * *

John Halliday will be featured in "Fame," to be started soon by Warners.

* * *

Warners have signed Edgar Norton for "Sweet Kitty Bellairs."

* * *

Pauline Starke has been signed by Columbia for one picture.

* * *

Ralph Graves and Lowell Sherman play masculine leads in "Ladies of Leisure," which Columbia plans to produce as a road show.

* * *

Jack Holt, Dorothy Revier and Phillip Strange are the leads in Columbia's "Vengeance," which Archie Mayo is directing.

* * *

Joseph Schildkraut's next for Universal will be "The Czar of Broadway," with William Craft directing.

* * *

Kay Francis and Frances Dade will be featured with Ronald Colman in "Raffles," to be directed by Harry d'Arrast.

* * *

Lelia McIntyre has replaced Aggie Herring in a supporting role in "On the Level," a Fox Movietone featuring Victor McLaglen, Lilyan Tashman and William Harrigan.

* * *

William Collier, Sr., Ilka Chase, Lola Lane and Walter Catlett have been loaned to M-G-M by Fox.

* * *

Frank W. Beaston, drafted from the stage, has been signed by Fox to play the juvenile lead in "Fox Movietone Follies of 1930."

* * *

George (Red) Corcoran has been signed for a featured role in the Fox production, "Solid Gold Article."

* * *

Sue Carol, whose contract recently expired with Fox, has begun work in "Three Flights Up," with Grant Withers opposite. This will be her first for First National.

* * *

Belle Bennett has been signed by Warners to play the leading role in "Fame." John Halliday, recruited from the stage, will play opposite.

* * *

Richard Dix's second Radio picture, now nearing completion, has been titled "Roughneck Lover," adapted from the stage play, "I Love You," by William Le Baron. Mel Brown is directing.

Came the Dawn!

A prominent Hollywood director decided he did not need a press clipping service when one month's bill totaled over $200.

The reason for his sudden popularity in newspapers of the country was through his connection with the trial of an income tax specialist charged with falsifying returns. The director was a customer of the expert and was a government witness at the trial. Hence the newspaper "breaks."

22,624 Accounts in U. S. with Total Capacity of 11,312,000; Half Wired

N. Y. Tops Theatre List; Illinois Second

New York continues the leader in the exhibition field, in total number of theatres. The Empire State has 1,733 houses. Illinois and Ohio run a close race for second place, with 1,286 operating in Illinois and 1,247 in Ohio.

The Film Board of Trade survey reveals fifty-three houses in Delaware, which again takes last place in the theatre line-up, a complete state-by-state analysis of which follows:

State	Population	No. Theatres
Alabama	2,573,000	250
Arizona	474,000	85
Arkansas	1,944,000	499
California	4,556,000	939
Colorado	1,090,000	276
Connecticut	1,667,000	208
Delaware	244,000	53
District of Columbia	552,000	54
Florida	1,411,000	240
Georgia	3,203,000	231
Idaho	546,000	197
Illinois	7,396,000	1,286
Indiana	3,176,000	888
Iowa	2,428,000	697
Kansas	1,835,000	600
Kentucky	2,553,000	450
Louisiana	1,950,000	313
Maine	795,000	252
Maryland	1,616,000	216
Massachusetts	4,290,000	574
Michigan	4,591,000	696
Minnesota	2,722,000	614
Mississippi	1,791,000	297
Missouri	3,523,000	1,060
Montana	647,000	238
Nebraska	1,408,000	526
Nevada	77,000	65
New Hampshire	456,000	140
New Jersey	3,821,000	255
New Mexico	396,000	91
New York	10,385,000	1,733
North Carolina	2,938,000	375
North Dakota	641,000	328
Ohio	6,826,000	1,247
Oklahoma	2,426,000	525
Oregon	902,000	239
Pennsylvania	9,854,000	1,066
Rhode Island	716,000	92
South Carolina	1,864,000	157
South Dakota	704,000	359
Tennessee	2,502,000	337
Texas	5,487,000	1,179
Utah	531,000	247
Vermont	352,000	163
Virginia	2,575,000	318
Washington	1,587,000	431
West Virginia	1,724,000	686
Wisconsin	2,953,000	765
Wyoming	247,000	77
Alaska	28,000	10
Total		22,624

Sound Did Not Darken Houses on a Wholesale Scale, Hays Survey Shows

Contrary to popular impression in certain quarters of the industry that sound threw at least 5,000 theatres in darkness, the revolutionary talker movement did not bring about a wholesale permanent closing of houses in the United States. Theatrical accounts now on the books of distributors total 22,624, a Hays check-up reveals, and, in the entire group, the number of dark houses is estimated at 3,000, indicating a near-normal condition.

Shortly after the birth of sound, hundreds of houses were closed, but only for brief periods for wiring. Two thousand houses are usually on the closed list at all times, one-half of which are temporary shut-downs due to equipment changeovers or remodeling, while the other thousand are closed for periods ranging from two weeks to several months, necessitated by local economic depressions or complete rebuilding.

The new Hays survey, made by secretaries of the 32 Film Boards, who have been working for the past three months in cooperation with key city exchanges, shows an increase of 2,124 accounts over the old figure of 20,500, and a combined capacity of 11,312,000, playing to 120,000,000 weekly.

Total number of sound installations to date is estimated at 10,000, contrary to recent estimates which placed the number of wired houses at anywhere between 7,000 and 9,000. Although less than half of all theatres are wired, the group represents at least 70 per cent of theatre buying power.

Several thousand listings recorded in the survey are not actual theatre buildings, but lodge or church halls in communities which cannot support a regular theatre, although all show places in the count are considered regular accounts by distributors.

Complete analysis of the exhibition field, by states and territories, appears elsewhere on this page.

Cincinnati, St. Louis Lead in Territories

St. Louis, Cincinnati and Minneapolis lead all territories with theatre accounts, according to the Hays check-up. St. Louis serves 1,485. Thirteen hundred are handled from Cincinnati, while Minneapolis serves 1,269.

New York has 913 accounts and Chicago, 867. Other leaders include Boston, with 1,119; Dallas, 1,072; Kansas City, 1,120, and Pittsburgh, with 842. The following chart lists total accounts in all territories:

Distribution Zone	No. Theatres	
Albany	535	(N. Y. 467, Vt. 51, Mass. 17)
Atlanta	808	(Ga. 231, Ala. 188, Fla. 232, Tenn. 157)
Boston	1119	(Mass. 523, Me. 252, Vt. 112, R. I. 92, N. H. 140)
Buffalo	512	(N. Y.)
Charlotte	532	(N. C. 375, S. C. 157)
Chicago	867	(Ill. 728, Ind. 126, Ia. 6, Mich. 7)
Cincinnati	1315	(O. 601, Ky. 342, W. Va. 323, Ind. 18, Va. 31)
Cleveland	646	(Ohio)
Dallas	1072	(Texas)
Denver	512	(Colo. 276, Neb. 68, N. Mex. 91, S. D. 22, Wyo. 55)
Des Moines	429	(Iowa 429)
Detroit	604	(Michigan)
Indianapolis	744	(Indiana)
Kansas City	1120	(Kan. 600, Mo. 520)
Los Angeles	559	(Cal. 474, Ariz. 85)
Memphis	460	(Ark. 276, Miss. 85, Tenn. 99)
Milwaukee	805	(Wis. 720, Mich. 85)
Minneapolis	1269	(Minn, 614, N. D. 328, S. D. 282, Wis. 45)
New Haven	242	(Conn. 208, Mass. 34)
New Orleans	636	(Ala. 62, Ark. 14, Fla. 8, Tex. 27, La. 313, Miss. 212)
New York	913	(N. Y. C. 575, L. I. 154, N. Y. 25, N. J. 159)
Oklahoma City	616	(Okla. 525, Ark. 11, Tex. 80)
Omaha	775	(Neb. 458, Ia. 262, S. D. 55)
Philadelphia	598	(Pa. 480, N. J. 96, Del. 22)
Pittsburgh	842	(Pa. 546, W. Va. 256)
Portland	266	(Ore. 228, Id. 13, Wash. 25)
St. Louis	1485	(Ill. 558, Mo. 540, Ark. 198, Ky. 108, Tenn. 81)
Salt Lake .City	675	(Utah 247, Id. 148, Mont. 220, Wyo. 22, Nev. 38)
San Francisco	503	(Cal. 465, Ore. 11, Nev. 27)
Seattle	470	(Wash. 406, Id. 36, Mont. 18, Alaska 10)
Washington, D. C.	695	(D. C. 54, Md. 216, Va. 287, W. Va. 107, Del. 31)
Total	22,624	

Theatre Building

PORTSMOUTH, Va.—Survey recently made in the local field by a Paramount-Publix agent for a theatre site, indicates, according to local theatre interests, that Publix soon will be represented here. Portsmouth is one of the key cities in the eastern Virginia district.

Waco, Tex.—The Strand has opened after extensive remodeling and improvement, during which the theatre was equipped for sound. An outlay of $10,000 was made.

Greenville, O.—The State here will undergo extensive repairs during which equipment for sound will be installed.

Danville, Pa.—The Chamber of Commerce is negotiating with M. E. Comerford, of the Comerford Amusement Co., to build a new house here.

Stockton, Cal.—Construction on the new Movietone Theatre on East Market St. is expected to be launched this week. It will cost $25,000 and seat 650. Ralph S. Morrel, Stockton architect, drew the plans.

Point Pleasant, N. J.—Harry May has started work on a new 1,000-seat theatre here. He estimates the building will be complete in four months. George Jones, of Newark, is architect.

Portland, Ore.—Deering Theatres Corp. will erect a three-story brick building on Woodford St.

San Anselmo, Cal.—Following installation of Western Electric sound equipment, the Tamalpais Theatre recently opened here, after rebuilidng.

Helena, Ark.—C. W.Green blatt, district manager for Publix, announces Helena will have a new 1,200-seat sound house within the next four months.

Medford, Ore.—Work is progressing rapidly on the new Holly at Sixth and Holly Sts. April 1 has been set for opening.

Fostoria, O.—An eight-story theatre and hotel to cost $75,000 is planned for Fostoria.

Yakima, Wash.—A coast theatre company is reported to be negotiating with interests here for the construction of a neighborhood house.

ENATCHEE, Wash.—Fox is reported planning a $200,000 house here.

San Pedro, Cal.—Warners are dickering for a $600,000 picture theatre here. B. Marcus Priteca, Los Angeles architect, is working on plans.

Stamford, Tex.—H. T. Hodge, president of Stamford Amusement Co., now operating two show houses here, is planning a $50,000 house to seat 800.

Alturas, Calif.—George F. King, architect, has drawn plans for a $50,000 picture theatre to be owned and operated, it is reported, by Arthur Yates.

Blackfoot, Ida.—Blackfoot, whose citizens believe in keeping the Indian traditions intact, even in their theatres, witnessed the opening last week of the Blackfoot Talkie Theatre. Paul de Mordaunt and Hugh Drennan are owners.

San Bruno, Cal.—Work has been resumed on the $50,000 house which was interrupted after a start had been made two years ago. No date has been set for opening.

Fayetteville, Ark.—Chi Omega Sorority contemplates the erection on the campus of the University of Arkansas, a 3,000 seat picture theatre. Bids were received last week. Contributions already received Total $25,000.

"Battle of Giants" Is Seen by K. R. S. Sec'y in London

London.—A "battle of the giants" in the immediate future is predicted by Frank Hill, secretary, in his annual report to the Kinematograph Renters' Society. Hill foresees a situation arising in the industry which can only be withstood by the comparatively few. This will occur within the next year or two, Hill predicts in his report, which warns the entire British industry to beware of the progress of technical developments such as sound, color, wide-film and television, because progress of such a rapid nature will cause many to fall by the wayside.

The report covers highlights of the industry in Great Britain in 1929, when the country was turned upside down by sound and the legal complications of interchangeability which followed.

Baclanova Returns to Coast to Work for Fox

Hollywood—After an extended vaudeville tour in this country and abroad, Baclanova is back in Hollywood and will appear in "Alone With You," for Fox, which Sidney Lanfield is directing. The Russian actress was under term contract to Paramount until several months ago, when she was granted an indefinite leave of absence to appear in vaudeville. Before she returned, the agreement was mutually cancelled, with reports stating Paramount found difficulty in casting Baclanova.

Hammons Back in N. Y.

E. W. Hammons, president of Educational, is back in New York after a three weeks' stay in Los Angeles. Hammons had been conferring with the producers of Educational's comedies, including executives at the Educational and Mack Sennett studios. Mrs. Hammons accompanied him.

Brown Signs 2 Year Pact

Hollywood—Joe E. Brown has been placed under a two-year contract by Warners for featured roles in Vitaphone productions. He appears in "Hold Everything," recently completed.

Grand Rapids Houses Bombed

Grand Rapids, Mich.—Two bombings, attributed to labor troubles with theatre unions here, caused damage to the Liberty and Family early Sunday.

Beauty in Stock

Du Pont Pathe has developed a new stock for night shots. Appearing for the first time in Pathe Audio Review, No. 8, it made possible unusual and impressive pictures of night scenes in New York, with its tall structures silhouetted against a skyline which is more realistic than any we have seen.

The tint of the stock allows the camera to catch shadows and lights in a manner exceptionally natural.

CUNNINGHAM

Unique settings for "Rhapsody in Blue" number, a highlight of "The King of Jazz Revue"

Rogers in "Heads Up" to Be Made by Para. in East

Hollywood—Charles "Buddy" Rogers appears in his first production at the Long Island studio since graduation from the Paramount acting school several years ago when he goes into the featured spot for "Heads Up," the filmusical version of the Aarons and Freedly stage show.

Rogers will make a brief personal appearance tour in Publix houses first. Just as soon as this picture is completed, Rogers returns to the coast to play the lead in Schwab and Mandel's "Follow Through."

"Buddy" Rogers" is appearing at the Paramount, New York, this week.

St. Clair Joins Metro

Hollywood—Mal St. Clair has signed a six month contract with M-G-M to direct, and begins work under the new agreement when he completes "Dangerous Nan McGrew" for Paramount in the East. St. Clair recently made "Montana Moon" for M-G-M, with Joan Crawford starring.

McCary on "Road House"

Hollywood—Bradley King is writing dialogue for "Road House," new Leo McCarey assignment for Fox.

Robber Gets 10 Years

San Antonio, Tex.—S. C. Shipp has been given a ten-year sentence after being found guilty of holding up the Victor Uptown, a local community house.

1st Nat'l to Drop Griffith, Mackaill, Mulhall, Dove?

Hollywood—Jack Warner is directing a barrage at First National. Before he gets finished, the lot out Burbank way will be cluttered with plenty of debris.

Some of his batteries have already hit their mark. Corinne Griffith, whose voice has failed to click in talkers, has had the remaining portion of her contract adjusted on a basis which will allow First National to eliminate her entirely from next year's program.

Billie Dove, who has several pictures to go, is being submitted to the same sort of fire. Miss Dove, a star in the First National firmament for several years, is about to be eclipsed. The company, it is learned, will either buy off the unexpired portion of her contract or swap a couple of Dove starring vehicles for one special.

Jack Mulhall, long in the F. N. line-up, is another who is reported through with the company. Dorothy Mackaill, whose agreement is understood to expire in July, has been farmed out to Fox for one picture. When the summer sun hits the Hollywood hills, the story goes, Warner will not renew her contract. Those on the inside are speculating how far this upheaval will go. Hollywood being what it is, nobody can foretell.

Colony to Switch to a Musical Comedy Policy

B. S. Moss is planning to remodel the Colony, New York, and to reopen it with a musical comedy policy as B. S. Moss' Broadway, perpetuating the name of his former theatre, recently razed to make way for an office building. The theatre, which for some time has been used as Universal's Broadway outlet, goes dark in July when remodeling will begin.

Drop Stage Shows in Dallas

Dallas—Stage shows have been dropped here temporarily by Publix, which recently adopted a new policy of jumping pictures from a split week house to its week stand.

Mankiewicz Re-signed

Hollywood—Herman Mankiewicz, one of the founders of "The New Yorker," has signed a new term contract with Paramount as a writer of originals and dialogue. He has been with Paramount for three years as a scenarist.

Norton With Paramount

Hollywood. — Barry Norton, actor, has been placed under optional term contract by Paramount. Norton was a contract player with Fox for several years.

Realism

Universal had to build the lighthouse you'll see in "Undertow." Director Harry Pollard wasn't satisfied with any on the coast.—*Film Fun*

Grauman Bitten by Exhibition Urge; Is Coming Back

Hollywood—Sid Grauman, who acknowledges and has been known to admit he is the master showman of the Pacific Coast, and who retired some months ago when he disposed of his interests in Grauman's Chinese, is itching to get back into the theatre business.

When Grauman retired he intended to launch production of a series of filmusicals and was offered releasing deals by several companies.

But the theatre business indicated to Grauman that he would be a piker to produce pictures when audiences were just waiting to be invited into the theatres—and Sid has a showmanship flare that has proved profitable in Los Angeles for 15 years.

Grauman admits he is going back, and is now trying to decide on one of three sites offered him for construction of a house. It is likely he will finally decide on building in Hollywood along the boulevard.

New Sono-Art Branch at Kansas City Is Planned

Sono-Art is preparing to open a Kansas City branch with Midwest Film Distributors in charge. The branch will operate under jurisdiction of Bud Rogers, general sales manager of the company. Educational has been looking after Sono-Art's Kansas City affairs since resignation of Charles Knickerbocker, who resigned to join First National at Oklahoma City several weeks ago.

Sherman Considers Deal

Possibility of affiliating himself with a Florida independent chain will be studied by Benjamin Sherman, president of Manhattan Playhouses, New York, during his vacation in that state. He now is at Havana, accompanied by Mrs. Sherman and a party of friends. J. H. Steinman is substituting for Sherman during the latter's absence.

Preparing "Dixiana"

Hollywood—RKO is lining up the cast for its first original operetta, "Dixiana," written by Harry Tierney. Bebe Daniels will be starred, with others so far signed including Dorothy Lee, Marguerita Padula, Jobyna Howland, Ralf Harolde and Joseph Cawthorne. Luther Reed, who produced both "Rio Rita" and "Hit the Deck" will direct "Dixiana."

Check Baltimore Exits

Baltimore.—Report of the grand jury which investigated theatre exits is expected soon.

Shades of Lincoln!

Albert Grey to candidate for D. W. Griffith's new Abraham Lincoln picture: "And do you know Lincoln's Gettysburg address?"

Said Candidate for Lincoln Picture: "Gee, I didn't even know he lived in Gettysburg."

Before the "Mike" In N. Y. Studios

"IF only it didn't rain in Philadelphia the night of the Tunney-Dempsey fight. This would be a cinch." That's what one of the 400 extras, used in the fight scene over at the Paramount Long Island studios, said while wringing about a barrel of water from his clothes. And he voiced the opinions of the other 399.

* * *

The photographers lost a golden opportunity to shoot a mob scene when about 2,000 extras made a rush for the casting office. Outside of quelling the mob, the cops from Precinct 114 had nothing to do.

* * *

Monta Bell, directing "Young Man of Manhattan," was very well prepared for "a rainy day." He was rigged out in a sou'western that would put "The Ancient Mariner" to shame.

* * *

Tommy Riley, who was the third man in the Tunney-Dempsey argument at Philadelphia, acted the part of the referee in the shooting of the big fight.

* * *

All those who participated in the somewhat moist scene were given some hot coffee and lunch, and a good time was had by all. By the time their clothes were dry, the members of the "400" (extras) had to get wet all over again when the "after the battle" (mother) scene was shot.

* * *

John W. Green, arranger and musical advisor at the Paramount Astoria studios, was the "ghost saxophonist" for Stuart Erwin during the filming of "Dangerous Nan McGrew" with Helen Kane and James Hall.

* * *

Helene Turner, cutter at the Paramount lot, is learning quite a bit about the art of solving murder mysteries and soon should be able to write a typical S. S. Van Dine mystery. She has worked on "Roadhouse Nights," in which a reporter was murdered, and is now at work on "Dangerous Nan McGrew," in which there is another homicide.

* * *

Howard Wade Kimsey, formerly with Dr. S. Parks Cadman and nationally known as "the community song leader," just completed a short subject at the Pat Power Caravelle studios in Astoria, for Talking Picture Epics, Inc. Benjamin Listengart, of the Abe Meyer office, was in charge of the musical synchronization. Lora Orth Kimsey was at the piano.

* * *

Eddie Buzzell, Ann Codee and Frank Orth threw a beefsteak party in the studio restaurant at the eastern Vitaphone studios, for the entire stage and office personnel. Phil Quinn, assistant director, was master of ceremonies. Of course, we had to be at some other place and miss the free meal.

* * *

But we sort of made up for it (sour grapes) when Milton Sands, of the music department at the studios in Flatbush, received about 30 pounds of pecan nuts from Florida. The theme song for the next few days was "I'm Nuts About Nuts."

* * *

Milton C. Work, international bridge authority, made a visit to the eastern Vitaphone studios to make a short on the why, where, when, how, who and what of the famous indoor sport which has been blamed for many a divorce. Here's hoping that Work's work shall not have been in vain.

THE STUDIO SLEUTH.

M-G-M Blocked on Western Showing Of "New Moon"

Hollywood—Although M-G-M has purchased film rights to "The New Moon," Sigmund Romberg musical, the picture version cannot be released in the western states until after March, 1931. This condition is a result of contract entered into between the producers of the musical and Louis McLoon, who holds contract rights for the stage play. McLoon's western company is currently playing in Los Angeles, and after the local run, will tour coast cities.

Similar conditions were encountered last year by Warners with the film version of "Desert Song," when the producers discovered that they were prevented from releasing the latter picture on account of McLoon's stage rights for the western territory. As a result, Warners had to hold back release of "Desert Song" for several months.

Second Grand Jury to Sift Roch. Incendiary Charge

Rochester, N. Y.—Orders to submit to a second grand jury evidence in the alleged incendiary fire at Fay's downtown house, which caused $35,000 damage last month, have been issued by Supreme Court Justice Adolph J. Rodenbeck here last week.

Justice Rodenbeck said the evidence justified resubmission. Edward Harding, night watchman at the theatre, although not indicted by the grand jury, has been denied freedom. The theatre is being rebuilt at a cost of $60,000.

More Requests for Product

Washington—Dept. of Commerce has filed additional requests from foreign countries seeking films and equipment. Material asked for, and the department's file number on each follows:

Motion picture equipment, 43963, Berlin, Germany (a or p); motion pictures on alimentation and nutrition, 43960, Valparaiso, Chile (p); motion pictures, out-of-date, low-priced, and new films, 43999, Addis Ababa, Ethiopia (p); motion pictures (stunt and wild west), 43994, Zanzibar, East Africa (a); projectors, machines, and accessories for amateur motion pictures, 44000, Valparaiso, Chile (a).

Favor Sunday Shows

Sebring, Fla.—Sunday shows are to be permitted here under a new ordinance to be submitted to voters. At Bradenton, a special meeting of the council for an open forum on the question of a liberal Sabbath is scheduled Friday.

The Influence of Sound

A loud snore from the Pullman berth, occupied by a film salesman, kept the other passengers in the car awake. Finally, George, the porter, came to the berth from which the snoring came and said: "Boss, is you awake?" The salesman answered: "Yes, I'm awake now, thanks to you." The porter replied: "Well, suh, ah begs yo' pahdon, but wouldst you mind stayin' awake, for a few hours, at least, till de rest ob de passengers get some sleep."

Film Made from New Ingredients to Be Marketed as Relief from Fires

Tit for Tat

Los Angeles.—Bandits entered the hotel rooms occupied by Mr. Sime Silverman, a visitor here, and stole a $40,000 mink coat, a $2,000 ermine wrap, and a traveling clock valued at $35.

Sime is already reported at work on details for another "Variety" special to cover the loss.

Four Leagues to Bat Out Homers In Morris Month

Warner sales organization in the United States and Canada has been divided into four leagues for the playdate drive with which the force will celebrate Sam E. Morris Month in May. Norman Moray, national chairman, says these four groups will be known as the National League, the American League, the American Association and the Canadian League. Each league is made up of a group of offices organized according to sales possibilities.

Members of each will compete among themselves for the league championship, with the office attaining the greatest consummation of business receiving the national championship. Each league has been given a division supervisor. They are: National League, Herbert S. Elder, Boston; American League, L. E. (Nicky) Goldhammer, Minneapolis; American Association, Charles Gilmour, Denver; Canadian League, Frank Mayers, Toronto.

Signs Dorothy McNulty

Hollywood—Another stage personality has been placed under term contract by M-G-M in Dorothy McNulty. Her first assignment is a prominent role in "Good News," being added to a cast which includes Bessie Love, Cliff Edwards, Stanley Smith, Lola Lane, Gus Shy, Frank McGlynn and Mary Lawlor.

O'Neil with United Artists

Kansas City—E. P. O'Neill has been appointed manager of the United Artists branch. He succeeds Leo J. Doty, who has been transferred to New Orleans as branch manager.

Passed After Deletion

Richmond—After a lapse of several months "Three Passions" and "Lion's Roar," in which eliminations were ordered, have just been licensed.

Essem Laboratory Working with Chemical Firm in Developing New Non-Flam Stock

Development of a new non-inflammable film, composed of new ingredients and embodying a hitherto unused chemical process secretly developed by the company, is under way by Essem Laboratories of Washington, which recently opened a branch in New York.

The company, formed to process prints with its preparation, Perfexit, is negotiating with one of the nation's largest chemical manufacturers for commercial manufacture of the new film, said to be absolutely fireproof, pliable and of a quality which will give it durability to outlast standard stock by many runs.

Dr. L. L. Steele, former head of the Bureau of Standards, and Tom Moore, who formerly operated the Rialto, Washington, head the Essem laboratory. According to Moore, the introduction of the new non-flam raw stock will prove revolutionary.

Perfexit, which Essem manufactures, is declared to make film scratch-proof, more durable and pliable. It is a preparation which becomes an integral part of films subjected to the process, without adding thickness or interfering with sound track.

Warners, First National and M-G-M now are using the process, and negotiations with three other firms are declared nearing completion. Plans now are under way, says Moore, for the opening of plants at Hollywood and in European key cities.

33 Films in 6 Months Are Called for on M-G-M List

Hollywood—Thirty-three pictures will be produced by M-G-M during the next six months. One of the chief of these will be a Lawrence Tibbett vehicle in which he will be supported by Grace Moore. Tibbett will resume film work upon completion of his present concert tour.

Spanish Talker Set

Hollywood. — Paramount's first foreign version to be made in the west coast studios will be a Spanish talker of "The Benson Murder Case." The picture is scheduled to start about March 1, and a cast of Spanish linguists and actors is being assembled by Goeffrey Shurlock, head of the Paramount studio foreign department.

Stage Revues in Sound

Hollywood—Craig Hutchinson has started production of Fanchon & Marco stage revue acts in sound at Metropolitan Sound Studios thereby launching a series of talking and musical revue pictures which will be similar to the acts which Fanchon & Marco have been producing for Fox West Coast Theatres. Fanchon and Marco, in association with Hutchinson, are jointly making the new series, and the first picture, a two-reeler, is being filmed via Harris Color.

Kid Shows in Oregon Fought by Clubwomen

Portland, Ore.—Protests approved by the Oregon Council, National M. P. League, the Parent-Teacher Association and the Portland Federation of Women's Clubs have have been submitted to J. J. Parker, Floyd Maxwell and Charles Couche of the Fox theatres, and John Smith and Charles Kurtzman of the Portland Publix theatres, objecting to the children's clubs which theatres of these chains are operating. Copies of the protest, according to Mrs. F. J. Kane, president of the Oregon Council, National M. P. League, are before the Grades and High School Teachers' Ass'ns, the Council of Churches, the Catholic Women's League and the school board for action.

The protests deal with the entertainment provided which is termed "in many instances of an unwholesome and suggestive character" with the requirements made by some of the theatres for admission to the clubs, with the contests promoted among the children with the so-called exploitation of the children for advertising purposes and with the lack of supervision of programs and children.

New Ordinance to Permit Sunday Admission Boost

Watertown, N. Y.—Digging up an old ordinance City Manager Ackerman declared that all picture theatres would not be permitted to charge a larger admission price on Sunday than on week days. Announcement by Ackerman came as a bombshell to the theatre owners of that city. An amendment, however, was prepared by Corporation Counsel Kelly, which will permit the continuance of the Sunday schedule, and peace once more reigns.

"Blue" Election Blocked

Bloomfield, Ia.—Contending that there had been insufficient publication of the election notice and that the election was illegal because the city was not paying for it, four citizens here by injunction blocked holding of a referendum on Sunday shows. H. E. Hayfield, owner of the Bloomfield, had offered to pay costs of the election.

Filming Tiffany Exteriors .

Hollywood—Tiffany is filming exteriors for "Sunny Skies." This is a musical with Benny Rubin, Marceline Day, Rex Lease, Babe Kane, Harry Lee and Greta Granstedt. A. P. Younger wrote the story, with music and lyrics by Will Jason and Pal Burton, and Norman Taurog is directing.

"U" Changes Gibson Title

Hollywood—Universal has changed Hoot Gibson's "Hand 'Em Over" to "Trailing Trouble." Arthur Rosson directed. Margaret Quimby plays opposite.

New Photoelectric Cell, AC System Being Developed by W. E. Engineers

3 Nabbed in New Wis. Bicycling Campaign

Milwaukee—Three cases are on file here against two exhibitors for "bicycling." The exhibitors are Earl Scott of Black River Falls, Wis., and N. J. Thompson of Sparta, Wis. Charges against the exhibitors are for holding over prints and for unauthorized use of pictures in theatres. It is expected that the cases may be reached for trial in the very near future.

The actions are part of the national campaign being conducted by distributors to stamp out "bicycling," declared flourishing in a number of sections as a result of the Thacher decree outlawing compulsory arbitration.

Minneapolis—Earl Scott figured in a "bicycling" action before the Minneapolis arbitration board several years ago, and was fined by the board when denounced as guilty by W. A. Steffes, president of the Northwest exhibitor unit.

Good Roads Ally of Sunday Shows in Iowa Towns

Des Moines—Good roads have become the ally of Sunday shows throughout Iowa, with a number of towns turning to a liberal Sabbath, convinced that people will go elsewhere to see films on Sundays if they feel so inclined. Sunday shows have been voted at Britt, Forest City, Kanawha, Clear Lake and Belmond, with Humboldt and Garner date.

F. P. Boys at Chatham, Ont.

Chatham, Ont.—The theatre now in the course of construction has been purchased by Famous Players Canadian Corp. from the Harris Theatre, Ltd. The Purchase includes building, land and equipment. The price was in the neighborhood of $225,000. The Harris firm will complete the building and turn it over to the new owners about April 1.

All Libson Houses Wired

Cincinnati—The Gifts, Bijou and Star, downtown houses of the Libson circuit, are being wired, making the local Libson chain 100 per cent sound.

Publix Building at Hamilton

Hamilton, O.—The Eagle, oldest film house here, is being razed as portion of site for a 1,900-seat house to be erected for Publix.

Named Epics Representative

Dallas—Al Wolf has been appointed Texas representative for Talking Picture Epics.

Cell Would Cut Amplifier in Projector—Seek AC Without Battery or Generator

Development of a new photoelectric cell, designed to eliminate the projection amplifier, and a reproducer which uses motor generator and alternating current, thus eliminating batteries, is under way by Electrical Research Products. Eventually, it is planned to develop a reproducer using AC current, with both batteries and generator eliminated.

The new photoelectric cell will not be placed on the market for about a year, it is understood, and no date has been set for the marketing of the new DC equipment.

Developing of its field engineers as salesmen of Western Electric reproducers is another plan under way by Electrical Research Products, Motion Picture News learns.

Eastern Capital Planning $2,000,000 House in L. A.

Los Angeles—A combined theatre and office building, to cost $2,000,000, and financed by eastern capital, will be erected on a site on Wilshire Blvd., according to an announcement this week by Mrs. F. C. Casler, who has built a number of downtown structures. A feature of the building will be a high tower above the twelfth story. Plans have been prepared by H. J. Knauer, Los Angeles architect. A radio broadcasting station is included in the plans.

Sams Retiring from Field

Winston-Salem, N. C.—A. Fuller Sams, Jr., for six and one half years manager of the Pilot and Auditorium, is entering the banking field March 1. He will retain presidency of the Winston-Salem Theatre Co., however, and secretaryship and treasurership of the Winston-Salem Theatre Corp. J. Bonner Sams, a brother, will manage the Auditorium.

Smakwitz in New Quarters

Albany—General Manager Charles Smakwitz, of Warner houses in Albany and Troy, is taking over the offices now occupied by the Film Board on the third floor of the Strand building and will relinquish his present headquarters. George Weigan, of New York, is in Albany to become new contact officer for the Warner houses in Albany, Troy, Syracuse and Utica.

Ho Hum

Toronto—Another legit expert predicts a talker slump, Maurice Colbourne, British actor-manager touring Canada with Shaw plays, is winding up his transcontinental tour of interviews with slams at the pictures. "The talker boom is broken," said he to Toronto newspapermen.

Eastman Opens Subsidiary Plant Unit in Tennessee

Kingsport, Tenn.—Tennessee Eastman Corp., subsidiary of Eastman Kodak, this week started operations in its new cellulose acetate plant here. Officials said capacity production would be reached by July.

Manufacture of cellulose acetate, a basic ingredient of safety film for home motion pictures and for safety X-ray film, is manufactured at the Eastman plant in Rochester. Acetic acid and acetic anhydride used in the process is manufactured here.

Mogler House Dark

St. Louis—The Mogler, in the lobby of which State Senator Joseph Mogler was murdered by hold-up men on the morning of December 2 has been closed. A sign announces the house has been closed for repairs. Mogler's widow is said to object to paying the price needed to equip the house for sound pictures. Since Mogler's murder patronage at the house has shown a decided decline.

Plan Oregon Scenes

Portland, Ore.—From recent word received by Mayor George Baker and Governor Norblad, Fox has decided on Oregon as the locals for "The Oregon Trail." It is also expected that a large number of the scenes will be shot in Baker county, known as "the last frontier."

Schools Used for Film Shows

Woodsfield, O.—Until Woodsfield's new theatre is completed, auditoriums of two city schools are being used for pictures. Funds derived thus far have been used to buy radio sets for both buildings.

Keeping Advertising Clean

Des Moines—Suggestive advertising in Iowa territory evidently does not pay for there hasn't even been a suggestion of it for so long that no one can trace any. Managers here make a serious effort to co-operate with Women's clubs and in Des Moines a committee from the Des Moines Women's Club reviews all pictures. The fact that the communities are rather small, make it impossible for a respected citizen to attend a questionable show with any ease.

Some Inside Dope
On Pictures and
Picture People

They Say That—

Paragraph Pickups
from the Columns
of Contemporaries

It is estimated that the Raskob group and associates have or control approximately 1,000,000 shares of Warner stock. In some quarters the investment is regarded as replacing that formerly held in a leading motor company.—*New York American.*

* * *

*Channing Pollock is one of those playwrights who writes salacious dialogue disavowing immortality and then makes speeches before women's clubs telling them what fine, clean plays he writes. "The Locked Door" is adapted from a play he wrote before he discovered that it was easier to make money supporting the Epworth League than by writing robust drama. We can understand why he gave up. "The Locked Door" (known as "The Sign on the Door") was written in the days when it was safe to call all millionaires lecherous fellows and all bachelors were more or less open to suspicion. There is an honest wife who is unjustly suspected when she goes to the bachelor's den and an upright husband who doesn't understand. Go on from there.—*Judge.

* * *

Will Hays, supreme arbiter of screenland, was said to have caused Jim Tully, author, and Jack Gilbert to bury the hatchet—and not in each other's heads.

Gilbert and Tully, who staged a fist fight in a cafe recently, shook hands and apologized to one another at the home of a mutual friend.

Gilbert walked in and, seeing Tully, walked over and said: "Jim, this has been a mighty silly business and I'm personally glad it's over."

Responded Tully: "Jack, I'm powerfully sorry if anything I wrote about you had anything to do with this."—*"New York American."*

* * *

Greta Garbo has told intimate friends she'll never wed, and Jack Gilbert isn't the reason. . . . But Charley Chaplin, they'd have you believe, will Try It Again shortly.—*"New York Graphic."*

* * *

"Oui on va bien regoler a Paris lorsque le Grrand drrame de la Rrrevolution Francaise passera a L'ecran."—Cinemonde, Paris. (Which means that when Universal's "La Marseillaise" is shown in France, they expect to have a great big laugh.)

* * *

William Fox was guilty of a grave indiscretion. He failed to predict accurately the exact date of the Wall Street smash. It is true that in this respect he had plenty of company. Several millions of Americans were with him.—"M. P. Review & Theatre Management."

* * *

Rin-Tin-Tin is ailing and will retire soon.—*"New York Daily Mirror."*

The Lowdown

More things about movie people:

Adolph Zukor has the bronze model of first baby shoes of his first grandson on his desk in the Paramount building.

Cecil de Mille always carries gold coins in his pocket. We know he carries them, but we don't know if he ever spends them.

Bert Lytell wears blue underwear.

Ramon Navarro never travels without taking his father and mother with him.

Constance Talmadge's mother's nickname for her is "Sadie Thompson."

Lillian Gish's handwriting slants backward.

Sidney Skolsky in "The New York Daily News."

Oscar Straus, Viennese composer now writing an original operetta for Warners, as Schreiber, the artist, sees him.

Agitation for the abolishment of the Film Boards of Trade, long recognized as one of the strongest bulwarks of the Hays organization, has been started within the M. P. P. D. A.—*"Variety."*

* * *

When talkies first came in, the great majority of picture fans were interested primarily in hearing the voices of John Gilbert, Greta Garbo, Mary Pickford and Clara Bow. Now that the novelty is passed, it appears that talkies have failed to help the career of any of these players.

Garbo, the possible exception, seems, like Caesar's wife, to be beyond reproach. Her present billing as "the greatest living actress" is said to have many of the high-powered femme screen emoters frothing at the mouth.—New York Morning Telegraph.

* * *

Hollywood town has become one great big happy university for entertainment education with the yell leaders (publicity men) directing the zestful outpourings of the collegiates (journalists). There's a good deal of college spirit. It's all for dear old "Cinema," don't you know. And morale must be kept up. Even if to do it we must smother the immorale that is going on.—New York Evening World.

* * *

Jack Pickford and Mary Mulhern will probably middle-aisle, now that the D. Fairbankses have accepted the former Ziegfeld folly. . . . David O. Selznick and one of Louis (MGM) Mayer's little girls will ankle up the altar. . . . The Arthur Loew's abrogation is due any day now. . . . Add little ironies: Most of the extras in the "All Quiet on the W. F." flicker are U. S. war vets in Hun uniforms. . . . A heretofore unpublished item is that Lita Grey got $1,600,000 from C. Chaplin to hush her mouth. . . . If Grace Moore puts on tonnage, or even 15 pounds, her movietone contract goes phffft!—Winchell, New York Daily Mirror.

* * *

Something that appeals to us as real news is that when "The Taming of the Shrew" was put on the movies it was called "The Taming of the Shrew."—"Philadelphia Inquirer."

* * *

Warner Brothers Pictures (stock) marches on, and from what I understand, no distribution of any great size has taken place yet. One of the most enthusiastic insiders . . . is predicting fireworks in this stock inside of ten days. . . . I would not be at all surprised to see this stock sell in the neighborhood of 69 before the move is over.—***"Daily Investment News."***

* * *

Buying of Fox was regarded as reflection of the belief that financing will be accomplished without receivership. At the moment the Fox plan apparently has the inside track.
—"New York American."

The Wampas Baby Star group of Hollywood has started looking about for its 1930 bunch, and there is plenty of rivalry (and lobbying) being done by the cuties around the moom pitcher sector. The choosing of baby stars, however, is a farce. It is merely a vote proposition where one Wampus member approaches another, promising to vote for each other's candidates. And the lad with the most persuasive means of getting his contemporaries' vote is the lad who puts his "baby" over.

It is thoroughly a commercial proposition, sponsored under cover by the studios, to put their unknowns over with national publicity. —*Walter Winchell in the New York Daily Mirror.*

* * *

Charles Buddy Rogers . . . gets crushes on nice Hollywood girls, takes them to the West Coast movies and buys them ice-cream sodas. His life off the set is as uneventful as it was in the days when he lived in Kansas and helped his father get out the little newspaper the family owned there. He saves most of his money, practices theme songs on his saxophone, orders milk in night clubs when his friends reach to their hips for the flask. He is no prude, no dull person with a movie profile. He is all that he seems to be and it would be a crime if anything should spoil this Hollywood miracle.—"New York Graphic."

* * *

No publication worthy of the name could build the least bit of reader confidence, interest, prestige or good will without a definite and stringent set of rules in its editorial rooms for the handling of the free space grafter and his bogus goods masked as legitimate publicity, but in reality chiseling advertising that should be paid for at advertising rates. . . . He who gets our goat is the so-called big expert, in reality a chiseler, who figures he can cut the advertising budget in half by stealing an equal amount of space under the guise of publicity.—*"The Film Daily."*

* * *

A remarkable confession was made by S. R. Kent, general manager of Paramount, to a London newspaper representative. It was found, he said, that so far as Hollywood was concerned, the "story material of the world had been used up." They had been through, he said, all the narrative and dramatic literature that was ever written, and there was nothing left. For modern purposes, no new stories were being told, at any rate, not enough of them.—*"New York Evening World."*

* * *

There is probably no reason to be surprised that the writing of dialogue has lagged so far behind the other aspects of motion picture making. Screen talk, you must remember, is the direct descendant of the subtitle, which, in its time, was just about the most backward feature of the silent cinema.—"New York Herald-Tribune"

* * *

The Tullyites and Gilbertians should get together and settle the dispute with a good

(*Continued on page 33*)

Taking Off

A local newspaper man was being taken up for his first open aeroplane ride by a stunt flier for the films. He was filled with dismal forebodings, which increased when they strapped on a parachute and instructed him about its use. The stunt man also wore a parachute, but put on a heavy leather coat over it. "How can you use the 'chute with that coat on?" chattered his friend. "Oh," said the stunt man, "I'd have plenty of time to take off the coat before we fell." They went up and traversed the upper air for several minutes, until, feeling a bit warm, the stunt man stood up and began to take off his coat. "Hot, isn't it?" he asked genially, but there was no reply. His passenger had jumped overboard.—*Motion Picture Magazine.*

They Say That—

(Continued from page 32)

lively tug-o-war on Hollywood Boulevard. The Merchanats' Association would probably be glad to pay for a band, to hire the necessary publicity agents to put the thing over in good Hollywood style.—*"New York Evening World."*

* * *

There's a new Fox executive, but only a few know how he got the job, and why his predecessor was asked to resign. The latter gentleman, it seems, went into a nightly huddle at his offices in the Fox Building and left instructions that no one was to be permitted into the building while the huddle was in session. William Fox was almost kept out of the place because of these instructions and, investigating, learned that the conferences had nothing to do with the business of the firm. And so the gent was ousted and the first order issued by his successor was that the former executive must not be permitted into the building at any time. —*"New York Evening Graphic."*.

* * *

With the passing of the silent films there has gone, too, that extravagant type of humor which belongs essentially to the medium of pantomime. The loose harum-scarum qualities of slapstick, with its custard pies, wild chases through the crowded streets . . . and its wholesale destruction of property, never failed to elicit the keenest delight from the vast majority of us whose lives are fenced in by a monotonous life of decorum.—*"New York Post*

* * *

Maybe now that the Hollywood people have had to learn how to speak they can be persuaded to learn how to act.—*"New York Herald-Tribune."*

* * *

The Loew chain, which will vigorously deny it, will replace vaudeville with presentations. . . . Quinn Martin, the chin-ema critic, sends social items about himself to the Great Neck News. . . . Statisticians predict another bear market in two weeks, continuing until May. . . . Adolph Ochs, owner of the N. Y. Times, visits the Newsreel Theatre twice weekly to "keep up with any progress in journalism." . . . Helen Kane, who went to a sanitarium for obesity, is thinner than a Reuben's sandwich. . . . Bugs Baer reports that Harry Richman has given Clara Bow the string for a pearl necklace.—Winchell in the "New York Daily Mirror."

* * *

Monte Blue has found the Darlly Zanuck-Jack Warner system too hard at Warners and surrendered his contract with three pictures still to go. Monte has been battling like a bay steer against the stories handed him, but to no avail.—*"New York Daily News."*

* * *

Option contracts on directors have proved bitter pills to producers on three different occasions recently. In each case, the directors turned out sour, but their options came due about the time their pictures were released. Studios couldn't afford to let the directors go, for the bad effect it would have on exhibitors, so the firms had to re-sign them. And at the advance salary called for. In two of the cases the directors have since been taken off the payrolls.—*"Variety"*

* * *

Warner Brothers are quietly going in for stage productions, having planted Paul Moss in a private office to lamp scripts that look worthy of backing.—"*N. Y. Telegraph.*"

* * *

Some years ago, . . . about the time the "new financial blood" started to come into our industry, and was received with so much acclaim as a medium through which the industry would settle down on a more business basis, your editor warned the industry of getting under Wall Street control, "the Whaling Wall," which whaled you so beautifully, that if you were left a shirt on your "skinned hide," it would not be a shirt to cover bull profits, but one to cover the "bear behind."—Ray Lewis in "Canadian M. P. Digest" Toronto

* * *

Maurice Chevalier sent a "flu" alibi to Chicago, where the smart eggs were laying 3 to 1 that he wouldn't show up for the advertised personnel appearance at the Loop premiere of "The Love Parade."

The frog star is yelping for five grand for twenty-minute turns, having been taught how to count that kind of dough by the folks along Park Avenue.—*"N.Y. Telegraph."*

* * *

I was sitting in the Brooklyn Paramount . . . when two ushers ordered two young girls, about 15 or 16 years of age, out, saying they had seen the show once and should go home. The girls left quietly. I then saw a woman pay the ushers and then take the vacant seats. Why, if this practice is permitted, does the Paramount flash "Come and go when you please" across the screen?—*Mrs. B. R. S. in the "New York Daily Mirror."*

Revival of Ind'p't Theatre Operation in N. Y. on Way

Ramsaye to Use Pathe DuPont Stock for 'Audios'

A new Chrysodine dye tone formula developed at the Bound Brook laboratories of Pathe, makes its debut in the current "Pathe Audio Review" and is the forerunner of other color effects to be used by Terry Ramsaye in the series.

TERRY RAMSAYE

This recently developed hyper-sensitized stock is adaptable to night shots and, in addition to combining high speed qualities of standard stock, is said to have exceptional keeping qualities.

In the current review, Ramsaye produced shots of New York night life, using the stock and the application of Chrysodine dye tone on a Dupont peach-tinted base.

Bargman Returns to N. Y.

S. L. Bargman, secretary of the M. P. Laboratory Ass'n, has returned to New York from a swing through the Middle West to line up key city labs for membership in the organization.

Merritt Crawford addressed the association at its semi-monthly meeting, discussing sound-on-film, and tracing the development from its earliest days.

Application by Consolidated Film Industries for membership in the laboratory group has been filed with Bargman.

Complexion of New York exhibition is in line for a change. Publix is all set to enter Sol Brill's stronghold on Staten Island; Rosenzweig and a new group of associates will build four, averaging 2,500 seats each, on Long Island and Queens; Loew has opened its new house at 175th St. and Broadway, and rumblings link several outfits which had sold out to Fox Metropolitan, with rebuilding chains, in direct opposition to Fox. It is reported that Fox's contracts on local chain purchases last year did not, in all cases, include a stipulation preventing the sellers from developing new circuits.

Rachmil & Katz have combined and reentered the field, opening the third of a proposed string in Brooklyn this week. The new house, called the Windsor, is located on 16th Ave., and is in opposition to the Beverly and Culver. The chain also operates the Stillwell in competition to Fox's Benson and Fox's Marlboro in the Bensonhurst section.

Paramount's entrance into the Staten Island field had been planned for two years. The site is now being negotiated for and it is said that Brill, who has the island sewed up, will have his first opposition when Publix opens.

Fox was dickering for the Brill string, but the latter withdrew just before final papers were signed.

"Virginian" Sets Record

Milwaukee—"The Virginian," which closed at Universal's Alhambra here after a two weeks' run, broke all existing house records during its first four days. In these four days 32,672 people saw the film.

Academy Tests Show That Efficiency of Camera Silencing Devices Varies Widely

Hollywood-Tests conducted by the Academy of M. P. Arts and Sciences on the efficiency of camera silencing devices in production of talkers show the variance is considerable.

Column 1 of the attached chart is a brief description of the nature of the silencing equipment used. Column 2 shows how much louder or softer the noise of the uncovered camera was than average whispering. Column 3 shows the sound insulating ability in db of the various devices tested. Column 4 shows how many db louder or softer is the noise of the camera enclosed in its protecting device than average whispering. The plus sign indicates the noise as shown in the table is louder than normal whispering, whereas the minus sign indicates that it is weaker than whispering. The zero value indicates that it is the same value on the average as whispering.

1	2	3	4	5
Rigid composition blimp set on table (Flexible cable inside blimp)	+ 8	19	—11	Z
Blanket hood and blankets over tripod	+11	12	— 1	W
Special capok blimp; no blankets	+13	15	— 2	W
One piece cast aluminum bungalow	+15	19	— 4	Z
Rigid composition blimp	+15	15	0	Z
Papier mache blimp	+15	18	— 3	Z
Rigid Composition blimp	+13	14	1	W
Rigid Composition blimp	+20	12	+ 8	W
Rigid Composition blimp	+ 6	10	4	W
Semi-rigid multilayer bag	+ 6	11	5	W
Heavy blanket thrown over camera (open at both front and back)	+ 5	2	+ 3	W
Old bag: light, blanket around tripod	+10	9	+ 1	W
New bag: heavy, blanket around tripod	+10	10	0	W
Special bag: heavy	+10	14	— 4	W
Metal bungalow	+11	17	— 6	Z
Semi-rigid zipper blimp; blankets around tripod	+ 9	11	— 2	Z
Rigid Composition blimp	+20	15	+ 5	W

Note—"Z" refers to special tripod. "W" to standard model tripod.

The data indicates that some of the studios, although having less effective sound insulating equipment, had taken greater pains in the maintenance and care of their cameras and drive mechanisms, so that the low volume of sound is due to the camera and drive making less noise to start with.

Briefly Told

Buying Worcester House?

Worcester, Mass.—While both Radio-Keith-Orpheum and Warner officials are credited with denying that their firms are in the market for the house, reports persist here that a local company is being formed to take over the Plymouth, for the purpose of selling it to one of the national chains. Another report is that former Mark Strand officials are planning to acquire the house. Joseph Levinson of Boston, for many years with the Mark Strand interests refuses to deny or affirm the report.

Buys Two at Brady, Tex.

Brady, Tex.—H. D. (Dick) Winters has taken over the Palace and Ritz from J. S. Wall. He plans to redecorate both houses and to wire the Ritz. O. E. Munn has been made manager of both.

Tompkins Back at Colorado Springs

Colorado Springs, Colo.—Marking return of J. E. (Tommy) Tompkins to the local theatrical field, in which he was engaged for 16 years, the Strand here has been taken over and is being remodeled for a talker policy. The capacity is being increased to 850.

Greenville Competition Ends

Greenville, O.—Competition has been ended here with acquisition of the Wayne by Jonas Thomas, owner of the Ohio and National.

Buys Alma, Neb., House

Alma, Neb.—Alma Amusement Co., has taken over the Rialto. The house is being wired.

Change Made at Coshocton

Coshocton, Pa.—John Moran temporarily is managing the Sixth St., Harris Amusement Co., house, pending appointment of a permanent successor to Ralph E. Reisinger.

Red Seal Sells at Woonsocket

Woonsocket, R. I.—Woonsocket Theatres, headed by William Preston, has purchased the Strand from the Red Seal interests.

New Cleveland Exchange

Cleveland—Paramount is planning a new exchange here.

Not Rebuilding Burned House

Canal Fulton, O.—Destroyed by fire, the Fultonia, owned by C. Wowra, is not to be rebuilt.

Storin Goes With R-K-O

Pawtucket, R. I.—Harry F. Storin, manager of the Leroy for the past seven years, has resigned to accept a position with Radio-Keith-Orpheum.

Cohn Promoted by Publix

Denver—M. D. Cohn, until recently manager of the Rialto, has been placed in charge as assistant district manager of Publix theatres in Springfield and Joplin, Mo.

It's Tough

"Since the advent of talkers," sighed the sweet young thing without a good recording voice, "my home is like a court house."

"How's that?"

"Everything there is on trial."

Hollywood's notables entertain ex-President Coolidge and Mrs. Coolidge. Above, Mary Pickford, Will H. Hays and Louis B. Mayer officiating at M-G-M. Below, Earle W. Hammons and Jack Warner doing the honors at the Warner studio.

Publix Opens Two

Cheyenne, Wyo.—Publix has opened the Capitol, its newest house here, and reopened the Atlas.

Repairing Burned House

Gillette, Wyo.—J. T. Morgan has repaired damage caused by fire at the Rex.

Fitzpatrick Takes Reins

Englewood, N. J.—James J. Fitzpatrick has been made manager of the Englewood, succeeding Samuel Perry, resigned.

Fire Sweeps Utah House

Springfield, Utah—Fire caused damage estimated at $500 and closed the Rivoli.

Dickinson Buys One

Kansas City—The Warwick has been purchased by Glen W. Dickinson, and will, in the future, be known as the Dickinson.

Another Remodeling Job

Long Branch, N. J.—Walter Reade will spend $250,000 in remodeling the Broadway.

National to Be Remodeled

Greensboro, N. C.—Publix-Saenger will remodel the National.

Liberty Changes Hands

Oroville, Wash.—The Liberty has been sold to R. A. Culp, of Omak, by G. M. Van Atta. Culp owns the Red Apple in Omak.

Improvements Planned

Gilroy, Calif.—The Strand will close temporarily for remodeling.

Gurtler Takes Charge

Denver—Arnold B. Gurtler has assumed charge of Elitch Gardens, as president and general manager, following death of John M. Mulvihill.

Water Destroys Organ

Condon, Ore.—Water from melting snow on the roof virtually destroyed the Liberty pipe organ.

1,600 Seater for Lynchburg

Lynchburg, Va.—One of two major theatres to be built this year in Virginia, the Paramount here gets under way at an early date. Lynchburg Theatres and Meyer & Engle of Birmingham, have let the contract to Hancock & Sons of this city. The theatre will seat 1,600 and cost $450,000. The Patrick Henry at Richmond is the other major theatre to be built this year.

Film Guild House Wired

Philadelphia.—Film Guild Cinema, Friday, will be taken over by new management. This theatre, which was formerly operated by the Cinema Art Guild, will now be known as the Hollywood and will be opened as a talker house with Western Electric equipment. Its policy will be first run with weekly changes.

Hotel Showing Films

Philadelphia.—Travelogues now are being shown at the Benjamin Franklin Hotel. The various steamship companies furnish films of their cruises for the showings.

New Conn. Film Firm

Bristol, Conn.—Herman and Pauline Rivkin and Theodore Shaps have formed Hollywoo Fulms Corp. here. Rivkin has Boston offices for a firm of the same name.

High School Students Buy Theatre

McFadden, Wyo.—The high school Pep Club has taken over operation of the local theatre. The house will be operated under student management.

Doty at New Orleans

New Orleans—Leo J. Doty now is managing the United Artists branch here, having been transferred from the post of office manager at Kansas City.

Raymond at K. C. House

Kansas City—Charles Raymond is managing Loew's Midland. He succeeds H. H. Maloney, now at Loew's State, Cleveland.

Operator Dies of Burns

Uvalde, Tex.—William Manship was fatally burned in an explosion of films at a local theater.

Rebuilding at Terre Haute

Terre Haute, Ind.—The Swan is being rebuilt following a recent fire. At the time of the fire the theater was crowded with patrons, but the audience filed out without suggestion of a panic.

New Indiana Firm

Indianapolis—Articles of incorporation have been filed by Spencer Theater Corp. of Spencer, Ind. The corporation has an initial capital stock of 1,000 shares having a declared par value of $10 each. The first board of directors is composed of C. Russell Bray, Carl F. Kreis and Adolph Seidensticker.

Sounds Warning

Dallas—Unless exhibitors here keep crime pictures out of Dallas, an ordinance prohibiting attendance of children will be introduced, Mayor Tate has warned.

THE SHOWMAN SECTION

MOTION PICTURE NEWS
March 1, 1930

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Theatres

- Cinema Guild, New York
- The Fox, Atlanta
- Loew's Paradise, New York
- The Fantasy, Rockville Center, L. I.

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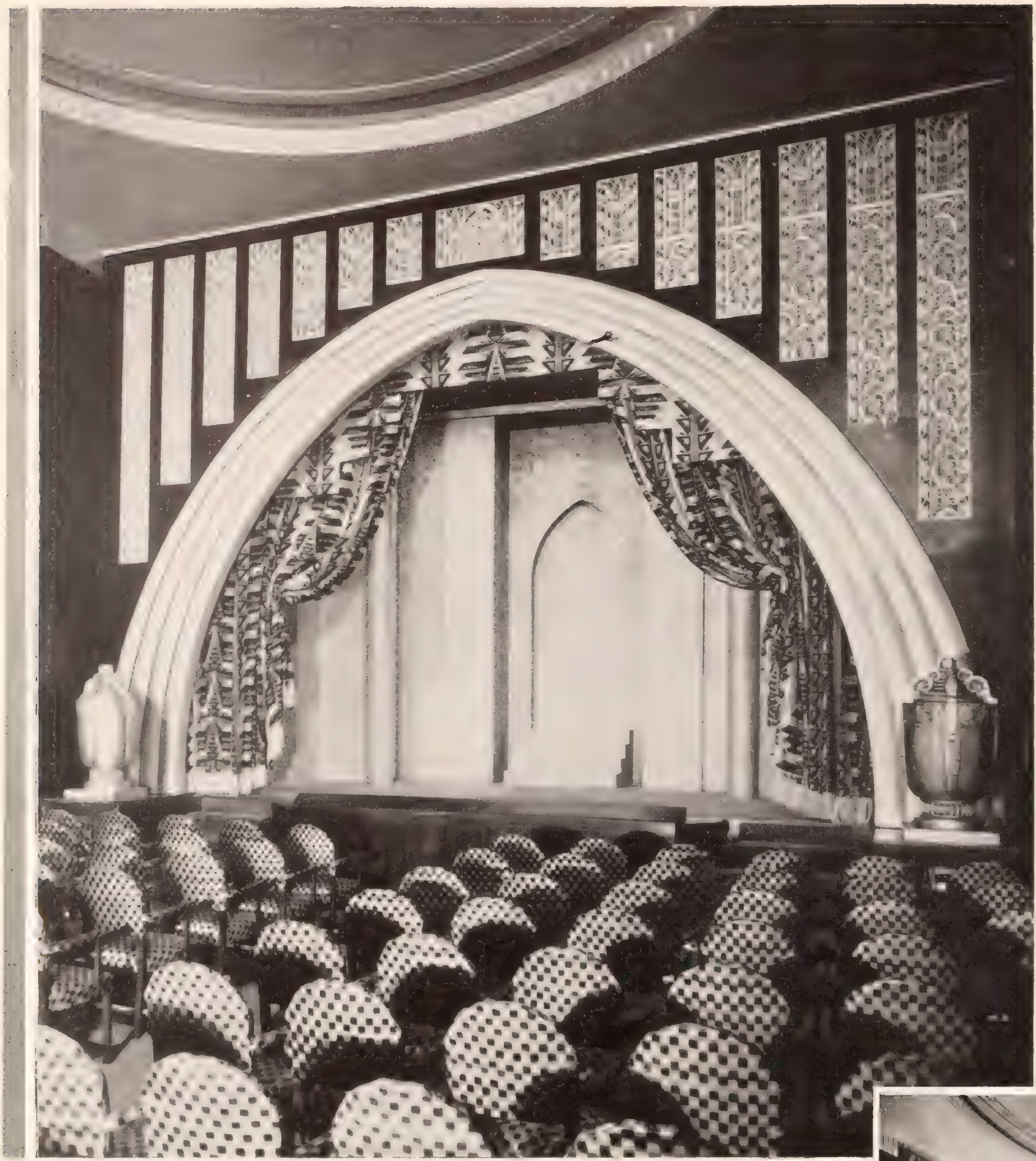
- Theatre Building Points to Record Year
- Wide Film Captures Broadway
- Doctor of Film Show Business Tells of Circuit Idea
- Color Seen Through Layman's Eyes
- Artist Tells of Handcolor Role
- Old King Coal Losing Theatre Throne
- Your Sound Problems Solved by Rider

Building
Equipment
Sound

THE SHOWMAN *section, a special department devoted to the equipment, building and operation of the theatre plant, is published once a month as a regular feature of* MOTION PICTURE NEWS, *appearing in the first dated issue of each month.* MOTION PICTURE NEWS *Publication, Editorial and General Officess 729 Seventh Avenue, New York City. Thomas C. Kennedy, Manager of Equipment Advertising. Chicago Office: Harry E. Holquist Central West Representative, 910 So. Michigan Avenue, Phone: Harrison 2431. Los Angeles Office: Hotel Roosevelt, Hollywood.*

A Theatre in The Clouds



◆

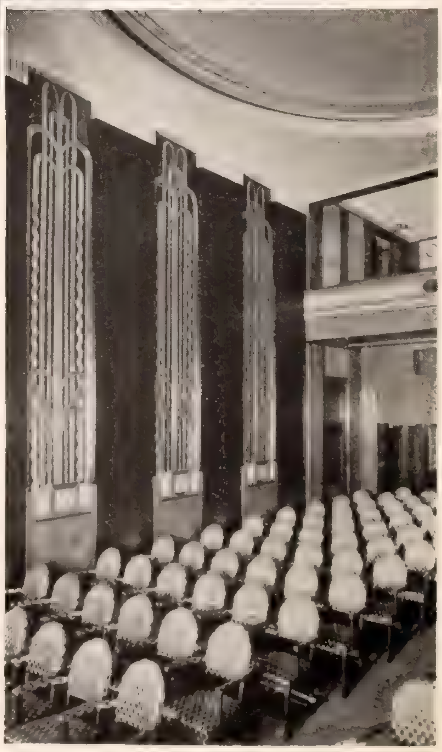
Left

Auditorium and Proscenium Arch of Cinema Build

◆

Below

Sidewall View Showing Silver Inlaid on Black Ebony



A THEATRE in the clouds. Fifty stories above the sidewalks of New York. Modernistic design. Fully equipped for sound. Seats 200 persons, with accommodations for 36 in complete mezzanine. Cost $200,000—$1,000 a seat if you care to figure it that way.

That's the Cinema Guild Theatre, housed in the Chanin Building, at Lexington Avenue and 42d Street, New York City.

New York's newest innovation, it is interesting to note, is a motion picture theatre.

Black and silver color scheme throughout this little theatre represents perhaps the world's costliest playhouse for its size.

When fully lighted a rainbow effect is thrown across the proscenium arch and lights of varied hues diffuse through the filigree panels above the stage.

Characteristically modern in conception are the fireplace, the wrought-iron gates leading into the foyer from the elevators, and the sidewalk treatments. The fireplace is in Belgium black marble matching into a setback of red Nubian marble with a plaque of cast bronze as the sole ornamentation. The fire screen is of wrought iron.

The traditional figure of Pan is seen in the gates leading to the foyer, in polished bronze plates which form the chief decorative note. The gates face the elevator lobby. Floor lamps flanking the gates are of wrought iron with alabaster namental fountains on which lights play are here seen along the side walls.

Once in the auditorium the Moorish intent impresses with all the force of the subdued splendor so characteristic of anything the Moors attempted.

Minarets, glittering domes, turrets and crowning battlements—all are there. A stone-arched bridge spans the auditorium along the stage side.

The stage, one of the largest in America, is 80 feet across and 40 feet deep. The proscenium houses a public address system that makes the faintest whisper heard in every nook and corner of this 5,000-seat house.

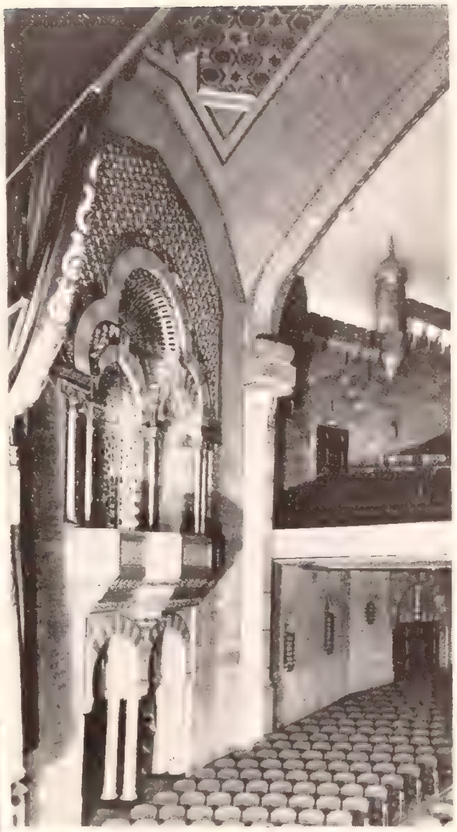
Commodious dressing rooms, pressing shop, paint shop, engineering and electrical departments—all are included.

Moorish architecture has been employed before in motion picture theatre building, but never before has it been used with a more artistic result evident.

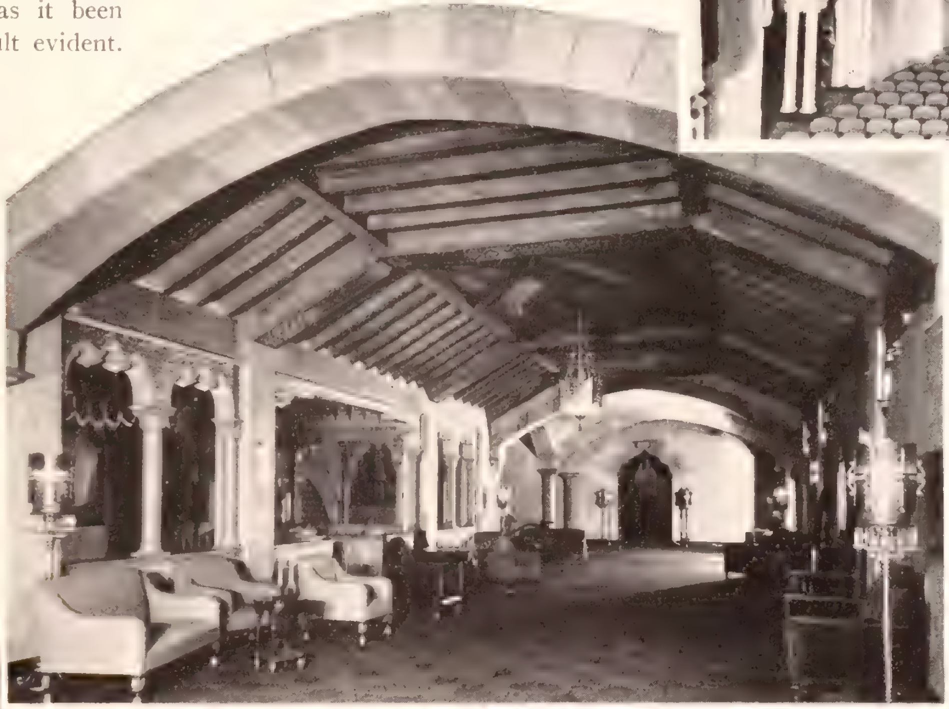
Excellence in taste has been displayed in the furnishings as well as in their placement. There are many corners of this new Fox house that surprise.

The architects set out to combine a place of amusement with the restfulness obtainable in a church or a cathedral. This is evidenced in the minarets and the definite leaning toward Gothic architecture which predomintes in the foyer. Beamed ceilings, always a handsome touch, enhance the attractiveness of this portion of the house. Showmen, through long experience, know how important the lobby of any house is.

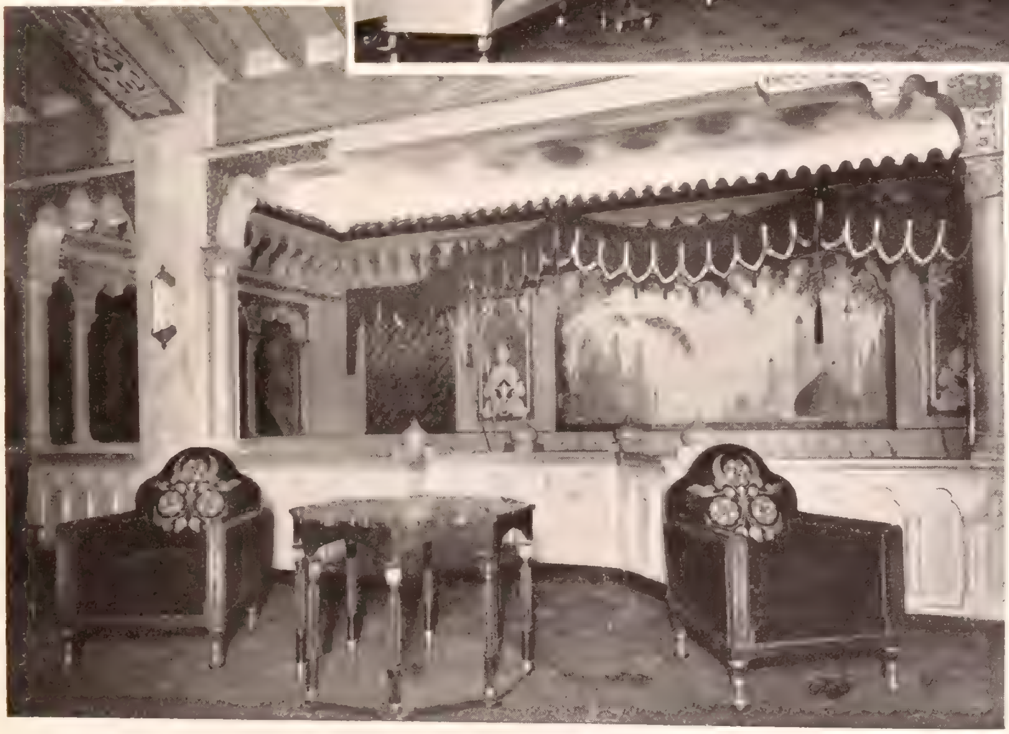
The Fox Atlanta is a fine illustration of what judicious architectural and decorative skill can accomplish. The theatre, itself, is one unit of a distinct centre in Atlanta's business.



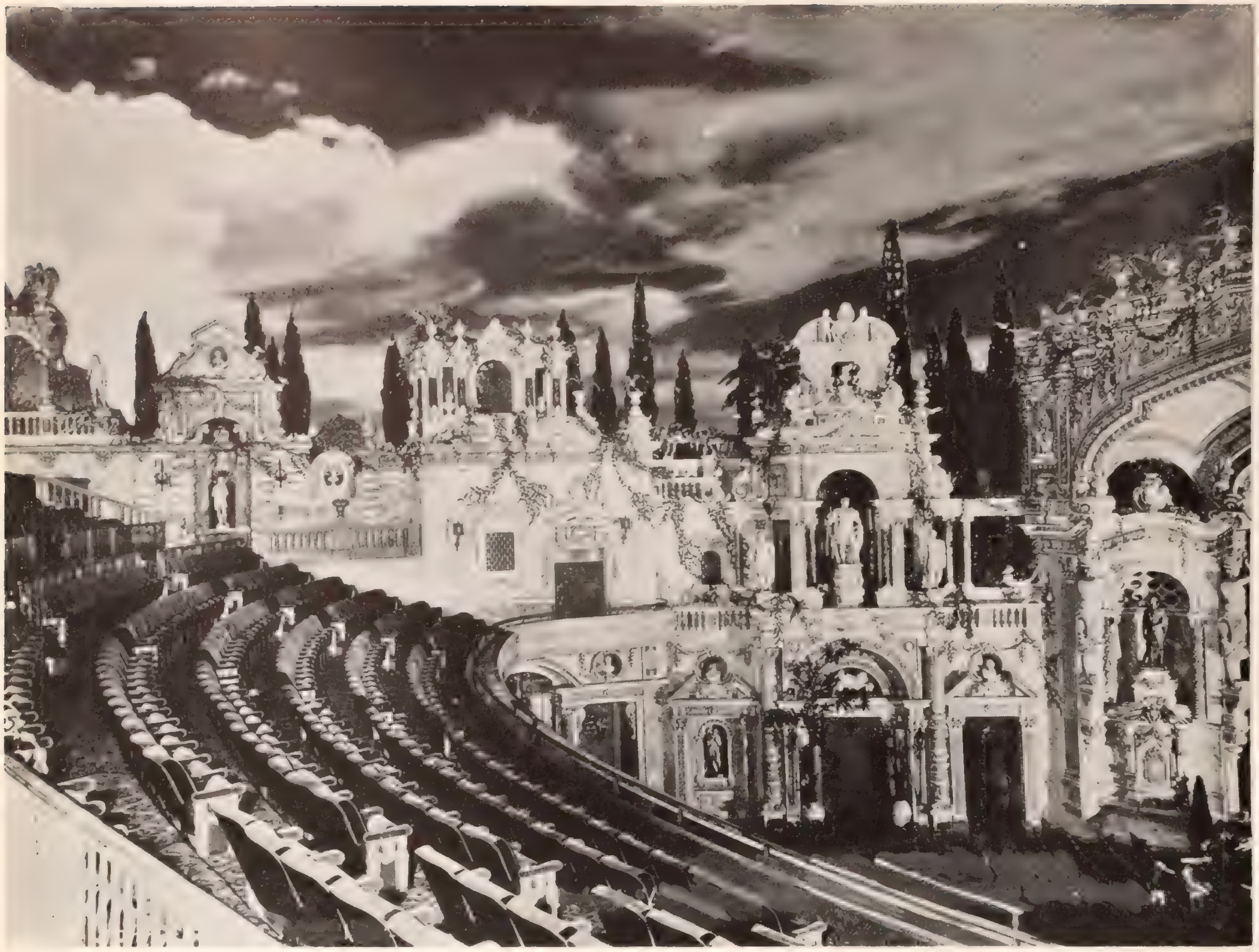
Detail of side-wall above shows dazzling effect possible with Moorish motif



Foyer at right gives fine example of what Moorish scheme can give



A corner in lounge in which the Moorish idea shows to advantage



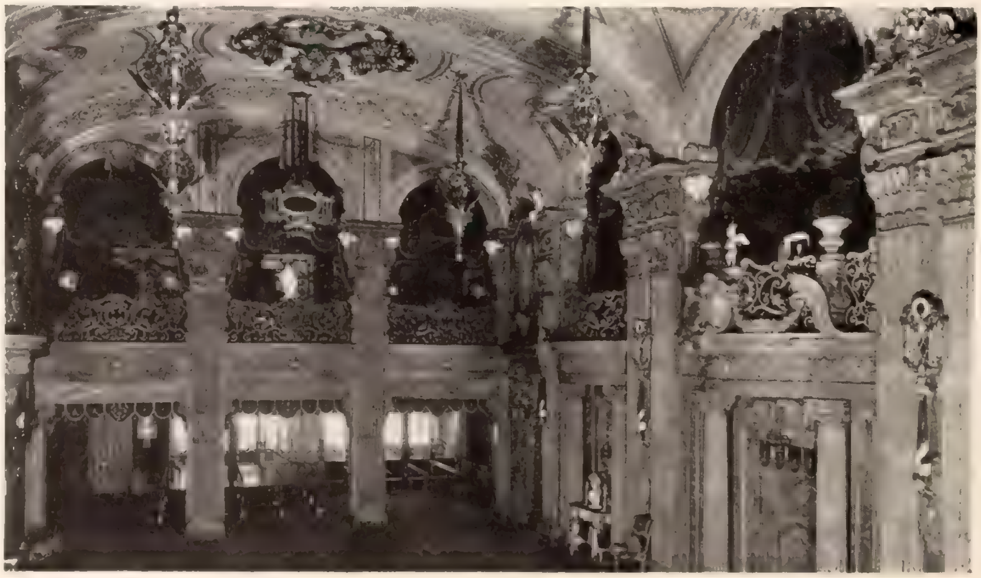
Above a sweeping panorama of auditorium taken from right side of house showing the splendor of the Italian Baroque design, with the infinite detail from floor to ceiling and extending to the proscenium arch. Note the clouded sky effect as though patrons were seated in a huge out-door amphitheatre under the sky.

Loew's Paradise Offers Splendor of A Kingly Palace

In one of the few instances in American theatre building the Italian Baroque style of architecture has been employed in designing Loew's Paradise, in New York City.

In this design John Eberson, the architect, has conceived a formal style, drawing away from the over-elaborateness of the French style of the Louis XV period.

Below is one end and sidewall of foyer where minute detail continues in the design: The massiveness conveyed by stout pillars supporting th ceiling, combined with the splendor of pendant lighting fixtures, together with openings into the mezzanine floor, lends something akin to the colossal reaches of Rome's ancient forums.



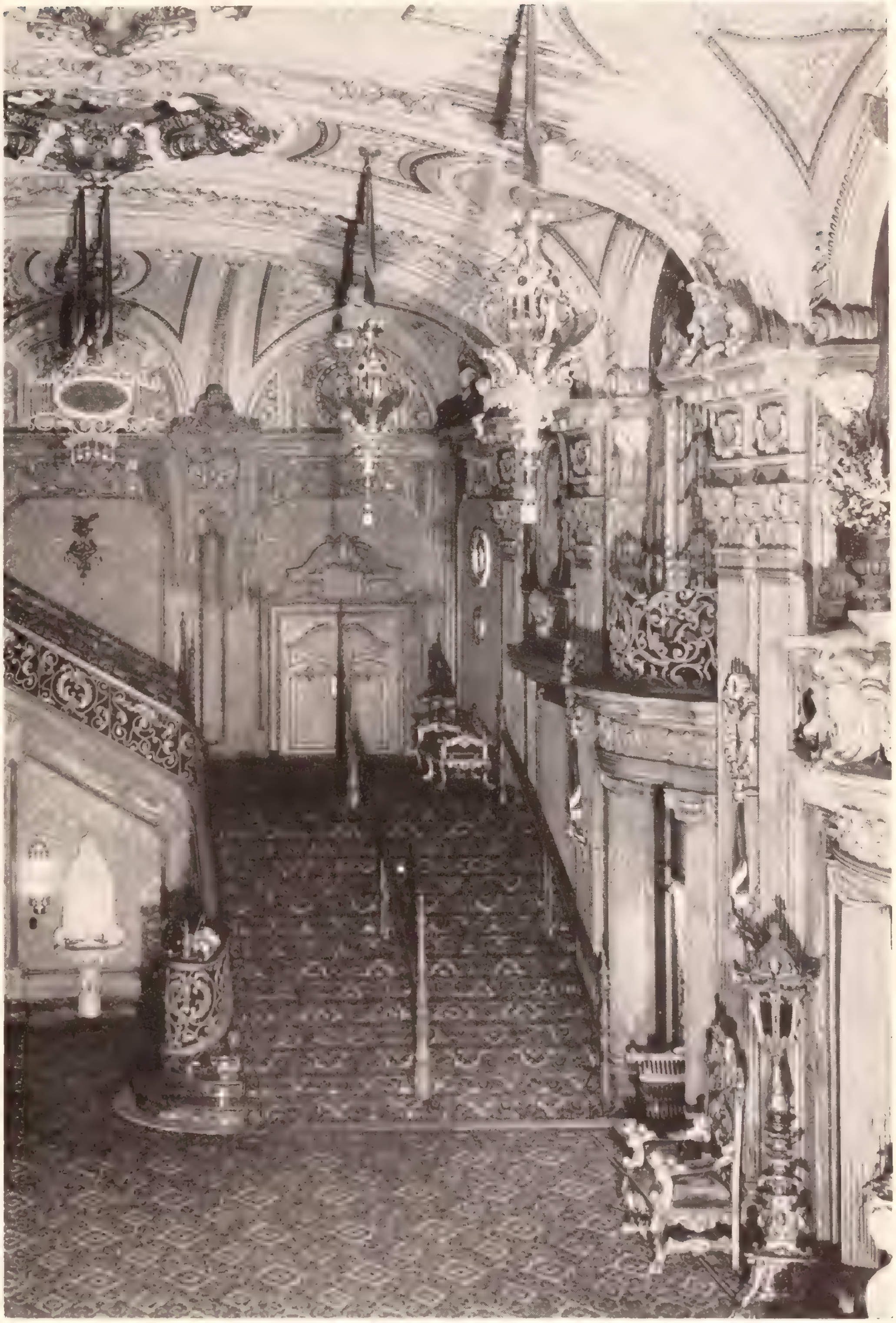
Detail, rather than generalities, has been courted with minute care, statuary playing a most important part in carrying it out.

The grand lobby with its pilasters, its richly carved ceiling and ornamental iron work—all in Italian Baroque—features an Italian marble fountain and a motif of cupids carved in ivory.

The exit portion of the grand lobby, showing unique lighting fixtures, designed to utilize for light and form, employs the modern tube lights and intermediate sized bulbs to gain the effect.

In the auditorium no better example of the Italian Baroque style can be found in American theatres. Here the stupendous conception of space, unlimited, is given by the clouded sky effect with broken lines of architectural work in foreground, backed by foliage and trees, creating a near-perfect illusion of far-distant pictures and skyline.

Loew's Paradise seats 4,000. When this is remembered it can be more readily understood why the architect aimed at "limitless" vision, at the same time keeping every detail within intimate contact with the patron.



The main staircase shows detail work that is found throughout the interior. Here it has been concentrated on sidewall and ceiling with the general effect, straight ahead, of being entirely surrounded by palatial elegance. The arrangement of old period furniture on the first landing aids the impression.

Statuary detail decoration on mezzanine foyer

The grand staircase is a fine example of the advantage to which detail has been extended. Pendant chandeliers, of ornate design, with sidewalls rich in the splendor of the Italian design, stand out without forcing their splendor upon you. A sweeping glance and all the splendor of minute detail seem to concentrate in one focus. Closer examination brings out the countless detail that has been employed.

A certain richness strikes one on entering this theatre—a richness that is never tinged with over-elaborateness. For artistic detail in design Loew's Paradise occupies a niche among theatres-beautiful which will be hard to fill.

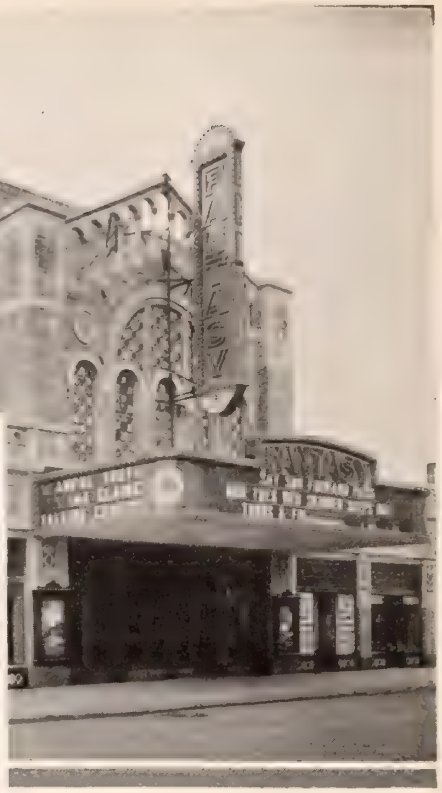
Splendor often serves a purpose where simplicity would fall far short. The average motion picture patron leaves simple surroundings following the day's work and when he goes to the theatre he goes with the hope of finding a contrast to his simple home life. Loew's Paradise answers this.

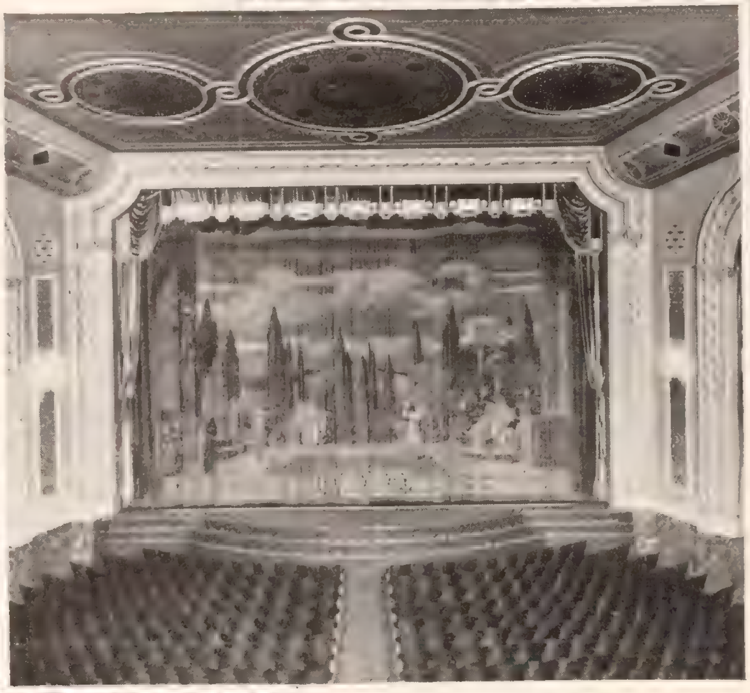
answers this. It satisfies a certain longing for a setting that enables a patron to visualize life as he or she would like to live it. It takes one away from the everyday hubbub of life's workaday world. It supplies that something for which persons in all stations of life, long—the ideal surroundings suggesting plentitude, ease and comfort.

A Model of Byzantine Beauty

The Fantasy Theatre

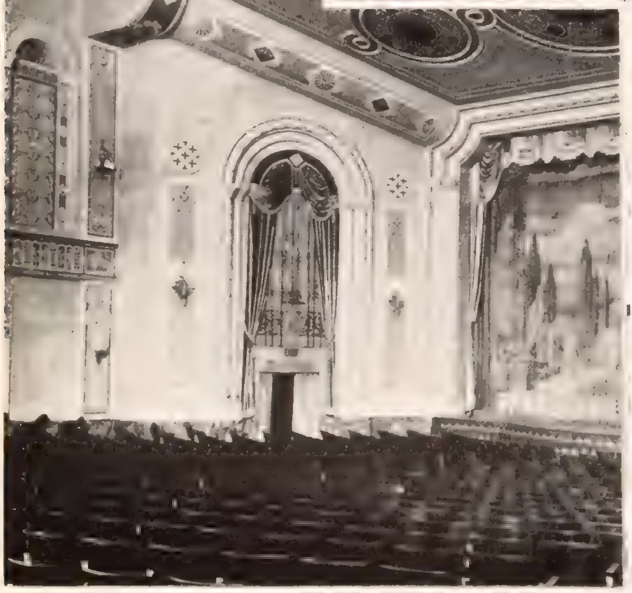
This is the twenty-sixth link in the A. H. Schwartz - Century circuit. It is located in Rockville Center, Long Island. R. Thomas Short, architect; William Rau, decorations, and Teresa Jackson, furnishings.



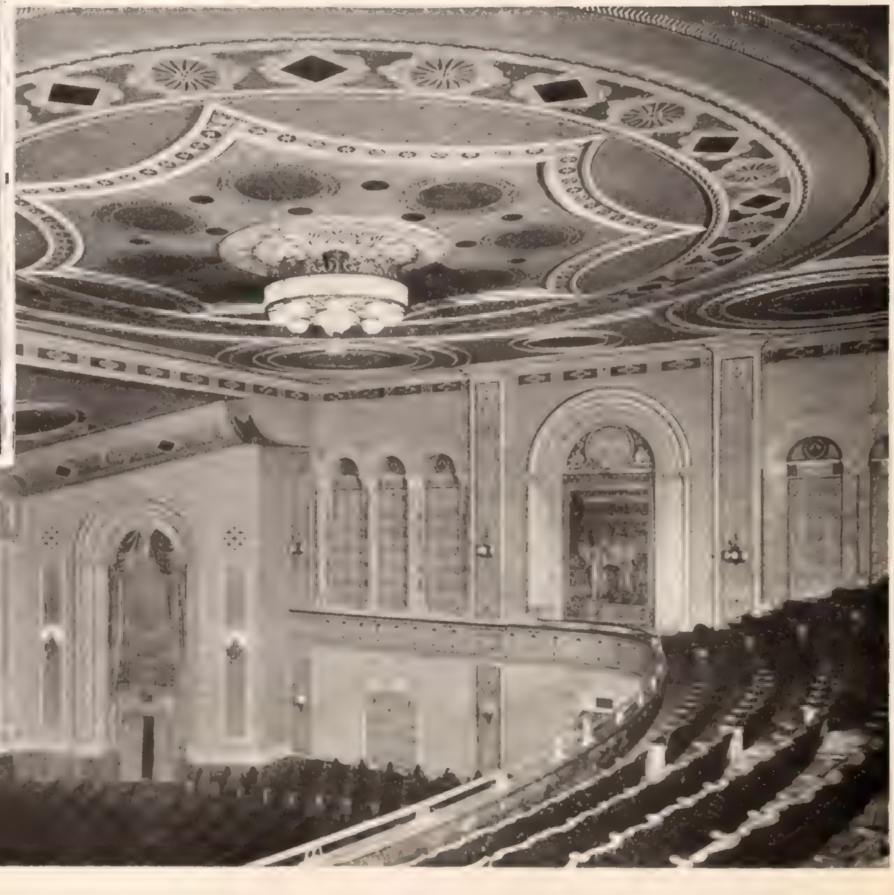


Above exterior shows simplicity of this age-old design

Above left is shown proscenium arch and stage with detail of ceiling



The simple and impressive effect obtained in sidewall at left



Again the simple appeal of this design is evidenced in sweeping view of ceiling and sidewall

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Color Seen Through Layman's Eyes

Process By Which Natural Tints Are Brought To Screen Explained in Non-Technical Terms

Bebe Daniels and John Boles in color sequence of "Rio Rita"

SINCE Technicolor now is being used in 15 per cent. of production work in Hollywood, according to officials of that company, THE SHOWMAN believes it pertinent to explain how it's done. With the industry literally stampeding to sound and color and more recently giving serious thought to wide film it is interesting to note that one hundred features are scheduled in whole or in part for color in 1930. These will be done by Technicolor process. So persistent has been production's demand for color that some of the industry's leading figures, including Jesse L. Lasky, are predicting the early death knell of black and white pictures. The development of Technicolor to its present state has engaged the undivided attention of a group of scientists for more than a dozen years. It is not, in its entirety, a photographic process. In fact, after the negative has been exposed, it virtually ceases to be a photographic process at all, but takes on much the same process as that used in lithographic work. Unlike the lithographic process, however, the colors are not put on by a heavy impression as in the printing of a colored plate or paper.

Color goes on Technicolor negatives by what is known as the imbibition process, which means that the emulsion on the film drinks in the colors which are in form of liquid dyes when applied.

SLIGHT NEGATIVE CHANGE

A Technicolor negative differs slightly from the ordinary run of negative, except for a necessary chemical treatment added to the usual photographic emulsion. With these exceptions the negative is the same as that used in the ordinary black and white photography.

Exactly twice as much time is consumed in photographing color because while in a black and white scene only one frame is exposed at a given time, in the Technicolor process two frames are exposed simultaneously.

To get the positive of this double negative printed on one side of a strip of film so that it may be presented on a screen the following procedure is necessary: A positive film, hardened by chemical action, is treated with hot water after which a "green" etching, or relief map of the scene, is recorded upon it. A "red" relief map is obtained by the same process on another negative film which has been exposed to the "red" part of the negative. While "red" and "green" are used here to designate two parts of the negative, neither an absolute red or green is meant. The first is used to signify the warm colors of the spectrum; the latter, the cold colors.

The two relief map films are the matrices from which are made the prints. With the two matrices ready a blank celluloid ribbon, later to be used in the theatre, is treated with gelatin so that it will receive color dyes in liquid form. The positive which bears the outlines, or microscopic hills and valleys, of the red matrix is soaked with dye and applied like a master printing plate to the blank strip of gelatin-coated celluloid.

PROCESS CONTINUED

The result is that the red parts of the image, or scene, are impressed on the gelatin-coated celluloid film and the latter drinks in from the red matrix all the color necessary to furnish the gradations of red in the picture. The process is repeated with the strip of positive film which has been exposed to the green portions of the negative, making a green matrix in the same manner as the red one was made.

This green matrix then is laid over the gelatin-coated strip directly over the color which already has resulted from the red image. The gelatin layer now is penetrated by both dyes—red and green—in exact proportions as shades existed in the scenes as originally photographed.

Because of the process of putting the color all on one side of the film, projection machine operators can run the film exactly the same as a black and white film is run with no special appliances on the machine necessary.

Until comparatively recently the color was printed on both sides of double-coated film. This made the completed film thicker and caused readjustment of projection machines before the color film could be projected. The perfected process eliminates this inconvenience.

MANY ADVANCES MADE

Many advances have been made in color as used on film. The process has been used more or less for several years but only to emphasize highlights in scattered sequences.

It was not until comparatively recent times—in fact it was not until after the advent of sound that color came into real prominence. It arrived with all the suddenness of sound and has made almost as radical a departure in the exhibition of pictures.

There are a number of color processes. Their aim, necessarily, is the same—to accentuate sequences where such accentuation will add to the dramatic appeal of a picture.

Fashions always lend themselves admirably to color because there always is a variety of color with which to deal the minute a woman's wardrobe is visualized.

OUTDOOR ADVANTAGES

Outdoor scenes—especially those bringing sunsets into prominence of a flowered garden. Exteriors in countries where color plays an important part in the everyday life of the inhabitants, as in Mexico or in Spain, always lend themselves to color.

If a producer were to lay the action of the story he is filming in the Painted Desert, for instance, in the Southwest, there would be a call for plenty of color, as the Painted Desert is just what the name implies—a rainbow of colors.

The same would apply to scenes being taken with the Grand Canyon as a background, a setting where colors are eternally changing and where every color in the spectrum is evident in the rocks of the canyon walls.

Ray Rennahan, expert in Technicolor and motion picture photography

Many interior scenes will not lend themselves to color, as for instance, sequences that must necessarily run through a story with a courtroom scene as the highlight.

Color can place as a dramatic part in a screen presentation as any of the leading actors if it be used in a dramatic sense—placing color where color will speak and eliminating it in other places. This psychological aspect of color as applied to pictures is considered so very important that Technicolor has established a special department in Hollywood under the supervision of experts to render expert advice on when, where and why color should be used in this and that story. Many of the feature productions scheduled for the current year will be entirely in color. Many productions now in release or scheduled for near-future release are entirely in color.

The demand for color has been enormous, equaling if not exceeding i nsome instances the demand for sound.

It must be remembered that color has but one effect on a picture—it heightens the dramatic power or, to put it more plainly, lends realism to actualities.

RECENT ACCLAIM

The public, for a long time, either refused to accept color in screen presentations, or it was just indifferent to color. The fact remains that not until comparatively recent months has color played an important role on the screen.

One authority on the subject of what the public wants and what it doesn't want explains it by saying that the psychological effect on an audience when color is given where color is expected results in as big a thrill as the real thrilling sequence would give, and by a real thrilling sequence, he refers to the hero falling over a cliff or an automobile plunging into the rushing waters of a river from a high embankment.

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HEYWOOD-WAKEFIELD
Theatre Seating Division

Sees Big Chance For Equipment Abroad

Best Results Would Come From Pooling Distribution, Gov't Man States

By NATHAN D. GOLDEN

NATHAN D. GOLDEN
Assistant Chief, M. P. Division
Department of Commerce, Washington

AMERICAN equipment manufacturers, regardless of low price competition on the part of foreign manufacturers, have been successful in the past few years in marketing a fair percentage of their product in foreign countries. The wiring of theatres abroad is chiefly responsible for the sale of the latest type of projectors, screens, arc lamps and other equipment recently developed for sound picture projection.

There is no question as to the superior quality of our equipment as compared with that manufactured by foreign concerns. Invariably reports from the field representatives of the Bureau of Foreign and Domestic Commerce show that owners of theatres in the foreign countries admit such superiority, not only in the quality of the product, but also in its performance. The big questions facing the foreign theatre owner are the increased cost of American projection equipment over that of domestic manufacturers and credit allowance for its purchase. Foreign theatre owners are not as fortunate as American exhibitors in raising capital for the financing of new equipment. Money is tight, interest rates are high and profits are very small after the state, municipal and other taxes are deducted from his gross receipts. The result being that, while he would like to replace his old worn-out equipment with the up-to-date apparatus which is being manufactured in the United States, he has but one alternative—to worry along on the equipment he now has. If American manufacturers can devise some way of helping foreign theatre owners in financing their new equipment, increased sales will surely result.

ANCIENT PROJECTORS

There are thousands of theatres in foreign countries whose projectors are at least from ten to fifteen years old. All of these projectors have outlived their usefulness and are, therefore, ready for replacement with up-to-date equipment. There are also as many theatres in foreign countries employing but one projector.

Showmen abroad and also distributors of projection equipment prefer to enter negotiations with authorized representatives of equipment manufacturers, rather than to carry on negotiations by mail or examining equipment from catalogues. Missionary men, therefore, should be employed to demonstrate and teach foreign projectionists the handling of American equipment. In the last analysis it is the projectionist to a large degree who recommends the purchase of equipment that goes into the projection room.

In some countries projectionists claim that American projectors are more complicated to handle as compared with those in use, also that film that has been slightly mutilated has difficulty in passing through the projector. Probably the outstanding objection to our American projectors, not only from the point of view of the projectionist, but also the theatre owner, is that parts and repairs can not be secured as rapidly as for those projectors of domestic manufacture. The foreign projectionist is not as adept as our American projectionists in repairing a projector when it has gone wrong. He, therefore, will not recommend a machine that he knows he can not get service on as quickly as his domestic make.

REMEDY SUGGESTED

All of the above obstacles might easily be overcome by the American manufacturer, by the pooling of interests for distribution purposes. Distribution centers could be established in various parts of the world, out of which service and missionary men could operate. By such a plan, service to the theatre could be established and representatives could visit theatres and maintain that personal contact the foreign theatre owner desires. While this will probably be a heavy theatrical venture at the outset on the part of American equipment manufacturers, the results in increased sales should more than pay profits over a period of time.

A comparative resume of 35 mm. motion picture projectors for the years 1928 and 1929 is not available, inasmuch as the year just finished was the first in which a separate classification of 16 mm. and 35 mm. projectors was attempted.

During 1929 there were exported to all foreign countries 1,869 American projectors of 35 mm. gauge with a declared value of $592,319 and 2,311 American projectors of 16 mm. gauge with a value of $212,947. The combined total of these two types of projectors is 773 short of our exports during 1928 when there were 5,953 American projectors of both types with a value of $950,202 exported.

Europe, as in 1928, when 35 and 16 mm. projectors were grouped under one classification, remains our leading market for the professional type projector. During 1929, 837 projectors of 35 mm. gauge, having a declared value of $260,736, were exported to all the countries of Europe. Projection exports of 16 mm. gauge during 1929 to Europe amounted to 689 with a value of $65,885.

SOUND BOOSTS TRADE

Installation of sound motion picture equipment in the theatres of the United Kingdom is largely responsible for the import of the large number of 35 mm. projectors of American origin during 1929. During this period 552 American projectors of this type with a value of $152,958 were imported. In the amateur field 228 projectors of 16 mm. gauge with a value of $14,167 were brought into Great Britain from America.

The second largest market in Europe for American 35 mm. projectors, and fifth throughout the world, is France. During 1929 France imported 80 American projectors valued at $38,368 in the 35 mm. class and 30 American projectors of 16 mm. gauge, valued at $4,322. Our third largest market in Europe and tenth among world markets, is Spain, importing 46 American projectors of 35 mm. gauge, valued at $20,207, during 1929, and 49 projectors of 16 mm. gauge, valued at $3,686. Other important markets of Europe were Italy, with 44, Sweden with 30 and Germany with 23 American 35 mm. projectors. In the 16 mm. field, the other leading markets of Europe during 1929 were: Germany 185, Switzerland with 70 and Italy with 53.

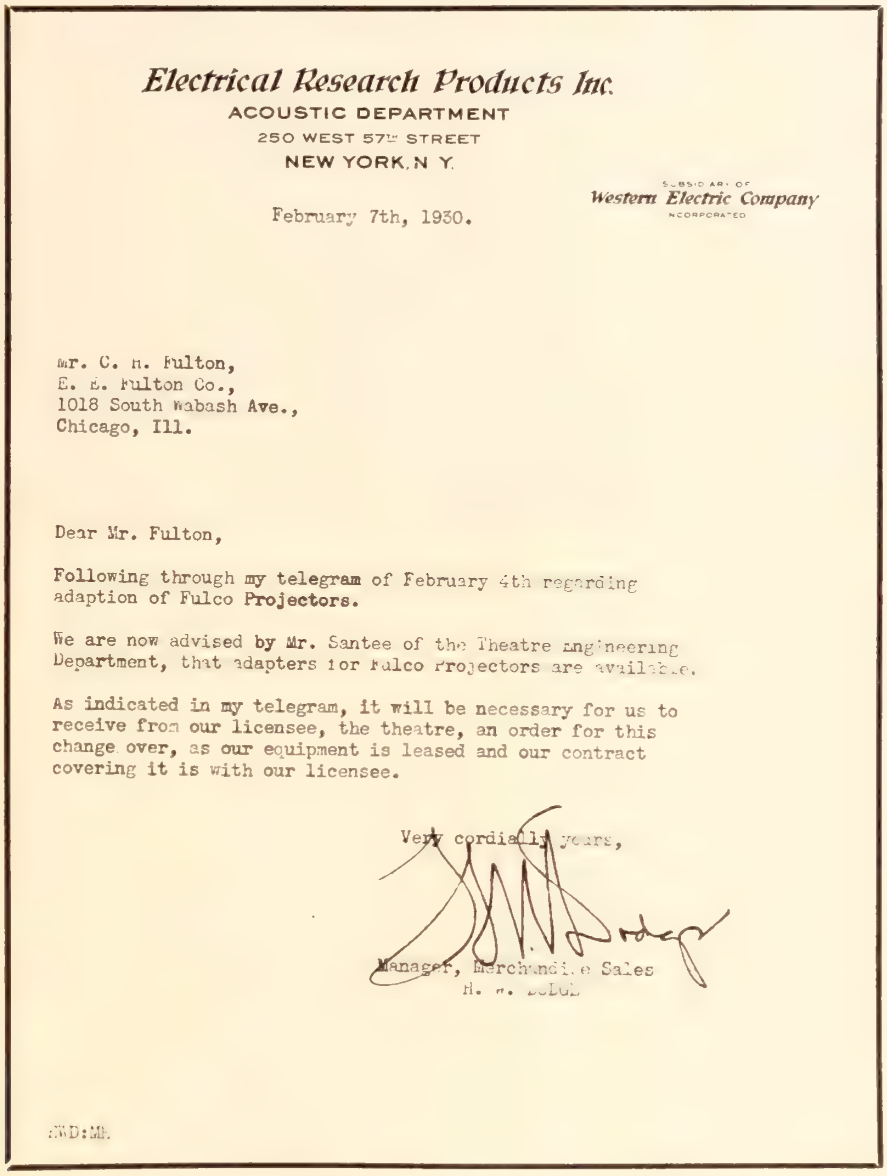
FAR EAST SECOND

Our second important regional market is the Far East. During 1929, 399 American projectors of 35 mm. gauge, valued at $119,764, were exported to this market and 1,263 American 16 mm. gauge projectors, valued at $103,952, were exported.

From examination of custom reports for the last eight months of 1929, sound equipment of all types, which include

(*Continued on page 72*)

MANY THEATRES HAVE BEEN WAITING FOR THIS



Electrical Research Products Inc.
ACOUSTIC DEPARTMENT
250 WEST 57TH STREET
NEW YORK, N. Y.

SUBSIDIARY OF
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February 7th, 1930.

Mr. C. H. Fulton,
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1018 South Wabash Ave.,
Chicago, Ill.

Dear Mr. Fulton,

Following through my telegram of February 4th regarding adaption of Fulco Projectors.

We are now advised by Mr. Santee of the Theatre Engineering Department, that adapters for Fulco Projectors are available.

As indicated in my telegram, it will be necessary for us to receive from our licensee, the theatre, an order for this change over, as our equipment is leased and our contract covering it is with our licensee.

Very cordially yours,

H W Dodge

Manager, Merchandise Sales
H. W. Dodge

HWD:MH

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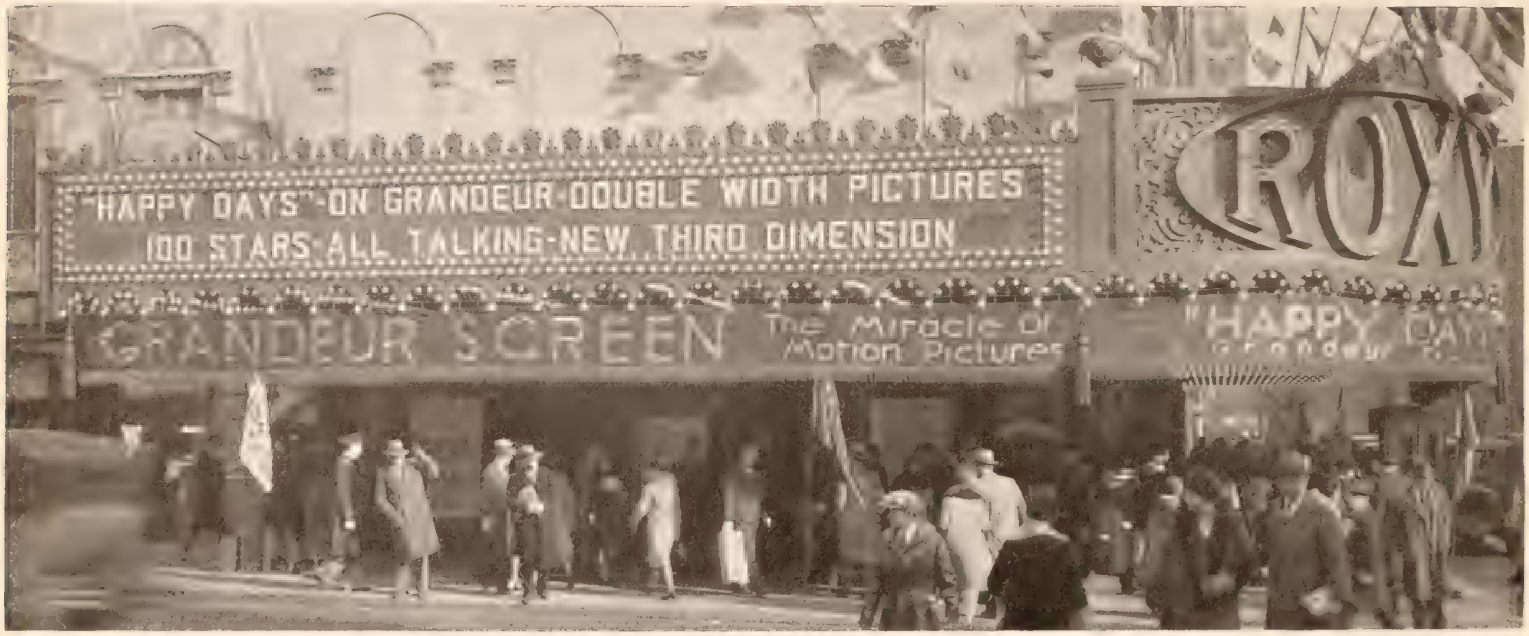
Wide Film Captures Old Broadway

Fox Grandeur Showing Life-Sized Pictures Makes Big Hit with Cosmopolitan Audiences


"HAPPY DAYS"-ON GRANDEUR-DOUBLE WIDTH PICTURES
100 STARS-ALL TALKING-NEW THIRD DIMENSION
ROXY
GRANDEUR SCREEN
The Miracle of Motion Pictures
"HAPPY DAYS"

Display on marquee above shows how S. L. Rothafel played up the showing of Grandeur in "Happy Days," representing the first public showing of wide film as a regular feature of a theatre's program. The Roxy is the first theatre in the world to be equipped for the showing of Grandeur film.

By Joseph L. Kelley

THE first question the motion picture industry asks on the occasion of an innovation is, "Will it last?", followed closely by, "Is it practical?"

No one can answer these questions but the millions who pay to see or hear such innovations.

Fox Grandeur film is the latest innovation and, therefore, very pertinent as another problem with which the industry has to deal.

When a picture measuring 42 by 21 feet is thrown on a screen, and this is compared with the standard picture of 24 by 18 feet which the millions have been accustomed to see, something has to be done about it.

Something was done about it only recently when Grandeur's first subject, "Happy Days," was projected at the Roxy in New York.

What was done was concentrated in one loud burst of acclaim from Broadway. That should be enough, but it isn't. What Broadway does and what the audience on Main Street does are two different and distinct things as many showmen have found out to the dismay of their checking account.

MAIN STREET WAITS

The theatre owner on Main Street can, and often does, do everything the owner on Broadway does, if in so doing, he is pleasing his patrons and, at the same time, showing a profit at the box-office.

A Main Street dollar is as good as a Broadway dollar. To "step out" on Main Street now is to "go to the movies." To step out on Broadway often leads through other channels with pictures forgotten.

The major problem which Grandeur has to face is, "Can Main Street profit by installing the large screen necessary to project wide film and is the average theatre large enough to accommodate such a change?"

However these questions are answered Grandeur is being made, and all the accessories that go with its projection are being made. Therefore the question arises, "Is there a spot for it on the theatre program!"

Again—no one can answer these questions excepting the millions who go nightly to the motion picture theatre.

The purpose of this article is not to even attempt to answer questions but to place Grandeur before those interested in such a way as to give some conception of what it's all about.

COMPARISON IN WIDTH

The standard film measures 35 mm. in width. Grandeur measures 70 mm. The process by which this wide film is turned out is not a magnification of objects on standard-sized film. The pictures are made in specially constructed cameras on film twice the width of standard film. New widescope lenses are used. Projection machines of a radically different type are used.

To incorporate the sound innovation Grandeur has taken every precaution. The sound track on a standard film is one-tenth of an inch wide. On Grandeur this sound track is one-quarter of an inch wide.

Advantage: improved sound tone quality with much of usual sound distortion eliminated because sound must be amplified only half as much to get the same volume from the horns as it does from horns reproducing sound via standard film.

CLOSE-UP ELIMINATED

Then you have the virtual elimination of the so-called "close-up" for with wide film pictures are always in close-up unless purposely set off in long shots.

A musical comedy chorus, for instance, necessarily taken in long shot with standard film, can, with Grandeur, be brought into a close-up—not one or two members of the chorus but the entire chorus.

As far back as October of 1929, Grandeur film was projected on Broadway when Fox showed "Movietone Follies" at the Gaiety. Going further back to mid-summer of last year, the Spoor wide film was demonstrated by RCA Photophone in New York. One act of a musical show by Earl Carroll was the subject matter.

EIGHT YEARS PERFECTING

Going back still further it is found that latter day experiments that led to the development of Grandeur were begun eight years ago by John D. Elms, in a Staten Island (N. Y.) laboratory. Elms was one of the pioneers in the industry and figured that the average 20-foot screens were fixed only because the early films were shown in narrow buildings, usually former stores.

With the development of theatres like the Roxy, seating 6,000, Elms felt the ordinary screen was unnaturally small. He further contended that audiences sitting further away from screens found it increasingly difficult to see the picture properly without distortion.

EARLY EXPERIMENTS

Elms' early experiments were carried on with two cameras, running simultaneously. The difficulty arose when he tried to match the pictures on the screen. He then concentrated on double-width film and a new camera lens that would take in the increased scope of the scene being photographed.

William E. Waddell, another film pioneer, had arrived at the same conclusion at about the same time. He was active in the industry in the early days of the Kinetoscope and peep shows. Waddell had invented a home projector which he called the Bipak. In the days of Edison films he was studio manager for Thomas A. Edison.

During the pioneer days when stage actors were called in for screen tests they objected to the restricted space in which they were confined by the narrow camera range. Waddell felt that the scope of pictures would be limited until this could be overcome. He met Elms later. They combined forces.

FOX INTERESTS IN 1928

The adoption of Movietone some time later resulted in cutting down the picture's width on the film a tenth of an inch. Waddell presented his wide film idea to William Fox two years ago. Fox was impressed by its possibilities, both for the improvement of pictures and the enhancement of sound. He agreed to finance further experiments.

Last September the showing of a Grandeur version of the "Fox Movietone Follies of 1929" and special Movietone News shots at the Gaiety in New York was the first time the public saw the new films.

Since that time many improvements have been made. Set designers, technicians and directors have studied its use at Movietone City at the direction of Winfield Sheehan, vice president and general manager of Fox.

At the present time the Roxy is the only theatre in the world equipped to show Grandeur film, but plans have been made for equipping other large theatres in important cities. The width of the proscenium arch in the Roxy permits a screen 60 feet wide, but if all of this space had been spanned, its proportionate height would have made it impossible for persons sitting in the back rows of the orchestra seats to see the top of the picture.

When the "Follies" were filmed in Grandeur the big cameras were set up in front of sets designed for the standard width film. As a result, the effects possible on the wide film were not realized to the full. In "Happy Days" the sets were massive, for the designers had the same freedom from camera limitations that a stage producer has.

HOW IT IS DONE

It is possible, with a Grandeur camera, to photograph a chorus of twenty-five girls with the camera only a few feet from them, and to show them all on the screen life size. The effect is the same as though the spectator were sitting six or eight rows back in an orchestra seat and looking at a production on a stage forty feet wide. With the old type of film the individuals in a scene of this kind would be almost unrecognizable when photographed en masse because they would be so tiny.

A number of problems have been overcome in the development of Grandeur. Waddell and Elms urged seventy milimeters as the width from the start, because of the simplicity of the mathematics—double the old film. This made it easier to experiment with the new lenses. One of the raw film makers who was consulted favored it because raw stock comes in wide sheets and it is possible to cut it at this width without wastage by making half the number of cuts used in manufacturing the old film.

INVENTOR COMMENTS

New cameras have been made, laboratories have been fitted to handle the 70 mm. film, and projection machines entirely new and revolutionary in principle have been constructed for use wherever the wide screen is being installed.

Another advantage resulting is the illusion of stereoscopy or depth. This illusion is created by reason of the new cameras keeping the backgrounds in sharp focus so that their full value is seen.

Waddell says about Grandeur:

"If sound amplification by radio tubes had been in existence when pictures first became popular there never would have been any silent pantomime pictures. If large theatres, instead of narrow stores, had been used for films at the start, there never would have been any narrow film. It would have been perfectly natural to have begun the early development with the figures life size, using the stage as a model. Sound pictures are a perfectly natural development. I predict for them a popularity as sudden and as sweeping as sound, once the public has seen

A large part of the effect created through the Grandeur projector is dependent upon the mechanical advances incorporated. It is impossible to get this result by using the standard projector.

In spite of the revolutionary size of the image cast on the enlarged screen a striking result of Grandeur is claimed to be the complete elimination of distortion.

It would be natural to suppose that with this greatly enlarged image before them on the screen patrons sitting down front would see an intensification of the distortion present in standard-sized pictures, but the large image definitely reduces distortion.

Grandeur involves a complete system starting with the camera and including special panoramic lenses and new projectors. The development of the projectors represented ten years of almost continuous effort.

RADICAL DEPARTURE

Like all other radical departures, years of experimentation in the optical sciences and the mechanics of projection have brought this wide film brand just as near perfection as the leading scientists in this particular field of endeavor have approached.

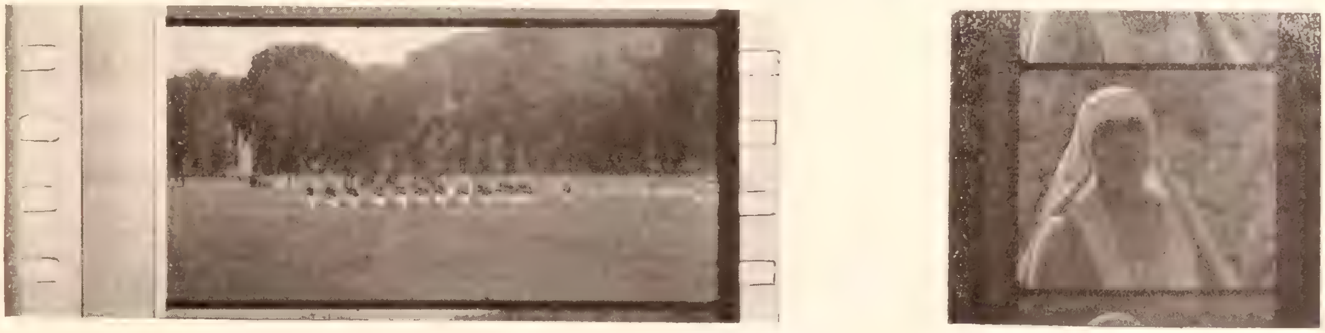
When experiments were started in this field there were no precedents to guide the workers. Wide film is something new in every sense of the word. Not one person in a thousand ever dreamed that as he sat watching the standard-sized picture flash over the screen a year ago there could or would be an improvement in size of the picture. The standard siz ewas accepted, as a matter of course, in the same spirit as a standard loaf of bread is accepted by the housewife.

FUTURE VISIONED

When any number of scientists or inventors are willing to devote their time over a period of years to any subject, there must be something to it aside fro mmere experimentation. Before setting out on such a task these men have visioned the completed task; they have a mental picture of what they are endeavoring to accomplish before them constantly.

It was so in the case of Grandeur wide film. The men who gave their time to perfecting it saw in their work something that would improve pictures as seen on a screen. They worked to that end.

Only one work remains—that work represents the verdict handed in by the millions of people who will pass judgment on this innovation. There will be no jury fixing; there will be no technicalities to squabble over. It will be final.



Above (left) is shown a strip of Grandeur film, actual size as it runs through specially equipped projection machine, the picture on the film measuring 2⅞ inches wide, as contrasted with actual width of standard film at right, of 1 5/16 inches. Figures represent actual width of picture, not including sprocket tracks for sound or power. Wide film shows West Point Cadets on parade, an entire company, being brought into close-up at a distance. The standard strip shows Queen Marie in close-up.

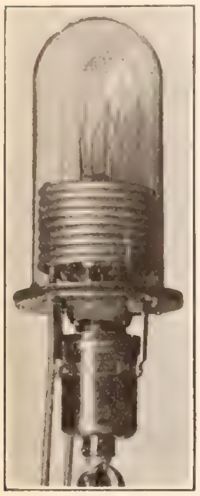
Water Cooled Lamp Aids Sound Work

Water-Cooled Lamp

Color and talking pictures have necessitated a radical change in illuminating lighting systems.

The electrical industry now has in development a new water-cooled incandescent lamp for special use in such cases.

An extract from John Liston's Annual Review of the Electrical Industry for 1929, under the section devoted to "Lighting," herein reprinted, sets forth the peculiar properties of this new invention.



THE ordinary applications of incandescent lamps seldom bring to our attention or consideration the quantity of heat which is produced as a necessary consequence of the light emitted by incandescent tungsten. However, in certain special applications of high-intensity illumination, the heat generated is not only brought to our attention, but is impressed on our minds through physical discomfort. Some of these special applications are in studio lighting for colored and talking motion pictures, projection of motion-picture films, opaque projection and the lighting of the operating tables in hospitals.

In round numbers, 85 per cent of the energy radiating by a 1,500-watt tungsten stitutes the heat which we desire to eliminate. This is achieved by absorbing the heat in some liquid, which absorbs much of the heat but transmits most of the light. Water or some solution such as copper chloride may be used as the absorbing medium and the heat may be dissipated by means of a cooling coil.

The unit at present in the process of development consists of a lamp immersed directly in the absorbing liquid which is confined by an outer glass jacket. A cooling coil through which tap water is circulated is also immersed in the absorbing liquid. Convection currents set up within the liquid are sufficient to maintain a circulation, and no mechanical stirring is necessary. The lamp, cooling coil, and outer jacket are all supported from a base plate on which the lamp socket is mounted. Two gaskets, one between the base plate and the jacket, and the other between the base plate and the lamp at a point just below the base, make the unit water tight.

This arrangement has several advantages. The absorbing layer of liquid practically surrounds the light source so that almost no radiation reaches the atmosphere of the room except through the absorbing medium. Cooling water is circulated in and confined by the coil so that either distilled water or some heat-absorbing solution may be kept permanently in the jacket. The jacket and lamp surfaces are thus kept clean and free from the deposits of ordinary tap water, although tap water is the cooling agent. Another advantage is the possible use of smaller bulb sizes; the temperature of the bulb not being a limiting factor in this case.

In one series of tests, a 1500-watt 115-volt filament was mounted in a special 2½-in. tubular bulb and ordinary tap water (16 deg. C.) flowing at the rate of 20 gal. per hr. through the cooling coil maintained the temperature of the absorbing cell at 45 deg. C. Eleven hundred and twenty-five watts (75 per cent) were dissipated in the cooling water while the absorption of light due to the water cell was only five to seven per cent.

Next Best Thing

Baltimore — Scarcity of wide films did not stop J. Lawrence Shanberger from installing a full-stage-width screen at Keiths'. Upon completion of the installation by Walker Screen, Shanebrger projected "Shows of Shows" in the center of the new green and let it go at that. Others in town are expected to follow suit, including the Belnord, residenttal house in the Durkee string, and Warner's Uptown.

New Pickup Device

The Projectionist Model is the title given a new type electro-magnetic pick-up developed by the Presto Machine Products Co., Brooklyn, N. Y. The pick-up has been especially designed to meet the particular practical considerations involved in theatre sound reproduction

New Sound Device

A new device for sustaining and intensifying the tone of a piano, known as the Crea-Tone and invented by Simon Cooper, Brooklyn scientist, is reported to have been successfully demonstrated. Its principle is the prolongation of vibrations of piano strings by electro-magnets operated by current from a battery of the radio type.

Seeking Sunday Shows

Albany—Many residents of Gouverneur, N. Y., are endeavoring to secure Sunday shows. A petition has been circulated and has many signatures. It will be presented to the village board this month and asked to have the whole proposition submitted to the electors with a definite understanding that if the ordinance is adopted giving Sunday shows, they will not start until after 1 P. M.

New Clay Seen As Acoustic Aid

Columbus, O.—Delegates attending the Structural Clay Tile Ass'n meeting here this week were told that talking pictures will be better 100 per cent if a new clay now in process of development becomes universal in use. Because of its absorbent qualities, sponsors said, the clay had attracted attention of picture producers and theatre owners. The capacity of the clay to make for better acoustics is the quality on which the manufacturers base their assumption.

The clay also is said to offer advantages as plastering for the theatre interiors. Shrill and scratchy sounds are entirely eliminated by the absorbent qualities of the substance, it is claimed.

I. A. T. S. E. Active

Albany—Edgar T. Stewart, New York, representing the International Alliance of Theatre Stage Employees and Motion Picture Machine Operators, appeared at the state capitol in connection with the Williams bill, already introduced, which provides for one day of rest in seven for projectionists. The operators have taken a stand against the Swartz measure which amends the general city law as it relates to licensing operators in first class cities by providing that the applicant must have the signature of the fire commissioner and the city clerk that he is of good moral character and responsible, a citizen of 21 years or over, and has served six months' apprenticeship.

Specially Built Organ

St. Louis—A pipe organ claimed to possess many new tones and constructed at a cost of $250,000, recently was shipped to the Hal Roach studio in Culver City. It was built by George Kilgen and Son, Inc., and is said to be one of the largest liturgical organs in the world.

Equipment Furnished

Continental Theatres Accessories, of New York City, has contracted to furnish complete equipment for the New Windsor in Brooklyn.

Stocked Up

Decision of Louis K. Sidney to discontinue sales of sheet music and records in Loew theatres has left the circuit with a stock of records on its hands. Efforts to peddle job lots at cut prices have hit a snag, it is said, due to the fact that dealers are stocked up.

TRUVISION

NATURAL VISION—GLASS BEADED

FIRE-PROOF GRANDEUR SCREEN

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HAPPY DAYS ON GRANDEUR DOUBLE WIDTH PICTURES
100 STARS ALL TALKING ... THIRD DIMENSION
GRANDEUR SCREEN
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NO DISTORTION — BEST FOR COLOR PICTURES
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Easily Washed—Retains Original Brilliance

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Doctor For Film Show Ailments Tells Growth of Circuit Idea

One of the Foremost Leaders in Theatre String Management Shows How Policy Was Built

By JOE LEO

(President, Fox Metropolitan Playhouses)

THE application of the principles of modern business efficiency to the problems of theatre management constitute the biggest single and most far-reaching contribution motion pictures have made to the show business. Motion pictures have put show business on a sound basis of management and operation. The entire field of entertainment has profited by that change. There is more need for consistency, and, more than anything else, it is the development of successful circuit operation that has made this possible.

The need for business economics, reduction of risk, and the necessity for standardization has resulted in the merging and unification that is now rapidly being completed by theatre operators everywhere.

The grouping of a number of theatres into a single, unified circuit has made possible many valuable economics in every phase of theatre operation.

Before the development of circuits the individual operator found it physically impossible to give the necessary attention to the many and varied details of operation. This resulted in uncertainties and the business, as a consequence, was ever in a precarious and unstable condition. This, of course, applied to the operator who had more than one theatre to look after.

GREATER EFFICIENCY

Today every well-organized circuit provides the individual manager with the service of efficient departments, each manned by an expert in that particular phase of theatre operation. The various phases include: buying, booking, real estate, advertising, publicity and exploitation, cost control, construction, maintenance, projection, insurance, inspection and legal procedure.

The services of all these departments are coordinated with the central department of general management. The combined resources of this central department are at the immediate disposal of the individual manager.

The growing importance of the circuit business, its consistency of operation, and its rank in the field of industry has provided a real incentive for the best brains in the country.

MAN-POWER DEVELOPED

In return the circuit has provided a fertile field for the development of manpower on a scale that never before has been possible within the theatre management field.

The greater element of economic security the show business offers today has made employment more continuous and more consistent. The labor turnover becomes smaller and smaller.

Careful selection of manpower for ability and character and careful training according to the ethics of modern business and genuine service has not only been advantageous to the business but it has had its beneficial effect on the public at large.

The circuit has provided, in addition to other numerous advantages, each community where one is located with a standard institution that the public can depend upon for the utmost in entertainment, service, comfort and relaxation.

"Dr." Joe Leo

A GLANCE back over the career of Joe Leo immediately reveals his [illegible] speak with authority on the operation of circuits.

Ever since he took over his first "sick" circuit and nursed it back to vigorous health he has been tabbed a "doctor of ills for show business." He has made profitable theatres out of old and run-down material.

Leo took over the Ascher circuit in Chicago when it was in the toils of a receivership and made of it a free and independent agent. He took over another string, an adjunct of the Ascher circuit, and merged it with the first into a well-knit chain of profitable houses now known as the Fox Chicago Theatres.

Leo then "doctored" the Saxe circuit in Wisconsin. Within a year he had transformed a losing proposition into the nucleus of the present powerful Fox Midwesco chain.

He was sent East to take over the operation of eight different circuits and proceeded to prescribe the same medicine as a curative. Within three months he had built the Fox Metropolitan Playhouses into a unit of efficiency and profit.

LEADERSHIP MADE AN ART

Inspired and conscientious leadership is a great factor in providing a closely-knit organization. A powerful factor in bringing about this spirit of cooperation is the practice of holding frequent and regular meetings.

These meetings, held in each theatre, district, division and circuit headquarters, afford an opportunity for an interchange of ideas that would be impossible otherwise. The meetings go far towards maintaining and renewing loyalty and enthusiasm. A "concert pitch" is kept in the moral of the organization.

A well-edited and newsy house organ provides still another medium for the interchange of ideas, this interchange probably doing more for the general good of the unit and collective bodies than any other one medium.

In all this the modern theatre operator is doing only what other men throughout an efficient business would do—applying the lessons of modern business efficiency to the problems of theatre management.

JUDICIOUS SPENDING

Economical operation is the process of judicious spending. The modern theatre operator sets his expectancy figure on the basis of past experience, not, as in the past, on the "feel of things." He strives to sell his theatre as a permanent institution of entertainment on the basis of scientific and up-to-date operation. This, too, is a product of modern motion picture circuit operation.

Successful circuit operation has transformed the show business from a "game" into a business. There is more consistent trend in the business today than ever before, all due to the coordinating influence of the circuit ideas. Anticipated results come closer to the actual grosses.

The same process of elimination of the unfit in the motion picture theatre field goes on in the field of the legitimate theatre. This proves almost conclusively that the motion picture show business, especially, has outgrown its swaddling clothes and has taken its place among the major industries of the nation. Here is where it rightly belongs.

IMPORTANCE OF CIRCUIT IDEA

Probably no one factor in the industry has done more to revolutionize the methods of handling shows than the circuit idea.

Before the circuit idea became practical, and virtually universal in practice, each exhibitor played a lone hand.

The circuit idea changed all this. Any exhibitor still is free to play a lone hand but he has the added advantage of benefiting by the ideas of the many as compared with the idea of one where the advantages of the circuit operation are not available.

Cooperation is absolutely essential to all big business. That is what the circuit idea primarily does—not only inspires but actually enforces cooperation.

WORK CO-ORDINATED

The exhibitor on Main Street knows to an iota what the exhibitor on Broadway is doing to promote better interests between theatre owner and patron. He knows how this and that thing was done, almost in the same breath with the man on Broadway.

The need of business economy at this time, especially, puts the circuit idea to the acid test.

It should be unnecessary to convince any business man that cooperation and unification can mean nothing but improvement—whether the business to which it is applied be a collection of peanut stands of a collection of million dollar enterprises.

It is absolutely assured that some kind of assistance will be given that never has entered the business life before as a helpmate.

INDIVIDUALISM ATTAINED

The individual manager idea, I feel compelled to elaborate on more fully. Too much can not be said about this particular phase of conducting a circuit.

It necessarily follows that individual managership is necessary insofar as links in the theatre chain are scattered. The prevailing idea, and the one big idea in this phase, is that the individual manager not only is "on the ground" watching every aspect of his individual theatre but he is watching it with a thermometer trained upon it that is gauged to the utmost possible accuracy, not by his single idea but by the united ideas of the best brains in the central organization. This, too, is bound to bring nothing but the very best results.

INCENTIVE ENGENDERED

Theatre management is no small matter. With the motion picture industry ranking well up in front with our country's most important businesses, the manager of a motion picture theatre need not consider himself a cog in a wheel of small proportions.

The theatre manager of today is just as important to the motion picture industry as a member of the nation, for it is such businesses as the motion picture industry with its millions involved that place our country in the lead of all other countries in volume of business transacted.

As Leo Sees It

SUCCESSFUL circuit operation has transformed show business from a "game" to a business.

Need for business economics, reduction of risk and necessity for standardization have bade theatre merging and unification necessary.

Well organized circuits provide individual manager with services of efficient department specialists.

Growing importance of theatre management provides real incentive for best brains in country.

Circuit organization provides development of manpower.

The greater element of economic security show business offers makes employment more continuous and consistent.

Labor turnover is made smaller and smaller.

Every community where circuit is established has been provided with an institution.

Spirit of co-operation instilled by practice of frequent and regular meetings.

Co-operation has instilled economical operation which in turn sets up process of judicious spending.

ACTS AS STABILIZER

Manpower, too, I am compelled to dwell upon in more detail.

As with the advent of machinery which replaced countless work by manual labor, the country first was startled because it was thought machinery eventually would deprive the manpower of the country from labor sources.

Not so, as everyone has found out to his or her thorough satisfaction.

The circuit idea was in much the same sort of temporary predicament, and remained in that predicament, until it was found that by centralizing the brains of the particular branch of the industry auplying to theatre management, not only more work was made possible but work of a more specialized nature, thereby increasing the weekly pay check.

Emphasis can not be laid too strongly on the vast difference the circuit idea made in the general community gatherings.

Any institution that brings together ideas from the four corners of any land will with those ideas promote community gatherings.

The very nature of the circuit idea presupposes this. The mainspring idea of the circuit is the get-together spirit, the exchange of ideas and the eventual merging of these ideas into a one harmonious whole.

REGULAR MEETINGS

This brings me to the meetings which result. Despite the fact that circuit members gather primarily for business, and business of a big nature, there never is that need so urgent that the social element does not enter into such meeting, unless, of course, the meeting be called for the specific purpose of coming together o nsome major problem.

The average meeting, and there are many of them, necessitated by the very nature of the business involved, is as much social as it is business and not only the one immediately concerned in the business phase but their families are among those present.

Few people realize what a tremendous amount of concentrated effort and thought it took to place the circuit idea on a practical, working basis, and it must be admitted that the idea is both of these.

ORGANIuATION EXPLAINED

Organization—that's the answer. I can best give the theatre man's explanation of just what organization means by picturing the work of a country school teacher, new to the community, and with a lot of carefree, foot-loose youngsters to drive into something like a class. It is a big problem for any young woman. It is a situation with which we all are familiar.

If the school teacher's task be difficult the average person can get some idea, by contrast, of just the problem that faces one who sets out to arrange into a class widely scattered theatres and their personnel.

Once organization is put under way—and by that I mean a definite line of action with men at the head who know in detail their specialized work—the matter becomes as simple as adding two and two, always providing the organizer has had foresight enough to surround himself with men of brains.

EXPERIMENT WORKS

This I have tried to do. The work I have attempted to do speaks for itself. Fox Metropolitan Playhouses functions like a well-oiled piece of machinery—thanks to the men I have around me.

The circuit idea was not only an absolute necessity, but it was inevitable. An industry of the proportions of the motion picture industry could not function without the co-operative idea uppermost.

In putting the idea into practice I merely carried out the principles of good business

The First of a Series on Circuit Operation

Believing a running, detailed account of theatre circuits which constitute such a vital factor in the field today will be of interest and service to its readers, MOTION PICTURE NEWS, *starting with the current issue of* THE SHOWMAN *will run each month a history of an individual chain. The first article—by Joe Leo—covers the general field—the circuit's rise, its purpose and its relative importance. Leo recounts just what the circuit means, not only to the industry, but as an individual institution. Heads of the various chains over the country are being invited to submit a short history of their enterprise. You may get an idea from the manner in which the other fellow conducts his string. The other fellow may get an idea from the manner in which you conduct yours.*

TUNE IN . . .

TUESDAY
MARCH 4

THE ROMANCE OF MOTION PICTURES

. . . A "WESTINGHOUSE SALUTE"

WESTINGHOUSE continues its series of distinctive radio broadcast programs with a Salute to the Motion Picture Industry—portraying the romance of this great business against a colorful and impressive musical background. The studio cast includes actor-stars from the New York legitimate stage, a large chorus, and full orchestra accompaniment. You are invited to hear this program over a coast-to-coast NBC network, including Westinghouse Stations KDKA, WBZ, WBZA and KYW. Tune in Tuesday, March 4th, at 10 P. M., Eastern Standard Time.

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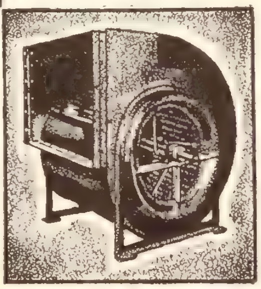
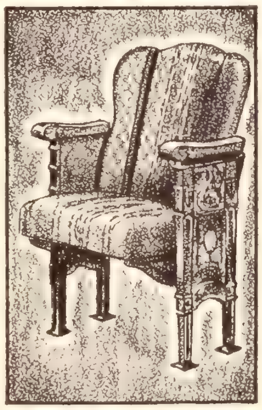
4 NECESSITIES FOR GOOD ACOUSTICS

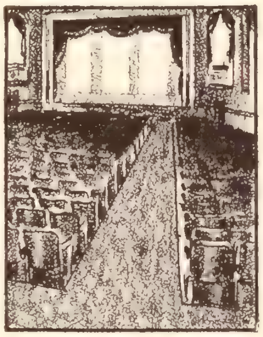


Any exhibitor can show talking pictures—most of them do. But to satisfy the theatre going public of today they have to show more than just talking pictures—they have to show *good* ones! Reverberations, echoes, indistinct voices, won't do. The question of getting better acoustics is today uppermost in the mind of every progressive showman. . . . Here are four practical answers to that question:



1. For good acoustics a silent ventilating system is a genuine necessity. . . . And now the new American Blower Fan is ready for you. Designed especially for talking picture houses, its capacity has been increased to provide the same ventilation at lower speeds. This means absolute silence in operation. . . . No interference with the talking program.

2. Every veneer chair in a talking picture house is a sounding board that causes echo and reverberation. Replacement with upholstered chairs will bring a decided improvement in acoustics.



3. Good carpets, properly installed, take care of resounding floor spaces and thus contribute to better acoustics in addition to increasing the attractiveness of any theatre.

4. Draperies hung for acoustical improvement help to break the echo and decorate otherwise unsightly sound-insulating materials.

Good acoustics in the average theatre cannot be attained without the consideration of these four necessary phases of modern sound equipment. Ask your nearest National Branch for further information, quotations and terms.

When you see this stamp of approval in the advertisements of equipment manufacturers you know that their products are approved by the National Theatre Supply Company and are available at any National Branch.

A new catalogue featuring the latest developments in equipment and supplies is ready for mailing now. Write for your copy today — it's free.

NATIONAL THEATRE SUPPLY COMPANY

Offices in all Principal Cities

Answers to Questions on Sound Asked in January Showman Issue

BY JOHN F. RIDER

FEELING that the service man, as well as the expert projectionist, should qualify as a practical authority on the proper operation of sound equipment, I endeavored to ask a number of pertinent questions in the January issue of THE SHOWMAN.

The answers to those questions are given below. I have endeavored to answer them in simple, non-technical terms, as far as possible, so that the service man may readily grasp their practical meaning.

Service work in sound encompasses numerous fields, as I set forth in my list of questions, embracing acoustics, resonance, filter circuits and the like.

The application of these questions and answers is general and, once mastered, the service man can readily adapt himself to any new innovation in sound reproduction.

The questions began with a consideration of sound. Each question was numbered. They are answered, with the answer to each question asked, numbered accordingly, as follows:

SOUND

1. Sound as we hear it consists of a series of compressions and rarefactions that are set up by a vibrating body. For normal interpretation it is the equivalent of air particles in motion, oscillating around a point or rest in such fashion that the energy from one oscillating particle is imparted to another, the sound progressing in the form of waves of definite length and periodicity.

2. Sound travels in all directions from the point of generation, but under normal conditions displays directional characteristics, being strongest in the direction of propagation. Sound waves created by a vibrating body may be propagated through air (gases, solids or liquids). The velocity of travel depends upon the elasticity, the density of the medium and temperature, according to the simple formula, $v = \sqrt{E \div d}$. The velocity of sound through air is about 1,100 feet per second.

3. When a sound wave strikes a surface of different elasticity, some of the sound is reflected, some absorbed and some transmitted. Porous materials absorb a good deal of sound. Solid materials reflect a good deal of sound. The degree of absorption or transmission depends upon the thickness of the material, but as a linear function. Sound waves may be transmitted through solids by virtue of the air particles setting into motion the molecules of the solid substance, or they may pass through the air spaces of a porous substance.

4. **Reverberation is the prolongation of sound due to reflection from solid surfaces after the original impulse has ceased. Thus one word may mix with the next, creating poor intelligibility. Reverberation is expressed in time, usually a fraction of or a unit number of seconds representing the period of prolongation of a sound. Complete elimination of reverberation has been found injurious to good reproduction, but excessive reverberation must be avoided.**

5. Cavity resonance is vibration of the air in the cavity at a resonant frequency for a prolonged period, in excess of the duration of the original impulse, thus creating a hangover which interferes with good reproduction. It is due to insufficient circulation of air in the cavity, be it an alcove or a speaker housing.

6. Walls vibrate, the periodicity depending upon the mass. The thinner the wall the higher the frequency vibration. Sound waves striking a wall may set it into vibration and if the frequency of the impulse coincides with the natural frequency of the wall, vibration will be prolonged for a long period. The rigidity of the wall is also important, loose walls vibrating more readily than rigid walls, since less energy is dissipated setting the wall into vibration.

7. An echo is a reflection of a sound from a solid surface with a lapse of time between the original impulse and the audible reflected sound. Thus the same sound is heard twice or more times; first from the point of generation and then from the reflecting surface or surfaces as the case may be. A lapse of about one-sixteenth of a second or more must occur in order that an echo be discernible.

8. The period of reverberation in a room may be reduced by proper acoustic treatment of the reflecting surfaces, which means the use of materials which will absorb rather than reflect sound. Care must be exercised not to treat to an excessive extent. Such treatment will cause a loss of the upper audio register.

> 9. *Incorrct connection of speaker windings will inflence the action of the speaker vibrating surfaces and cause diminution of the sound at various parts of the theatre and excessive intensity at other points.*

10. A very low period of reverberation will cause a loss of brilliance when listening to music and will tend to create an effect similar to a reduction of the pitch of the music. The period of reverberation in a theatre is governed by many factors, such as the structure of the theatre, the volume of space, the draperies, hangings, seats, carpets, audience; in general, the quantity of absorbing material present in the chamber.

11. The sound heard in the balcony of a theatre does not come directly from the original source of sound. Instead, the sound heard is that direct from the source, that reflected from the walls on both sides and that reflected from the ceiling. The possible number of reflections prior to the arrival of the sound at the balcony is governed by the structure of the theatre and the character of the reflecting surfaces, such as their shape. In certain instances sound may be projected upon the balcony because of focussing by some reflecting surface.

12. Sound does not travel at constant speed through all media. This is shown by the formula in reply to question number 2. The following table affords an idea of the relative speed of sound through various elements.

Medium	Speed (Ft. per second)
Air	1100
Water	4700
Brick	12000
Steel	16400

13. Reflection of sound can best be described by comparing it with the reflection of light. The degree of reflection depends upon the character of the reflecting surface. The more solid the surface the greater the intensity of the reflected sound, just as the more polished the surface, the greater the intensity of the reflected light. Further, reflection of sound is not always in the direction of the original source of sound. This is governed by the manner in which the original sound strikes the reflecting surface and the character of the reflecting surface. The degree of reflection is best determined by the difference in elasticity of the original conveying medium and the reflecting medium.

14. Reflection can be minimized by the use of surfaces which possess absorbing rather than reflecting properties. Such materials are of porous nature with small air channels and of appreciable thickness.

PHONOGRAPH PICKUPS

1. All phonograph pickups are not suited for use with any one amplifier installation because coordination of electrical characteristics is essential in order that the correct quality of reproduction be secured.

2. In order that a phonograph pickup be suitable for use with an amplifier, it is necessary that the correct coupling device, frequently spoken of as an "impedance matching transformer," being used to link the pickup to the amplifier so that the proper transfer of energy from the pickup to the amplifier input circuit be secured.

3. Excessive tension upon the pickup

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GRAND RAPIDS, MICHIGAN

Your Copy of "Modern Theatre Seating"— a valuable book, is awaiting Your Request

Rider Answers Sound Queries

(*Continued from page* 56)

tone arm will cause distortion.

4. A "dead" unit may be due to:
   1. Frozen armature.
   2. Open coil winding.
   3. Open connecting cable.
   4. Shorted winding.
   5. Shorted connecting cable.
   6. Open transformer primary.
   7. Shorted transformer primary.

5. Distortion due to the action of the pickup unit may be occasioned by:
   1. Worn out needle.
   2. Excessive tension upon the tone arm.
   3. Excessive tension upon the armature.
   4. Loose needle.
   5. Loose elements.
   6. Defective damping within pickup unit.

6. Unstead reproduction may be due to:
   1. Non-uniform speed of motor.
   2. Excessive weight upon disc.

7. The difference between a "low impedance" and a "high impedance" pickup is a matter of design and the contemplated position in the amplying system. The high impedance pickup is intended for application to the grid-filament circuit of a vacuum tube, whereas the low impedance unit is intended for use with a transformer. The majority of talkie pickup units are of the low impedance type.

8. Steady D. C. operating or polarizing potentials are NOT required for correct operation of the pickup device. Direct current does not flow through the pickup winding. This is true even when the coupling transformer is a part of a tube circuit when the pick up is in use.

9. The function of the impedance matching transformer is to so line the pickup to the remainder of the circuit that the electric circuits are correctly coupled and best condition for energy transfer obtains between the pickup and the remainder of the amplifying system. This is necessary because the pickup is a reactive impedance and the voltage developed is a function of the load impedance.

10. The voltage output of the magnetic phonograph pickup is a function of the load impedance.

PHOTO-ELECTRIC CELLS

1. A beam of light impinged upon the active surface within the cell causes the emission of electrons by the active surface, thus converting light variations into electric currents.

2. The function of the collector ring within the cell is to attract the electrons emitted by the active element, thus creating a stream between the active element and the collector ring. This is similar to the electronic stream between the filament and the plate of the two-element vacuum tube.

3. *The action of the polarizing potential is to create the required difference of potential between the active element and the collector ring whereby the direction of the electronic stream is prearranged. This battery also serves to supply the current consumed during the operation of the cell.*

4. The polarizing potential is so applied that the active surface is the cathode or (—) and the collector ring is the anode or (+). Further, the potential is applied through a high external resistance, so that the current variations occasioned by any variation in the intensity of the light impinged upon the cell will develop a voltage across the resistance which may then be transferred to the associated amplifying system. The operation of the cell is so arranged that the current in the cell is proportional to the intensity of the incident light and with a fixed resistance in the external circuit, the voltage developed across this resistance is proportional to the incident light.

5. The function of the gas deliberately inserted into the cell is to increase its sensitivity by supplying current carriers so that sufficient current carriers are provided with a low polarizing potential and low values of light impinged upon the cell. The presence of the gas eliminates the need of a large amount of light to create the current and voltage output required for normal operation.

6. A glow within the cell indicates ionization of the gas, in which state the cell cannot function as it should. The remedy lies in the reduction of the polarizing voltage.

7. Two simple methods may be employed to test the photo-electric cell when it is in the circuit. One is to pass a paper between the light and the cell, thus cutting off the light. A distinct click should be audible. Another simple test is to place a lamp lighted by 60-cycle current within the vision of the cell. The hum of the lighting system frequency should be audible. In both cases it is necessary that the complete amplifier system be connected into the circuit so that the click or the hum is audible in the speakers.

8. Insufficient polarizing voltage will reduce the output of the cell.

FILTERS, EQUALIZERS

1. The difference between a series and a parallel resonant circuit is found in the paths provided for the current in the circuit. In the series arrangement the same value of current flows through all elements, or, if expressed in a different manner, one single circuit is provided for the current path. In the parallel resonant circuit two or more paths are provided for the current.

2. A parallel resonant circuit offers a high impedance at resonance, whereas a series resonant circuit offers a low impedance at resonance. This means minimum current flow through a parallel circuit at resonance and maximum current flow through a series circuit at resonance.

3. A series resonant circuit is best suited to remove the scratch frequency in connection with the phonograph pickup.

4. **(Impractical to answer this without illustration.)**

5. The series resonant circuit finds application in the effort to remove a "bump" in the speaker response characteristic.

6. The impedance of the filter circuit will be 18 ohms and it is connected across the voice coil of the speaker. The filter circuit is of the series resonant type.

7. **(Impractical to answer this without illustration.)**

8. Illustration, the total impedance of the filter must be 230 ohms. Since the D. C. resistance of the coil is .6 ohm, a negligible value with respect to its reactance a series resistance of 230 — .6 or 229.4 ohms will be required in conjunction with the inductance and the capacity.

VACUUM TUBES

1. Amplification Constant, Plate Impedance, Mutual Conductance are the three important constants of a vacuum tube.

2. A high value of amplification constant with a low value of plate impedance results in a high value of mutual conductance, thus affording the maximum plate current variation for a unit input voltage upon the grid.

3. Voltage amplifiers are arranged to possess a high value of amplification constant so that the voltage developed in the plate circuit shall be maximum for transfer to the succeeding amplifying tubes. Tubes suitable for power amplifiers are those with a low plate impedance and a high value of mutual conductance, so that the maximum plate current change is secured for a unit voltage change upon the grid.

4. *The function of the grid bias voltage is to adjust the operating axis of the vacuum tube in order to secure the closest approach to distortionless amplification. This, of course, when the tube is used as an amplifier. When the tube is employed in connection with a level indicator, the grid bias arranges the operating axis, so that it is possible to interpret plate current variations in signal input quantities.*

5. The amplification constant of a vacuum tube limits its location in the amplifier to some point where the signal voltage shall not be in excess of the maximum grid bias which may be applied to the tube. Thus tubes with high amplification constant may be used only where the signal voltage is low because the grid bias applied to the tube is low.

6. The output voltage of a voltage amplifier tube or a tube employed as a voltage amplifier is a function of the load impedance and varies in proportion to the input voltage.

7. The output power or the power output of a tube employed as a power amplifier varies as the square of the input voltage. That is, if the input voltage is doubled the power output is increased four times and if the input voltage is halved the power output decreases to one-fourth of its original value.

9. *An overloaded tube is one to which is being applied more than the permissible input voltage as determined by the grid bias. At the same time it can be applied to a tube which is being subjected to operating potentials in excess of the rated values.*

10. Grid current is that current which flows between the grid and filament of the vacuum tube when a positive potential is applied to the grid. This potential may be the positive cycle of the input signal voltage, in which case the grid acts as a miniature plate. The grid current is of D. C. character and will be indicated upon a D. C. current meter. Plate current flows in between the plate and filament of the vacuum tube within the tube and through the external circuit connected to the plate and filament. Its D. C. magnitude depends upon the operating potentials applied to the tube.

(*Contnued to page* 78)

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It gives these thousands of theatres hot weather comfort and relief never before possible except at prohibitive cost. It makes a clean sweep of the heat, humidity and objectionable odors. It constantly fills the entire house with a gentle deluge of cooling current.

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Old King Coal Losing Theatre Throne

Usurper Oil Has Stepped In To Replace Hard Fuel As Heat In Modern Houses

OLD KING COAL, according to statistics recently compiled by the Oil Heating Institute, of New York, is fast losing favor with exhibitors. The Old Monarch who has reigned supreme almost since the theatre's inception is rapidly losing one of its most profitable customers. A benevolent young usurper known as Oil Burner has stepped in within the past year and taken over Old King Coal's throne. Oil heating, according to a recent survey, has placed theatre heating on an entirely new basis of efficiency and economy. It has been accepted as one of the most profitable advances in theatre operation. One of the primary reasons for this radical difference between oil and solid fuel heating, in the final estimate of theatre upkeep, is the faculty of the oil burner to operate only when heat is necessary.

PARAMOUNT THEATRE USES OIL FOR HEAT

Reasons given in the report on the comprehensive survey made of the Oil Institute includes:

The known fact that the average picture theatre is operated on an average of twelve hours out of the twenty-four, two of these hours being given over for cleaning purposes. During these two hours a full supply of heat is unnecessary, even in continuous program houses. Where oil burners are installed the supply of heat can be regulated by merely pressing a button.

EXPENSE ITEMS COMPARED

Under the old system of solid fuel heating a crew of workmen was necessary to keep furnaces running properly. There were ashes to cart away. There were other incidental necessities, all of which required more or less expense. Fires had to be banked over night and the consumption of fuel went on. The survey, by actual figures, shows that this practice has been wasteful but accepted because it was unavoidable.

When no heat is needed the oil burner is shut down and the consumption of fuel is stopped at a moment's notice. When heat is needed it may be obtained automatically or by the trifling effort of pressing a button.

This flexible control of heating has been found particularly saving in the spring and fall months when the mornings and evenings retain a chill and midday is comfortably warm.

Roxy's Latest

ROXY, the man of showmanship ideas, springs his latest. Each week a new perfume to provide the Roxy Theatre with "new atmosphere" is selected, thus creating, as he explains, an appeal to the sense of smell as well as to sight and hearing.

The latest perfume to scent the palatial Roxy is a new creation by a well known Paris perfumer. Instead of spraying it through the theatre Roxy has the scent distributed by means of the ventilating system.

And the weekly cost, he explains, approaches $900. Any woman patron especially captivated by the scene may repair to the lounge and resort to the atomizers at Milady's disposal.

With a fully equipped hospital and coffee served at all times, Roxy boasts an unique and all-inclusive theatre service.

During long or short periods when outside temperatures range from 50 to 65 degrees a relatively small amount of heat is needed to keep a theatre adequately warm. Under the old system coal fires were kept alive for days and weeks to supply this minimum need.

The report further shows that comfort and convenience are big factors. The cost, the report says, is not prohibitive. Specific examples of theatres in various parts of the country which have installed oil burners are given and a comparison made between the cost when hard fuel was used and when oil was burned.

THEATRES USING OIL

Among the theatres now using oil burners are:

Capitol and Stadium in Brooklyn; Hempstead theatre, Hempstead, L. I.; Paramount, in New York City; Crystal, Detroit; Cinderella, St. Louis; Royal, Providence, R. I.; Columbian, Seattle; Pearl, Chicago; Orpheum, New Orleans; Bagdad, Portland, Ore.; Strand, Hartford, Conn.; Stanley, Newark, N. J.

The Brooklyn Capitol, the report shows, was using coal in 1923-24. The fuel bill for the winter seasons during the two years, averaged $1,538.12, not estimating the cost of janitor and stoker service. In 1925 the oil burner system was installed. The winter bill that season was $947.63, representing a net saving of approximately 33 1/3 per cent.

The Stadium in the same Brooklyn neighborhood effected a similar percentage in saving with a previous coal bill of $1,850.01, following with an oil fuel bill for the same period of $1,236.00.

INSTALLATION INEXPENSIVE

The Hempstead theatre on Long Island reduced its heating bill from $3,600 to $2,600 in a single year by changing from coal to oil. The ratio of savings runs about the same in the other theatres mentioned, the report sets forth.

Large theatres found that the oil burner cuts their boiler room labor in half. The smaller theatres, where full control is had automatically, found they could do away with their heating crew altogether.

Concluding, the report points out that it is unnecessary to change heating plants when making the switch from coal to oil. The oil burner is installed in the old heating plant. New expense includes the oil burner and storage equipment.

ONLY WHEN NEEDED

The faculty of the oil burner to operate only when actually needed spells one of its principal advantages over hard fuel, and the coal stoker.

When the business is shut down completely, necessitating no consumption of fuel, no heat is necessary.

Convenience and the elimination of all possible dust and gas fumes are two big factors in theatre operation. Oil burners make for convenience because of the simplified methods of handling and regulating the flow of heat and eliminate dust and fumes.

AN INNOVATION

Like sound, color and wide film, the oil burner is an innovation, as far as its application to the theatre is concerned. It is an innovation, however, that many believe gives every evidence of becoming a well-established method by which theatres, especially theatres built in the future, will be heated.

Great encouragement is seen in the satisfactory manner oil has proven as a heat medium in the theatre in which burners already have been installed.

Every feature of the oil burner system points to the always important phases of any innovation—practicability and economy.

Regardless of how unique or all-important any innovation may be, if it isn't practical it cannot find itself in universal use or in public favor.

IMPORTANCE OF HEAT

It is generally conceded that a well-heated theatre is a very valuable asset. It is unnecessary to prove this, especially in localities where Old Man Winter makes his yearly visit. It is a feature as much to be expected by a patron as his or her daily meals. Therefore, it is worth a lot of consideration.

Oil burners have proved satisfactory in the limited number of theatres already using them. Anything that gives satisfaction and is needed has gone a long way toward establishing a permanent birth for itself.

The Law Says!

New York Law Journal

VOLUME 82 NO. 117 NEW YORK, THURSDAY, FEBRUARY 20, 1930—TWENTY-SIX PAGES PRICE FIVE CENTS

Clerk's Call of General Calendar Trial Term

SUPREME COURT—NEW YORK COUNTY—TRIAL TERM

ATTORNEYS — DISCIPLINARY PROCEEDINGS—PROFESSIONAL ETHICS—

MUNICIPAL COURT OF THE CITY OF

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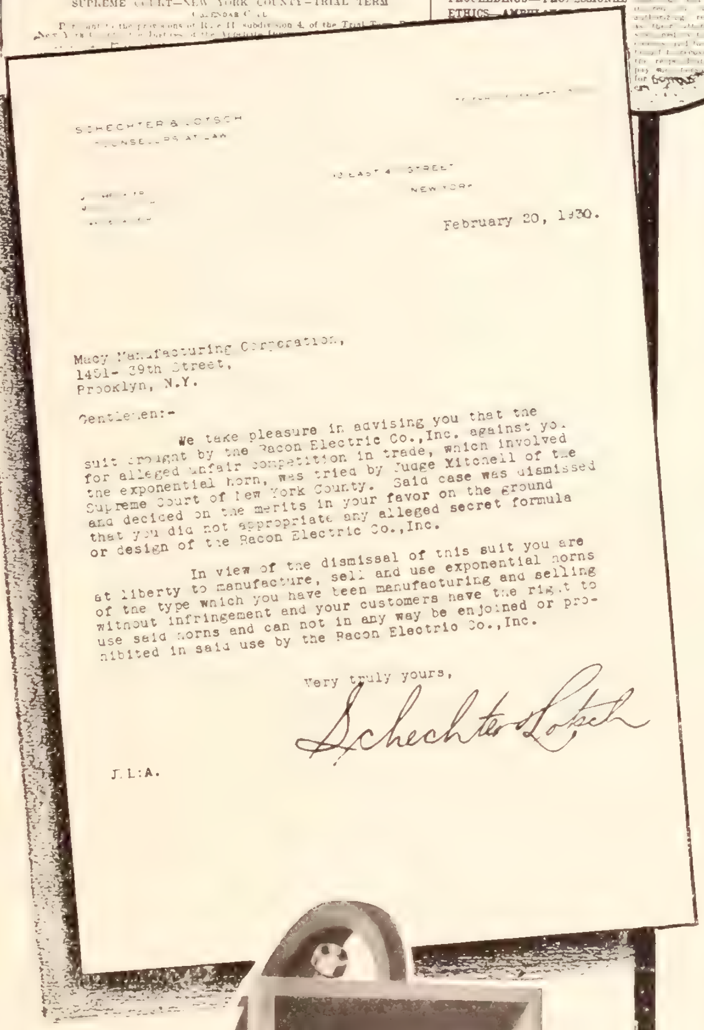

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February 20, 1930.

Macy Manufacturing Corporation,
1451- 39th Street,
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Gentlemen:-

We take pleasure in advising you that the suit brought by the Racon Electric Co.,Inc. against you for alleged unfair competition in trade, which involved the exponential horn, was tried by Judge Mitchell of the Supreme Court of New York County. Said case was dismissed and decided on the merits in your favor on the ground that you did not appropriate any alleged secret formula or design of the Racon Electric Co.,Inc.

In view of the dismissal of this suit you are at liberty to manufacture, sell and use exponential horns of the type which you have been manufacturing and selling without infringement and your customers have the right to use said horns and can not in any way be enjoined or prohibited in said use by the Racon Electric Co.,Inc.

Very truly yours,

Schechter & Lotsch

J.L:A.

Judgment of New York Supreme Court Says—

Case Dismissed

Read the letter opposite advising us of a Supreme Court decision, which disposes of the unwarranted charge of unfair competition, secret formulas, special designs, etc.; made by Racon Electric Co., Inc. Unfortunately for our competitor, it was not any one man or firm who mastered the principles of acoustics, therefore the sound principles of the MACY HORN being entirely different, sound engineers "who know" recognized it as standard of quality and the charges as made naturally are without foundation.

MACY HORN WINS

—not only does it win from a legal standpoint, but by actual comparison and merit of true sound value, WITH ANY EXPONENTIAL HORN.

Every motion picture theatre owner knows that the horn and the unit is the heart of the "talkies" and the important part played by the exponential horn cannot be overestimated for if your equipment does not respond with natural lifelike tones the fault generally can be traced to the inferior quality of the horn or unit.

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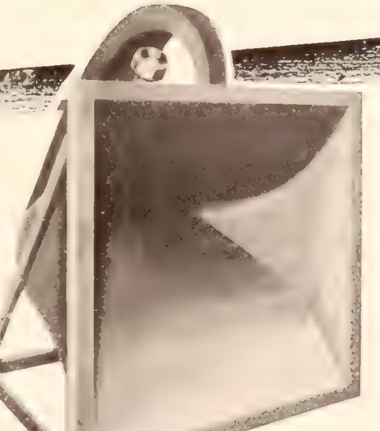

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Artist Explains Hand Color Role

Pioneer in Work Sees This Method As Indispensable to Treatment of Fire Sequences

By GUSTAV BROCK

WITH public interest ever increasing for realism on the screen, especially for color since the sudden advent of talking pictures, hand-colored film should complete the ideal in realism. Not only is this method of bringing to the screen natural colors artistically perfect but from a financial standpoint it is far from prohibitive. Hand-colored film, intelligently done, is, in my opinion, more realistic than any other coloring method that has come to my attention. The field in which hand-coloring stands supreme as undisputed master is that embracing fire and light effects, night scenes with flames, torches, lanterns, fireworks, candles and lampions. These effects are elevated to true realism by hand-colored work.

Gustav Brock

When an audience looks upon scenes of flames playing into the air or fireworks bursting on all sides the impression on the nerve of sight is so overwhelming that it eliminates the impression of any surrounding color.

The scenes are reduced to half-light and shadow. If this same footage be hand-colored the scenes become vivid on black and white film. The flame or fireworks scene alone will impress the sight. The surrounding background is thrown into a half-light and shadow impression.

LASTING IMPRESSION LEFT

As a result the hand-colored scenes will remain in the memory of the audience as though they had seen an actual fire. And this, producers inform me, is the major reason for inserting fire scenes—to leave a realistic impression.

I recall a picture, now eight years old, "Foolish Wives," I believe it was, whose fire sequences remain as vividly in my memory as though I had seen them yesterday. The fire scenes in "Foolish Wives" were hand-colored.

A motion picture audience may not be particularly interested in whether a dress is colored pink or blue or green, but if there be a sudden appearance of color in one of the dresses the entire scene will be disturbed. The average person looking at a black and white film unconsciously pictures in his or her mind just what the coloring of a dress or frock should be—that is—what he or she would like to have it.

An Artist Speaks

GUSTAV BROCK, authority on hand-coloring in motion pictures and an artist of standing, tells, in the accompanying article, just what hand-coloring means to present-day crave for realism on the screen.

Brock has spent much time in research work devoted to perfecting the hand-colored process. He believes this process to be the nearest approach to perfection in bringing out fire and night scenes as has been reached.

BASIC REASON EVIDENT

With fire scenes the psychology governing the minds of the audience is entirely different. The reaction on the mind is directly opposite to that taking place when a dress parade, for instance, is being held across the screen. A white, or uncolored representation of a fire scene will destroy the picture framed in our imagination.

It is in such instances that the hand-coloring of film plays an important part, and I might say, an indispensable part.

At this time when motion picture audiences wherever films are shown are becoming "color conscious" they are keenly disappointed if they are viewing a picture in which there are fire scenes and these scenes are not made to represent the actually coloring of flames.

ROXY SAW ADVANTAGE

S. L. Rothafel, known to the millions as Roxy, and a showman of undisputed ability and keenness has, for years, used hand-coloring in the pictures he exhibits wherever such coloring may be employed with emphasis. He not only has used hand-coloring in his feature pictures but has extended the coloring to short subjects and newsreels.

Roxy introduced hand-coloring into his program with the showing of "What Price Glory," lending such realism to the fire coloring incident to the explosion of shells and gun fire that interest in the picture was increased a good percentage evidenced by the unusual applause when these sequences were flashed on the screen. Fox Film Corporation adopted this innovation on many prints of this picture.

Of the various color processes now in use I firmly believe there is not one of them that can successfully compete with hand-coloring where fire scenes are concerned. There is no reason why the hand-coloring process should not be combined with any or all of the other processes.

DE MILLE USED PROCESS

Cecil De Mille proved this in the coloring of his "The King of Kings," in which he used the hand-coloring process in the night scenes in Gethsemanae Garden where the bluish-white moonlight was emphasized and contrasted so vividly.

I believe that a picture containing hand-colored sequences should be advertised with this particular feature in mind.

Hand-colored sequences are an outstanding feature of any screen presentation for they have proved their worth.

Particularly is this true of a production where only an occasional sequence adapts itself to color.

I have shown where hand color adapts itself as near to perfection as any color process yet invented to scenes showing leaping flames or night lights.

Naturally a production isn't going to be one continuous scene of night or fire sequences. Therefore any production employing night or fire scenes should be treated by the hand color process which I am explaining.

COLOR HERE TO STAY

Color in motion pictures presumably is here to stay. There has been almost the same general acclaim for it on the part of motion picture patrons as there has been for sound.

Color lends itself to any work of art. Even in sculpture, as you all know, the Italians especially, sought the natural colored marbles from which to carve their masterpieces.

In no other field does color lend itself to greater advantage than in the motion picture. The color, however, must be as nearly perfect as science can make it and science has approached no nearer the perfect in color than in the paint from the artist's brush.

Everything points to color remaining as permanent a feature of motion picture production as sound or even the story itself. In view of this, it naturally behooves producers not only to use color where demanded, but to use the most realistic process. I have shown that the hand-color process is the only one to employ in accentuating fire and night scenes. It is only a question of time when the hand-color method may be employed in every phase of picture production with as practical results as any of the many processes now being used.

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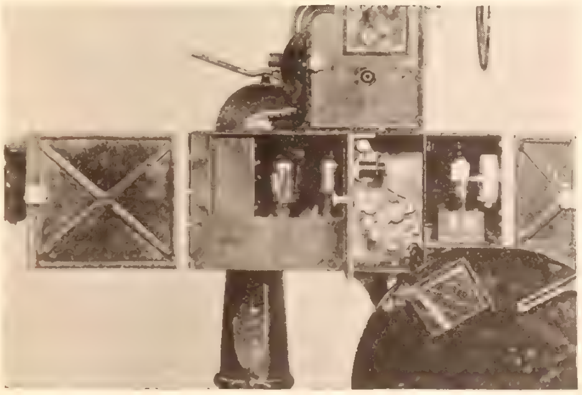

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729 7th Avenue

A. J. MOELLER, *General Manager*

Equipment and Operation

SOUND

By
John F. Rider

Formulae for Reference Use

MUTUAL CONDUCTANCE

THE action of a vacuum tube as an amplifier is to convert an electrical impulse applied to the grid into voltage and current of magnified form in the plate circuit for transfer to other tubes. Hence the equation $Gm \; \frac{mu}{rp}$ represents a term known as mutual conductance which is employed as a figure of merit of a vacuum tube. The higher the value of mutual conductance when tubes of like design and intended for the same purpose are being compared, the better that tube as an amplifier. The above equation however is also the equation for the current output per volt input.

The two are identical but are expressed in different terms. The expression "mutual conductance," quoted in Mhos, the reciprocal of an ohm designates the factor which controls the value of current change in the plate circuit for a unit voltage input. For example, a tube with a mu of 3 and a plate resistance of 2000 ohms has a mutual conductance of .0015 mho since $\frac{3}{2000} = .0015$ mho.

The same tube if the input voltage is one volt affords a current output of .0015 ampere. Hence the mutual conductance is allied with current output. As a matter of fact, a tube is said to have a mutual conductance value of .001 mho or 1000 micromhos if the current output is .001 ampere or 1 milliampere per volt input. Based upon what has been said the mutual conductance of a tube is the reciprocal of that resistance which governs the voltage output per volt input.

We said that the current output of the above tube was .0015 ampere per volt input. Some resistance in the system due perhaps to the operating voltages or the structure of the tube limits the current output to .0015 ampere or 1.5 milliampere, hence $Gm = \frac{1}{\frac{1}{.0015}} = .0015$ mho or 1500 micromhos.

As is obvious, this term involves every known factor in the vacuum tube, since it makes necessary consideration of the factors which control both "mu" and "rp." Upon first glance such calculation may appear quite complex and a test even more complex. As a matter of fact the test is very simple. It is nothing more than the changing of the bias applied to a tube already connected into an installation and noting of the change in plate current when the bias voltage is changed. Such a test may be made without disrupting the amplifying system, since the required change in bias need not be more than a few volts.

PLATE RESISTANCE

IF WE have current variation in the plate circuit and a voltage is also present in the plate circuit, the third component, resistance must also be present. It is present in the form of the action of the electrons. The electronic affinity of the atoms found in the source of electrons requires the expenditure of a certain amount of energy when the electrons move towards the plate. During this motion, a repelling action is present among the electrons since they are of like polarity. This, too, involves the expenditure of a certain amount of energy on the part of the electrons. This expenditure of energy is dissipated in the form of heat.

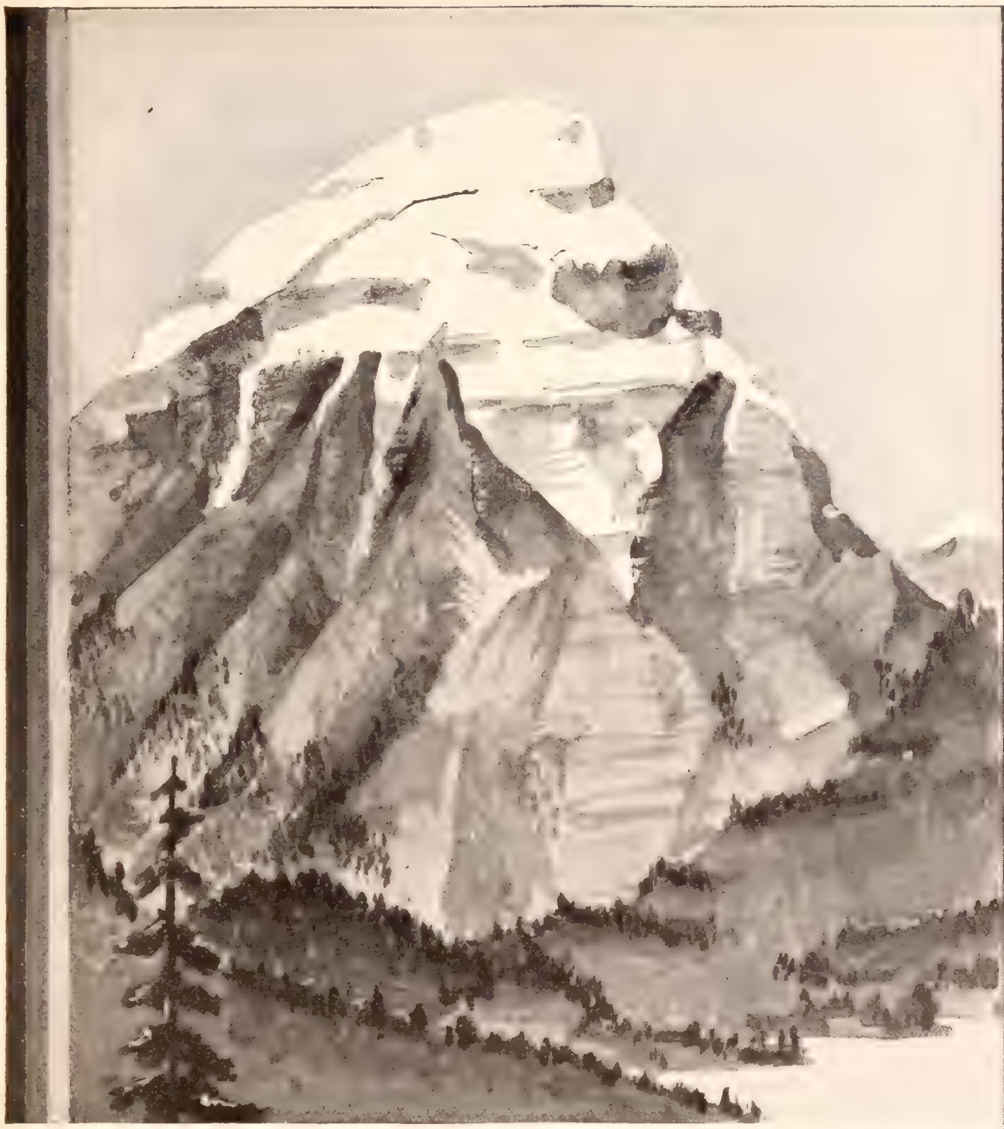
The current controlling effect is known as the plate resistance of the vacuum tube and when designated would appear as a resistance located between the filament and plate of the tube. The normal D. C. resistance of the tube would be equal to the plate voltage/the plate current. The A. C. resistance of the tube, however, is a different matter. It is equal to the instantaneous value of plate voltage/the instantaneous value of plate current, which would ensue when an alternating voltage is applied to the grid of the tube. This condition is secured when a change in the plate voltage causes a change in the plate current with constant grid bias.

Suppose that the plate voltage is 90 volts and the plate current is 5 mils. A change in plate voltage of 5 volts, reducing the plate voltage to 85 volts, reduces the plate current to 4 mils, a change of 1 mil.

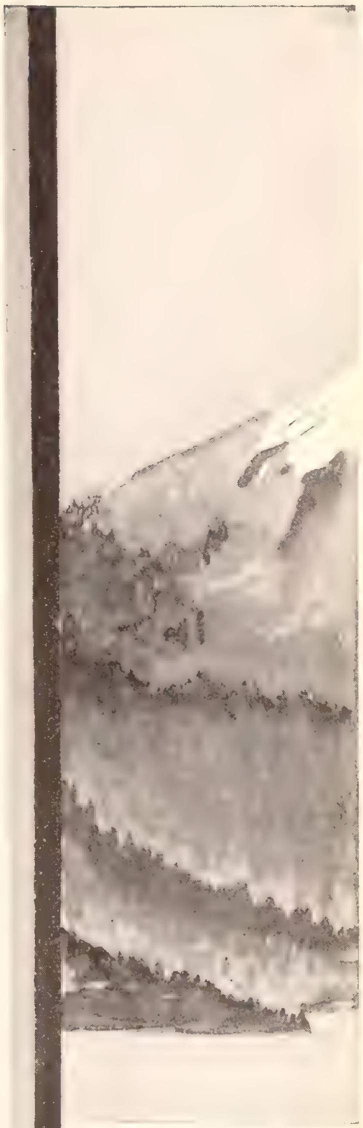
Hence $\frac{dEg = 90-85}{dIp = .005-.004} = \frac{5}{.001} = 5000$ ohms.

Hence the A. C. plate resistance of this tube is 5000 ohms. In the event that the D. C. resistance of the tube is known and the above calculation is impossible, the A. C. resistance is approximately equal to the D. C. resistance/2. The usual quotation of plate resistance or plate impedance contained in tube manufacturers' literature is the A. C. resistance of the tube.

The plate resistance of a vacuum tube is closely allied with the amplification constant. The higher the amplification constant of a vacuum tube, the higher its plate resistance. If the separation between the grid and plate are increased in order to increase the "mu" of the tube, the plate resistance increases, since with a fixed position for the filament, the separation between the plate and filament is increased.



SILENT COOLNESS



HEALTHFUL
Kooler-Aire
NATURE'S REFRIGERATION

A head-liner attraction for the long hot weather season. Kooler-Aire fills the house with crisp, refreshing pre-cooled air. No recirculation of used air.

The SILENT partner of the talkies! No noise, no roar, no disturbance of any kind.

Kooler-Aire multiplies summer profits—small initial investment—new, low operating costs. In scores of notable theatres healthful Kooler-Aire—"Nature's Refrigeration"—brings steady, growing receipts and big, comfort-loving audiences. Investigate now!

Write for new Kooler-Aire book. Upon request, and without obligation, your theatre will be surveyed by a Kooler-Aire engineer.

KOOLER-AIRE ENGINEERING CORP.

1912 Paramount Bldg.
New York, N. Y.

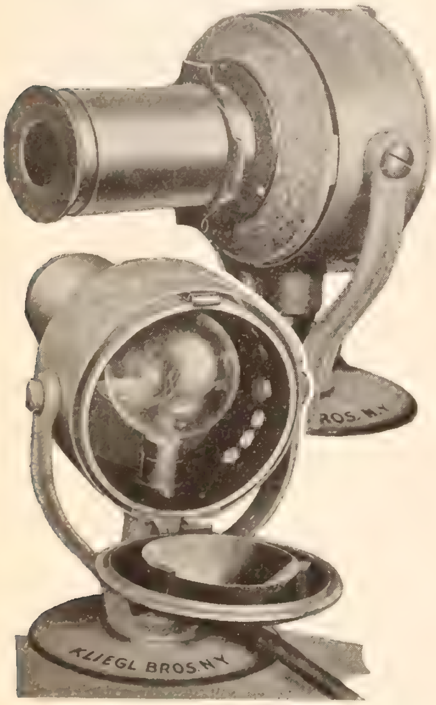
New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering

Baby Spotlight Serves Theatres

A miniature spotlight possessing all the flexibility and control features of larger models, is being found adaptable to the peculiar needs of the picture theatre. It is one of the products of Kliegl Brothers Universal Electric Stage Lighting Company, of New York.

The Kliegl miniature is equipped with adjustable framing shutters which allow regulation of the size and shape of the projected light beam. It provides a relatively narrow beam, of high intensity, furnishes a clear, white light and covers a maximum circular area 30 inches in diameter at a distance of three feet. The coverage may be varied.



Mianiature Spotlight

It is used, according to the manufacturer, for lighting pictures in art galleries or fashionable homes and for lighting works of art in the lobbies of many theatres. In addition, it is used as a light source for work with photo-electric cells and photomicrography. It is provided with condensing and objective lenses, and furnished complete with lens, framing shutters, nine-foot extension cord, attachment plug and lamp. Modifications can be made on order, the company states.

Houses Wired In Britian

Western Electric installations throughout the British Isles total 519 as of Feb. 1.

National Offers Operator's Desk

National Theatre Supply Company has placed on the market a projectionist's desk. It is fashioned to supply every demand of the operator and designed to fill its place in any booth no matter how crowded.

It is known as the Neumade Operator's Desk. It serves also as a filing cabinet. Primarily it is offered as the sort of place projectionists have been looking for to "keep their house in order."

When in use, an up-turned film can or an empty carbon box finds its proper place. There is place for cue sheets, trailers, tools and other necessary accessories to all projectionists.

Film Phonograph Under Experiment

A new wrinkle in sound reproduction equipment is the film phonograph now in the experimental stage at the General Electric Laboratory in New York.

When and if perfected the mechanism will consist of a continuous band of film recording the sound. Because of its compact nature it is thought possible to place a program of several hours' duration on one film.

Commercial importance of such a mechanism has immense possibilities, according to the company's report on its experiments.

Figures on Sound Survey

According to a survey just completed of the sound situation in Missouri, there are 258 houses fully wired. Montana has 51 houses wired.

Makers Of Saf-3 Aid Exhibitors

Answering the ever-increasing demands bv exhibitors seeking enlightenment on their sound equipment, Simplimus, Inc., manufacturers of the Saf-3 selector of audible frequencies, has organized a department of consulting engineers. This department is, the company states, at the services of all exhibitors desiring information on their sound equipment.

The company reminds that the pronunciation of the English language is composed of about 40 different sounds located in different parts of the frequency range, ranging from 30 to 9,000 frequencies and goes on to explain that the ear can detect frequencies from 20 to 20,000, but not with the same degree of sensitivity, being most sensitive to frequencies between 550 and 4,000.

Since every theatre has a different resonance and every pick-up, fader, amplifier and speaker has a different frequency response the company experimented with a device to unify and correlate these obstacles and divert them into harmonious channels. The Saf-3 detector was the result.

Volume of business on Saf-3 Mixer, Simplimus, Inc., reports, has so increased that it has been found necessary to create a subsidiary company for the sole purpose of producing and distributing the product. All correspondence, the report says, should be addressed to Saf Electrical Engineering Co., 261 Franklin Street, Boston.

Radio Tube Organ Stands Acid Test

Pittsburgh—An organ based on the properties of radio tube oscillation recently has been demonstrated at the Westinghouse Electric and Manufacturing Laboratories here.

Dr. Charles Heinroth, Carnegie Music Hall organist, touched a keyboard in the laboratories, minus all the usual accoutrements of the conventional organ. Instead of pipes, he was surrounded by numerous controls and eighty radio tubes and coils. The notes recorded were those of a nicely attuned organ.

It is the invention of R. C. Hitchcock, research engineer. The organ tubes are made to generate electrical impulses of low frequencies, audible by means of a loud speaker. Notes of different pitch are produced by varying the size of the coils and condensers. The music is amplified by pressing foot pedals.

The electrical impulses the organ generates can be impressed on the broadcast transmitter without the need of microphones.

In Every Theatre built by Fox...you will find American Chairs

MORE than 25 years ago, the founder of the Fox Theatres chose "American" chairs for his first theatre. Today he continues to buy them for his great network of theatres the country over.

A significant record . . . a patronage founded on sterling performance—and consistent, unrelenting building of quality into "American" chairs. Beyond this, features of comfort, beauty and durability have always been factors in moulding the great exhibitor preference for theatre chairs built by this organization.

A booklet, "Acoustics and Its Relation to Seating," will interest exhibitors who desire to solve the problem of echo and reverberation in their theatre. A copy sent free for the asking.

American Seating Company

14 East Jackson
Boulevard
Chicago, Illinois

Branches in All Principal Cities

Among the most recent of the notable Fox Theatres equipped with "American" chairs are the

FOX, *San Diego*
FOX, *San Francisco*
FOX, *St. Louis*
FOX, *Detroit*

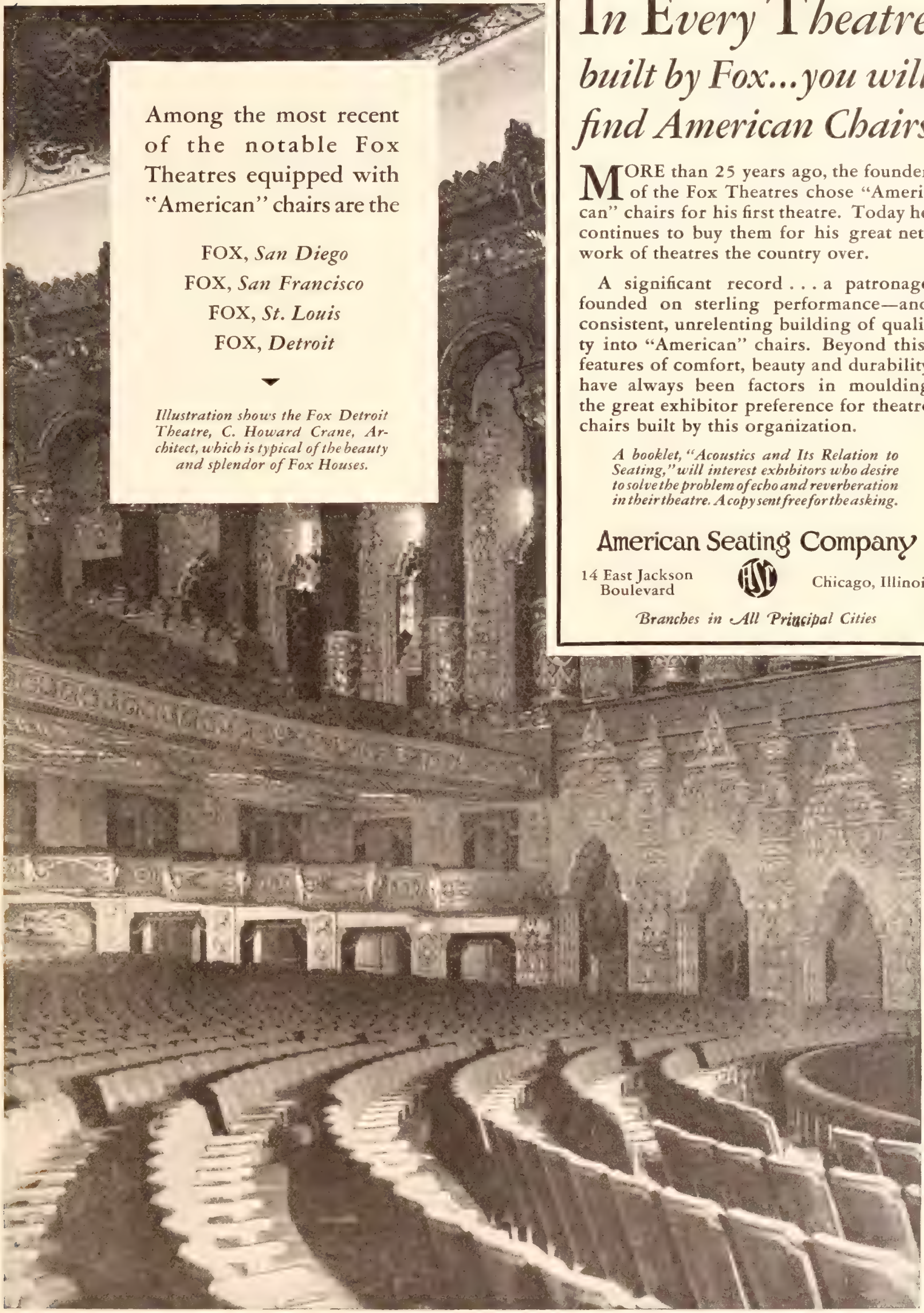


Illustration shows the Fox Detroit Theatre, C. Howard Crane, Architect, which is typical of the beauty and splendor of Fox Houses.

SOUND MAY CALL FOR THEATRE REMODELING

Timely Suggestions Made To Owner Contemplating House Changes Given by Architect

By An Architect

THE necessity for remodeling of motion picture theatres has become an acute question since the advent of sound.

In many instances theatres housed in old buildings have proved impractical for proper reproduction with the result that remodeling had to be carried out.

Often it has been found necessary to remodel a theatre building solely from the standpoint of financial protection. In other words the neighborhood in which the theatre is located may have so advanced in real estate values that it has become necessary to improve that theatre to insure income equivalent with the rise in the real estate values.

SOME REASONS WHY

Any architect will tell you that such a procedure depends upon many circumstances. The above is one of the most important. A remodeling job becomes necessary as soon as its earning capacity is less than the potential value of the ground it occupies.

Some of the reasons which support remodeling in preference to new buildings are:

When the situation and neighborhood remain practically unchanged; when your class of patronage remains the same; when shift of trade is unlikely; when slight changes can bring about desired results; when the rising value of property is looked for.

Good reasons why a new structure should go up in the place of the old one and in preference to remodeling are:

WHEN NEW ONE NEEDED

When the neighborhood in which your theatre is located has changed radically; when another class of people has become your source of patronage; when changes are necessary in height as well as size of your theatre building; when the rising value of property offers bright prospects and will reimburse you to the extent of the difference and more.

It is clear, too, that no fixed rules can be laid down to govern when and why you should remodel and when and why you should replace the old structure with a new building.

The above generalities are gathered strictly on an economic basis and, as a usual procedure, hold true.

No one theatre, whether new or old, can be pointed at and designated for this and that particular change.

In deciding upon the step to remodel, always there are numerous things to take into account.

WHEN TO PLAN

It is pretty generally known that when a motion picture theatre is unable to accommodate increasing crowds, crowds that continue, night after night, to storm the doors and find it impossible to get inside, that it is time to do something about it.

The something must necessarily be to remodel or tear down and build a new theatre.

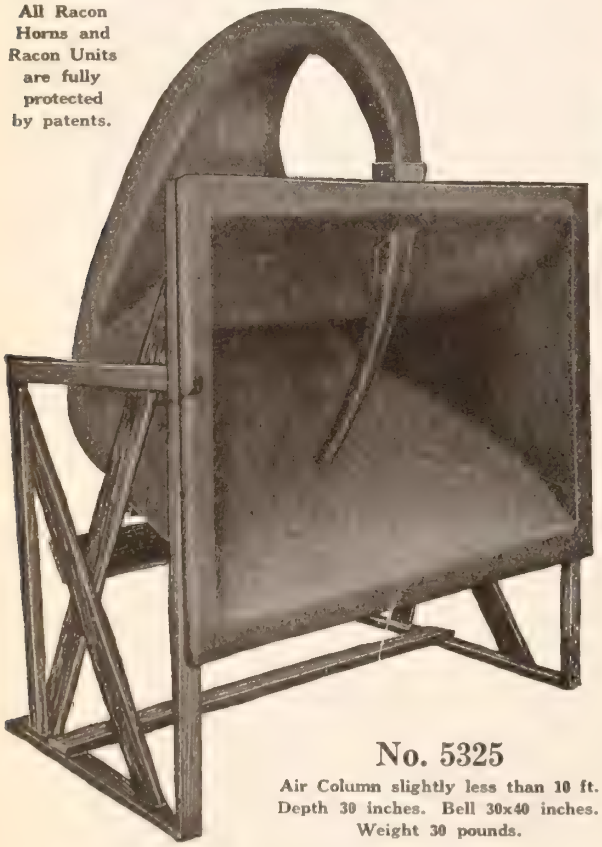
Perhaps the new theatre would be advisable, but it is discovered that there is not ground plot enough to accommodate a new house. There is nothing to be done—nothing that can be done about this, excepting to move the location. This isn't always practical nor is it logical.

BIG PROBLEM FACED

In this case perhaps it can be found that the theatre will lend itself to enlargement by building back or to the sides. Then it is that remodeling not only is the right move, but the only move that can be made unless the owner feels that he can attract his patronage to some other locality. This last decision always is a big gamble, but—it has been done.

Whatever move is made a big problem is faced.

All Racon Horns and Racon Units are fully protected by patents.



RACON

The New Racon Horn, No. 5325, is the latest member of the Racon family—

Especially appealing where there is very little space between screen and wall.

Amplifies as perfectly as the parent horn, No. 4320, on both speech and music.

Here you will find those same full, rich tones which have made Racon Horns famous throughout the entire country.

Here the patented, non-vibratory, nonporous material and construction, plus light weight, assure perfect results—and maximum convenience.

No. 5325

Air Column slightly less than 10 ft. Depth 30 inches. Bell 30x40 inches. Weight 30 pounds.

Let us mail the new Racon catalog.

Racon Giant Electro-Dynamic Type Horn Unit

RACON ELECTRIC COMPANY, INC.

Specialists in Acoustic Chambers

Factories: 18 to 24 Washington Place, New York; Slough, Bucks, England, and
3 Mutual St., Toronto, Canada

Urn Marketed As Lobby Decoration

H. A. Bernhardt, Inc., of Chicago, manufacturers of ornamental urns for decorative purposes, has started a special campaign designed to appeal directly to exhibitors.

A Distinctive Model

The ornamental sand urn is said to be particularly adaptable for use in theatre lobbies, giving, as the manufacturers put it, "the final touch of gentility."

Urns are recommended also as decoration for elevator lobbies and as an aid in keeping floor space clean in those parts of the theatre where patrons are most likely to cast away refuse such as waste paper or cigar and cigarette butts.

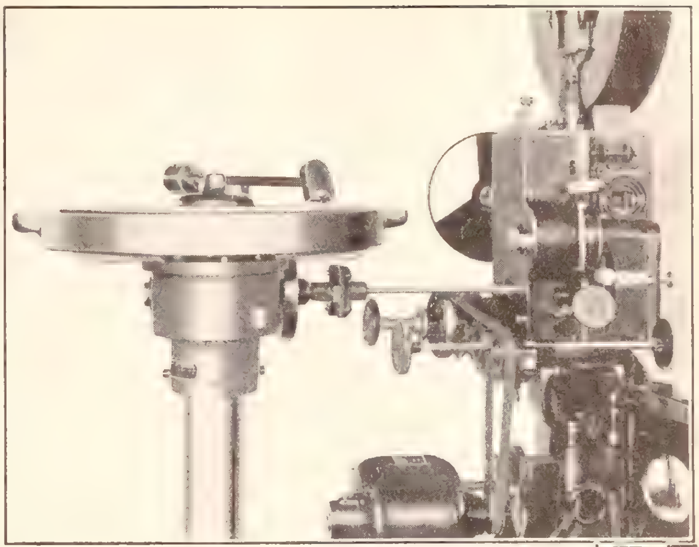
Smoke And Fire Detector Tested

A smoke detector which may be used for fire prevention recently was demonstrated in the Hudson tube, connecting New York and Jersey City.

The invention illustrates the application of the photo-electric tube. In the tube the smoke detector, or visibility meter, is placed in the exhaust duct. If the exhausting smoke becomes dense the photo-electric tube gives warning and attendants put additional exhaust fans to work. If used for fire prevention instead of smoke detector the relay operates a buzzer or bell instead of the fan.

Buensod Heads Branch

A. C. Buensod, long associated with Carrier Engineering Corporation, has been appointed head of a new theatre department recently created by the company. Buensod, as head of this department, will have complete charge of sales, engineering and installation of Carrier air condition plants in theatres.



SYNCRODISK TURNTABLE ATTACHED TO SIMPLEX PROJECTOR

GET IN or GET OUT

. . . THAT'S THE RULE OF THE GAME

The day of the "silent" is over so face facts squarely. "The stock of cheap silents is exhausted. States rights distributors admit that they can do nothing more to keep unwired houses going. Small independent silent exhibitors realize this and are equipping for sound and talk without unnecessary waste of time" reports a leading "film paper" after an investigation.

"Those who don't get in the parade will have to step aside and watch it go by." So it's either get in or get out.

GET *IN* WITH

SYNCRODISK

SYNCHRONIZED TURNTABLES

You cannot afford to experiment—to buy on price or the biggest discount. Your patrons will give you the go-by if you try it.

The builders of Syncrodisk are men with a jealous eye on their reputation as builders of the finest. They are often employed as consultants by world-famous firms.

Syncrodisk was designed and is manufactured, owned and sold by the Weber Machine Corporation, in their *own* factory. It is not the work of an assembling contractor cutting corners to meet a price.

Remember over 1000 sets are in operation every day.

WEBER MACHINE CORP.

59 RUTTER STREET, ROCHESTER, N. Y.

Theatre Building Points to Record Year

Projects Announced from January 15, to February 15, Calls For $75,640,000 Expenditure

NEW theatre projects announced during the period of this report—January 15 to February 15—reached a total of 53, calling for an estimated expenditure of $15,640,000 and to provide 76,325 new seats.

Thus, despite temporary conditions generally conceded to be unfavorable to new building, projected operations in the theatre construction line indicate that 1930 will surpass the records of the preceding year both as to the amount of investment and the number of projects.

Comparison with the 1929 figures for a similar period show that new building contemplated in announced projects this year exceed those of last year, when the total investment as indicated in THE SHOWMAN reports was $15,204,000, calling for the erection of 54 theatres in the United States and Canada. The current report is for the United States only. Also it does not include the large number of renovation jobs of considerable proportion which were announced during the period.

In seven districts of the United States the report shows the Middle States leading with announcement of 18 new projects to cost a total of $5,550,000, and adding 23,790 new seats. Average cost per project is $308,333.

In second place is the West Coast group with 12 new projects to add 20,485 new seats at an estimated cost of $4,475,000. Average cost per project, therefore, is $372,916.

NORTH ATLANTIC THIRD

The North Atlantic district is third with 11 new projects announced. The estimated total cost of the operations is $4,125,000, and the total number of new seats is 19,300. Average cost per project is $375,000.

In the Southwest six new theatres were announced to be erected at a total estimated cost of $560,000.

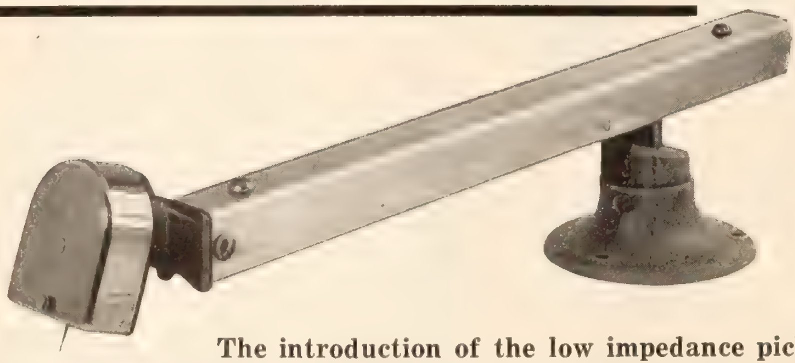
The Western district with four new projects announced, New England and the Southeast, each with only one new theatre, are the trailers in this report.

AVERAGES FOR COUNTRY

Averages for the whole country are as follows: Average cost per project, $295,094; average number of seats per project, 1,440; average cost per seat, $205. Average for the same period last year were: Average cost per project, $281,555; average seating, 1,377; average cost per seat, $204..50.

According to reliable sources of information there are many ambitious theatre building programs in preparation and the launching of which awaits only the clearing up of the current situation, causing a stringency in the money market. Funds that will be available for theatre building projects because of the excellent showing made at box-offices last year and continued these first two months of 1930, will be forthcoming this spring, according to the viewpoint of many well informed builders, and the predictions of financial men.

HIGHER STANDARDS OF TONE QUALITY



The introduction of the low impedance pick-ups has set a new standard in tone reproduction. Fuller and richer tones; and the faithful preservation of voice character, so long sought, is now a reality.

Audak is an Electro Chromatic, Low Impedance Pick-Up. A perfect riding Ball Bearing Base suspends the Vitadisc Aluminum Tone Arm, delicately adjustable by sliding counterweight. The needle is always carried at the correct angle, riding lightly and smoothly in the record groove. The sensitive action of the Audak Tone Arm absolutely eliminates groove jumping, repeating and other pick-up trouble. Record scratch is minimized to the utmost, preserving the life and tone of your records.

$20 EACH

Complete with Ball Bearing Base, Long Cord and Terminals.

Audak

Audak is a product representative of the latest developments in the improvement of sound reproduction. A Low Impedance Electro Chromatic Pick-Up. (Low Impedance pick-ups are standard on equipments costing upwards of $5,000). The delicately balanced, easy riding and perfect tracking tone arm gives the needle the required sensitiveness and flexibility.

Equip your turn tables with Audak Pick-Ups. Surpassing excellence in tone qualities will prove itself in your own house. Immediate shipments, write today.

VITADISC CORPORATION
92 Mortimer St., Rochester, N. Y.

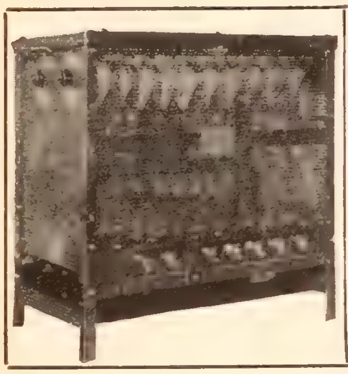
Gentlemen: Enclosed is my check for ($.........). Kindly send (....) Audak Pick-Ups.

NAME ....
ADDRESS ....
CITY.................... *STATE*......

VITADISC COMPANY 92 MORTIMER ST. ROCHESTER, N. Y.

Hoffmann & Soons

Why



Were Perfection Rheostats recently installed in

New Loew's Theatre
175th Street, New York

Warner's Beacon Theatre
75th Street, New York

Warner's New Hollywood Theatre
New York City

if they are not the best to be had from the Atlantic to the Pacific?

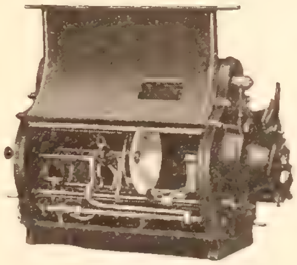
Sold by all branches of the National Theatre Supply Co., Sam Kaplan, New York, Continental Theatre Accessories, and by your dealer.

HOFFMANN & SOONS
387 First Avenue New York City
Manufacturing Division
Contracting Electrical Engineers—Moving Picture Electrical Specialists

RHEOSTATS

Enthusiasm Will Grow With Every Show

A Double★ Hit!



STRONG Automatic Reflector Arc Lamp

★1—Produces the necessary increase in light to project Movietone film in the same size and with the same intensity as silent full-sized film.

★2—The continuous arc feed produces no foreign noise in projection of Movietone film.

For Sale By

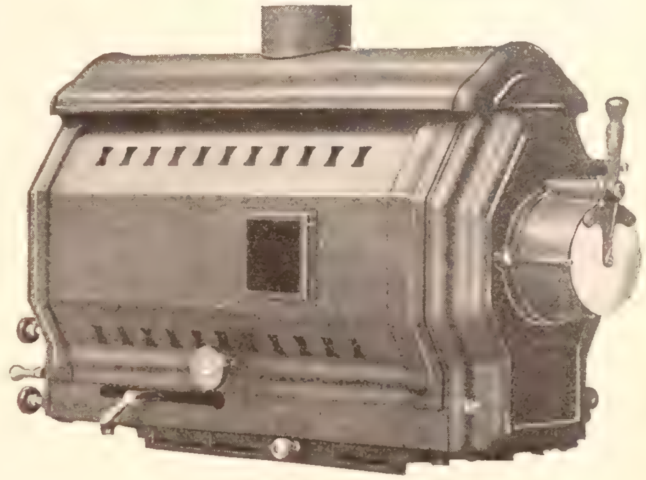
Trustworthy Independent Supply Dealers Everywhere

The Strong Electric Corp.

2501 Lagrange St. Toledo, Ohio
Export Office—44 Whitehall St., New York City, N. Y.

BRENKERT Announces

... A NEW REFLECTOR LAMP......



A NEW Low Intensity Lamp, modern in design, to meet the requirements of the modern theatre in improving motion picture projection.

Proven by installations throughout the country superior optically and mechanically, the Brenkert Low Intensity Lamp has many new features which appeal to the projectionist and manager.

Economical to operate . . . priced right and backed by the Brenkert guarantee, this unit assures you the complete satisfaction that accompanies all Brenkert made products.

Write today for special literature, or see your dealer.

Brenkert

BRENKERT LIGHT PROJECTION COMPANY
ST. AUBIN AND EAST GRAND BLVD., DETROIT, MICHIGAN

Big Chance For U. S. Equipment Abroad

(Continued from page 64)

electrical equipment, turn tables, horns, sound records, amplifiers and other allied equipment, amounted to nearly $2,500,000 according to the declared export value. There is no doubt that this is but a small percentage of the real value of sound equipment units exported. Some firms declare various parts of their units under different export declarations, thereby making it impossible to secure an accurate picture of our sound equipment exports.

In this geographical region are three of our ten leading projector markets. Japan, the first important market in the Far East and third in our world markets, imported 130 American 35 mm. gauge projectors with a value of $22,876, and 883 projectors of 16 mm. with a declared value of $70,268.

The second leading market in the Far East and seventh among the leading ten markets of the world for American projectors, is Australia. During 1929, 66 American 35 mm. projectors, with a declared value of $29,492, and 166 projectors of 16 mm. gauge, with a value of $8,302, were imported from the United States.

The third important market in the Far East is China. During 1929, 57 American 35 mm. projectors with a value of $9,392 were imported into China, thereby establishing this country as our ninth important market throughout the world and 88 American 16 mm. projectors, valued at $11,795, were also imported for amateur use. Following these three mentioned countries is New Zealand, importing from the United States 44 35 mm. projectors and 24 of 16 mm. type. British India, too, has imported from the United States during 1929 32 projectors of 35 mm. gauge and 25 projectors of 16 mm. gauge.

Latin America

During 1929, Latin America has imported 348 American projectors of 35 mm. gauge with a value of $114,092 and 128 projectors of 16 mm. gauge valued at $16,682.

The leading individual markets for American projectors in this market are Argentina, Brazil, Colombia and Mexico.

Argentina, our fourth largest world market, during 1929, imported 92 projectors of 35 mm. gauge, valued at $26,764, and 25 projectors of 16 mm. gauge, valued at $3,283.

There were exported to Brazil, our eighth world market, during 1929, 62 American projectors of 35 mm. gauge with a declared value of $27,817 and 16 projectors of 16 mm. gauge with a value of $2,372. Colombia took 40 American 35 mm. projectors valued at $9,917 and 19 American 16 mm. machines valued at $1,714 during 1929. Next in importance in Latin America is Mexico, with 38 American 35 mm. projectors valued at $9,552 and 17 projectors of 16 mm. gauge with a value of $1,641 for the year 1929.

Canada, while considered by the industry as being more or less part of our domestic market, imported 330 American projectors of 35 mm. gauge valued at $74,475 and 214 projectors of 16 mm. gauge valued at $24,185 during 1929.

Near East and Africa

The Near East and Africa during 1929 imported 75 American projectors of 35 mm. gauge valued at $23,252 and 17 projectors of 16 mm. gauge valued at $2,442. British South Africa is our sixth important market for standard projectors. For the year 1929 this region of Africa imported 72 American 35 mm. projectors with a value of $22,679 and 11 projectors of 16 mm. gauge valued at $1,928.

Since no specific classification was created during 1929 for the export of sound apparatus, accurate figures on the export of this commodity are not available.

As Originators of pre-selective remote control for theater lighting—

We know exactly the requirements of stage and auditorium lighting control. For ten years we have made a great many installations that have taught us from every practical angle, the right design and construction down to the last screw. No other system can approach the FA Major System *and we can prove it.*

We are years ahead
—in creative thought
—in experience
—in standardization
—in number of installations
—in service
—in known results

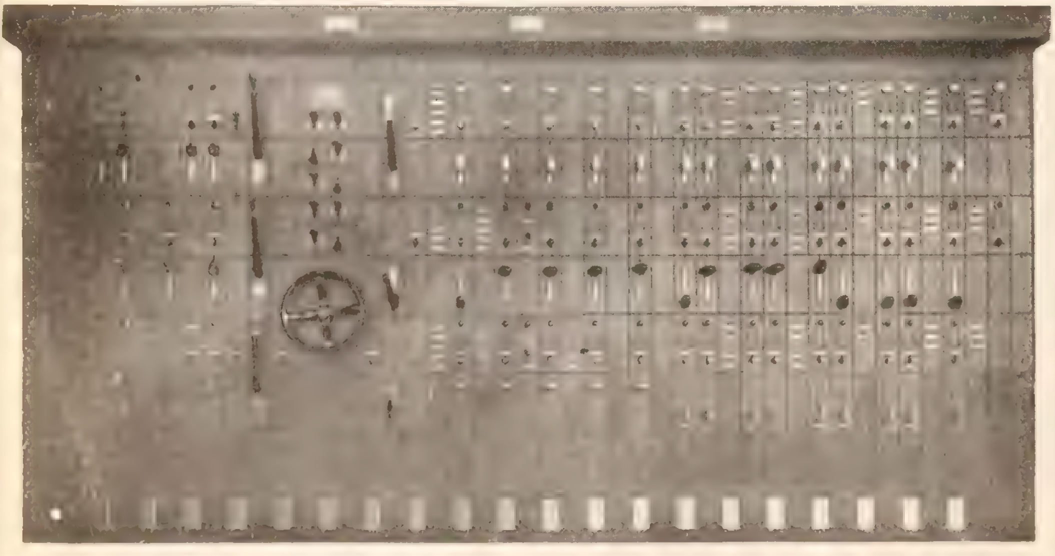
MAJOR FA SYSTEM

Get the facts—*free.* Don't experiment.

In All Sizes
For All Theatres

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Offices in
Thirty-One Cities



Philly's Firemen Accept Truvision

Philadelphia—Following a series of rigid tests as to resistance to fire, the Philadelphia Fire Department, has given its approval to Truvision Projection Machine Company's screens.

Fire Marshal James O. Mulhern said that he found them to be invulnerable to flame and that they would only blacken without trace of burning embers.

The approval applies to Truvision Fire-Proof Glass Beaded Screen, Truvision screen Nos. 18 and 36, the first of which is heavy metal, the second wire mesh, the last light wire.

DA-LITE

Trade Mark Registered

DA-LITE DA-TONE Z FIREPROOF SOUND SCREEN

Protection Without Loss of Sound and Projection Efficiency

DA-LITE SCREEN COMPANY, originator of the sound screen that took the industry by storm because of its undisputed superiority in allowing free passage of sound while giving the maximum light reflection, has perfected a fire-resisting screen that not only retains but improves the superior features of the Original Da-Tone X.

Write for Sample and Price

MAKE YOUR OWN FIRE TEST

A Liberal Allowance on Your Present Screen

Where Fireproof screens are not required

THE DA-TONE X

Offers maximum efficiency and a real saving in cost

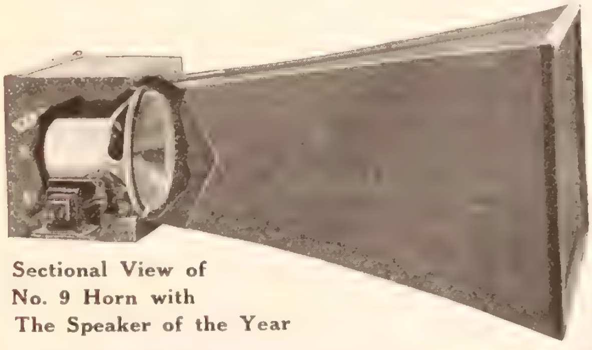
Over 4000 installations in the principal theatres of the world

THE DA-LITE SCREEN COMPANY

2723 NORTH CRAWFORD AVE. CHICAGO, ILL.

Wright-De Coster Reproducers Ideal for Every Size Theatre

The value of Wright-DeCoster Reproduction can best be expressed by those who are using the Wright-DeCoster Speakers. That is why we are reproducing some of the letters which we are constantly receiving.



Sectional View of No. 9 Horn with The Speaker of the Year

Another Enthusiastic Wright-DeCoster Owner

→

ROXY THEATRE
MUNDAY, TEXAS
P. V. Williams, Manager

February 4th, 1930.

Wright-DeCoster, Inc.,
St. Paul, Minnesota

Gentlemen:

I received the two No. 9 horns you shipped to me, and have installed them. I believe I am safe in saying that they improved my sound 100%. My speakers are your model No. 107 type and they just fit the horns which you shipped me. You are perfectly safe in guaranteeing these horns to anyone who has the same condition that I did. They certainly will do the work.

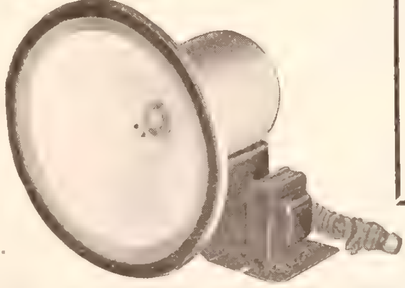
Yours very truly,

(Signed) P. V. Williams.

Wright DeCoster Inc.

Send for Complete Details and Address of Nearest Sales Office

WRIGHT - DE COSTER, Inc.
2229 University Ave., St. Paul, Minn.
Export Dept.—M. Simons & Son Co., 220 Broadway, N. Y.
Cable Address, Simontrice, New York



THE SPEAKER OF THE YEAR

New Use For Film Projector Found During World War

THE mystery of the "angels of the Mons" who hovered high in the skies during the bloodiest battles of the Great War, has been solved.

The "angels" were the work of motion-picture projection machines mounted in German airplanes.

Col. Friedrich Herzenwirth, formerly of the Imperial German Intelligence Service, explains pictures of the Virgin and Child were projected onto the clouds above the enemy to throw the Allied troops into retreat.

The mystery's solution has been attempted by some of the world's most eminent psychologists ever since the war.

French, British and Russian troops, during the fiercest fighting, saw in the clouds over the battlefields life-sized "visions" of the Virgin and Child.

GERMAN PURPOSE FAILS

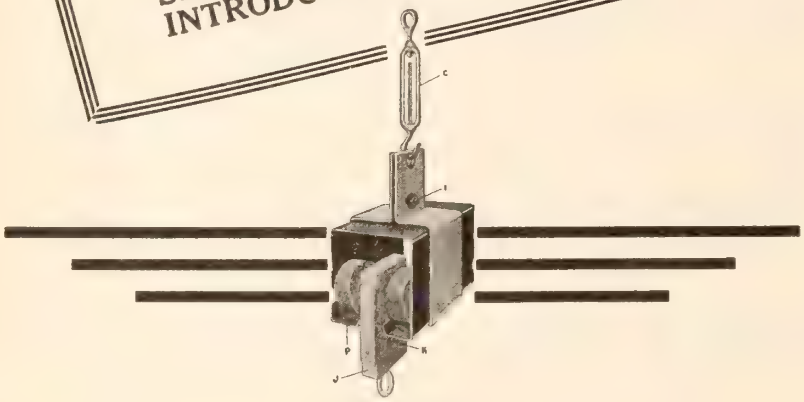
Colonel Herzenwirth explains that the troops actually saw the "visions" thrown out onto the powder-clouds from projection machines mounted in German airplanes.

British Tommies in the historic Mons retreat of Aug. 24, 1914, reported the appearance of "angels" the size of men who seemed

(*Continued on page* 79)

OUTSELLING ALL OTHERS

SINCE ITS INTRODUCTION IN 1928



SAMUELS

SILENT STEEL

CURTAIN TRACK

IS USED IN GREATER QUANTITY THAN ANY OTHER STEEL TRACK

FOR:—HORIZONTAL DRAW CURTAINS OF ANY SIZE
—"MAGNASCOPE" SIDE MASKS—
MOVING SOUND HORNS OFF AND ON STAGE

The Load is supported by TWO series of silent wheels rolling on TWO parallel Treads. TWICE the Strength with HALF the Pull at the Same Price.

Superior in Strength—Silence—Rigidity—Uniformity — Safety — Simplicity of Installation — Ease of Operation.

Whether for 20 Feet or 1000 . . . . the first choice of Exhibitors, Supply Dealers, Drapery Houses and Architects Everywhere.

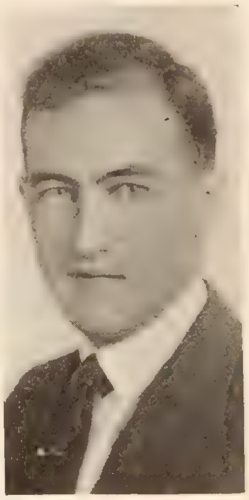
AUTOMATIC DEVICES COMPANY

739 HAMILTON STREET ALLENTOWN, PA.

Also Manufacturers of A.D.C. Automatic Curtain Control Equipment and Stabilarc Motor Generators.

New Device Adds To Life Of Films

J. F. Lyons, head of the National Film Renovating and Process Company, of New York City, now has on the market what he calls the Preservotone Film Process, by which he claims to extend the life of prints.



J. F. LYONS

The new device looks very much like the arrangement used in drying film fresh from the laboratory, but on a much smaller scale.

A print is run through a specially prepared liquid, composed of eleven different ingredients, the invention of S. E. Hartmann, of Jersey City. When fully equipped with these drying machines Lyons claims he will be able to handle from 800 to 900 reels a day.

The average print before going under this treatment is subject to scratching at the slightest provocation. Under the Lyons process the film is claimed to be invulnerable to scratches under ordinary conditions. The process not only preserves the life of the film but it is thoroughly cleansed in running through the drying cabinet, Lyons says.

The process also keeps in order the sound track, increases runs and protects color prints from oil, blotches and scratches.

Texas Branch Opens

Dallas—P. J. Clair, Texas representative of the Arctic Nu-Aire Corporation, and the Kooler-Aire Corporation, has opened offices here, near Film Row.

"Rush 4 More SAF 3 MIXERS"

—wires Wm. Dalke Chain Theatres, Woodstock, Va.

When an exhibitor orders one unit, subjects it to thorough trial in one of his theatres and then reorders enough more units to equip all of his theatres, the product must be right.

More than 300 Simplimus Saf 3 Mixers were sold in the first 5 weeks since its introduction—and a large proportion of this business came from exhibitors who bought one and ordered more.

Inquire about this marvel instrument for improving Sound Quality—Write to

Saf Electrical Engineering Co.
261 Franklin Street Boston, Mass.

Cutler-Hamer Gives Burd Post

Philadelphia—Frank J. Burd has been named district manager in the local office of Cutler-Hammer, Inc., manufacturers of electrical control apparatus, with main offices in Milwaukee, Wis. Burd replaces T. E. Beddoe, resigned. Burd, who is an electrical engineer, specializing in motor control engineering, has been associated with Cutler-Hammer almost continuously for the past 30 years. During this association he has been in constant touch with developments and application of lifting magnets, magnetic brakes, magnetic clutches and other products manufactured by Cutler-Hammer.

FRANK L. BURD

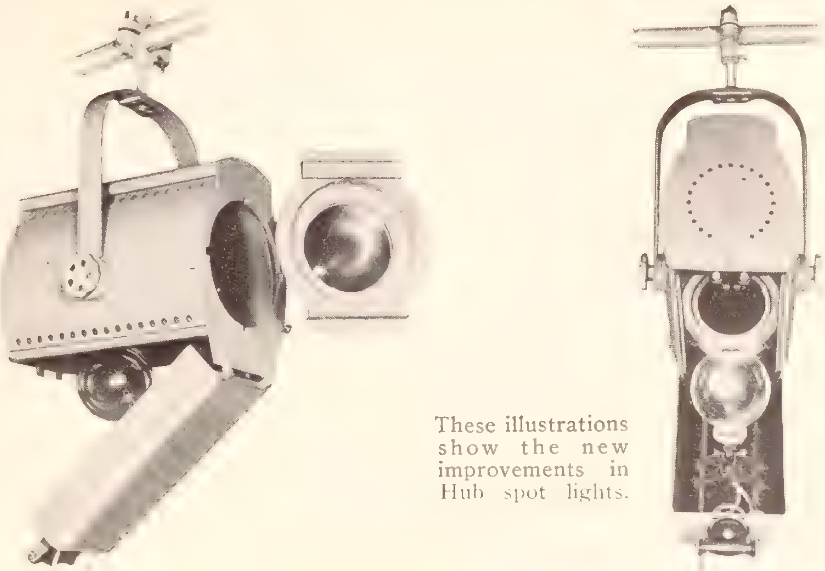
He is a member of the American Institute of Electrical Engineers, the Association of Iron and Steel Electrical Engineers, the Chicago Engineering Club and the Electrical Maintenance Engineers of Chicago.

Burd formerly was stationed in Chicago, where he was in charge of the steel mill division for Cutler-Hammer.

Loew's Operating Own Scenic Studio

Loew's Theatres Scenic Studios in the Bronx section of New York, recently put in operation at an estimated cost of $500,000, is reported to be a big saving to the circuit.

The studio furnishes all scenery, draperies and other accessories for staging revues, and other presentations in the Loew theatres. Heretofore the work has been turned over to jobbers. A. S. Howard, art director, is in charge of the new department. All musical, technical branches concerned with unit production are housed in the studio.



These illustrations show the new improvements in Hub spot lights.

More Improvements in the Hub Spot Light With Interchangeable Lenses

Our latest model has hinged drop bottom to facilitate changing of lamps without waiting for cooling.

It is now possible to use a 2,000 watt lamp in this housing. The new automatic adjustable socket assures correct lamp center in all positions. The traveling high speed lamp carriage allows the most delicate adjustment. One of these new housings equals six of the old style in efficiency and capacity. Permits operator to use any number of 5, 6, or 8-inch condensers in different focal lengths; all he needs is an assortment of lens holders, and by a simple twist of the wrist, he changes his lamp to meet any condition, without removing the lamp house.

Patents on new improvements pending.

We will gladly furnish any additional information required.

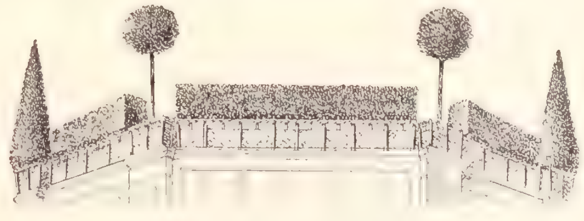
HUB ELECTRIC CO.

Complete Theatre Lighting Equipment
Factory and General Offices
2219-2225 West Grand Avenue
Telephone Seeley 6440-1-2
Branch Offices in New York, Toledo, Milwaukee, Minneapolis and St. Paul

Footlights
Border Lights
Stage Pockets
Cove Lighting
Exit Signs

Spot Lights
Service Boards
Panel Boards
Usher Signals
Directional Signs
Flood Lights

WORLD TICKETS
AND
SIMPLEX TICKET REGISTERS
ARE A PERMANENT GUARANTEE OF
Service—Accuracy—Quality
SATISFIED USERS ARE OUR BEST ADVERTISEMENT
WORLD TICKET & SUPPLY CO., *Inc.*
1600 Broadway New York



STAGE SETTING

Ruscus Trees and Ruscus Hedges (as illustrated) in any size, Palm Trees, Plants, Artificial Flower Hanging Baskets, etc., for lobby, outdoor and stage decoration illustrated in our SPRING CATALOGUE No. 7 MAILED FREE ON APPLICATION. Write for copy to-day.

FRANK NETSCHERT, Inc.
61 Barclay St. New York, N. Y.

Insure full houses with a Cinephor Lens

Too often, the influence of the projection lens on SUSTAINED attendance is overlooked. But more and more leading theatre owners realize its vital importance in building "capacity" business. They insure clear, realistic projection and complete freedom from eye-strain by using Cinephors.

In many tests before experts in projection, Cinephors have demonstrated their superiority in definition, flatness of field, illumination, sharp focus and contrast between black and white.

Let us send you full information on these perfected projection lenses. Bausch & Lomb engineers will gladly cooperate in solving your specific problems. Bausch & Lomb Optical Co., 654 St. Paul Street, Rochester, N. Y.

Bausch & Lomb
CINEPHOR
Projection Lenses for Motion Pictures

Traveltrol

TRADE MARK

CONSISTING OF ELECTRIC CURTAIN OPERATOR AND TRAVELER

$150

TRAVELTROL IS QUICKLY INSTALLED

No adjusting to do. Simply place cable on drive pulley; push button and curtain will stop when either open or closed. Of course, curtain may be stopped at any desired place.

Slipping cable does no harm because there is no timing mechanism—no limit stops or switches.

Sales follow naturally when Product and Price are right!

THE ECONOQUIPMENT MANUFACTURING CO.
Akron, Ohio

SCENIC EFFECTS

Sciopticon No. 75 with Scenic Effect

NOVELTY and originality please the American public. Money-making showmen of Broadway use Kliegl Scenic Effects to enhance the attractiveness of their programs — to reproduce natural phenomena, such as storms, rippling water, floating clouds et cetera, for prologues and special numbers. More than a hundred different Effects are listed in our catalogue.

OTHER KLIEGL LIGHTING SPECIALTIES

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Color Wheels
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Music Stands
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Color Mediums
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Terminal Lugs
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Stage Cable

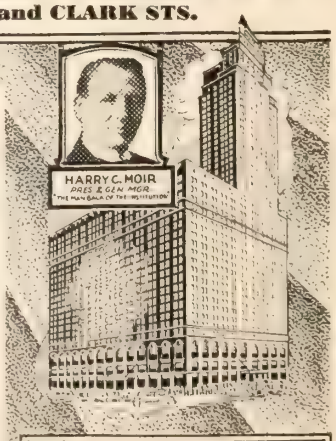
for Descriptive Literature write

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.

THE WORLD'S TALLEST HOTEL

New Addition Gives MORRISON 2,450 Rooms

chicago's
MORRISON HOTEL
COR. MADISON and CLARK STS.


HARRY C. MOIR
PRES & GEN MGR
"THE MAN BACK OF THE INSTITUTION"

Already the tallest hotel in the world, the Morrison is destined to become the world's largest and tallest. A new addition, containing 500 rooms, is now under construction—made necessary by an ever increasing demand for Morrison Service.

Radio Set in Every Room

No effort is spared to make each guest's stay most pleasant. Rooms rent for only $2.50 up, yet every room is outside with bath, running ice-water, bed-head lamp, telephone, Servidor and radio set.

Nearest Hotel in the City to Offices, Stores, Theatres and Railroad Stations

Incorrect Needle May Ruin Picture

"A bootleg needle can ruin a perfect picture."

With this admonition Columbia Pictures Co., in the interest of perfect sound reproduction, has issued a four-page leaflet on the proper use of recording needles.

Eight illustrations are given showing the contrast between the condition of an unknown needle as compared to a standard needle after playing a 16-inch record.

Sound recording, the leaflet informs, results from an improper understanding of the use of needles rather than poor recording.

One of the primary difficulties arises when the shoulders on both sides of the needle begin to wear on the walls of the record, thus causing a blunt surface which raises the needle point above the threat track in the record.

A needle should be used only once, the leaflet informs.

Where scant or no attention is paid to the selection of needles, exhibitors often find their recording of a dull and lifeless nature.

Carrier To Speak At WNYC Station

Willis H. Carrier, head of the Carrier Engineering Corporation, will broadcast a talk on air conditioning in public buildings over WNYC at 7:35 P. M., March 13, under the auspices of the C. C. N. Y. College of Modern Progress. One of the most recent applications of air conditioning made by this company is the installation of a system to "manufacture weather," in a mining shaft 7,000 feet underground in a Brazilian mine.

NOVELTY SCENIC STUDIOS
BUILT ON MERIT

DRAPERIES
STAGE FURNISHINGS
SCENERY and RIGGING

Tell Us Your Problem!

NOVELTY SCENIC STUDIOS
340 W. 41st St. New York City

Why Be So Technical?

Only young doctors tell you your ailment in Latin words. The more experienced the doctor, the more simple his language.

So — for Projection troubles, we also prescribe in a very few words—

"Use the TRANSVERTER daily. With normal care and intelligence, it will serve you satisfactorily for years—in giving you a uniform, accurate current supply at just the voltage you desire."

It's simple — It's sure — and best of all — It's economical to use.

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY
COAST-TO-COAST DISTRIBUTORS

Canadian Distributors:
Perkins Electric, Ltd.

Manufactured Exclusively by

THE HERTNER ELECTRIC COMPANY
12694 ELMWOOD AVENUE TransVerteR CLEVELAND, O., U. S. A.

NOTICE

RENT TALKIE EQUIPMENT—FOR $25 WEEKLY

Try It for 4 Months

to see if talkies pay. After 4 Months, equipment may be returned and you are under no further obligations. If results are satisfactory you may continue to use the equipment on the same payment plan for the balance of the year—then you own it. **The Equipment Is Yours—The Rentals Have Paid for It**

Serviced by Paramount, Warner's, Metro, Fox, First National, R. K. O., Pathe, Universal and Everyone

Amplifiers manufactured under R. C. A. license

Not so long ago we were selling Pathe Radiotone for $2000.00

Radiotone talking equipment is now operating in a number of New York Theatres with 100% efficiency. Brilliant and powerful tone for theatres up to 2500 seats

EQUIPMENTS READY in Factory for IMMEDIATE DELIVERY

Service Men Appointed to Serve You in Every Locality. Write at Once Stating When You Desire Equipment, Size of Booth, Theatre Capacity, A. C. or D. C. Current and Cycles, Projectors.

WE TEACH YOUR OPERATOR TO BE A SERVICE MAN IF YOU DESIRE
PORTABLE EQUIPMENT ALSO AVAILABLE.

Communicate with Home Office

RADIOTONE PICTURES CORP. 729 Seventh Ave., New York

EMPIRE LABORATORIES INC.

723 Seventh Ave., N. Y. *Quality* Bryant 2180-2181-2182

DEVELOPING AND PRINTING MOTION PICTURE FILM

Answer To Rider Queries On Sound

(Continued from page 58)

11. *Insufficient grid bias will cause a flattening of the positive half of the A. C. plate current component, thus creating distortion. Excessive grid bias produces the same effect by flattening the negative half of the A. C. plate current component.*

12. Insufficient plate voltage reduces the current output per volt input because it increases the plate resistance. This is the equivalent of a reduction in mutual conductance and a reduction in the actual amplification secured with the tube in the circuit. If the input signal voltage is normal and the plate voltage insufficient distortion will take place. The above mentioned condition will also occur when the filament voltage is insufficient because it reduces the electronic emission.

13. The difference between the filament type of A. C. tube and a cathode type of A. C. tube is that in the former the filament is the source of electrons, whereas in the latter the filament is the agent which heats the cathode to the temperature required for electronic emission by the cathode.

14. Illustration in any battery wiring.

15. The load impedance must be equal to the tube impedance for maximum power output. For maximum undistorted power output the load impedance must be equal to twice the numerical value of tube plate impedance. The former condition for maximum power output is not used because the percentage of distortion due to the characteristic of the vacuum tube produced under such conditions is excessive.

BATTERIES

1. Illustration in any battery as matter of fixed connection formula.

2. Illustration in any battery as matter of fixed connection formula.

3. The resistance required when charging four 6-volt batteries in series parallel from a 120-volt line with a 5-ampere charge through each battery must be 10.8 ohms.

4. The power rating of this resistance is equal to the current flow squared times the resistance or 102 × 10.8 or 1,080 watts.

5. It is possible to reduce the resistance of a fixed resistor in a circuit which can not undergo a physical change by connecting in shunt with that resistor another of fixed predetermined value or a variable resistance.

6. *During the period of discharge in the lead-acid type of storage battery the electrolyte is broken up and sulphuric acid combines with the lead plates and the lead peroxide plates. During the period of charge the sulphuric acid is removed from the plates and returned to the electrolyte.*

7. The specific gravity of such cells i a question of design. Recent developments have produced a cell with a low specific gravity. This cell is fully charged at 1,220 and satisfactory charge is indicated at 1,210. Such batteries are now in use in talkie systems. 1,125 indicates total discharge.

MOTORS, GENERATORS

1. The principle underlying the generation of D. C. or A. C. voltage is the action of a moving conductor in a magnetic field. The difference between A. C. and D. C. is a matter allied with the design of a machine relative to the connection of the external circuit to the moving conductors.

2. Commutation in a D. C. generator is an arrangement of contacts connected to the conductors so that the current flow in the external circuit is always maintained in one direction.

3. Slip rings are the contacts connected to the conductors in an A. C. generator which link the external circuit to the generator.

4. A ripple in the output of the D. C. generator is due to the commutator segments and the speed of the armature. In an A. C. generator the frequency is due to the speed of the armature and the number of poles passed by the conductors.

5. *A motor generator set is a complete unit consisting of a motor which drives a generator. The motor receives its power from the line and the generator supplies power to whatever devices require voltages and consume current.*

6. A power rating applied to a generator in connection with a specified voltage output designates the amount of current which may flow in the circuit at the prescribed value of voltage. For example, a rating of 300 watts and 1,000 watts means that .3 ampere or 300 milliamperes is the current output at 1,000 volts. This is derived from the following formula: Watts = volts × current and current = watts / volts.

7. Dirty brushes will cause fluctuation in voltage and current and, sparking at the contact, thus unnecessarily increasing the resistance of the contact.

8. Sparking at the commutator will cause fluctuating voltage, possibly noise and general deterioration of the brushes.

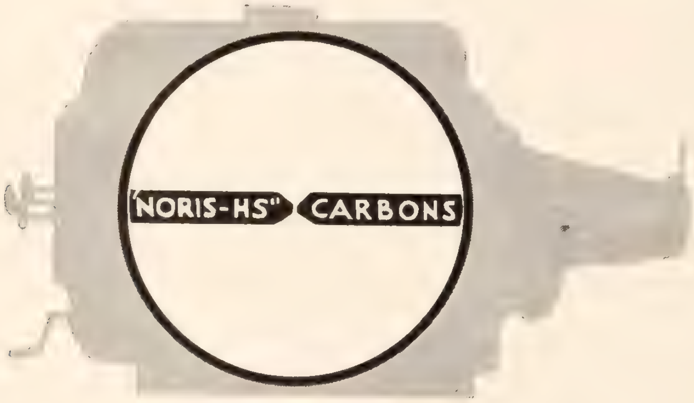
9. Excessive line voltage will tend to increase the speed of the motor.

10. A Universal Motor is one which is designed to function on A. C. and D. C. power lines.

Metal Disc

A specially constructed metal disc is now numbered among the products turned out by the Brooklyn Speak-O-Phone Studio in Brooklyn. The disc is adaptable to recording trailer announcements.

SMOOTH, STEADY BURNING AND WHITE LIGHT



THE *NEW*

"NORIS-HS"

LOW INTENSITY

CARBONS

HUGO REISINGER, Inc. 25 MURRAY ST., N. Y. CITY

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

Glattly Invents New Sound Track

John H. Glattly, a projectionist of Paterson, N. J., has developed a sound track device which, he claims, will make possible the full width of standard film in sound.

JOHN H. GLATTLY

The invention consists in providing a film wider than the size now accepted as standard having three rows of perforations instead of two. This permits the utilization of standard film and at the same time recording sound, he asserts.

The object, as Glattly states in his application for patent rights, is "to make possible, with the standard apparatus now used, the reproduction of moving pictures of full size together with sound track."

The present practice is to record sound on standard film between two rows of perforations, by means of which the film is driven, or unreeled. The space so utilized for sound recording causes the size of the picture to be reduced.

ECONOMICS NOTED

To equip any standard projection machine for the reception of Glattly's wider film, less than $60 expenditure is necessary, he claims. Improvements include work on sprocket and roller, improved film trap, and improved armature plate.

Another economy which Glattly claims is that the picture portion of the film or the sound portion may be used as separate entities as desired. This enables the projectionist to use his machine for standard film to record sound, or to run silent pictures alone, or the sound film alone, or for use during prologues, overtures, special announcements, speeches and such.

ADDS TO WIDTH

Glattly's invention adds 5/16 of an inch in the width of the standard film. With this exception and the changes in sprocket and roller arrangements on the projection machine, virtually no changes are necessary in equipment, he says.

Neither the picture portion nor the sound portion of the film are pressed upon by the gate and are, therefore, not subject to rapid wear, the inventor asserts.

Health Insurance

Carrier Engineering Corporation, in conjunction with its theatre cooling and conditioning system, has got out a decorative insignia, designed especially for the lobby of theatres equipped with the air conditioning plant.

The insignia is an artistic bronze tablet, which gives patrons that insurance they unconsciously ask—insurance against contaminated air. The insignia is furnished on request by the company.

Projectors Find New Use in War

(*Continued from page 74*)

to form the rear guard of a retreating army. Superstition and wartime propaganda seized upon these reports and interpreted the "visions" as divine intervention.

Colonel Herzenwirth goes on to explain the Germans miscalculated for the primary object of the pictures had been to create superstitious terror among the troops of the Allies. This was calculated to produce a panic and eventually a refusal on the part of the Allied troops to fight. Instead the English turned the "visions" to their own good.

The Germans, he explained further, were more successful with their cloud motion pictures in 1915 on the Russian front.

When the czar's army was sweeping through the Carpathians and threatened to take over Austria, the pictures were found to be effective. A dense snowbank in the sky served as a screen. The projectors in the German planes were enveloped in the night and a drum fire in the trenches, prearranged, prevented the Russians from hearing the whirring of the plane's motors.

Sales Office Moves

Detroit—The local district sales office of Cutler-Hammer, Inc., manufacturers of electrical apparatus, has a new address at No. 2755 East Grand Boulevard. New location includes warehouse facilities.

Of course you expect

to pay more for

—EXCLUSIVE FEATURES—

—SERVICE OF CHARACTER—

The Value of Performances, Quality, Permanence cannot be measured in Dollars and Cents.

VALLEN NOISELESS CURTAIN CONTROL EQUIPMENT EMBODIES
SKILL—INTEGRITY—RESPONSIBILITY

OBTAINABLE ONLY

CONTROL STATION
GREEN OPEN
RED CLOSED
START STOP OR REVERSE
OPERATED ALL WITH ONE BUTTON

THROUGH VALLEN

VALLEN POLICY
Every transaction must be of Mutual Profit.
Achievement knows no "Dead-Line."
Manufacture in accordance with Changing Demand.
Quality and Service Unchallenged!

EXCLUSIVE VALLEN FEATURES

DEPENDABLE CURTAIN CONTROL EQUIPMENT
VALLEN
SINCE SUPREMACY 1915
"NOISELESS"
NOISELESS ALL STEEL SAFETY TRACK
CURTAIN CONTROL SILENT SAFE POSITIVE
SERVICE
LIKE THE MAGIC OF HIDDEN HANDS
GUARANTY
VALLEN ELECTRICAL CO. INC.
AKRON, OHIO.

Selected List of Important Trade Publications

Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

AIR CONDITIONING
- (1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CARBONS—PROJECTOR, SPOT and FLOODLIGHT
- (1A) Descriptive literature, list prices, etc.

CLEANNG SYSTEMS
- (2) Apparatus used in central cleaning systems for theatres.

DECORATION
- (3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
- (4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
- (5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
- (6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
- (7) Spotlight, effect projectors, automatic and remote control color and effect machines for atmospheric theatres, cove lighting, lobby and rest room illumination, with specifications for uses and operation.

LIGHTING FIXTURES
- (8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
- (9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
- (10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
- (11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
- (12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
- (12a) Emergency Lighting Plants.

MOTOR-GENERATORS
- (13) Various designs of motor-generators specially designed for motion picture projection.
- (14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
- (15) Theatre organ of various types for large and small auditoriums.
- (16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
- (17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
- (18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
- (19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
- (20) Drapes, curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
- (21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
- (22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
- (23) Various types described, diagrams, illustrations of surfaces, etc.

SCREEN SLIDES & MATS
- (24A) Various types for screen advertising and announcements.

SIGNS AND MARQUISE
- (24) Theatre advertising signs, marquise designs illustrated

TICKET VENDORS
- (25) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment

- (26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING
- (27) AMPLIFIER UNITS
- (28) HORNS AND SPEAKERS
- (29) HORN TOWERS
- (30) NON-SYNCHRONOUS DISC REPRODUCERS
- (31) PICK-UPS
- (32) RECORD LIBRARIES FOR NON-SYNCHRONOUS DISC REPRODUCERS
- (33) RECORD CUEING SERVICES
- (34) SYNCHRONOUS DISC REPRODUCING UNITS
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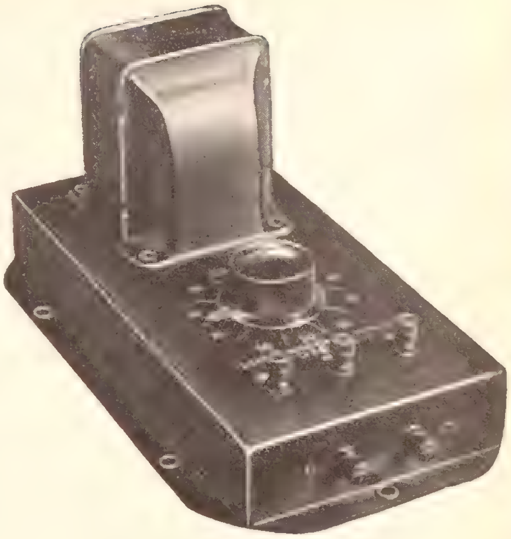

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Perfect Illumination Control for the Modern Theater

(A-307)

Grandeur Sent in With a Big Plug by Critics Who See "Great Possibilities"

Best for Big Stage Sets, or Outdoor Stuff, Many N. Y. Reviewers Believe

New Wide-Film Process Makes Projection Clearer, Sound More Distinct, They State

New York newspaper critics are generally impressed by the possibilities afforded by Grandeur, Fox wide film process, and demonstrated to the public via "Happy Days," which played the Roxy recently.

"THE increased realism made possible by the advent of Grandeur, more than justifies the six years of experimentation in both photography and projection which have made the great screen possible," in the opinion of Regina Crewe, "New York American."

Irene Thirer, however, writing in the "Daily News," points out that musicals and mysteries are the best bets for production of Grandeur material. "It is indeed an enhancement to the musicinema," stated the "News" critic, but, she claims, it is "not a necessary measure to the talkie drama or straight comedy. The photography is as clear as the ordinary screen exhibits, and there is no jumpiness—just an occasional holdup when one shot is fading into another. The depth which street and marine shots assume" gave Miss Thirer "a mighty fine thrill," and "the revue stage looks dandy," she declared.

Bland Johanneson, "Daily Mirror," accepted Grandeur as "an impressive spectacle," while "the increased photographic scope, particularly in the ensemble numbers," suggested to Betty Colfax, "Evening Graphic," the "remarkable possibilities of this invention," which, she stated, "adds a new sense of realism to the projected entertainment." Miss Colfax reported that "Movietone recording is accomplished with the same clarity and volume as on the smaller screen," and dubbed the development "an important new step in motion picture entertainment."

Richard Watts, Jr., describing his reactions to Grandeur in the "Herald-Tribune," declared: "It still seems, as it did when the process was first revealed, that the new method is most successful in outdoor scenes and in chorus numbers. With the increased range of its camera, it can show you vast sweeps of country in a way its limited predecessor could never offer. It has the strange result, too, of increasing the effectiveness of a scene of motion. The onward rush of a locomotive becomes considerably more realistic and impressive on the Grandeur screen. In addition, a revue number, through the vaster proscenium offered it, tends, if properly handled, to capture more of the values of a stage musical show than could the restricted standard screen. On the other hand, the more intimate episodes, the scenes showing two or three people, are made a bit more difficult to follow by the new process; at least for those of us accustomed to the assistance in concentration offered by the conventional method. At the first showing at the Roxy . . . it appeared, also, that the ensemble scenes tended to be blurred on frequent occasions."

"The improvement and advantages" of Grandeur were "readily seen" by Rose Pelswick, "Evening Journal," who stated that "the projection is clear and the recording distinct. Grandeur and the enlarged screen add greatly to the development of talking pictures," in her opinion. Willela Waldorf, "Evening Post," likewise believes that the wide-film process "opens up further uses for the camera and increases the visual scope by means of which a new technique in motion pictures may develop."

"The Sun" throws a wet blanket with this: "'The Fox Movietone Follies' was first presented in this film width, which made the chorus numbers, the spectacular scenes, quite effective. At the Roxy, the screen now covers almost the width of the proscenium. On it 'Happy Days' sings and dances away in the wake of the first Fox Follies, which it resembles to a degree. The chief difference, though, is that it isn't quite as good."

"As a result of the increased film width, the values of the entertainment seem doubly impressive in most instances," according to "The Telegram" reviewer, who claimed "this is especially true of the various scenes in which the choruses appear. The backgrounds also profit by the increased size of the film in that an illusion of stereoscopic depth is obtained. Actual stereoscopic depth, or what is known as the third dimension, is not obtained. However, the resultant illusion is effective, especially when the scenes are well composed and lighted."

"That the double-width film and its proportionately wider screen have vast possibilities for improving the science of motion picture projection are proved" to Pierre de Rohan, "Morning Tele-

(Continued on page 87)

"Riches Await" Wide Picture Producers

Los Angeles—"Earnestly, energetically and almost frantically, each Hollywood studio is experimenting on the best way to introduce wide film. Just as sound took possession of our movies and made Warners independently rich, so will the first company to bring out a successful film shown on a wide screen win fame and wealth," reports Louella O. Parsons, of Universal Service.

Grandeur Fine for Stage Numbers and Spectacle; Gives 3rd Dimension Effect; But Distortion Stays, NEWS Says

Grandeur, demonstrated as an experiment some months ago with "Fox Movietone Follies" at the Gaiety, New York, is now definitely in the ring for public favor. "Happy Days," first Fox picture to be filmed with wide angle cameras, made its debut at the Roxy yesterday.

Three *Motion Picture News* reporters caught the first show. Their reactions are found below.

FROM the third row of the orchestra, extreme left and right, Grandeur, made this impression:

In intimate scenes, impressive only in that it made the images larger—if impressive that can be called. Claims that distortion is eliminated were not borne out from where this reviewer sat, at least. In some instances, the sound was barrelly and smothered and the figures often amazingly tall and angular. From orchestra center, half way back; the picture lost what was often its unnatural proportions.

As soon as "Happy Days" swung into its full stage stuff however, the benefits of Grandeur became apparent. The first view of the curtain was majestic, carried a sweep unobtainable with 35 mm. film and conveyed a definite impression of third dimension. The sets assumed depth and height commensurate with their actual size. You seem to feel that you are looking at the real thing. Potentially that's very significant for it opens up a wide vista of possibilities. Particularly in the filming of sporting and news events will Grandeur prove of great value.

KANN

WIDER sweep for dramatic portrayals and a full stage effect are brought to the screen by Grandeur. The new wide film process gives the picture a greater definition and clearer sound reproduction.

The much sought-after third dimension effect is gained to a degree by Grandeur, although there is considerable to be desired from this angle. There is an improvement over the earlier Grandeur film shown some time ago. From a loge seat, the conclusions are that Grandeur's chief contribution so far is clearer sound reproduction and better definition. The future, no doubt will bring development of more comprehensive dramatic presentations, with the close-up replaced and resort to flashbacks unnecessary by reason of the opportunities offered for simultaneous presentation of the action. This is possible because of the panoramic values of the new camera which permits photographing of more action distributed over larger sets with the necessity of long and medium shots and the consequent interruption in dramatic emphasis eliminated.

HYNES

PROBABLY no other part of the theatre will benefit from wide film on a wide screen as much as the shelf where the balcany crowds may be expected to go for Grandeur in a big way.

The distance from the last row of the balcony at the Roxy to the screen is perhaps the greatest of any theatre in the country, yet Grandeur from all corners of it left little to be desired. The enlargement of the images of the players made the screen figures more definite to the eye and, therefore, more pleasant to watch.

The stage scenes and long shots in "Happy Days" benefitted far more than close-ups and medium shots. The close-ups created an impression of unnaturalness, entirely because of size.

Considerable must be done, it would appear, to relieve intimate shots of the emptiness of their backgrounds. There seems to be miles of empty pictures around the figures themselves.

From the extreme sides of the balcony, Grandeur appeared identical. The clarity of the dialogue, however, was often impaired from this post.

CUNNINGHAM

Text of Hudson Bill Which Seeks to Fasten Gov't Censorship on Industry

Measure Would Cripple Trade and Place All Business Under Gov't Wing

9 Members, 4 of Them Women, Would Constitute Board Exercising Control

To protect the motion-picture industry against unfair trade practices and monopoly; to provide just settlement of complaints of unfair dealings; to provide for the manufacture of wholesome motion pictures, both silent and talking, at the sources of production; to create a Federal Motion Picture Commission, to define its powers; and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled.

Definitions

Section 1. "Dealer," as used herein, means any person or trade association engaged directly or indirectly in the production, exchange, or exhibition of motion pictures in commerce.

"Commission," as used in this Act, means "Federal Motion Picture Commission."

"Person" or "persons," where used herein, shall be deemed to include individuals, partnerships, corporations, and trade associations existing under or authorized by the laws of either of the United States, the laws of the Territories, the laws of any State, or the laws of any foreign country.

"Trade associations" as used herein, means any association composed of members who separately are engaged in some one or more lines or branches of the motion-picture business or cognate or contributory industries, whether the association is voluntary or incorporated, except for purely social, charitable, or religious purposes.

"Producer" shall mean any person engaged in photographing scenes, plays, entertainments, events or scenes of news interest, or historical or educational value, and the like on negative motion-picture film for the purpose of making positive prints therefrom or otherwise for exhibition in motion-picture theatres, whether or not such person also is engaged, directly or indirectly, in the distribution or exhibition of such films.

"Distributor" shall mean any person engaged in selling, leasing, or renting copyrighted motion-picture films to exhibitors, whether or not such person also is engaged, directly or indirectly, in the production of such films.

"Exhibitor" shall include any person owning or operating a motion-picture theatre or theatres or other place where motion pictures are regularly exhibited as all or part of a program of entertainment, whether or not such person also is engaged, directly or indirectly, in the production or distribution of films.

The "booking" of a film is the making of a contract of lease, license, or sale between a distributor and an exhibitor, whereby the latter is given the right to make public exhibitions thereof.

Federal Motion Picture Commission

Sec. 2. That a commission is hereby created and established to be known as the Federal Motion Picture Commission, composed of nine members, four of whom shall be women. The commissioners shall be appointed by the President of the United States, who shall designate one as chairman. The commissioners shall be citizens of the United States, qualified by character, experience, and training for the duties of the office.

Not more than five of the nine commissioners shall be members of the same political party. They shall be appointed without party designation or without party responsibility.

The appointment shall not be given to any person who at any time during the five years next preceding his appointment has had any direct or indirect financial interest or other connection with any motion-picture producing, distributing, or exhibiting business, or any cognate or related business.

The Civil Service Commission after examining the persons under oath and through corroborating investigations shall certify to the President of the United States that the persons chosen by him for the office comply with the provisions of this Act.

The commissioners shall be appointed for a term of six years by the President of the United States within sixty days after this Act becomes a law. Three shall be appointed for a term of six years; three for four years; and three for two years, and thereafter at the expiration of their terms all appointments shall be made for a term of six years.

No member of the commission, or any deputy commissioner, or employee of the commission shall hold any office or carry on any employment, business, or profession inconsistent with the performance of his duties, nor shall he directly or indirectly (a) have any interest in any business or undertaking having for its object the production, rental, sale, or exhibition of moving pictures; (b) hold, acquire, or be interested in any stock or share, or any bond, debenture, or other security or evidence of indebtedness, issued by any person carrying on or interested in such business; (c) have any interst in any device, appliance, machine, patented process or article, or in any part thereof, which may be used for the purposes of such business and which could not be useful for the purposes of any other business.

No vacancy in the commission shall impair the right of the remaining commissioners to exercise all the powers of the commission. Any deputy commissioner or employee who shall have any pecuniary interest in the production, exchange, or exhibition of motion pictures, or violate any provision of this section, shall be summarily discharged by the commission.

Salaries, Expenses

Sec. 3. That each commissioner shall receive an annual salary of $9,000, except that the annual salary of the chairman shall be $10,000. The salary shall not be diminished during continuance in office. The commission shall have autohrity to employ and fix the compensation of deputy commissioners and such other employees as it may find necessary to the proper performance of its duties. Until otherwise provided by law, the commission may hire suitable offices for its use and shall have authority to procure all necessary office supplies and equipment.

Offices

Sec. 4. That the principal office of the commission shall be in Washington, District of Columbia, but it may establish and maintain offices or bureaus wherever efficiency, economy, and the public interest require. Each bureau or office which is designated by the commission as a place for the submission of films shall be in charge of a commissioner or a deputy commissioner, who shall be vested by the commission with authority, to issue licenses and permits, as hereinafter described.

Duties of the Commission

Sec. 5. The duties of the commission shall be to protect the motion-picture industry from unfair trade practices and monopoly, to provide for the just settlement of trade complaints, to supervise the production of silent and talking motion pictures at the source, and to provide for the proper distribution and exhibition thereof.

Not a Chance

Washington — Possibilities that Representative Hudson's bill to place the industry under the unfriendly thumb of a Federal censor commission will be enacted are growing slimmer daily.

The Congressman from Michigan who would have a government group determine the length or otherwise of a kiss, among other drastic restrictive regulations, is doomed for a disappointment.

Unfair and Deceptive Practices Forbidden

Sec. 6. The motion-picture industry is hereby declared to be a public utility. It shall be unlawful—

(a) For any dealer to engage in or use any unfair, unjustly discriminatory, or deceptive practice or device in commerce; or

(b) For any dealer to use or agree to use any contract for the sale, leasing, or licensing of films which in anywise limits the freedom of the exhibitor for any wrong suffered to seek redress in the courts, or to use any contract which compels an exhibitor to agree in advance to submit any claim or controversy arising under the film-service contract to the decision of an arbitration board; or

(c) For any dealer to reissue old pictures under new names; and no changes in an old picture less than three-fourths of the entire scenes of the picture shall entitle an old picture to a new name; or

(d) For any dealer to increase the price for the rental of films in commerce to any undue or unreasonable degree or unduly or unreasonably to increase the admission fees to motion-picture theatres in commerce; or

(e) For any producer or distributor to allocate, lease, or rent any films to theatres which are affiliated directly or indirectly with such producers or distributors or with any other producer or distributor, without affording all competing exhibitors an equal opportunity to bid for such films in free and open competition; or

(f) For any dealer in commerce to lease, or offer for lease, for exhibition in any theatre motion pictures in a block or group of two or more films at a designated lump-sum price for the entire block or group only, and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer for lease for exhibition such motion-picture films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or shall bear such relation to each other as to tend to require an exhibitor to lease such an entire block or group or forego the lease of a portion or portions thereof, or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, to wit, the business of the production, distribution, and exhibition of motion-picture films: *Provided, however,* That nothing in this section shall be interpreted to forbid such wholesale booking or leasing of films for exhibition as will not restrain trade or prevent free competition: *Provided further,* That nothing in this Act shall prevent the renting of weekly programs of films for a year or any extended period of time; or

(g) For any producer or distributor to enter into an exclusive contract or to ask for as the only condition upon which he will rent his film an exclusive contract containing protection clauses for first-run or other theatres in such manner as to tend to or have the effect of restraining commerce or of creating a monopoly; or

(h) To book or lease one or more pictures to any circuit, group, or quantity of theatres at prices or upon terms which discriminate in favor of a booking combination or theatre circuit and against the individual theatre in the same community or in a near-by theatre; or

(i) Make or give, in commerce, any undue or unreasonable preference or advantage to any particular person or locality in any respect whatsoever, or subject, in commerce, any particular person or locality to any undue or unreasonable prejudice or disadvantage in any respect whatsoever; or

(j) Sell or otherwise transfer to or for any other dealer, or buy or otherwise receive from or for any other dealer, any article for the purpose or with the effect of apportioning such films, film rights, or privileges between any such dealers if such apportionment has the tendency or effect of restraining commerce or of creating a monopoly in commerce; or

(k) Sell or otherwise transfer to or for any other person, or buy or otherwise receive from or for any other person any article for the purpose or with the effect of manipulating or controlling prices in commerce, or of creating a monopoly in the acquisition of buying, selling, or dealing in any article in commerce, or of restraining commerce; or

(l) Engage in any course of business or do any act for the purpose or with the effect of manipulating or controlling prices in commerce, or of creating a monopoly in the acquisition of buying, selling, or dealing in any article in commerce, or of restraining commerce; or

(m) Conspire, combine, agree, or arrange with any other person (1) to apportion territory for carrying on business in commerce, or (2) to apportion purchases or sales of any article in commerce, or (3) to manipulate or control prices in commerce; or

(n) Conspire, combine, agree, or arrange with any other person to do, or aid or abet the doing of, any act made unlawful by subdivision (a), (b), (c), (d), (e), (f), (g), (h), (i), (j), (k), or (l).

The prohibitions against all the unfair methods of commerce enacted in all the paragraphs of this section and the remedies for enforcing these prohibitions contained in this Act shall be construed as extending to unfair methods of competition used in export trade against competitors engaged in export trade, even though the acts constituting such unfair methods are done without the territorial jurisdiction of the United States.

Construction of the Powers of the Commission

Sec. 7. Nothing contained in this Act, except as otherwise provided herein, shall be construed—

(a) To prevent or interfere with the enforcement of, or the procedure under, the provisions of the Act entitled "An Act to protect trade and commerce against unlawful restraints and monopolies," approved July 2, 1890, the Act entitled "An Act to supplement existing laws against unlawful restraints and monopolies, and for other purposes," approved October 15, 1914, the Interstate Commerce Act as amended, the Act entitled "An Act to promote export trade, and for other purposes," approved April 10, 1918, or sections 73 to 77, inclusive, of the Act of August 27, 1894, entitled "An Act to reduce taxation, to provide revenue for the Government, and for other purposes," as amended by the Act entitled "An Act to amend sections 73 and 76 of the Act of August 27, 1894, entitled 'An Act to reduce taxation, to provide revenue for the Government, and for other purposes,' " approved February 12, 1913; or

(b) To alter, modify, or repeal such Acts or any part or parts thereof; or

(c) To prevent or interfere with any investigation, proceeding, or prosecution begun and pending at the time this Act becomes effective.

Application of the Powers of the Federal Trade Commission

Sec. 8. For the efficient execution of the provisions of this Act, and in order to provide information for the use of Congress, the provisions (including penalties) of sections 5, 6, 8, 9, and 10 of the Act entitled "An Act to create a Federal Trade Commission, to define its power and duties, and for other purposes," approved September 26, 1914, are made applicable to the jurisdiction, powers, and duties of the commission in enforcing the provisions of this Act and to any person subject to the provisions of this Act, whether or not a corporation. The commission itself or by such agents

Chances Grow Slimmer Daily for Bill To Slip by Legislators in Washington

Tariff and Taxation Problems Held Far More Important by Congressmen

as it may designate may prosecute any inquiry necessary to its duties under this Act in any part of the United States

Power of Federal Trade Commission Modified

Sec. 9. On and after the enactment of this Act, and so long as it remains in effect, the Federal Trade Commission shall have no power or jurisdiction so far as relating to any matter which by this Act is made subject to the jurisdiction of the commission, except in cases in which, before the enactment of this Act, complaint has been served under section 5 of the Act entitled "An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes," approved September 26, 1914, or under section 11 of the Act entitled "An Act to supplement existing laws against unlawful restraints and monopolies, and for other purposes," approved October 15, 1914, and except when the commission, in the exercise of its duties hereunder, shall request of the said Federal Trade Commission that it make investigations and reports in any case

Neutral and Impartial Distribution of Motion Pictures

Sec. 10. The commission shall have power to regulate the distribution of all motion pictures in commerce and may at its discretion create facilities to provide an equitable basis of distribution in a manner that will insure free competition among producers, exhibitors, and other persons in securing for rental and in the renting of all motion pictures.

Registration of Dealers

Sec. 11. After the expiration of thirty days after this Act has taken effect, no person, firm, or/and corporation shall carry on any branch of the motion-picture business in commerce as producer, distributor, or exhibitor unless he has been and is registered with the commission under such rules and regulations as the commission may prescribe.

No person shall be permitted by the commission to register as a dealer unless he shall have entered into a registered valid contract with the commission whereby he agrees if he is a producer to have the motion pictures which he produces conform to the standards mentioned in section 14 upon penalty of having his registration revoked and of forfeiting his right to produce motion pictures.

The commission is empowered to revoke the registration of any dealer upon proof that the dealer has broken his contract with the commission or with a producer.

Trade Associations

Sec. 12. That every trade association shall file with the commission a statement of its general character and proposed activities, a complete list of the names and addresses of its members, officers, directors, or other managing agents, together with a true copy of its constitution or articles of association, and other information as required by the commission. Trade associations shall operate under such rules and regulations as the commission may prescribe.

Power Over Records

Sec. 13. Every dealer shall keep such accounts, records, and memoranda as fully and correctly disclose all transactions involved in his business, including the true ownership of such business by stockholding or otherwise. Whenever the commission finds that the accounts, records, and memoranda of any such person do not fully and correctly disclose all transactions involved in his business, the commission may prescribe the manner and form in which such accounts, records, and memoranda shall be kept.

Licenses, Permits

Sec. 14. (1) No Motion picture shall enter commerce unless it shall have received a license from the commission certifying that it has been supervised at the source of production and found to conform to the standards of production fixed by this section, and has been catalogued and classified according to a factual analysis of the contents of the picture except those granted permits as hereinafter provided in this section.

A. The selection and treatment of subject material for motion pictures, silent or talking, shall be in accord with public welfare and no license shall be granted to motion pictures—

First. Which emphasize and exaggerate sex appeal or depict scenes therein exploiting interest in sex in an improper or suggestive form or manner.

Second. Based upon white slavery or commercialized vice, or scenes showing the procurement of women or any of the activities attendant upon this traffic.

Third. Thematically making prominent an illicit love affair which tends to make virtue odious and vice attractive.

Fourth. With scenes which exhibit nakedness or persons scantily dressed, particularly suggestive bedroom and bathroom scenes and scenes of inciting dances.

Fifth. With scenes which unnecessarily prolong expressions or demonstrations of passionate love.

Sixth. Predominantly concerned with the underworld or vice and crime, and like scenes, unless the scenes are part of an essential conflict between good and evil.

Seventh. Of stories which make drunkenness and gambling attractive, or with scenes which show the use of narcotics and other unnatural practices dangerous to social morality.

Eighth. Of stories and scenes which may instruct the morally feeble in methods of committing crimes or by cumulative processes emphasize crime and the commission of crime.

Ninth. Of stories or scenes which ridicule or deprecate public officials, officers of the law, the United States Army, the United States Navy, or other governmental authority, or which tend to weaken the authority of the law.

Tenth. Of stories or scenes or incidents which offend the religious belief of any person, creed, or sect or ridicule ministers, priests, rabbis, or recognized leaders of any religious sect, and also which are disrespectful to objects or symbols used in connection with any religion.

Eleventh. Of stories or with scenes which unduly emphasize bloodshed and violence without justification in the structure of the story.

Twelfth. Of stories or with scenes which are vulgar and portray improper gestures, posturing, and attitudes.

Thirteen. With salacious titles, and subtitles in connection with their presentation or exhibition, and the use of salacious advertising matter, photographs, and lithographs in connection therewith.

B. No license shall be granted to any motion picture which is harmful to the public or to any part thereof in any respect or which distorts representations of the national life, literature, manners, and customs of this country or disturbs public peace or impairs friendly relations with foreign nations.

All pictures violating the foregoing standards in subsections (A) and (B) are hereby declared unlawful in commerce, and their production, sale, rental, or exhibition within the jurisdiction of the United States is made a misdemeanor.

C. No license shall be granted to any motion picture which aims to or does assist the election or defeat of any political candidate. *Provided, however,* That nothing herein shall prevent the commission granting a license or a permit in commerce for a film, otherwise complying with the standards of this section, which aims to or does assist the election or defeat of any political candidate: *Provided,* That in the license or permit granted and in the seal furnished there is the statement of the condition that it shall not be exhibited in licensed places of amusement: *And provided further,* That nothing herein shall forbid such use of actual news reels as gives no more publicity or approval of one candidate for office than another or to any one or more political parties than to any other. Nothing herein shall prevent the use of stereoptican slides on the motion-picture screen in licensed places of amusement assisting the election or defeat of any political candidate: *Provided,* That all the candidates shall have an equal opportunity for publicity for reasonable fees such as shall be fixed by the commission.

If the commission shall not license any film for any of the above reasons, it shall furnish to the applicant a written report clearly setting forth the reasons for its refusal and a description of each rejected part of any film not disapproved in toto, and upon the applicant's filing in the office in which the application for license is filed a statement under oath by the owner or lessee of said film that the part or parts described have been eliminated from the film and all copies thereof, a license shall be issued forthwith.

Examination of Scenario

(2) Upon the payment of a fee determined by the commission, it shall receive and examine any scenario submitted to it, provided the scenario shall be accompanied with the working script and dialogue for spoken parts and shall be complete in details and titles according to forms to be provided by the commission. The commission shall approve every such scenario, providing that it conforms to the standard required in this section. In case the scenario or script shall not conform to the said standards the commission shall either reject it entirely or suggest modifications.

Supervision of Production in Studio

(3) The commission shall appoint supervisors to assist producers and directors, in the process of production, in applying the standards of this Act, as interpreted by the commission.

Scientific, Educational, Industrial, Charitable, and Religious Films

(4) The commission may without inspection issue permits for motion-picture films intended solely for scientific, education, industrial, charitable, or religious purposes, provided that the owner thereof, either personally or by his duly authorized representative, shall file a sworn description of the film and a statement that the film is not to be exhibited at any private or public place of amusement.

Current Event Films

(5) The commission may at any time issue a permit for the entrance into commerce of any film portraying current events which contains nothing contrary to the standards required for license under section 14 and is not otherwise prohibited by law without inspection thereof upon the producer thereof filing the prescribed application duly sworn to by himself or his duly authorized agent affirming that the said film contains nothing contrary to the standards for a license under section 14: *Provided,* That such producer shall keep filed with the commission a bond or bonds for the full unimpaired amount of $50,000, undiminished by any fines or penalties imposed by the commission, conditioned for the faithful fulfillment of the provisions of this Act, with two sureties or one surety company

Worst Censor Bill Ever Aimed At Business Certain to Die in Committee Room

thereto, each duly approved by the Secretary of the Treasury: *Provided,* That when any application for such permit is made the chairman shall designate three commissioners or deputies, of whom a majority shall determine whether the application shall be granted: *Provided further,* That any permit so granted may be or shall be revoked by the concurring votes of any two commissioners or deputies upon ten days' notice in writing to the applicant, in accordance with the provision in this section for the revocation of the permits for ordinary films.

Thereupon the film may be submitted to the commission for license, as though no permit had ever been granted or revoked.

A copy of each license or permit, or a certificate of its issuance, shall be provided by the commission to accompany each copy or duplicate film licensed or permitted, as in this and the preceding sections provided in commerce.

Used Films

(6) The commission shall, without inspecting it, issue for any motion picture which has been publicly exhibited prior to the enactment of this Act and six months thereafter a permit to enter commerce: *Provided,* That application is made under section 16 of this Act.

Labels for Films

(7) The commission shall furnish for each original film or copy a label of film which shall be a permanent title portion of each picture or film which shall state whether it has a "license" or a "permit," and whether it is for family use as provided in section 22. The forgery of any label or the use of any label with any film to which it does not belong shall be a violation of this Act, and, in addition to other penalties, shall forfeit the ownership of the film to the commission.

Revocation of Licenses and Permits

Sec. 15. The commission may at any time recall a licensed film and after review revoke it upon the ground that it violates any of the provisions of section 14.

Any change or alteration in a film after license or permit, except the elimination of a part or except upon written direction of the commission, shall be a violation of this Act and shall also make immediately void the license or permit therefor.

Any permit issued as herein provided may be revoked by the commission upon complaint that it violates any of the standards required for a license under section 14 and must be revoked upon the complaint of any United States district attorney, or the attorney general of any State or Territory ten days after notice in writing is mailed to the applicant at the address named in the application. Thereafter any such film may be submitted to the commission only in the manner provided for license.

The action of any United States court or of any court of record in any State, officially condemning any film or of any State censor board or any State motion-picture commission, refusing to license any film or any part of any film, shall per se revoke any outstanding permit for said film and the commission shall cause notice thereof to be sent to the applicant or applicants. But such action of any court, board, or commission shall not prevent the submission of said film for a license as provided in section 14 of this Act.

Applications

Sec. 16. That any person, firm, or corporation desiring a Federal license or permit for interstate or foreign commerce for any film shall first make sworn application in writing in the form and substance prescribed by the commission and shall pay the required fee. Said written application shall contain a duly attested statement of the date of the release that the said film and none of is copies has ever been condemned by any court or by any city or State motion-picture commission and is in no way contrary to the laws of the United States, and has nothing in it which in section 14 prohibits the granting of a license to any film in commerce. Every such application shall immediately be given a serial number which shall by the commission be made a permanent part of the principal title portion of the corresponding film and every copy thereof.

But any license or permit obtained upon a false or misleading affidavit or application shall be wholly void ab initio.

Fees

Sec. 17. That the commission shall collect from each applicant for a license or a permit except those granted under subsection 4 of section 14 of this Act, a license fee of $10 for each one thousand feet or fraction thereof of film and $5 for each additional copy thereof licensed by the commission: *Provided, however,* That upon the expiration of six months from the date of approval of this Act, and from time to time thereafter as circumstances warrant, the commission shall revise and fix the fees at such sums as will produce no larger income than is necessary to support the work of the commission, including salaries and all other expenses.

The revocation or cancellation of any license or permit issued shall not entitle the grantee thereof to the

(*Continued on page* 95)

• High and Low—Along Music Row •

OLD Man Law of Averages is still on the job. Since Broadway is going to California to enter the "talkies," California is coming to Broadway to enter the "eaties." To date there are the Hollywood restaurant and the California on the main stem. At this rate the time is not far off when the actor in Hollywood will have to fly to Broadway to eat.

* * *

We had an appointment with Will Osborne the other night and found that so had a few others. At first we thought that the "Song pluggers' First Annual Frolic" was in the offing, but later found out that the boys were merely trying to get their respective songs broadcast during Will Osborne's WABC hookup. Among those present were, Al Friedman, of Joe Morris, who admitted that "All He Was Asking Was Sympathy," Murray Baker of Shapiro-Bernstein & Co., "The Man From The South With The Big Cigar In His Mouth," Murray Wizel, the best dressed man in Robbins (with the exception of the boss), Charles Lang, boss, errand boy, and shipping clerk, for Bibo-Lang, Inc., Al Porgy, the Yonkers Go-Getter, for the Famous Music Co., Johnny White, of Leo Feist, Inc., Ed Kelly of Bincent Youmans, Inc., Charlie Isaacson of Berlin, Inc., whose first remark to the Maestros is "I'm Following You," Nat Chaiken of Davis, Coots & Engel, Inc., Bobby Scheuing, the dapper plugger for Radio Music Co., and even Nat Madison of DeSylva, Brown & Henderson's Boston office was very much in evidence. Al Porgy won about three dollars—Al Friedman won—but, that's another story.

* * *

Al Koppel, writer of "Let's Incorporate," says, "Why go to the West Coast to write when the East Coast is so much nearer?" There must be a reason Al, 50,000 (more or less) writers can't be wrong.

* * *

Joe Fuchs, Philadelphia manager for M. Witmark & Sons, has taken unto himself a bride. Congratulations, Joe, but that's what happens when you "Swing On the Garden Gate Saying Goodnight."

* * *

Robbins Music Corp. also has a great song in "Chasing Rainbows," entitled "Love Ain't Nothin' But the Blues." This tune has been getting a concentrated plug over the air and bids fair to keep climbing to the top. Joe Goodwin wrote the lyrics and Louis Alter the music.

* * *

Pat Flaherty, vice president and general manager of Red Star Music Co., tells us "it's a boy." As one new papa to another, congratulations.

Unlike Fanny Brice

Rose Pelswick, in "New York Journal," relates the line pulled by Benny Rubin back in 1921, when, after finishing a two-reel comedy directed by Slim Summerville, the latter asked Benny to appear in a series, but suggested he have his nose reshaped for the occasion.

Benny shook his head. Nope, couldn't be did, he chirped, because he wouldn't "cut off his nose to spite his race."

That was in 1921. Benny starts his second Tiffany feature soon, a baseball yarn which he wrote. And Slim will be in the comedy support.

Chidnoff

Radio enters its operatic star in the ring. Ernest Marshall has just signed to star in a series for that company.

"WATCHING MY DREAMS GO BY," the principal song in Winnie Lightner's new Vitaphone production, "She Couldn't Say No," is on the way to great popularity. In the comparatively short time since publication, it has sold twice as many copies as "Tip-Toe Through the Tulips" and "Painting the Clouds With Sunshine" from the Warner flicker "Gold Diggers of Broadway." M. Witmark & Sons is publisher of these tunes.

* * *

John Hall, in the Hollywood Filmograph, says: "Time was when it used to be, don't step on it: it may be Lon Chaney. Now it's don't step on it: it may be a song writer."

* * *

The theme song for the Mobiloil Hour over WEAF, "Road of Romance," was written by Sammy Lerner and Nathaniel Skilret. DeSylva, Brown & Henderson is publisher of this tune.

* * *

Al Woods, of Gene Austin, Inc., not only is lining up some of the best air plugs in town, but also does a little plugging himself. He is featured with Roemer's Homers over station WMCA, the Tea-Timers over WEAF and also gives the WOR "mike" a break once a week. "I Knew We Two Were One," "Please Come Back to Me" and "Dreary Night" are three of the Austin numbers that are selling fast.

* * *

Jean Herbert, staff writer for DeSylva, Brown & Henderson, is collaborating with Irving Actman on the scores for "Keep It Up, Dick," a farce detective story by Robert Lawson. Jean and Irving are the composers of the music for the musical comedy, "You Don't Say."

* * *

One of the best current sellers is "Happy Days Are Here Again," written by Milton Ager and Jack Yellen for the M-G-M production, "Chasing Rainbows." Ager, Yellen & Bornstein is publisher of this song. Wouldn't it be great if all the music publishers could feel that way?

FAMOUS MUSIC CO., publishers for Paramount, soon will move from temporary quarters at 745 Seventh Ave. to 719 Seventh Ave., where the firm will occupy the entire first floor. Morris Press will be in charge.

* * *

At last we are assured that George Gershwin's compositions will be safe for posterity. Gershwin has signed a contract with Simon & Schuster, who will publish in book form most of his works, including "Swannee," songs from "La La Lucille," the four George White "Scandals," several songs from the English musical comedy hit, "Primrose," the music in the current "Strike Up the Band" and his famous "Rhapsody in Blue."

* * *

Lew Cody, who studied music for over 26 years, gave a few pointers on the muse to a struggling songwriter up in Merle Kendrick's office t'other day. Lew sure does know his do re mi.

* * *

Josiah Zuro, general music director for Pathe, has accepted songs from Ted Snyder, Mort Harris, Henry Sullivan, Abner Silver, Raymond Eagan and Mack Gordon, for the forthcoming Pathe romantic comedy drama "Swing High," featuring Helen Twelvetrees and Fred Scott.

* * *

Looks like Sherman-Clay has a hit tune in "Estrellita," the theme song of the Universal production "Senor Americano," starring Ken Maynard. This number, which was originally written by the Spanish composer, Manuel M. Ponce, was translated by George G. Davis.

* * *

Frank Galassi, songwriter, has forsaken writing for the baton and is now leader of the Goodwin Good Timers, featured over Station WMCA. Frank possesses a good crooning voice and is sure to go far in radioland.

PINCUS.

Song Racket War On at Cleveland

Cleveland—Safety Director Edwin D. Barry has ordered the arrest of all song hawkers who sell popular songs on the downtown streets. They will be charged with peddling without a license. This action was taken following complaints from music publishers, who claim that the racket is in violation of the copyright laws.

"Sounds Like Him"

"Arthur Caesar, of whom it was first said: 'he even makes a noise buttoning his coat,' has been in Hollywood for a long spell, and some of his severest friends and best critics were wondering when he would return to the Grandest Canyon.

"'I saw him two weeks ago,' said a Hollywood visitor, and 'he told me he intends staying out there and saving his high wages so that when he returns he can afford to make more enemies.'"—Winchell in the "New York Daily Mirror."

Coast Players' Squawk Against Call Bureau

(Continued from page 15)

for by a particular studio through the call bureau.

He was reserved for that studio on a card record at the bureau. Some time later, a second studio put in a call for the actor, but was advised that company number one had first reservation. The second company asked that they have first call if the first producer took him off the reserved list, and this was done. The next day a third studio put in a call for the player, and was advised there were two previous requests. The last company started manipulations to have the first two release the player, as he was needed for a picture starting immediately. After three days, this was accomplished, and the player finally went to work—unaware up to that time of the juggling that had been done.

A Flagrant Case

Another alleged instance, now under investigation, resulted in the pulling of a player out of a picture where he had been assured of ten weeks' work, after he had been playing two days. In this case, the player had made a test at another studio about ten days previously, but had received no word about a pending engagement. Meeting a director friend, the latter asked the player if he was working and when the answer was "No," the two returned to the studio and the actor was signed for ten weeks.

When the picture was in production for two days, the first studio decided the actor should be in their picture, and had the player yanked to do his part for which he was tested. The studio pointed to its prior right through its reservation with the call bureau. The director friend of the actor had not bothered to register the actor with the call bureau when he put him in the picture.

There have been numerous recent complaints by actors on methods of studios in signing them for parts in pictures—using them for a certain period, and then dropping the players from the payroll with the excuse that further work in the production has been eliminated through script changes.

Another Gag

After two, three, or four weeks without a studio call of any kind, the player is called back by the casting office and told his other work in the production has been put back into the script and he can go to work again on the picture for an additional period of time. The studio is protected in that the particular player will not tie up with another picture through reservation at the call bureau on the player's services. When other studios call for the actor, they are informed the individual is being reserved by another company, consequently the inquirer lays off and seeks another actor.

Stoloff Assigned 1930 Follies

Hollywood—Fox is preparing production on the 1930 edition of Fox Movietone Follies. William K. Wells is writing the routine and Ben Stoloff will direct.

Keeping Secrets

Pity the poor house organ editor. There's one told about a recent issue of a house organ, which contained a big front page yarn about a real news event. The story displeased company officials and was ordered yanked.

Faced with a spacious hole to fill, the editor was dumbfounded to learn that as a filler he would be given the story of a change of officers which had taken place a few days previous.

Industry Reaches New Financial Level

(Continued from page 20)

tems have been widely employed by producers, and other processes are being experimented with by different companies. Stereopticon and wide-screen effects are other future developments. The latter innovation has already been exhibited. Most of the leading producers have patents covering some method for achieving this end. The "Magnafilm" of Paramount, the "Grandeur Pictures" of Fox, and the "Spoor-Berggren Process" of Radio-Keith-Orpheum all call for a much larger screen and afford a much greater chance for the inclusion of detail. Having made the leap from silence to sound, the film industry will not stop there.

The total increase in costs runs about thirty per cent over the old silent films. This takes into consideration money spent for experimentation. During the first nine months of 1929 the increase in net earnings of all companies ranged from 25 to 100 per cent, according to the Standard Statistics Company. Thus far profits have greatly exceeded costs. It seems safe to expect the present rate of profits to continue through 1930, judging by attendance records.

No Longer a Luxury

It is an accepted fact that motion pictures are no longer a luxury, but a necessary form of recreation for the masses. The average family has been so accustomed to placing "movies" on its weekly budget that attendance receipts were almost stabilized before the advent of the "talkie." Since then motion pictures have sustained only a few desertions and gained a vast army of new friends. This added revenue can be expected to defray further production and experimental costs. There is every reason—now that the talkies are proving to be no flash in the pan—to expect the new level of revenue at least to hold its own.

This is a conservative view. But many of the more important executives expect larger and larger profits from the new medium and the developments that are sure to come. As the quality of the entertainment keeps improving, along with the advent of color perfection and the stereoscope, there is ample reason to look for even greater interest by the public, with a consequent rising increase in revenue. On this account common shares in the motion picture group may rise in value. The February earnings bulletin of Standard Statistics shows a ratio of stock prices to earnings of less than 9 to 1 in this group. From a proper appraisal of the prospects of motion pictures, that seems a low ratio.

N. Y. Critics Give Grandeur a Big Plug

(Continued from page 83)

graph," "in a short subject which precedes the feature," in which "the Niagara Falls are shown from various angles, in various lights. A great sweep and depth, much more impressive than anything ever shown before on the screen, testify that in outdoor scenes, particularly those in which remote objects are important to the picture, 'Grandeur Films' surpasses anything yet brought forward in motion picture engineering. The feature picture, however, fails to utilize the full possibilities of the new medium. It is a conventional stage revue, photographed after the manner made familiar by the 'Hollywood Revue' and 'Show of Shows.' The only difference appears to be that the new process allows a few more dancing girls to be used in the monotonous choruses which make up its bulk."

An important advantage of Grandeur, in the opinion of Mordaunt Hall, "New York Times," is that "it permits the sound track to be three times as wide as that of standard film. "This increased space," he states, "results in the voices being more modulated, and in the incidental sounds being more natural." Hall points out that while "Happy Days" is "enlightening concerning the benefits of Grandeur film, it is not one that gives as full a conception of the possibilities as future films of this type will probably do. That is to say, those offerings on the same scale with a definite dramatic story, accompanied by indoor and outdoor scenes, will perhaps prove more impressive."

Quinn Martin, "Morning World," claims that "this readjustment of the visual aspect of the picture in nowise detracts from the effectiveness of the sound and speech, since the recording experts have synchronized the voice and movement of the players to fit in with the advanced device. It seemed to me to provide a remarkably realistic piece of work, marking another important step in the progress of the films toward their ultimate goal of naturalness in the reproducing of plays upon a screen."

George Gerhard, "Evening World," was "duly impressed with this new child of Hollywood."

New Para. Contract Is Put Into Use

(Continued from page 15)

petent jurisdiction. The oath of the arbitrators is hereby waived."

Upon the "failure or refusal of the exhibitor to perform this contract in respect of any one or more of the photoplays licensed for exhibition hereunder, the distributor may, at its option, declare such failure or refusal a breach of the entire contract entitling the distributor to recover from the exhibitor as damages for such breach the license fees payable in respect of all photoplays not theretofore exhibited under this contract, the contract provides."

Opinions on Pictures

Clancy in Wall Street

(Aristocrat Pictures—All Talker)

Irish-Scotch Partnership for Laughs

(Reviewed by Walter R. Greene)

THE stock market forms the background for this comedy of an Irish-Scotch firm of plumbers. The story network is vaguely similar to "McFadden Flats," which Edward Small produced successfully a few years ago. Charles Murray gives a most satisfactory characterization of Clancy, who becomes involved in the market on margin against the advice of his partner. There are plenty of enjoyable laughs all through, in addition to a human interest thread and a dash of romance.

Geared for the week-run bookings and through the split week runs in cities and towns, the picture looks good for satisfactory business because of its timeliness and entertaining qualities.

Clancy, the plumber, stumbles into the stock market, and his partnership is dissolved when the Scotchman refuses to gamble with him. Clancy has a run of good luck, and moves uptown, but finally loses all in the crash and goes back to the plumbing business with MacIntosh.

Short filmusicals and cartoons will round out bill here.

Produced by Edward Small. Released by Aristocrat Pictures. Directed by Ted Wilde. Adaptation by Ralph Bell and Jack Wagner. Dialogue by William Dugan. Photographed by Harry Jackson. Running time, 1 hour, 10 minutes.

THE CAST

Michael Clancy	Charles Murray
Andy MacIntosh	Lucien Littlefield
Mrs. Clancy	Aggie Herring
Katie Clancy	Miriam Seegar
Donald MacIntosh	Edward Nugent
Freddie Saunders	Reed Howes

Vengeance

(Columbia—All Talker)

Fair Program

(Reviewed by Charles F. Hynes)

COINCIDENTALLY this is patterned along similar lines as "White Cargo," current in New York, in that it contains a number of similar events and situations. Its trite story is compensated by swift telling, so that the picture moves forward at a good clip. It tells the yarn of a woman brought to the Congo by her selfish husband, who is pretty much of a heel from all angles. However, Jack Holt comes to her aid and wins her when the bogies stage a convenient uprising and bump off the hubby.

This is all outdoor stuff, and the Congo shots are fair, although obvious studio stuff. Holt and Dorothy Revier offer a selling angle, for they've teamed in other pictures. The action fans will like it. There is sufficient comedy to carry it over, and there is kick in the drumming of the tom-toms which signifies the blacks are on the warpath. Holt, however, has no difficulty in subduing the frenzied natives with a few words, in the most approved fillum manner.

Comedy and musical shorts with this.

Produced and distributed by Columbia. Story by Ralph Graves. Directed by Archie Mayo. Continuity and dialogue by F. Hugh Herbert. Edited by Gene Milford. Photographed by Ben Reynolds. Running time, 1 hour, 6 minutes. Length, 6,160 feet. Release date, Feb. 22.

CAST

John Meadham	Jack Holt
Margaret Summers	Dorothy Revier
Charles Summers	Phillip Strange
The Doctor	George Pearce
The Ambassador	Hayden Stevenson
Nidia	Irma A. Harrison

The Big Party

(Fox—All Talker)

Ordinary—Very

(Reviewed by Red Kann)

SHAME to take such a pleasant bunch of youngsters and give them the sort of stuff of which "The Big Party" is made. Here you get Dixie Lee, hot "blues" singer and personable; Sue Carol, with little to do; and Richard Keene and Frank Albertson with Walter Catlett, Charles Judels and "Whispering Jack" Smith flanking them. Tip top cast; territory story, indifferent direction equal just a picture.

In this year of grace 1930, this yarn would have you believe that Dixie Lee, poor sales girl, has wished on her a swell bungalow apartment by the heavy without ever suspecting he has designs on her. Of course, she finds out; socks him and goes back to the hall room and the boy friend. Pretty weak.

Sue Carol has practically nothing to do, and despite her billing ahead of Dixie Lee, it is the latter recruit from the vaudeville stage who is No. 1 woman. "Bluer Than Blue Over You" and "Good for Nothing But Love" are the two best song numbers in the piece.

Strong shorts would help.

Produced and distributed by Fox. Story by Harlan Thompson. Directed by John Blystone. Continuity and dialogue by Harlan Thompson. Edited by Eddie Robbins. Photographed by George Schneiderman. Length, 6200 feet. Running time, 1 hour, 7 minutes. Release date, Feb. 25.

THE CAST

Flo Jenkins	Sue Carol
Kitty Collins	Dixie Lee
Goldfarb	Walter Catlett
Jack Hunter	Frank Albertson
Eddie Perkins	Richard Keene
Billy Greer	"Whispering" Jack Smith
Allen Wetherby	Douglas Gilmore
Dupuy	Charles Judels
Mrs. Dupuy	Ilka Chase
Mrs. Goldfarb	Elizabeth Patterson
Virginia Gates	Dorothy Brown

The Cowboy and the Outlaw

(Big Prod.—Silent)

Not Up To Series Standard

(Review by Joseph Kelley)

REAL western atmosphere, leathery-faced western types, some shooting and more horses, with a girl thrown in for good measure and, the curled-haired hero, of course—that's this one all through its approximate five reels. The always good plot formula of the son avenging his father's death at the hands of horse thieves is done to perfection. Nothing is lacking, even to the lost button that puts the son hot on the trail of the killer.

Horseflesh is at a premium in Solida County, somewhere in the great open spaces. Outlaws appear, drive off a herd of hawses, the owner goes to town for bankroll and is held-up and killed on return. Son steps out and tracks the killer to earth with faithful six shooter.

Bob Steele, an excellent Broadway type of cowboy, who really and truly can ride horseflesh, does the expected. So does Edna Aslin, the only female in the picture. This offering is not up to the hard-ridin', hard-shootin' pictures of this series that have gone before. J. P. McGowan, a wizard for action, directed and acted up to standard. Bud Osborne lives up to his villianous reputation.

Good sound shorts are necessary.

Produced by Big Productions Film Corp. and distributed by Syndicate Pictures, Inc. Directed by J. P. McGowan. Story by Sally Winters. Photographed by Hap Depew. Length, approximately five reels. Running time, [illegible] minutes.

THE CAST

George Hardcastle	Bob Steele
Bertha Bulihead	Edna Aslin
Tom Bullhead	Thomas G. Lingham
Lefty Lawson	Bud Osborne
Slim Saxon	Cliff Lyons
Pepper Hardcastle	J. P. McGowan
Walter [illegible]	Alfred Hewston

White Cargo

(Harold Auten—All Talker)

A Man's Picture

(Reviewed by Charles F. Hynes)

GREAT intelligence and restraint are shown in the making of this picture, based upon the play of the same name. It was produced by W. P. Film Co. of London. RCA Photophone recording is used.

The picture is characterized by fine acting, with the work of Leslie Faber predominant. The action is drawn out, slowing up the picture, a fault which could be eliminated by cutting.

Production of the play in film form is declared to have been frowned upon by American producers because of the inter-racial marriage angle. This may lead to difficulties in most spots, but the picture is handled in a manner which does not give any real offense.

The chief difficulty is the sordidness of the atmosphere, which exercises a rather depressing effect. For this reason, plus the lack of real love interest, it is not a picture which will appeal to women.

Audiences who like fine acting and a sophisticated story will react to this. It has strong moments of fine drama and a few comedy bits. It ranks among the best of the British pictures to reach the United States.

Light shorts essential.

Produced by W. P. Film Co., Ltd. Distributed by Harold Auten. Directed by J. B. Williams and A. W. Barnes. Adapted from story, "Hell's Playground," by Vera Simonton and play by Leon Gordon. Running time, 1 hour, 12 mins. Release date not set.

THE CAST

Weston	Leslie Faber
Ashley	John Hamilton
Langford	Maurice Evans
Doctor	Sebastian Smith
Missionary	Humberstone Wright
Skipper	Henri de Vries
Mate	George Turner
Worthing	Tom Helmore
Tondeleyo	Gypsy Rhouma

Personality

(Columbia—All Talker)

Not So Hot, But Clean

(Reviewed by Joseph Kelley)

IF you did business with "Skinner Steps Out' in sound, you will do business with this one. They are two peas in a pod with both traveling neck and neck for money in the so-so class. It is domestic comedy with scattered situations that may force a laugh but no guarantee goes with this statement. The story should have been confined to not more than two reels. Johnny Arthur's following may go for it. Sally star, his chief support, is just another actress trying to get along.

The story is another "Skinner" yarn, twisted a bit as to situations to give a newness. When reviewed something either went wrong with the sound equipment or else. Fact was there were multiple feet run off in which the principals' lips moved desperately but no articulation was audible. Perhaps it was just as well. Silence is golden more times than seldom.

Johnny Arthur is a distinct type of comedian. Put him in the right spot and he is good as was the case in Winnie Lightner's "She Couldn't Say No." He certainly isn't spotted favorably here. Leo Kohlmar, in a German role, takes the thunder away from all others. He is a big relief. Yes—there is a Junior in it.

Musical and scenic sound shorts would do a lot here.

Produced and distributed by Columbia. Directed by Victor Heerman. Continuity and dialogue by Gladys Lehman. Edited by David Berg. Photographed by Ted Tetzlaff. Length, 6,304 feet. Running time 1 hour and 10 minutes. Release date, Feb. 18, 1930.

THE CAST

Lil	Sally Starr
Sandy	Johnny Arthur
Ma	Blanche Frederici
Pa	Frank Hammond
Junior	Buck Black
Himmelschlosser	Lee Kohlmar
Keller	John T. Murray
Mrs. Keller	Vivian Oakland
Abbott	George Perace

Nice Assortment of Shorts This Week; No Highlights

"The Love Boat"

(*Vitaphone Varieties No.* 955)

Scintillating Fun

A BIT of sex appeal permeating any atmosphere in which Herman Timberg may be always spells something just a trifle different. This is it. Herman is a semi-clownish individual who crashes right into the midst of girlies who are broad-minded. He fiddles (and very well) and other things. Barbara Blair does a clinging-singing number with Herman that is really funny. A bit of slapstick bedroom stuff at the end might better be left on the cutting room floor. Running time, 10 minutes.

As in the case of castoria, they'll cry for more.

Audio Review No. 9

(*Pathe Sound—2 Reels*)

Only Fair

THRILLING shots of a Florida alligator farm redeem the remaining three weak units in Terry Ramsaye's newest assortment of novelties, which embraces a Pathechrome record of a Canadian Indian reservation, some more free (?) plugs for modernistic table dodads, and a youngster rendering a Scotch song, supposedly in imitation of Harry Lauder as a kid. The reel could get along very nicely without the latter. Weak, but it'll probably get by with the 'gator shots. Running time, 10 minutes.

Slip it in with a light feature and a snappy comedy short.

Some Show

(*Universal—Silent—2 Reels*)

Average Stuff

UP to series standard, with Arthur Lake offering more than a few chuckles in a story handled as well as can be expected, considering the type of material plugged for gags. Arthur is hard at work on his part in the club play, which he upsets in true slapstick style, and, while rehearsing with the heroine in a park, encounters a funny-looking character whom he believes is an escaped inmate of the nearby asylum. The supposed mamas likewise also pampers Lake in the belief that Arthur has a screw loose, and the situation is played for plenty. Gus Meins directed. Running time, 19 minutes.

A musical short with a dramatic feature and this and you're all set.

Screen Snapshots No. 12

(*Columbia—Dialogue—1 Reel*)

Just Fair

AL ST. JOHN is the master of ceremonies in this subject, continuing the visits through the film capital. It has a song by John Boles, played via a record and some good shots selling the jungle sequence of "Vengeance," winding up with the escape of a lion which makes a good climax. These subjects have considerable following, and this will please fairly well. Running time about 10 minutes.

Fine with any feature.

Neighbors

(*Universal—Talker—2 Reels*)

They'll Like It

SUFFICIENT comedy interest in Sunny Jim's new two-reeler to please the average audience. And the youngsters will find it even more entertaining. Young Jim puts his dad and mother in a tough spot at a dinner party in honor of the father's boss, but the old man suddenly realizes that he has been too meek in office matters, particularly where a long-overdue raise was concerned. He pulls a line of rough chatter on his employer. Of course he gets the raise. This one is a little slow in spots, but, generally, amusing fare. Beaudine directed. Running time, 20 minutes.

Almost any good feature without comedy will go hand-in-hand with this.

Alice Gentle

(*Vitaphone Varieties No.* 389-96)

Opera At Its Best

ALICE GENTLE not only possesses a captivating voice but has screen personality. She sings an aria from "Carmen" with a chorus that is far and away the best appearing in those Varieties dealing with opera. Her voice records excellently and, as an operatic vamp, lends a bit of acting as welcome as her voice. Ten short minutes on the screen. Technicolor adds a lot.

Intelligent audiences will appreciate it. Out for all others.

Law In the Saddle

(*Universal—Silent—2 Reels*)

Ride 'Em Mountie

NOT a thing in this one to rave about, just a typical old-line mounted police yarn, which follows the line of least resistance. However, the mere fact that it is typical adventure stuff recommends it to certain houses where they demand excitement centering around the wide-open spaces, fast hoss riding and a fistic encounter between the hero mountie and the leader of the gang. Josef Levigard directed. Running time, 16 minutes.

Give them a strong comedy six-reeler with this.

"His Birthday Stuff"

(*Pathe—Talker—2 Reels*)

Slapstick to the Extreme

SLAPSTICK laid on thickly—and of an ancient vintage at that. It concerns the "Great Hokey," a master magician who is highlighting a vaudeville bill with his "presto" chatter, done in a comedy vein. Where they like real old slapstick, they'll go for this, but don't give it to a particular audience. Dr. Carl Herman, the magician, is featured. He did the best he could. Gordon Bostock produced. Running time, 21 minutes.

Fit this in a bill where the feature is strong, preferably a heavy vehicle.

Spike Speaks

(*Columbia—Victor Gem—1 Reel*)

No So Good

THERE isn't much to this, which is tiresome despite the fact it runs but twelve minutes. Too much repetition and a subject fashioned more as a vaudeville skit than as screen fare. The set is a warden's office and the convicts do their stuff preparing for a musical show. Frank Moulan is the leading player. Running time about 12 minutes.

Strong support needed.

Topics of the Day

(*Pathe—Talker—1 Reel*)

Same Old Stuff

NIFTY and the professor probably have their followers, and for those, the gags culled from the humor columns of newspapers might get a laugh. It's the usual lineup, nothing more or nothing less. Running time, 5 minutes.

Run this as light (very light) comedy material tagged on after a heavy feature.

Reverse English

Florenz Ziegfeld isn't doing much toward paving the way for his talker debut by the advertising being used for "Simple Simon," new Edwyn Wynn show. One of the selling lines used is NOT CANNED, with emphasis given the LIVING players. However, the copy unblushingly lifts the "See and Hear" copy, so common to talker advertising.

Warner Warriors Wallop Worries

"The Warner Club Gaieties" have come and gone. For one night, the boys and girls of Warners, First National, Stanley, Witmark and all the other companies in the West 44th Street family cut capers at Chanin's 46th Street Theatre in New York.

Everybody who was not in the show was in the audience, from the top to the bottom of the organization. The "Gaieties" revealed all kinds of talent in songs, dances, sketches and ensemble numbers, introducing a pulchritudinous chorus.

What happened runs somthing like this:

In the first row, center, right behind the musical director, sat Horace Liveright, prominent book publisher and play producer. There was no more enthusiastic spectator than he. He was particularly interested in Mildred Winston, former member of the American Opera Company in Chicago. If Liveright puts on a musical show, you may expect to see Mildred in a part worth mentioning.

* * *

Ted Krassner and Sol Reiner, two of the smoothest dancers of the evening, developed their own routine from start to finish. The audience couldn't get enough of these nimble terpsichoreans.

* * *

Sam Morris came in for personal mention in the "Film Salesman" act, put over with a bang by A. W. Schwalberg and Earl Bell.

* * *

"The Theme Song," by Cliff Hess and George Bilson, made a capital climax of the evening. Rudy Hagen did a swell job in leading the singing of "Warner Brothers, I Love You."

* * *

Herb Crooker, master of ceremonies, filled in the gaps in an easy, debonair manner. His "Floradora Hossie" number was one of the screams of the evening.

* * *

Libby Holman has a rival in Bess Fink, who can moan low or high. Take your choice.

* * *

It is understood that she gave Herman Starr an opportunity to create the world's long-distance laugh record. The president of First National began laughing at 8:30 and was still going at midnight.

* * *

Gradwell Sears, Andy Smith and Mrs. Smith were all dolled up like a Metropolitan opera premiere. They said they liked the music better.

* * *

H. A. Bandy picked up some American humor to take abroad with him when he sails Saturday.

* * *

Warren C. Boothby was discovered in the box-office, checking the house.

* * *

Buddy and Mrs. Morris rushed back from Atlantic City to make the performance.

* * *

Louis Warner goes on record as believing that the show, properly edited, would make an A1 Vitaphone short.

* * *

Abel Carey Thomas, when asked about the show, was non-committal (He's a laugh.)

* * *

Stanleigh Friedman, author of "Marching Down the Field," Yale football classic, contributed the song, "Tiny Chinese Moon." Friedman said it might have been bigger, but he wrote it during a lunch hour.

* * *

Three stenographer-chorus girls were heard to pull lines with double meanings.

* * *

Spyros Skouras was on the verge of booking the whole show for the Ambassador, St. Louis. He is waiting a wire from Charlie.

* * *

Meyer Lesser's son, Albert Lee, famous jokester and juvenile racketeer, spotted every joke on the bill.

* * *

One of the bright moments of the evening was provided by a chorus pony who broke past the barrier and ran into Monroe Silvers at the finish line.

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Alibi (U.A.)

VANCOUVER—Strand (1,800), 25c-60c, 6 days. *Other attractions,* Paramount News, Jackie Souders and his band. *Weather,* rainy. *Opposition,* "Seven Days Leave," "The Trespasser," "Marriage Playground," British Guild Players. *Rating,* 95%.

Ad Tips—Featured this as a 100% spoken underworld drama, in which a policeman's daughter gets mixed up with a crook and is rescued by a detective. Use strong scene cut and print comments on the play by Lillian Gish and Norma Talmadge. Audience appeal, general.—D. P. DeWees, Mgr., Strand, Vancouver.

Anna Christie (M-G-M)

CLEVELAND—Stillman (1,900), 7 days, 40 and 75 cents. *Weather,* fine. *Other attractions,* "A Night in a Shooting Gallery" (M-G-M); "Spookeasy" (Columbia Disney cartoon); Hearst Metrotone News. *Opposition,* "Hit the Deck" (2nd week), "Street of Chance," "Burning Up," "Officer O'Brien," "In the Next Room," "Cameo Kirby." Stage, Otis Skinner in "Papa Juan," "Naughty Marietta." *Rating,* 105%.

DES MOINES—Paramount (1,700), 3 days, 25c-35c-50c-65c. *Other attractions,* M-G-M comedy, "A Perfect Day," Paramount News. *Opposition,* "Devil May Care," "The Return of Sherlock Holmes," "Hallelujah," "Lone Star Ranger," "No, No, Nannette." *Weather,* pleasant. *Rating,* 300%.

LOS ANGELES—Fox Criterion (1,652), 7 days, 35 to 65 cents. *Other attractions,* Fox Movietone News and Silly Symphony. *Opposition,* "Street of Chance," "Bishop Murder Case," "Lummox," "Seven Keys to Baldpate," "Racketeer," "Son of the Gods." *Weather,* fine. *Rating,* 121% (5th week).

OMAHA—Paramount (2,900), 25c-60c, 4 days. *Other attractions,* "Blotto" (M-G-M), Paramount News, organ, stage and pit band. *Weather,* warm. *Opposition,* "Her Unborn Child," "Hit the Deck," "Sunny Side Up." *Rating,* 125%.

PORTLAND, ORE.—Fox United Artists (945), 50 and 60 cents, 7 days. *Other attractions,* Fox Movietone News, Vitaphone acts. *Opposition,* "Slightly Scarlet," "Bishop Murder Case," "Dames Ahoy," "Rich People," "Love Comes Along." *Rating,* 100% (2nd week).

Ad Tips—Good work of Greta Garbo continued strong feminine appeal for a second week's good business. Marie Dressler's especially good as Marty. Never a better characterization.—J. J. Parker, Mgr., United Artists, Portland, Ore.

SAN FRANCISCO—Warfield, 50c-60c-90c. *Other attractions,* Harry Langdon talking comedy, Fox Movietone and Metrotone News, organ selections. *Weather,* fine. *Opposition,* "Party Girl," "Lummox," "So Long Letty" (2nd week), "Sky Hawk," "Son of the Gods," "Hit the Deck" (3rd week), "Street of Chance." *Rating,* 85%.

Ad Tips—Consisted of front street car signs, and large banners over theatre saying "Garbo Talks." All copy proclaimed that Garbo talks. Interest, curiosity were aroused by the advertising. The picture appealed strongly to all lovers of good drama.—George Gilliam, Mgr., Stillman, Cleveland.

Applause (Para)

PROVIDENCE—Strand (2,200), 15 and 50 cents, 7 days. *Other attractions,* "Family Next Door," "Sugar Plum Papa," Paramount Sound News. *Weather,* snow, cold. *Opposition,* "Hit the Deck," "New York Nights," "Seven Days Leave." *Rating,* 90%.

Ad Tip—An exploitation idea for this one is to get a local radio station to feature records by Helen Morgan and tie up directly with picture. Here the fact that Jack Cameron, a local boy, plays opposite her in the first part of the film, helped to draw. Has appeal for adolescents and adults.—Ed Reed, Mgr., Strand, Providence.

Bishop Murder Case (M-G-M)

ALBANY, N. Y.—Harmanus-Bleecker Hall (2,000), 35 and 50 cents, 6 days. *Other attractions,* Fox Movietone News and a comedy, Clark and McCullough in "All Steamed Up." *Weather,* extreme cold, turning to springlike. *Opposition,* "General Crack," "Untamed," "Cameo Kirby," "Pointed Heels." *Rating,* 100%.

LOS ANGELES—Loew's State (2,418), 7 days, 35 to 65 cents. *Other attractions,* Fanchon-Marco "Idea in Marble," Hearst Metrotone News, Fox Movietone News, Fashion. News. *Weather,* fine. *Rating,* 117%.

PORTLAND, ORE.—Fox Broadway (1,912), 25 and 60 cents, 7 days. *Other attractions,* Fanchon & Marco's "Desert Idea," including Eddie and Morton Beck; scoop of "Admiral Benson" wreck on Oregon coast; Fox Movietone News, Devaney at organ. Eddie Peabody, m. c. continued second week. Special George Washington subject. *Weather,* rain. *Opposition,* "Slightly Scarlet," "Dames Ahoy," "Anna Christie," "Rich People," "Love Comes Along." *Rating,* 105%.

TROY, N. Y.—Lincoln (1,000), 25 and 35 cents, 4 days. *Other attractions,* one Vitaphone act, Movietone News. *Weather,* very cold. *Opposition,* "Love Parade," "Lone Star Ranger." *Rating,* 100%.

Ad Tips—Found to advantage to feature as a screen sensation made from Philo Vance's popular mystery story with 90 minutes of real thrills. Audience appeal, mature.—Harold Janecke, Mgr., Lincoln, Troy, N. Y.

Ad Tips—Featured picture as one of many surprises, a picture skilfully produced with a magnificent group of players and likewise said that the VanDine best seller had made a talking picture "of supreme entertainment." Audience appeal, mature.—Alec Sayles, Mgr., Harmanus-Bleecker Hall, Albany, N. Y.

Burning Up (Para)

CLEVELAND—State (3,400), 7 days, 35 and 60 cents. *Weather,* fine. *Other attractions,* "Moanin' and Groanin'" (M-G-M); "Led Parfum," Loew unit show with Wesley Eddy, master of ceremony; Paramount News. *Opposition,* "Anna Christie," "Hit the Deck" (2nd week), "Street of Chance," "Officer O'Brien," "In the Next Room," "Cameo Kirby." Stage, Otis Skinner in "Papa Juan," "Naughty Marietta" with Ilsa Marvenga. *Rating,* 87%.

Cameo Kirby (Fox)

ALBANY, N. Y.—Leland (1,000), 25 and 35 cents, 6 days. *Other attractions,* Fox Movietone News, two Vitaphone acts. *Weather,* extreme cold, turning to springlike. *Opposition,* "General Crack," "Untamed," "Bishop Murder Case," "Pointed Heels." *Rating,* 92%.

CLEVELAND—Keith's East 105th St. (2,200), 7 days, 25 and 50 cents. *Weather,* fine. *Other attractions,* Pathe News (sound and silent), Pathe Review, "Big Time Charlie" (Pathe), vaudeville. *Opposition,* "Anna Christie," "Hit the Deck," "Street of Chance," "Burning Up," "Officer O'Brien." *Rating,* 80%.

Ad Tips—Featured Harold Murray's songs heavy in this picture and characterized it in all newspaper advertising as the south's greatest love story set to music. Audience appeal, general.—John Garry, Mgr., Leland, Albany, N. Y.

Chasing Rainbows (M-G-M)

HOUSTON—Loew's State (2,700), 25 and 60 cents, 7 days . *Other attractions,* Laurel and Hardy comedy, Metrotone News; "Our City," local news reel; song sound novelty. *Weather,* fair and warm. *Opposition,* "Sunny Side Up," "Seven Keys to Baldpate," "Street of Chance." *Rating,* 100%.

MILWAUKEE—Merrill (1,298), 25 and 60 cents, 7 days. *Other attractions,* Fox Movietone News. *Weather,* fair and mild. *Opposition,* "It's a Great Life," "Love Parade," "The Virginian," "Their Own Desire," "She Couldn't Say No," "Locked Door." *Rating,* 105%.

Condemned (U. A.)

OKLAHOMA CITY—Criterion (1,500), 35 and 50 cents. *Other attractions,* Paramount Talk News; Laurel-Hardy in "Blotto." *Weather,* cold. *Opposition,* "Sailor's Holiday," "Disraeli," "Hot for Paris," "Hit the Deck," "They Had to See Paris," "Untamed." *Rating,* 100%.

Dames Ahoy (Univ.)

PORTLAND, ORE.—Music Box (1,835), 25 cents, 7 days. *Other attractions,* Pete Ashe at organ, Vitaphone acts, Fox Movietone News. *Weather,* rain. *Opposition,* "Slightly Scarlet," "Rich People," "Love Comes Along," "Bishop Murder Case," 'Anna Christie." *Rating,* 110%.

Devil-May-Care (M-G-M)

BALTIMORE—Loew's Stanley (3,654), 6 days, 25 and 60 cents, started with midnight Sunday show with all seats 65 cents. *Other attractions,* Metrotone News, Stan Laurel and Oliver Hardy in "Blotto" (all-talking comedy). *Weather,* clear and cold first two days, other days clear and warm. *Opposition,* "Hit the Deck," "Ship from Shanghai," "Vengeance," "Party Girl," "Wonderful Lies of Nina Petrowna," "She Couldn't Say No," "Hot for Paris," "Sacred Flame," "Wedding Rings," "Their Own Desire." Stage, "The Apple Cart," Vagabond Players in "Juno and the

Box Office Check-up And Ad. Tips

Paycock," "Girls from the Follies," with Gladys Clark, Philadelphia Orchestra and Gigli one night each. *Rating*, 95%.

DALLAS—Greater Palace, (2,350), 7 days, 25c-35c-60c. Publix presentation: "The Song Shop" with Jimmie Ellard and Greater Palace Stage Band, Johnny Winters in organ novelty and Paramount Sound News. *Weather*, fair. *Opposition*, "The Sky Hawk," "Tanned Legs," "Hell Harbor," and "Woman Racket." *Rating* 110%.

LOS ANGELES—Fox Carthay Circle (1,650), twice daily, 75 to $1.50. *Other attractions*, M-G-M "College Hounds," Fox Movietone News and Elinor's orchestra. *Weather*, fine. *Rating* 91% (4th week).

OMAHA—Paramount (2,900), 25 to 60 cents, 3 days. *Other attractions*, Publix "Painted Melodies" unit, Paramount News, orchestra and organ. *Weather*, warm. *Opposition*, "Sunny Side Up," "Her Unborn Child," "Hit the Deck." *Rating*, 100%.

Ad Tips—Use name of Novarro large in all billing and in newspaper ad use name in black in upper left with title beneath with large black eagle with spread wings to right and under it line cut of Novarro holding Dorothy Jordon in his arms with gag in her mouth to keep her from screaming. Tell them "The Pagan" sings and loves again. Here is a chance to tie up with radio, phonograph, record and music dealers with co-operative advertisements and window displays. Audience appeal, strong for those who like good singing by men and women combined with a romantic drama that holds attention.—Howard Price Kingsmore, gen'l mgr., Loew's Stanley, Baltimore.

Ad Tips—Ramon Novarro is the business getter for this picture and should be given plenty of publicity. The title is good and interesting since it is Novarro's first all-talking picture. In our newspaper copy we played up fact that Liberty Magazine awarded this picture a four star rating which means that it is unusually good. Audience appeal—general. James Lander, Mgr., Greater Palace, Dallas.

Disraeli (W. B.)

OKLAHOMA CITY—Capitol (1,200), 7 days, 35 and 50 cents. *Other attractions*, Metrotone News, Charles Ruggles in "The Family Next Door." *Weather*, cold. *Opposition*, "Sailor's Holiday," "Condemned," "Hot for Paris," "Hit the Deck," "They Had to See Paris," "Untamed." *Rating*, 100%.

General Crack (W. B.)

ALBANY, N. Y.—Mark Strand (2,000), 35 and 50 cents, 6 days. *Other attractions*, Paramount Sound News, two Vitaphone acts. *Weather*, from extreme cold to warm. *Opposition*, "Untamed," "Bishop Murder Case," "Cameo Kirby," "Pointed Heels." *Rating*, 135%.

Green Goddess (W. B.)

TROY, N. Y.—Troy (2,000), 35 and 50 cents, 3 days. *Other attractions*, sound news, one Vitaphone act, a Krazy Kat cartoon. *Weather*, warm. *Opposition*, "The Sap." *Rating*, 98%.

Ad Tips—Call attention to the fact that this picture has for its star the original Arliss who starred in the Broadway stage presentation. Audience appeal, general.—Benjamin Stern, Mgr., The Troy, Troy, N. Y.

Hallelujah (M-G-M)

DES MOINES—Strand (1,100), 3 days, 20c-30c. *Other attractions*, Kinograms, "Sister's Pest"; song novelty, "If I Can't Have Your Kisses, I Don't Want Your Love"; Oswald cartoon, "Pussy Willow." *Opposition*, "Anna Christie," "Return of Sherlock Holmes," "Lone Star Ranger," "Devil May Care," "No, No, Nanette." *Weather*, pleasant. *Rating*, 110%.

Hell Harbor (U.A.)

DALLAS.—Melba, (1,800), 7 days, 25c-35c-50c. Two Vitaphone shorts and Paramount Sound News. *Weather*, fair. *Opposition*, "Sky Hawk," "Devil May Care," "Tanned Legs," and "Woman Racket." *Rating*, 105%.

Ad Tips—Has both the star and title box office draw. We played up the fact that it was the first time shown on any screen. Play up Lupe Velez as it is up to her to get the business. Newspaper copy used—"Fiery—Flaming —Fascinating Lupe Velez in Henry King's mammoth production from Rita Johnson Young's famous novel "Out of the Night." Also mention Jean Hersholt and John Holland in copy and let the public know that it is all talking. Audience appeal—general.—F. F. Smith, Mgr., Melba, Dallas.

Hit the Deck (R-K-O)

BALTIMORE—Auditorium (1,600), 6 days, 35 cents to $1.50, with four reserved seat shows daily. *Other attractions*, Pathe Sound News, travel talks on Madrid. *Weather*, clear, cold first two days, then clear and warm for rest of week. *Opposition*, "Ship from Shanghai," "Vengeance," "Party Girl," "Wonderful Lies of Nina Petrowna," "She Couldn't Say No," "Not for Paris," "Sacred Flame," "Devil-May-Care," "Wedding Rings," "Their Own Desire," Stage, "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia orchestra and Gigli one night each. *Rating*, 40% (3rd week).

CHICAGO—Woods (1,175), 35 and 85 cents. *Other attractions*, "Farm Relief" (color cartoon), Pathe News. *Weather*, fine. *Opposition*, "Show of Shows," "Locked Door," "Street of Chance," "Night Ride," "Show Boat," "Sunny Side Up," "Hunting Tigers in India." *Rating*, 105% (4th week).

CLEVELAND—Hippodrome (4,500), 7 days, 35 and 75 cents. *Weather*, fine. *Other attractions*, Fox Movietone News, "Sugar Plum Papa" (Edu'l). *Opposition*, "Anna Christie," "Street of Chance," "Burnin' Up," "Officer O'Brien," "In the Next Room," "Cameo Kirby." Stage: Otis Skinner in "Papa Juan," Ilse Marvenga in "Naughty Marietta." *Rating*, 83%.

OKLAHOMA CITY—Empress (1,500) 25 and 50 cents, 7 days. *Other attractions*, Pathe News; Oswald cartoon, "Chile Con Carmen." *Weather*, cold. *Opposition*, "Sailor's Holiday," "Condemned," "Hot for Paris," "They Had to See Paris," "Untamed." *Rating*, 100%.

OMAHA—Orpheum (3,000), 25 to 60 cents, 7 days. *Other attractions*, Five acts of RKO vaudeville, Pathe News and cartoon. *Weather*, warm. *Opposition*, "Her Unborn Child," "Sunny Side Up," "Anna Christie," "Devil May Care." *Rating*, 140%.

Ad Tips—Advertising consisting of letting loose several hundred balloons with "Hit the Deck" printed on them in popular dance cabarets, and a tie-up with U. S. Marines, in which local company paraded downtown in full uniform with the company marching into the theatre to see the show as guests of the management. The picture was very well liked by all types of audience.—William Watson, Mgr., Hippodrome, Cleveland.

Hot for Paris (Fox)

BALTIMORE—New (1,500), 6 days, 25 and 50 cents. *Other attractions*, Fox Movietone News, "Gunboat Ginsberg" (all-talking Nat Carr comedy), "Snapshots of Hollywood," No. 15. *Weather*, clear and cold first two days, then clear and warm rest of week. *Opposition*, "Hit the Deck," "Ship From Shanghai," "Vengeance," "Party Girl," "Wonderful Lies of Nina Petrowna," "She Couldn't Say No," "The Sacred Flame," "Devil-May-Care," "Wedding Rings," "Their Own Desire." Stage: "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia Orchestra and Gigli one night each. *Rating*, 90% (2nd week).

BUFFALO—Great Lakes (3,000), 7 days, 50c-80c. *Other attractions*, Vitaphone acts, Fox Movietone News, Paramount Sound News, comedy, screen songs. *Weather*, mild. *Opposition*, "No, No, Nanette," "General Crack," "Playing Around" "This Thing Called Love." *Rating*, 150%.

OKLAHOMA CITY—Liberty (1,800), 25 and 50 cents, 7 days. *Other attractions*, Fox Movietone News, Vitaphone short subjects. *Weather*, cold. *Opposition*, "Sailor's Holiday," "Condemned," "Disraeli," "Hit the Deck," "They Had to See Paris," "Untamed." *Rating*, 125%.

OTTAWA.—B. F. Keith's (2,596), 6 days, 15-60c. *Other attractions*, five RKO vaudeville acts, "Purely Circumstantial," Pathe (silent) News, scenic, overture. *Weather*, fair and mild. *Opposition*, "Their Own Desire," "Sally," "Pointed Heels," "Her Private Life," "It's a Great Life." *Rating*, 85%.

PROVIDENCE—Victory (1,600), 15 and 50 cents, 7 days. *Other attractions*, "The Bridegroom," RKO comedy; sound news and Pathe Review. *Weather*, snow, cold. *Opposition*, "Applause," "Seven Days' Leave," "New York Nights." *Rating*, 25%.

Ad Tips—Held up well for two weeks. In ads we played up tuneful nature of picture and

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Box Office Check-Up And Ad. Tips

drew on success of stage play for ballyhoo. A stunt that can work successfully is to invite all "gobs" in town to a free showing. Most papers will give publicity on this. Has general appeal for old and young because of its breezy story.—Harry Storin, Mgr., Victory, Providence.

Ad Tips—Announced McLaglen, Brendel, Fifi Dorsay and Polly Moran as "The greatest laugh-getting cast in talking pictures." Red lamps were used in the electric signs on the front while the painted signs were also in a brilliant red. There was no reference to "Cock-Eyed World" in connection with the advertising for "Hot for Paris" although it was apparent that the latter is a sequel to it. McLaglen is typically McLaglen but he is not so good when he tries to sing. Male portion of the public was enthusiastic for "Hot for Paris" but women were rather cool. Incidentally, the story has nothing to do with Paris.—J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Hunting Tigers in India (Talking Picture Epics)

CHICAGO.—Castle, (300), 50c-75c, 7 days. *Other attractions,* Mickey Mouse cartoon. *Opposition,* "Royal Box," "Tabloid Talkies," "Sunny Side Up," "Show Boat." *Weather,* fine. *Rating,* 100%.

In the Next Room (F. N.)

CLEVELAND—Cameo (1,200), 7 days, 25 and 35 cents. *Weather,* fine. *Other attractions,* "Shiverin' Shakespeare" (MGM); "Overture of 1912," Hearst Metrotone News. *Opposition,* "Anna Christie," "Hit the Deck (2nd week), "Street of Chance," "Burning," "Officer O'Brien," "Cameo Kirby." *Rating,* 78%.

It's a Great Life (M-G-M)

MILWAUKEE—Wisconsin (3,275), 25 and 60 cents, 7 days. *Other attractions,* Fanchon & Marco's "Idea in Green," Fox Movietone News. *Weather,* fair and mild. *Opposition,* "Love Parade," "Chasing Rainbows,' "The Virginian," "Their Own Desire," "She Couldn't Say No," "Locked Door." *Rating,* 100%.

OTTAWA.—Avalon, (990), 3 days, 25c-35c. *Other attractions,* "Collegians," Fox Movietone News, "Soul Mates," Jan Garber's Band. *Weather,* fair and mild. *Opposition,* "Sally," "Hot for Paris," "Their Own Desire," "Pointed Heels," "Conquest." *Rating,* 95%.

Ad Tips—You won't go wrong by playing up the Duncan Sisters and their capers. Story starts out with a shop girl angle that makes a direct appeal to the working girls. Announced it as an "extravaganza with Technicolor and scenes on the Magnoscope." Revue stuff was excellent on the enlarged screen. The Magnascope has certainly proved worth while and the big color scenes are invariably good. The picture has its attractiveness for both old and young and all classes.—P. J. Nolan, Mgr., Avalon, Ottawa.

Locked Door (U. A.)

MILWAUKEE—Palace-Orpheum (2,587), 25 and 60 cents, 7 days. *Other attractions,* Pathe Sound News. *Weather,* fair and mild. *Opposition,* "It's a Great Life," "Love Parade," "Chasing Rainbows," "Their Own Desire," "She Couldn't Say No," "The Virginian." *Rating,* 100%.

Lone Star Ranger (Fox)

TROY, N. Y.—Proctor's (2,000), 25 and 60 cents, 4 days. *Other attractions,* Vaudeville acts. *Weather,* cold. *Opposition,* "Love Parade," "Bishop Murder Case." *Rating,* 120%.

DES MOINES—Orpheum (2,000), 7 days, 25c-50c. *Other attractions,* Pathe News, RKO vaude. *Opposition,* "No, No, Nannette," "Anna Christie," "Return of Sherlock Holmes," "Devil May Care," "Hallelujah." *Weather,* pleasant. *Rating,* 100%.

Love Comes Along (R-K-O)

PORTLAND, ME.—Tebbetts Oriental (1,600), 25 and 35 cents, 7 days, 5 shows. *Other attractions,* Pathe Sound News, "Amos and Andy" broadcast from stage. First house to adopt this novelty here. Special kiddie matinees. Glen Shelley organ concert. *Weather,* rain. *Opposition,* "Slightly Scarlet," "Dames Ahoy," "Bishop Murder Case," "Anna Christie," "Rich People." *Rating,* 120%.

Love Parade (Para.)

MILWAUKEE—Strand (1,406), 25 and 60 cents, 7 days. *Other attractions,* Fox Movietone News. *Weather,* fair and mild. *Opposition,* "It's a Great Life," "Chasing Rainbows," "The Virginian," "Their Own Desire," "She Couldn't Say No," "Locked Door." *Rating,* 115%.

TROY, N. Y.—Troy (2,000), 35 and 50 cents, 4 days. *Other attractions,* Paramount Sound News, one Vitaphone act. *Weather,* very cold. *Opposition,* "Bishop Murder Case," "Lone Star Ranger." *Rating,* 122%.

Ad Tips—Called upon people of Troy in all newspaper advertising with a slogan of "Let's Go" to see and hear this all singing, all talking and all daring production, saying that this is the show that wowed New York at an $11 admission. Started things going with a midnight premiere with all seats at 50 cents. In all newspaper ads featured Chevalier's songs. Audience appeal, general.—Benjamin Stern, Mgr., Troy, Troy, N. Y.

Lummox (U. A.)

LOS ANGELES—United Artists (2,100), 7 days, 35 and 75 cents. *Other attractions,* Christie Talker comedy, Grantland Rice Sport, Paramount Sound News. *Opposition,* "Anna Christie," "Bishop Murder Case," "Street of Chance," "Seven Keys to Baldpate," "Racketeer," "Sons of the Gods." *Weather,* fine. *Rating,* 89% (2nd week)

SAN FRANCISCO—St. Francis, 50c, 65c, 90c, 7 days. *Other attractions,* Yacht Club Boys "on the High C's," "A Screaming Comedy," Paramount News. *Weather,* fine. *Opposition,* "Hit the Deck" (3rd week), "Street of Chance," "Anna Christie," "Son of the Gods," "Sky Hawk,' "Party Girl,' 'So Long Letty" (2nd week). *Rating,* 100%.

Marriage Playground (Para)

VANCOUVER.—New Orpheum, (2,881), 25c-75c, 6 days. *Other attractions,* four vaudeville acts, Pathe News, Calvin Winter and his orchestra, Ivy Evans at the Wurlitzer. *Weather,* rainy. *Opposition,* "Trespasser," "Seven Days Leave," "Alibi," British Guild Players. *Rating,* 90%.

Navy Blues (M-G-M)

CHICAGO.—Sheridan (3,000), 25c-50c, 4 days. *Other attractions,* Fox Movietone News, one comedy. *Weather,* fine. *Opposition,* "Laughing Lady," "Hallelujah," "Their Own Desire," "Christina." *Rating,* 70%.

New York Nights (U. A.)

KANSAS CITY—Midland (4,000), 25 and 60 cents, 7 days. *Other attractions,* Hearst Metrotone News, and vaudeville bill, "Dresden China." *Weather,* pleasant. *Opposition,* "Seven Keys to Baldpate," "Seven Days' Leave," "Street of Chance," "Romance of Rio Grande." *Rating,* 90%.

PROVIDENCE—Loew's State (3,800), 15 and 50 cents, 7 days. *Other attractions,* Laurel and Hardy, "The Hoosegow," Poe Stoves' organlogue, Krazy Kat Sound Kartoon, Hearst Metrotone. *Weather,* snow, cold. *Opposition,* "Hit the Deck," "Applause," "Seven Days Leave." *Rating,* 100%.

Night Ride (Univ.)

CHICAGO—State-Lake (3,000), 7 days, 35 and 75 cents. *Other attractions,* Louie's Hungry Five and four acts RKO vaude. *Weather,* fine. *Opposition,* "Street of Chance," "Locked Door," "Show of Shows," "Hit the Deck." *Rating,* 100%. (Management credits 50% of business to Louie's Hungry Five, well known to the local radio fans.)

No, No, Nanette (F.N.)

BUFFALO—Buffalo (3,100), 7 days, 65c. *Other attractions,* Fox Movietone News, Fox (silent) News, vaudevlle, comedy, organ solo. *Weather,* mild. *Opposition,* "This Thing Called Love," "General Crack," "Hot for Paris," "Playing Around." *Rating,* 175%.

DES MOINES—Des Moines (1,600), 7 days, 25c-35c-50c-65c. *Other attractions,* Paramount News. On the Road to Mandalay," Educ'l comedy, "Hollywood Star." *Opposition,* "Anna Christie," "Lone Star Ranger," "Return of Sherlock Holmes," "Hallelujah," "Devil May Care." *Weather,* pleasant. *Rating,* 150%.

Officer O'Brien (Pathe)

CLEVELAND—RKO Palace (3,600), 7 days, 35 and 75 cents. *Weather,* fine. *Other attractions,* "Fighting Orphans" (Educ'l), "Rubeville Night Club" (Pathe), "Mickey's Follies" (Disney cartoons), Pathe News (sound and silent), Pathe Review, vaudeville featuring Ben Bernie and his orchestra. *Opposition,* "Anna Christie," "Hit the Deck" (2nd week), "Street of Chance," "Burning Up," "In the Next Room," "Cameo Kirby." Stage: Otis Skinner in "Papa Juan," "Naughty Marietta" with Ilse Marvenga. *Rating,* 100%.

Party Girl (Tiffany)

BALTIMORE—Keith's (3,016), 6 days, starting with a midnight Sunday show, 25 and 50 cents. *Other attractions,* Fox Movietone News. *Weather,* clear and cold first two days, then clear and warm rest of week. *Opposition,* "Hit the Deck," "Ship from Shanghai," "Vengeance," "Wonderful Lies of Nina Petrowna," "She Couldn't Say No," "Hot for Paris," "Sacred Flame," "Devil-May-Care," "Wedding Rings," "Their Own Desire." Stage: "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia Orchestra and Gigli one night each. *Rating,* 70%.

Phantom of Opera (Univ.)

CHICAGO—Monroe (982), 7 days, 25 and 50 cents. *Other attractions,* 30 minutes of Fox Movietone News. *Weather,* fine. *Opposition,* "Locked Door," "Sunny Side Up," "Show Boat," "The Royal Box," Tabloid Talkies, "Hunting Tigers in India." *Rating,* 250%.

Playing Around (F.N.)

BUFFALO—Hippodrome (2,900), 7 days, 60c. *Other attractions,* Fox Movietone News, Fox (silent) News, Vitaphone acts, comedy, vaudeville. *Weather,* mild. *Opposition,* "Hot for Paris," "This Thing Called Love," "General Crack," "No, No, Nanette." *Rating,* 175%.

Pointed Heels (Para.)

ALBANY, N. Y.—Proctor's Grand (1,800), 25 and 75 cents, 6 days. *Other attractions,* Vaudeville acts. *Weather,* very cold, turning to springlike. *Opposition,* "General Crack," "Untamed," "Bishop Murder Case," "Cameo Kirby." *Rating,* 100%.

OTTAWA.—Imperial (1,200), 6 days, 15c-50c. *Other attractions,* Hearst Metrotone News, "Voice of Hollywood," "Moan and Groan, Inc.", "Ride on a Runaway Train." *Weather,* fair and mild. *Opposition,* "Sally,"

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"Their Own Desire," "Hot for Paris," "Her Private Life?", "It's a Great Life." *Rating,* 80%.

Ad Tips—The story is bright, but the picture lacks a definite punch to put it across big. William Powell is the standout personality and for once he is a villain with a soft heart. There are some who tire of Helen Kane although her work fits nicely into the story this time. The song hit, "I Have to Have You," is catchy and was played up in the advertising. There is the usual Technicolor revue scenes, but lack of sharpness is causing comment. The presence of "Skeets" Gallagher in the cast is important and due reference is made to him in the newspaper displays. It is a picture for both old and young.—Ray Tubman, Mgr., Imperial, Ottawa.

Private Life (F.N.)

OTTAWA.—Avalon (990), 3 days, 25c-35c. *Other attractions,* "Clancy at the Bat," "When the Wife's Away," Fox Movietone News. *Weather,* fair. *Opposition,* "Sally," "Hot for Paris," "Their Own Desire," "Pointed Heels," "Salute." *Rating,* 85%.

Ad Tips—Billie Dove is pretty nearly the whole show in this story and her name was used in the lights and in the newspaper ads. in a prominent way. Her portrayal of a titled English woman is effective. A lively fox hunt is one of the talking points for the advertising. Adults particularly were attracted by this feature.—P. J. Nolan, Mgr., Avalon, Ottawa.

Racketeer, The (Pathe)

LOS ANGELES—RKO (2,700), 7 days, 35 and 65 cents. *Other attractions,* RKO Vaudeville Revue, Pathe Sound News. *Opposition,* "Anna Christie," "Bishop Murder Case," "Street of Chance," "Lummox," "Seven Keys to Baldpate," "Son of the Gods." *Weather,* fine. *Rating,* 116%.

Return of Sherlock Holmes (Para)

DES MOINES—Strand (1,100), 4 days, 20c-30c. *Other attractions,* Pathe News, Columbia act, "Dizzy Fingers," Educ'l comedy, "Boiler Down." *Opposition,* "Hallelujah," "Lone Star Ranger," "Devil May Care," "Anna Christie," "The Return of Sherlock Holmes." *Weather,* pleasant. *Rating,* 95%.

Rich People (Pathe)

PORTLAND, ORE.—Rialto (1,498), 25 and 50 cents, 7 days. *Other attractions,* Paramount News, Geo. Price in "Station Bunk," Screen Snapshots, Lloyd Hamilton in "Grass Skirts." *Weather,* rain. *Opposition,* "Slightly Scarlet," "Dames Ahoy," "Bishop Murder Case," "Love Comes Along," "Anna Christie." *Rating,* 100%.

Rogue Song (M-G-M)

HOLLYWOOD—Grauman's Chinese (2,023), twice daily, 75 cents to $1.50. *Other attractions,* Abe Lyman and Band, Fox Movietone News. *Weather,* fine. *Rating,* 189% (6th week).

Romance of Rio Grande (Fox)

KANSAS CITY—Pantages (2,166), 25 and 50 cents, 7 days. *Other attractions,* On the stage, Loie Bridge Players in "In Bad—In Bed." *Weather,* pleasant. *Opposition,* "Seven Keys to Baldpate," "Seven Days' Leave," Street of Chance," "New York Nights." *Rating,* 150%.

Ad Tips—A big campaign was staged. The lobby was dressed up in Spanish effects and all the ushers, cashiers, and ticket-takers were in Spanish costumes all week. The manager wore a Spanish outfit all week and says that he was a very effective Jewish Spaniard.—Louis Charninsky, Mgr., Pantages, Kansas City, Mo.

Royal Box (W.B.)

CHICAGO—Orpheum (751), 50c-75c, 7 days. *Other attractions,* overture with Vitaphone sound shorts (entire program, including shorts, in German). *Weather,* fine. *Opposition,* "Hunting Tigers in India," "Sunny Side Up," "Show Boat," "Tabloid Talkies." Gross, $12,000 (average for house is $8,750).

Sacred Flame (W. B.)

BALTIMORE—Rivoli (1,982), 6 days, 25 and 50 cents. *Other attractions,* Pathe Sound and Movietone News, "Rubeville Night Club" (all-talking comedy), May and Oakes and Joe Frisco (Vitaphone Varieties), Edgar Burgan in "The Operation" (all-talking comedy). *Weather,* clear and cold first two days, then clear and warm rest of week. *Opposition,* "Hit the Deck," "Ship From Shanghai," "Vengeance," "Party Girl," "Wonderful Lies of Nina Petrowna," "She Couldn't Say No," "Hot for Paris," "Devil-May-Care," "Wedding Rings," "Their Own Desire." Stage: "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia orchestra and Gigli one night each. *Rating,* 200%.

Ad Tips—In all your advertising use the lines "So delicate in theme we do not recommend it for children." Use this in morticed box at top of ad directly under signature, and in the black border in white letters on each side have the words "all-talking drama." In center have mortised flame with half-tone cuts of Nagel to left, Byron and Lee to right, in upper part, then cuts of head of Frederick and Courtenay to left and right at bottom. In the flame use the copy "A love that defied the conventions." Then use title with names of big players. Have added attractions under that. Audience appeal is strong for women and fine for men.—Frank Price, Jr., Mgr., Rivoli, Baltimore.

Sailor's Holiday (Pathe)

OKLAHOMA CITY—Orpheum (1,500), 25 and 50 cents, 3 days. *Other attractions,* Fox News, RKO big-time vaudeville presenting "Palm Beach Girls" and Samaroff and Sonia in "A Bit of Old Russia," Talent and Merit in "Over the Plate," Kramer and Boyle in "Happy-Go-Lucky Pair." *Weather,* cold. *Opposition,* "Condemned," "Disraeli," "Hot for Paris," "Hit the Deck," "They Had to See Paris," Untamed." *Rating,* 125%.

Sally (F.N.)

OTTAWA.—Centre, (1,200), 6 days, 15c-50c. *Other attractions,* Fox (silent) News, talking comedy. *Weather,* fair and mild. *Opposition,* "Their Own Desire," "Hot for Paris," "Pointed Heels," "Private Life," "It's a Great Life." *Rating,* 100%.

Ad Tips—This is a feature that provides plenty of advertising copy. Local reviewers rated it as one of the best to play Ottawa since the screen went talkie. Crowds were so immense that the feature was held over for a second week although it was not intended to do so. We announced Marilyn Miller as "The New Sweetheart of the Screen" and played up the point that she was appearing in a production in which she gained wide fame on the stage. Another innovation was an enlarged screen, occupying practically the whole stage, which was employed for the revue scenes. Further attention was drawn to the combination of a Technicolor feature and the Magnascope screen. Everything combined made it a presentation that brought plaudits from old and young. —Don Stapleton, Mgr., Centre, Ottawa.

Sap, The (W. B.)

TROY, N. Y.—Lincoln (1,000), 25 and 35 cents, 3 days. *Other attractions,* Sound News, one Vitaphone act all-talking comedy. *Weather,* pleasant. *Opposition,* "Green Goddess." *Rating,* 75%.

Second Choice (W. B.)

HOLLYWOOD—Warner Brothers' Hollywood (3,000), 5 days after first week, 35 and 65 cents. *Other attractions,* Vitaphone Varieties and sound news. *Weather,* fine. *Rating,* 86%.

Seven Days' Leave (Para.)

KANSAS CITY—Royal (900), 25 and 50 cents, 7 days. *Other attractions,* Tiffany Color Symphony, "Cossack's Bride"; Universal Oswald cartoon, "Kisses and Curses"; Pathe comedy, "Night in College Dormitory." *Weather,* pleasant. *Opposition,* "Seven Keys to Baldpate." *Rating,* 100%.

PROVIDENCE—Majestic (2,400), 15 and 50 cents, 7 days. *Other attractions,* "Enchanted Forest," "Hired Husbands," Vitaphone shorts and Paramount Sound News. *Weather,* snow, cold. *Opposition,* "Hit the Deck," "New York Nights," "Applause." *Rating,* 110%.

VANCOUVER.—Dominion (800), 6 days, 25c-50c. *Other attractions,* "Hollywood Star" (Mack Sennett) scenic. *Weather,* rainy. *Opposition,* "The Trespasser," "Marriage Playground," "Alibi." British Guild Players. *Rating,* 110%.

Ad Tips—Played this up as one of Barrie's famous plays, with Gary Cooper, fresh from triumphs in "The Virginian," being sympathetic work with Beryl Mercer. Audience appeal, chiefly adult. I. F. W. Ackery, Mgr., Dominion, Vancouver.

Ad Tips—Play Gary Cooper's name to the skies as star has tremendous appeal. Exploit as based on stage play by Sir James M. Barrie. Not a war story, but has one brief war scene. Film appeals largely to adults.—Sol Braunig, Mgr., Majestic, Providence.

Ad Tips—Since this picture had a very definite class appeal, an appeal to adults, we gained support of the women's clubs by giving an advanced screening for members of the clubs. By gaining their co-operation in advance we had their influence in advertising the picture and were able to make it do a good business.—E. S. C. Coppock, Mgr., Royal, Kansas City.

Seven Keys to Baldpate (R-K-O)

HOUSTON—Kirby (1,654), 25c to 50 cents, 7 days. *Other attractions,* Song novelty, Pathe Sound News, Lloyd Hamilton in "His Grass Skirt." *Weather,* warm and fair. *Opposition,* "Street of Chance," "Sunny Side Up" and "Chasing Rainbows." *Rating,* 100%.

KANSAS CITY—Mainstreet (3,067), 35 to 60 cents, 7 days. *Other attractions,* Pathe Audio Review and vaudeville program headlining Ken Murray, stage comedian. *Weather,* pleasant. *Opposition,* "Romance of Rio Grande," "Seven Days' Leave," "New York Nights," "Street of Chance." *Rating,* 90%.

LOS ANGELES—Orpheum (2,750), 7 days, 35 cents to 75 cents. *Other attractions,* Talker comedy and Pathe Sound News. *Opposition,* "Anna Christie," "Bishop Murder Case," "Street of Chance," "Lummox," "Racketeer," "Son of the Gods." *Weather,* fine. Gross $14,000.

She Couldn't Say No (W. B.)

BALTIMORE—Metropolitan (1,500), 6 days, 15 to 60 cents. *Other attractions,* Kinograms, "Jazz Mamas" (Sennett all-talking color comedy), organ. *Weather,* clear, cold first two days, then clear and warm rest of week. *Opposition,* "Hit the Deck," "Ship from Shanghai," "Vengeance," "Party Girl," "Wonderful Lies of Nina Petrowna," "Hot for Paris," "Sacred Flame," "Devil-May-Care," "Wedding Rings," "Their Own Desire." Stage: "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia Orchestra and Gigli one night each. *Rating,* 175%.

MILWAUKEE—Garden (1,150), 25 to 60 cents, 7 days. *Other attractions,* Comedy, news reel. *Weather,* fair and mild. *Opposition,* "It's

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Guard your organ against the cold. Use Prometheus Electric Heaters.

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a Great Life," "Love Parade," "Chasing Rainbows," "Their Own Desire," "Locked Door," "The Virginian." *Rating* 100%.

Ship From Shanghai (M-G-M)

BALTIMORE Loew's Century (3,221), 6 days, 25 to 60 cents. *Other attractions,* Fox Movietone and M-G-M News, Loew-Publix unit, "Bermuda Bound," headed by Teddy Joyce, organlogue, orchestra, "Great Gobs" (all-talking comedy). *Weather* clear, cold first two days, others clear and warm. *Opposition,* "Hit the Deck," "Vengeance," "Party Girl," "Wonderful Lies of Nina Petrowna" "She Couldn't Say No," "Hot for Paris," "Sacred Flame," "Devil-May-Care," "Wedding Rings," "Their Own Desire." Stage: "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia Orchestra and Gigli one night each. *Rating,* 114%.

South Sea Rose (Fox)

Ad Tips—Exploit title with a line cut of deck of demasted ship with Conrad Nagel and Kay Johnson in clinch seated on deck. Emphasize names of all prominent members of cast. Call it a cargo of romance and a great sea thriller with the screen's blue blood cast. Good chance here to tie-up with steamship agencies with window displays and co-operative advertising. Audience appeal is here for all classes and ages with its fine romance, stirring action and tense situations.—Howard Price Kingsmore, Gen'l Mgr., Loew's Century, Baltimore.

Show Boat (Univ.)

CHICAGO—Roosevelt (1,528), second and final week, 35 to 75 cents. *Other attractions,* Paramount news reel, sound shorts. *Weather,* fine. *Opposition,* "Sunny Side Up," "Royal Box," "Hunting Tigers in India," "Phantom of the Opera," "Night Ride." *Rating,* 80%.

Sky Hawk (Fox)

DALLAS.—Majestic, (2,895), 7 days, 25c-35c-60c. Interstate vaudeville headlined by Herb Williams and Fox Movietone News. *Weather,* fair. *Opposition,* "Devil May Care," "Woman Racket," "Tanned Legs," and "Hell's Harbor." *Rating,* 100%.

Ad Tips—This picture will bring in the business if given plenty of publicity most of which should be expended on the title, although Helen Chandler and John Garrick will bring in a small portion. Stress the aviation angle Newspaper copy used—"a punch-packed drama of youth fighting against odds . . . to happiness at last. A melodrama of the skies with realistic and heartstopping scenes. You will thrill as never before." Audience appeal—general.—John H. Thoma, Mgr., Majestic, Dallas.

Slightly Scarlet (Para.)

PORTLAND, ORE.—Portland (3,068), 25 to 60 cents, 7 days. *Other attractions,* "A Trip in Our Zeppelin," Paramount Sound News, Eddie Magill, Travel talk "In Old Madrid" and Ron and Don at Wurlitzer. *Weather,* rain. *Opposition,* "Dames Ahoy," "Bishop Murder Case," "Anna Christie," "Rich People," "Love Comes Along." *Rating,* 97%.

For Lease
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Film Center Building
Inquire
Cross & Brown Co.
270 Madison Ave.
N. Y. C.

Son of the Gods (F. H.)

LOS ANGELES—Warner Brothers' Downtown (2,400), final three days after three weeks, 35 to 65 cents. *Other attractions,* Vitaphone Varieties and Paramount Sound News. *Opposition,* "Anna Christie," "Street of Chance," "Bishop Murder Case," "Lummox," "Seven Keys to Baldpate," "Racketeer." *Weather,* fine. *Rating,* 83%.

SAN FRANCISCO—California, 50c, 65c, 75c, 7 days. *Other attractions,* California orchestra, cartoon, "An Irish Fantasy," Newsreel. *Opposition,* "Street of Chance," "Party Girl," "Lummox," "Hit the Deck" (3rd week), "Sky Hawk," "So Long Letty" (2nd week). *Weather,* fine. *Rating,* 95%.

OKLAHOMA CITY—Orpheum (1,500), 25 to 50 cents, 4 days. *Other attractions,* Fanchon and Marco "Ideas," presenting Sunkist Beauties as "Gingerbread Girls," Fox News, Aesop's Fables. *Weather,* cold. *Opposition,* "Condemned," "Disraeli," "Hot for Paris," "Hit the Deck," "They Had to See Paris," "Untamed." *Rating,* 100%.

Street of Chance (Par.)

CLEVELAND—Allen (3,300), 7 days, 30 and 60 cents. *Weather,* fine. *Other attractions,* "Blotto" (MGM), Screen Snap Shots (Columbia), Hearst Metrotone News. *Opposition,* "Hit the Deck" (2nd week), "Anna Christie," "Burning Up," "Officer O'Brien," "In the Next Room," "Cameo Kirby." Stage: Otis Skinner in "Papa Juan," "Naughty Marietta." *Rating,* 86%.

HOUSTON—Metropolitan (2,512), 25 to 60 cents, 7 days. *Other attractions,* "Duke of Dublin" with Charles Murray; "Frances White and Her Yacht Boys"; Paramount Sound News; Fashion News. *Weather,* fair and warm. *Opposition,* "Sunny Side Up," "Seven Keys to Baldpate" and "Chasing Rainbows." *Rating,* 100%.

KANSAS CITY—Newman (2,000), 25 to 50 cents, 7 days. *Other attractions,* Mack Sennett comedy, "Sugar Plum Papa'; Van and Schenck in "St. Louis Blues"; Aesop's Fables. *Weather,* pleasant. *Opposition,* "Seven Keys to Baldpate," "Seven Days' Leave," "Romance of Rio Grande," "New York Nights." *Rating,* 125%.

LOS ANGELES—Paramount (3,596), 7 days, 35 to 65 cents. *Other attractions,* Christie comedy, song cartoon, Paramount Sound News, Milton Charles organ concert. *Opposition,* "Anna Christie," "Bishop Murder Case," "Lummox," "Seven Keys to Baldpate," "Racketeer," "Son of the Gods." *Weather,* fine. *Rating,* 113%.

Ad Tips—Paramount ads stressing the street where women weep and men risk their lives—the Broadway which lurks behind the bright lights in darkened rooms—is the best exploitation angle. William Powell as a poker-faced gambler, and the unattractiveness of crime are fine points of the picture. Kay Francis deserves billing for excellent work. Appeal is to youth and adults.—Eddie Collins, Mgr., Metropolitan, Houston.

Sunny Side Up (Fox)

HOUSTON—Majestic (2,250), 25 to 60 cents, 7 days. *Other attractions,* Three acts vaudeville, Fox Movietone News, Aesop's Fables. *Weather,* fair and warm. *Opposition,* "Street of Chance," "Seven Keys to Baldpate," and "Chasing Rainbows." *Rating,* 135%.

OMAHA—World (2,500), 25 and 50 cents, 7 days. *Other attractions,* "Shade of the Old Apple Tree" (Para.), Pathe News. *Weather,* warm. *Opposition,* "Her Unborn Child," "Anna Christie," "Devil May Care," "Hit the Deck." *Rating,* 100%.

Ad Tips—"Magic melody, lovely romance, love's young dream of the screen's sweetest young lovers—Janet Gaynor and Charles Farrell in their first 'dress up' roles." This will a play on the singing is enough. The picture has played to a third more people than any other in town. Appeal is to every class of audience, and every age, young and old.—Eddie Bremer, Mgr., Majestic, Houston.

Taming of the Shrew (U. A.)

HOLLYWOOD — Grauman's Egyptian (1,800), 7 days, 35 to 65 cents. *Other attractions,* Fanchon-Marco "Eyes" Idea, "Copy," Fox Movietone News. *Weather,* fine. *Gross,* $11,900.

Tanned Legs (R-K-O)

DALLAS.—Capitol, (1,040), 7 days, 20c-25c-35c. Two Vitaphone shorts and Universal News. *Weather,* fair. *Opposition,* "Sky Hawk," "Devil May Care," "Woman Racket," and "Hell's Harbor." *Rating,* 100%.

Ad Tips—Ann Pennington will bring in most of the business on this picture. Title is unusually well suited to the star. June Clyde, Dorothy Revier and Arthur Lake should also be mentioned in copy. We described this picture—"reckless as a beach petting party—eager as a flapper in love—romantic as the August moon." Audience appeal, general.—Ray J. Stinnett, Mgr., Capitol, Dallas.

Their Own Desire (M-G-M)

BALTIMORE—Loew's Parkway (shown after one week at the Century downtown) (1,092), 6 days, 15 to 35 cents. *Other attractions,* Metrotone News, "Night Owls" (all-talking comedy), Colortone Revue. *Weather,* clear, cold first two days, then clear and warm other days. *Opposition,* "Hit the Deck," "Ship From Shanghai," Vengeance," "Party Girl," "Wonderful Lies of Nina Petrowna," "She Couldn't Say No," "Hot for Paris," "Sacred Flame," "Devil-May-Care," "Wedding Rings." Stage: "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia Orchestra and Gigli one night each. *Rating,* 100%.

MILWAUKEE—Majestic (1,990), 25 to 60 cents, 7 days. *Other attractions,* Comedy, Fox Movietone News. *Weather,* fair and mild. *Opposition,* "It's a Great Life," "Love Parade," "Chasing Rainbows," "She Couldn't Say No," "Locked Door, "The Virginian." *Rating,* 110%.

OTTAWA.—Regent (614), 25c-60c, 6 days. *Other attractions,* Laurel and Hardy in "In the Hoosegow"; Fox Movietone News, dog derby special, orchestra overture. *Weather,* fair and mild. *Opposition,* "Hot for Paris," "Pointed Heels," "Sally," "Her Private Life," "It's a Great Life." *Rating,* 95% based on available seats.

Ad Tips—We had a hectic week with "Their Own Desire," with a fire causing considerable destruction in the balcony on the opening night. Balcony was closed but re-opened ground floor and had waiting and standing crowds four days, second day being off. Norma Shearer, being a Canadian, is a big favorite here so her name was larger than the title of the picture in the billing. The fire necessitated increased advertising to announce immediate re-opening of the Regent but regular space was used for the show proper. Patronage was largely adults.—T. R. Tubman, Mgr., Regent, Ottawa.

They Had to See Paris (Fox)

OKLAHOMA CITY—Folly (1,200), 15 to 25 cents, 4 days. *Other attractions,* Fox Movietone News. The Silly Symphony in "Hell's Bells." *Weather,* cold. *Opposition,* "Sailor's Holiday," "Condemned," "Disraeli," "Hot for Paris," "Hit the Deck," "Untamed." *Rating,* 100%.

Thirteenth Chair (M-G-M)

CHICAGO—Sheridan (3,000), 25c-50c, 2 days. *Other attractions,* Fox Movietone news, Buster West comedy. *Weather,* fine. *Opposition,* "Three Live Ghosts," "Behind the Make-up," "Their Own Desire," "Burning Up." *Rating,* 85%.

Box Office Check-Up And Ad. Tips

Thing Called Love (Pathe)

BUFFALO—Lafayette (2,900), 7 days, 60 cents. *Other attractions,* Fox Movietone News, Paramount Sound News, Pathe comedy. *Weather,* mild. *Opposition,* "Hot for Paris," "No, No, Nanette," "Playing Around," "General Crack." *Rating* 160%.

Trespasser, The (U.A.)

VANCOUVER—Capitol (2,400), 25c-65c, 6 days. *Other attractions,* local fashion show with 20 professional mannequins, Alfredo Meunier and his music, Fox News. *Weather,* rainy. *Opposition,* "Alibi," "Seven Days Leave," "Marriage Playground," British Guild Players. *Rating,* 80%.

Unborn Child (Windsor)

OMAHA—State (1,200), 35 and 50 cents, 7 days. *Other attractions,* "Radio Riot" (Par.), "He Loved the Ladies" (Par.), Universal News. *Weather,* warm. *Opposition,* "Anna Christie," "Sunny Side Up," "Devil May Care," "Hit the Deck." *Rating,* 200%.

Untamed (M-G-M)

ALBANY, N. Y.—Mark Ritz (1,146), 25 to 35 cents, 6 days. *Other attractions,* An all-talking comedy, "Hard Boiled Hampton"; Pathe Sound News, one Vitaphone act. *Weather,* extreme cold, turning to springlike. *Opposition,* '"General Crack," "Bishop Murder Case," "Cameo Kirby," "Pointed Heels."

OKLAHOMA CITY—Rialto (700), 15 to 25 cents, 4 days. *Other attractions,* Vitaphone acts. *Weather,* cold. *Opposition,* "Sailor's Holiday," "Condemned," "Disraeli," "Hot for Paris," "Hit the Deck," "They Had to See Paris." *Rating,* 100%.

Vengeance (Columbia)

BALTIMORE—Hippodrome (2,500), 6 days, 20 to 60 cents. *Other attractions,* Pathe Sound News, "Romance De Luxe" (all-talking Educ'l comedy), Pathe Review, Bert Smith Players in "Miss Gold Digger," with acts, chorus, orchestra, organ. *Weather,* clear and cold first two days, then clear and warm rest of week. *Opposition,* "Hit the Deck," "Ship From Shanghai," "Party Girl," "Wonderful Lies of Nina Petrowna," "She Couldn't Say No," "Hot for Paris," "Sacred Flame," "Devil-May-Care," "Wedding Rings," "Their Own Desire." Stage: "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia Orchestra and Gigli one night each. *Rating,* 90%.

Virginian, The (Para.)

MILWAUKEE—Alhambra (2,660), 25 to 60 cents, 7 days. *Other attractions,* Oswald sound cartoon, Universal Newspaper Newsreel. *Weather,* fair and mild. *Opposition,* "It's a Great Life," "Love Parade," "Chasing Rainbows," "Their Own Desire," "Locked Door," "She Couldn't Say No." *Rating,* 120%.

Wedding Rings (F. N.)

BALTIMORE—Loew's Valencia (1,500), 6 days, 25 to 35 cents. *Other attractions,* Metrotone News, Pathe Audio Review, "Caviar" (cartoon), Lloyd Hamilton in "Camera Sky" (Educ'l all-talking comedy). *Weather,* clear, cold two days, then clear and warm all week. *Opposition,* "Hit the Deck," "Ship From Shanghai," "Vengeance," "Party Girl," "Wonderful Lies of Nina Petrowna," "She Couldn't Say No," "Hot for Paris," "Sacred Flame," "Devil-May-Care," "Their Own Desire." Stage: "The Apple Cart," Vagabond Players in "Juno and the Paycock," "Girls from the Follies" with Gladys Clark, Philadelphia Orchestra and Gigli one night each. *Rating,* 85%.

Woman Racket (M-G-M)

DALLAS.—Old Mill, (1,400), 7 days, 20c-25c-35c. Krazy Kat Cartoon, "Port Whines," Octavus Roy Cohen's "The Lady Fair," Pathe News. *Weather,* fair. *Opposition,* "Sky Hawk," "Tanned Legs," "Devil May Care," and "Hell Harbor." *Rating,* 90%.

Text of Hudson Bill Lists Powers He'd Give Censors

(*Continued from page 85*)

return of any fee paid, but the amount of any permit fee paid shall be credited upon the amount otherwise due for any subsequent license fee for the same film.

All fees received by the commission shall be paid monthly into the Treasury of the United States.

Appeals and Review

Sec. 18. Appeals may be made from the decisions of one or more commissioners to the whole board, and from the commission to the circuit court of appeals: *Provided, however,* That the decision of the commission shall stand until reversed by the court.

In any case where a license has been granted without the film being viewed by three commissioners, any three citizens of any State, Territory, or the District of Columbia may, within ninety days after public exhibition thereof in any licensed place of amusement in said State, Territory, or the District of Columbia, appeal to the full commission; and if the license has been approved by a majority vote of the full commission, any three citizens of any State, Territory, or the District of Columbia may appeal to the Court of Appeals ot the District of Columbia within ninety days after the film has been first shown in said State, Territory, or the District of Columbia. Any appeal made by three citizens, as herein provided, shall be made out in form to either the commission or the court, to be forwarded to the court with jurisdiction. The film **shall not be exhibited thereafter until the final appeal** has been rejected.

Unlawful Transportation

Sec. 19. That no person, firm, or corporation shall carry or transport, or cause to be carried or transported, any motion-picture film in commerce unless there is for such film at the time in full force and effect a valid license or permit of the Federal Motion Picture Commission, as in this Act specified: *Provided,* That nothing herein shall be construed to prevent the carriage or transportation of any film consigned to or by the commission: *Provided, further,* That the provisions of this Act shall not be construed to prevent the carriage or transportation without a license or permit by or for the producer of his own original film in good faith for any purpose other than for exhibition for hire and before said film shall be wholly or in part copied, reproduced, or in any manner made the subject of duplication.

Neither shall any motion-picture film be exported into any foreign country or imported into this country without such license or permit. Nine months after the approval of this Act by the President no motion picture shall be imported or exported without a license.

Unlawful Exhibition

Sec. 20. That no motion-picture film shall be sold, leased, or loaned, for exhibition or be exhibited in any place of amusement for pay or in connection with any business, either in the District of Columbia or in any Territory of the United States or in any place where the local police power is under Federal jurisdiction, unless there is then in full force and effect such film a license or permit of the Federal Motion Picture Commission, and unless such film shall contain and exhibit upon the screen either a license or permit as in this Act provided in the substance, style, length, and time which the commission shall prescribe.

Posters and Advertisements

Sec. 21. It shall also be the duty of the commission, in accordance with rules which it shall prescribe, to supervise all posters, banners, and all advertising matter, wherever used, in connection with and to advertise all motion pictures in commerce. Wherever any advertisement is used for the sale, renting, or exhibition of any film which misrepresents the motion picture as containing scenes, subjects, and titles which it does not, and whenever the advertising matter shall contain the things forbidden for films in section 14 the commission shall revoke any outstanding license or permit of said film: *Provided, however,* That the commission shall have no power to require that such advertising matter to be used in the daily papers or periodicals shall be submitted in advance for the approval of the commission, but shall have authority to revoke the license or permit of any motion picture which has been illegally advertised in the newspapers or periodicals in violation of this section, even though such unlawful advertising in the newspapers and periodicals has been done without the knowledge or consent of the owner of such film.

Classifying and Cataloguing Motion Pictures

Sec. 22. The commission shall make a factual analysis of each motion picture and shall catalogue it according to its title, contents, and producer. It shall have power to give a special mark of approval of such films as are especially beneficial for children and young people both in their amusement, educational and character building values and shall place upon the label as provided in section 14 the words "for family use."

Control of All Government Films

Sec. 23. The commission shall have supervision and control of all films owned by the various departments of the Government of the United States.

Rules, Regulations, and Orders

Sec. 24. The commission may make such rules, regulations, and orders as may be necessary to carry out the provisions of this Act and may cooperate with any department or agency of the Government or its possessions, any State, Territory, or the District of Columbia, or any political subdivision thereof, or any organization, agency, department or any person; and shall have the power to appoint, remove, and fix the compensation of such officers and employees, not in conflict with existing law, and make such expenditures as shall be necessary to the administration of this Act in all places under the jurisdiction of the United States.

The commission shall have power to enforce the provisions and purposes of this Act and to act for the general welfare of the motion-picture business and of the people.

Reports

Sec. 25. That the commission shall, on or before the 1st day of December in each year, make a report, which shall be transmitted to Congress, and copies of which shall be distributed as are the other reports transmitted to Congress.

Dealer Responsible as Well as His Agent

Sec. 26. When construing and enforcing the provisions of this Act, the act, omission, or failure of any agent, officer, or other person acting for or employed by any dealer, within the scope of his employment or office, shall in every case also be deemed the act, omission, or failure of such dealer, as well as that of such agent, officer, or other person.

Prosecution by the Attorney General

Sec. 27. The commission may report any violation of this Act to the Attorney General of the United States, who shall cause appropriate proceedings to be commenced and prosecuted in the proper courts of the United States without delay.

Penalties and Forfeitures

Sec. 28. (A) Any dealer, or any officer, director, agent, or employee of a dealer, who violates any of the provisions of this Act shall on conviction be fined not less than $500 nor more than $10,000 or imprisoned for not less than six months nor more than five years, or both. Each day during which such violation continues shall be deemed a separate offense.

(B) All films produced, distributed, or exhibited, or changed in violation of the provisions of this Act shall be confiscated by the commission and held pending the action of the commission or/and the court having jurisdiction.

Whenever it appears that any film has been produced, distributed, or exhibited, or received from shipment in commerce, or changed in violation of the provisions of this Act, the commission may cause the immediate seizure of such film while it is in commerce, or held in any State, Territory, or the District of Columbia, and thereupon shall at once cause notice of the fact to be given to the United States district attorney for the district in which the film is seized. Such district attorney shall proceed without delay against such film in any court of the United States in such district for confiscation of process of libel for condemnation. If, in the opinion of the court, the film has been produced, shipped, or received from shipment in commerce, or exhibited in any State, Territory, or the District of Columbia, in violation of any of the provisions of this Act, the film shall be immediately disposed of in the discretion of the court, either by destruction or by delivery to the commission for its confiscation. The proceedings in such libel for condemnation shall conform, as nearly as may be, to proceedings in admiralty, and shall be at the suit and in the name of the United States.

It shall be the duty of the various district attorneys, under the direction of the Attorney General, to prosecute for the recovery of fines and forfeitures. The cost and expense of such prosecution shall be paid out of the appropriation for the expenses of the courts of the United States.

(C) Any dealer who knowingly fails to obey any order provided by the commission under the provisions of this Act shall forfeit to the United States the sum of $500 for each offense. Each distinct violation shall be a separate offense and in case of a continuing violation each day shall be deemed a separate offense. Such forfeiture shall be recoverable in a civil suit in the name of the United States.

The circuit court of appeals shall have exclusive jurisdiction to review, and to affirm, set aside, or modify, such orders of the commission, and the decree of such court shall be final except that it shall be subject to review by the Supreme Court of the United States upon certiorari, as provided in section 240 of the Judicial Code, if such writ is duly applied for within sixty days after the entry of the decree.

Constitutionality

Sec. 29. If any provision of this Act or the application thereof to any person or circumstances is held invalid, the validity of the remainder of the Act and of the application of such provision to other persons and circumstances shall not be affected thereby.

Appropriations

Sec. 30. That the sum of $150,000, or so much thereof as may be necessary, be, and hereby is, authorized to be appropriated, out of any money in the Treasury not otherwise appropriated, for the purpose of carrying into effect the provisions of this Act.

Sec. 31. That this Act shall take effect sixty days after its approval by the President. Except that sections 19, 20, 21, and 22 may not take effect until six months after said approval; and that the commission may extend or modify the time for the enforcement of any of the provisions of this Act affecting contracts made previous to the approval of this Act: *Provided, however,* That the time shall not be extended beyond one year after this Act becomes a law.

• Along Chicago's Film Row •

Neckers' Rights Defined—And How In Chicago Suit

The married couple who mistakes a loge seat for a davenport, and in consequence is ejected from the theatre, has been wronged, a Chicago jury decided in returning a verdict of $1,250 in favor of Ruby and Peter Dogert.

The couple attended the Crawford some time ago and, the management charges, indulged in some earnest necking. The doorman was instructed to warn them in the event they ever came back. They did and he did. They demanded an apology, but all they were given was their price of admission which, they charged, was not handed to them, but thrown at them. Their complaint states they were further humiliated by being ushered forcibly through a crowded lobby to the street.

The wife then brought suit against Lubliner & Trinz, at that time the owners of the theatre, and was awarded a verdict of $800. This verdict was contested and later set aside. Mrs. Dogert promptly sued again, and was awarded the $1,250 verdict. In defense, the management contended it did not know the couple was married, but judge and jury were not impressed.

A subsequent survey of marriage license applicants here reveals that, like the orchid, romance flowers best in the darkened interior, so conveniently supplied by the theatre. A majority of the applicants confessed to having made considerable amorous progress inside a picture house—so many, in fact, that it appeared doubtful whether a crop of jurists with the viewpoint of a theatre manager could ever be raised here.

Wabash Ave.—South

Chicago

IF, in the dim past, you saw "The Sophomore" you will recall the football broadcast scene wherein the announcer refused to be interrupted until the game was over and had completed his broadcast—at which time he was advised by the gent whom he had refused to heed until then, that the microphone had been disconnected early in the game and the balance of his broadcast had not been heard at all. If you recall this, you may be convinced, when you consider the case of Irving Mack, that such things really do happen. "Irv" purchased a new dictaphone for his office recently. In the rush of a Monday morning's business he hastily dictated six or seven letters into the machine, and promptly forgot about them until they had failed to turn up for his signature that evening. He was on the point of rebuking the stenographer when the above-mentioned incident from "The Sophomore" halted him. He went to the dictaphone and examined it. His morning's dictation, he found, had been addressed to a machine without a record in it.

* * *

We had heard of this man from various sources along Wabash Avenue, but always took the tale that was told of him and his little 250-seat theatre with a grain of aspirin. It seemed hardly credible that such a thing could be going on in this day and age in a town of 750 population, so when we heard his story repeated we merely shrugged and went on about our business, crediting the whole thing to some berserk imagination. But the story would not down. It kept cropping up in the most unexpected places, and always with a sameness of background and similarity of detail that removed it from idle gossip and eventually made it impressive. We decided to investigate. We did. Down in Walkerton, Indiana, population, 750, we located Albert Schultz, the owner of the Rialto there, and ran the story to earth. It was true. Albert Schultz's 250-seat theatre is making money. KANE.

Move on to Show New Pictures to Chi Fans Faster

Heretofore, when Chicago's boys and girls, back at college after a vacation, were asked if they had seen "any good movies" while home, they hung their heads and blushed. With reason, too, since inevitably the pictures showing in the country's second largest metropolis had been in the little college town months before.

Now there is a possibility—just a bare one—that all that may be changed. The day is in prospect when the Chicago boy and girl can return to their college towns and point superciliously at new films and say "We seen that in Chi already."

The explanation—or the local hope, rather—is that RKO may make a policy of giving Chicago "world premieres." "Hit the Deck" opened here within a few weeks after its national release date—a truly remarkable incident in the experience of local fans. Consider, also, that "The Case of Sergeant Grischa" was given its world premiere here.

That declaration is of significance to the local clientele who, if they do nothing else, at least read their fan magazines. The bulk of them, because of their reading habits, are aware that Chicago's "first runs" are months old, and have been shown halfway around the world before ever they see daylight on State or Randolph Streets. And they resent it. They look to RKO's announcement with hope. It may furnish the competition, they believe, which will eventually force the loop houses into a policy of showing pictures when they are new with an occasional "world premiere" thrown in.

Things You May or May Not Have Heard

THAT Bob Speck has closed the Kenwood and that all furnishing and equipment have been removed from it. . . . That the Ada will be reopened as a silent house by Ignatius Turon, a Hessville, Ind., theatre owner. . . . That G. L. Sears, F. N. sales executive, was in town en route from New York to the coast on a sales trip. . . . That Leo Solkan, formerly with Marks Bros., is now managing the new Publix-B. & K. Century; while Harry Brown has gone to the Crystal in the same capacity. . . . That H. Schoenstadt is taking over the Palace, Cicero. . . . That Steve Montgomery is the best ex-officio trade paper reported in the central west. . . . That the new $350,000 El-Tovar at Crystal Lake has been taken over by Polka Bros. . . . That R. C. White, F. N. office manager, has left for Florida to join his wife. . . . That Johnny Mednikow is installing W. E. sound in his Independence. . . . That Joe Paley is spending important jack rejuvenating the Empire. . . . That Jack Schwartz, who was with F. N. for about ten years once before, is back again and has been assigned Illinois. . . . That George Krueger, who was shot and slugged over labor trouble, has turned out the lights at his Hinsdale theatre, which was bombed because of labor trouble (George, who was a former member of an operators' union, relates that he was unable to effect an understanding with the local operators' organization which would result in his reinstatement and, unable to afford salaries to two operators, he was obliged to fold). . . . That Tom North, Van Beuren special representative, has been selling lots of Song Sketches, Fables and Sportlights on an extended barnstorming tour. . . . That Phil Dunas, Columbia district manager, has been hitting the road, too. . . . That Jay Feldman and Abe Cohen, former owners of the Midway, have re-leased and re-opened that house. . . . That Jack Miller is installing an air cooling system in his Lido. . . . That Bob Funk, Universal country sales manager, was pretty ill last week. . . . That Henri Ellman, the columnist, made an extended business visit in Milwaukee recently. . . . That Joe Fisher, well known local biographer, can be kept out of your office entirely by the simple expedient of employing unattractive female help exclusively. . . . That Dan Roche of Pathe "crashed" the Journal at Flint, Michigan, for the first time that sheet has ever been known to run a picture tie-up, when he went into the town with "The Grand Parade." "It's this winning smile of mine," explained Dan modestly. . . . That Clyde Eckhardt made a trip to New Orleans without being tempted to take time out for a trip around a southern fairway with occasional detours into sand traps. . . . That the Capitol at Whiting, Ind., is installing sound. . . . That Earl Johnson, formerly manager of the Auditorium, Berwyn, later of the Rivoli and Granada at Indianapolis, is now covering Indiana for "Her Unborn Child." . . . That during United Artists' national sales drive in January, the managers of the seven exchanges under Cress Smith made a little side bet among themselves that was won by the Chicago office. Eddie Grossman then promptly turned over the $105 pot to his salesmen to "divvy up." . . . That Jim Murtaugh, of the M. & M. exchange, is finding a popular demand for the Jerry Abrams' 3-reel production, "Seeking a Heavyweight Champion. Picture selects the best shots from films of ten recent heavyweight encounters and, with comment by Joe Humphrey, fight announcer, lays the merits of about twenty eligibles for the heavyweight crown before your eyes. . . . That George Wilson, country salesman for Universal, has resigned and is returning to Pittsburgh, where he was located before coming to Chicago. . . . Impression was unintentionally given in story of the Gunther fire that exclusive shots and attendant excitement were caught by Pathe News. Charlie Ford, editor of the Daily News-Universal newsreel here, rightfully calls our attention to some excellent footage caught by his cameras. All we can say is that we didn't arrive with the fire engines, so it's quite probable that the Daily News-Universal men had finished their work and gone when we put in our appearance

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Looking Ahead"

NO man was ever shot for trying to better himself or to strengthen his outlook for the future. In fact, we commend those who have so broad a vision and compliment them on their good sense.

BUT: not at the expense of the job you are holding now.

You owe a certain amount of loyalty to your present employers and all others vested with the authority of supervising the work you are doing, and should you be wasting a lot of valuable time seeking other connections, to the extent of neglecting your job, then you are not entitled to any more consideration from your bosses than you are showing them.

We find ourselves in a most unusual position to detect the trend of such conditions, by reason of our tremendous contact with managers and showmen.

Loyalty is what you are preaching to every employee in your theatre, or at any rate, should be preaching. But do you practice what you preach when it comes to your own actions?

Did you ever hear that story of the prospector (yes it's been told in a hundred different costumes) who owned a stake, but insisted on digging everywhere but in his own little patch? Well, so the story runs, after it was too late he found that "there wus gold in them thar hills" right in his own stake, but he never had the brains to find it out for himself.

Maybe you will question the parallel we have drawn, but just the same, we would heartily recommend that you first prospect the possibilities of "pay dirt" (meaning advancement and more salary) in your own theatre before you set out to look for it elsewhere.

Right here in New York there are a certain number of ex-managers who are really "marked men." By that expression, we mean, men who stand hardly a ghost of a chance to get a theatre again because they have earned that most distasteful reputation of constantly seeking new jobs as soon as they get located.

We used to call them "curb managers" in the days when 729 Seventh Ave. was the gathering place for everybody in the industry. Now they have no place to gather, so they drift from one theatre office to another trying to get located. But they have a tough reputation to live down and the best move they could possibly make would be into another line of business.

If opportunity knocks at your door, be prepared to give it a hearty welcome, but while you are plugging for a certain theatre, remember your loyalty to those who have placed faith and confidence in you and do them justice.

"Chick"

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Spring Fashion Show!

You should be laying your plans now for a Gala Spring Fashion Revue of some sort in conjunction with your local merchants.

No doubt, after the season is over, we will recount the details of many such successful Revues, but then it will be too late for YOU to take advantage of the suggestions.

Get Busy Now. Start the ball arolling.
S-H-O-W-M-A-N-S-H-I-P.
spells Showmanship, and nothing else but.

"CHICK"

Lasky Engineering Great Stunts for Springfield House

A letter from Lawrence Lasky, publicity man for the Paramount Theatre in Springfield, Mass., is pretty certain to be productive of ideas which we can pass on to Club members. And hasn't failed us yet.

We're going to let his letter tell you of his activities down at the Paramount. Look it over and see whether there isn't something you might be able to use.

1. Cake secured at no cost to theatre. Placed in lobby for two weeks, prior to giving it away.
2. Life safers given by company at NO COST TO THEATRE. Given out on Main Street by Pretty girls week before run of picture. 7,500 envelopes given out.
3. Kisses given out in like fashion. 10,000 kisses sent to us at NO COST TO THEATRE. Story with photo in paper covering about 18 inches of space.
4. Five hundred cards given out by drivers of Checker Cab Company week prior to run of picture. We paid for printing ONLY.
5. Seven hundred fifty cards placed on menus (front page) in leading two lunch rooms in town. No passes given.
6. Seven hundred fifty paper fliers given out weekly with every sheet of music sold at Kresge's store.
7. Afternoon tea at Paramount Theatre. Secured FREE 10,000 tea bags, 10,000 lumps American sugar, 12,500 cookies, and about 750 cup cakes to be given out over period. Paper napkins and tea carts FREE. We give them nothing but the advertising they receive out of it.
8. Postal Telegraph had a receiving set and sending set placed in theatre. Telegrams sent from "room" in back to receiving desk in lobby, where the operator gave them to postal boy, who in turn handed them to patrons.
9. On THE GIRL FROM WOOLWORTH'S 10,000 fliers in packages, window signs, 18 half sheets in store all featuring picture, play dates, theatre, etc.

With the hope that some of this material will "sell tickets" for others as it has for us.

(Signed) LAWRENCE LASKY.

That's certainly an imposing array of stuff, isn't it? We're reproducing as much of his exploitation as we can. We want to mention at this time in connection with the free candy and matinee tea gag that here is something it will pay you to look into. All of the biggest business enterprises, being up to the minute concerns, are gradually becoming conscious of the tremendous value of showmanship, and, as a consequence, if you've got a good proposition and you want to tie-in with them they'll be more than glad to listen to you. We notice that a great many showmen have taken advantage of the candy and free tea gag and in every instance reports come in of a successful campaign.

Lasky has sent us in another angle that consists of a flier bearing the picture of the organist at the Paramount over his indorsement of a local cleaning and pressing establishment. The fliers cost the theatre nothing, the tailor shop paying for everything, with both the theatre and the shop coming in for plenty of publicity as the fliers were wrapped up with every suit that went out of the shop in addition to being distributed from house to house. He arranged the same sort of tie-up with the Woolworth Corporation in conjunction with "The Girl From Woolworth's," the flier plugging the five and ten's lunch counter and the picture.

For Reliable-Comfortable Service
Ride a CHECKER
to the
PARAMOUNT
and see
MAURICE CHEVALIER
IN
"THE LOVE PARADE"
Week of Jan. 4th

The picture of the girl at the receiving machine of the Postal Telegraph Company was taken in the Paramount lobby. The telegraph authorities furnished a machine, which during the run of "The Love Parade" was supposed to receive congratulatory messages from celebrities, each "wire" received being posted on a bulletin board. The line was, of course, tapped off, but this idea created a lot of comment from the spectators. The little card reproduced above was distributed to taxi drivers, who handed it to patrons of the cabs when leaving or entering the machine. Lasky used an excellent make-up for his copy on the "Love Doctor" candy distribution gag by reproducing a prescription form on the envelope with Richard Dix headlining as the doctor. Part of the copy read, "A kiss is the best prescription for a broken heart," and was signed "The Love Doctor." Upon opening the envelope a candy kiss furnished by a local manufacturer was found to be inside.

Lasky wants us to let you boys know that he was aided a lot in his tie-ups by Arthur Goldstein, the assistant manager of the Broadway Theatre, which makes us feel that Lasky is a regular guy and believes in giving credit where credit is due.

Thanks, Lasky—we want you to know that we appreciate this and we're glad to pass on your activities to the other members of the Club. We want to hear more about Goldstein, too, because if you're interested in him, so are we. Why not send us in a couple of photographs, Oak?

Leonard Gordon Says:

"Can't you arrange for the NEWS to be published twice a week instead of only once. *The more I read from the CLUB pages the more I want to read;* although the slightest bit is the greatest help."

Manager,
Palace Theatre,
Newport News, Va.

MANAGERS' ROUND TABLE CLUB

Smithies Knows the Value Of Local Co-Operation

The value of local good will, especially where a manager has been active in the Kiwanis, Rotary or Lions Club or the Chamber of Commerce, has always worked wonders, not only for the manager as an individual, but the theatre as a whole.

There is one lesson we could all learn from the majority of the Canadian boys, because it seems to us that practically every one of them is actively connected with some number of local organizations and they all find it both valuable as well as useful in the operation of their theatres.

Among the latest to pass along something in this respect was Ernie Smithies, of the Capitol Theatre, Kingston, Ont., Can.

Among the many notes contained in a two column story about the Kiwanis Club of that City the Capitol Theatre received a lot of fine comment because of the wonderful Show they ran for the kiddies as recently announced on the ROUND TABLE CLUB pages.

Good work, Ernie, that's the type of stuff that is making many showman step out head and shoulders above the less aggressive type of theatre manager.

Wienshienk, Witte & Ronan Pulled a Great Radio Gag

I. Wienshienk, of the Majestic Theatre, LaSalle, Ill., and Manager Paul Witte of the Lincoln Theatre, Decatur, Ill., working in cooperation with their District Manager, Thomas P. Ronan, used a novel idea for radio station announcement in connection with their showings of "Hollywood Revue."

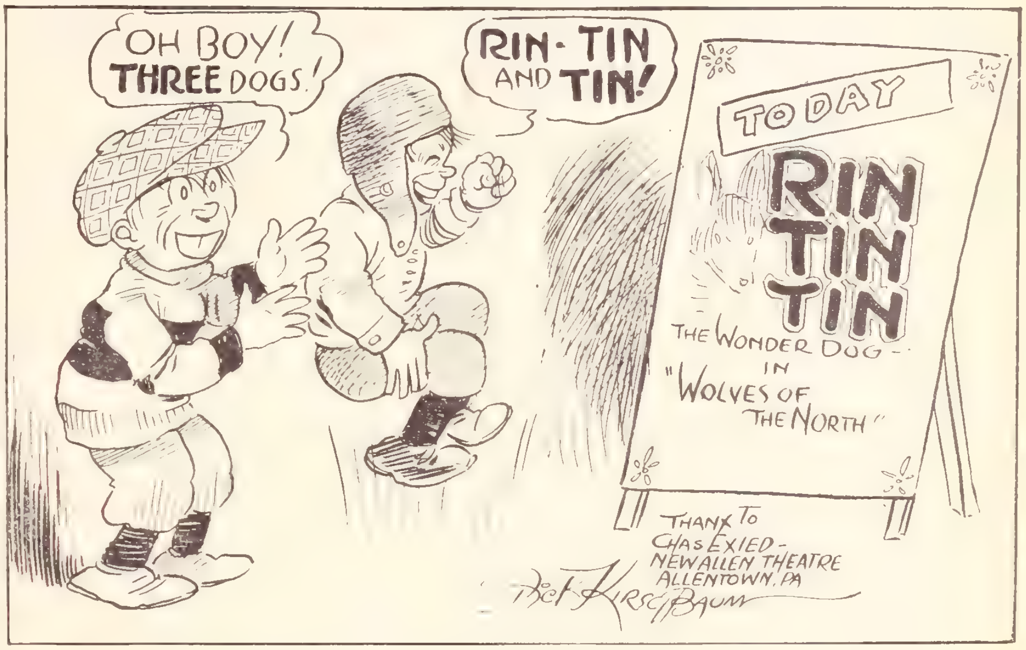
It was announced over the station that at a certain time each day, during the run of "Hollywood Revue" in LaSalle and Decatur, a "password" would be broadcast, and that the first ten persons giving the password at the theatre would be admitted free.

The program was further made valuable to the theatre by announcements about the picture and the use of the various song hits from "Hollywood Revue."

Both managers report that the stunt created much comment and that there were lines forming to gain entrance to the theatre much earlier than usual, even with such an outstanding attraction.

"LOBBY LAFFS"

By Dick Kirschbaum


OH BOY! THREE DOGS!
RIN-TIN AND TIN!
TODAY
RIN TIN TIN
THE WONDER DOG IN "WOLVES OF THE NORTH"
THANX TO CHAS EXIED - NEW ALLEN THEATRE ALLENTOWN, PA
Dick Kirschbaum

"Just A Matter Of Viewpoint?"

Bakery Tie-Up Meant More Than Dough for Bob Hicks

Robert E. Hicks arranged a tie-up with a local bakery that resulted in lots of publicity for Harold Lloyd in "Welcome Danger," playing at the Publix-Paramount Theatre, Atlanta, Ga.

The Bakery printed at their expense and inserted in each loaf of Bamby Bread, coupon-heralds — five of which were redeemable at the box-office of the theatre for one Harold Lloyd Doll.

The heralds, which were printed on both sides and generously plugged the picture, were distributed daily a full week in advance of opening and during the run, making a total of approximately 300,000 coupon-heralds in the space of two weeks.

The theatre agreed to furnish the dolls to the extent of 10,000, which limited the theatre's expense to $100.

In addition to printing the coupons, the baking company also printed large placards calling attention to the doll distribution—and one or more of these were placed in each store in the city selling Bamby Bread—and that took in nearly every store in the city.

The Baking Company also carried several display ads in the newspapers featuring the doll distribution as well as plugging the picture repeatedly in their weekly broadcast.

Lee Recognizes Need of Good House Programs

Despite the fact that we have commented on numerous occasions upon Harold Lee's programs at the Babcock Theatre in Bath, N. Y., we cannot help but continue to praise them regardless of whether he personally is responsible for them, or whether he is being aided with them by someone in his organization.

One of his programs to reach us is for the week of January 12th and the very front page carries an eye-arresting line reading "FAVORITE STARS AT THE BABCOCK NEXT WEEK." It then lists eight prominent movie stars whose appearance will be made on the talking screen of the Babcock Theatre for the week mentioned above.

This strikes us as being a mighty sensible medium for attracting attention without necessarily playing up the name of the feature in which they are going to appear, and it is a little bit different and therefore valuable.

We don't know how fast his scrip books are selling, but if they are not going over big, it is no fault of Harold's because we have ample proof that he has been plugging them to beat the band and is entitled to meet with some big measure of success in result of sales of these books.

Good stuff, Harold, keep it up, and keep on letting us know what you are doing out there in Bath, N. Y.

Always:

"One For All
And
All For One."

MANAGERS' ROUND TABLE CLUB

"Thank You, Tom"

We reprint below a little story which Tom Olsen ran in one of his recent issues of "From the Firing Line," the peppy news-letter of the Fox-Metropolitan Upstate Division.

While we are immensely flattered by this recognition from Tom and his newsletter, we are really more pleased with the fact that he has "hit the bull's eye" in what he has to say about the Round Table Club.

This article, "The Other Fellow," is just what we are always trying to convey in our own little way, week in and week out, but it remained for Tom to put it into the right kind of words.

THE OTHER FELLOW

Watch the other fellow . . . study what he is doing . . . the manager who isn't too proud to use some other's idea for his own theatre is usually the successful manager . . . the oldness of a stunt has nothing to do with its effectiveness . . . disregard scoffs of those who mumble "Joe Blotz used that gag 15 years ago" . . . for after all the box office tells the story.

Chick Lewis and his Round Table Club in the "Motion Picture News" does a great work for all of us. . . . Hardly a week passes that a manager can't get scores of ideas that can be revamped and used in his local situation . . . those who aren't filing these away for future reference are making a great mistake.

Thanks Tom, and remember us to all the boys up your way. M.R.T.C.

Hendricks Keeps Up Showmanship Activities at Capitol

General Manager William L. Hendricks, of the Capitol Theatre in Steubenville, Ohio, pulled an opening a la Hollywood which had the Steubenvillites sitting up and taking notice.

On the opening in question "Flight" was the picture shown, and Hendricks arranged for an airplane to transport the film from Cleveland to Steubenville. This angle immediately drew plenty of attention from the local newspapers. In fact, it drew so much attention that the Mayor of the town himself greeted the plane and received the film from Hendricks and Pilot Saltis.

The opening night of "Flight" marked the first formal opening in the history of Steubenville. Invitations were sent to the town's celebrities, the papers carried big stories announcing the opening and a tie-up with the local radio station enabled Hendricks to install a "mike" at the entrance to the theatre. The front of the theatre looked just like one of those spectacular Hollywood openings, with a canvas canopy running from the center doors, runner of carpet to the edge of the sidewalk, a uniformed footman opening car doors, and the radio announcer requesting the arrivals to say a few words to the invisible audience. The front of the theatre was brilliantly lighted. A photographer was on hand "shooting" the local celebs.

The local newspapers carried announcements to the effect that seats were also on sale to the general public, who were admitted at the same time as the invited guests. This stunt caused a lot of comment.

A tie-up with a junior aviation club netted Hendricks some wonderful models of airplanes which he displayed in the window of a local dealer, and making the display doubly attractive by building a miniature airport. A great deal of attention was focussed on this display and no doubt resulted in some excellent publicity for the theatre.

In addition to the above Hendricks also arranged for a plane, with "Flight" lettered on its wings, to stunt and fly above the town. Heralds, cardboard models of airplanes and free tickets were dropped from the clouds.

We want to commend Hendricks for the very fine campaign which he put over in Steubenville. This type of showmanship will always react favorably towards the box office, but we must caution the too excessive use of it in a town which may have what we term in the showman's language, "limited possibilities," as the people of the town will soon tire of the spectacular if too often repeated. Not a criticism of Hendricks' work, but a warning to other showmen.

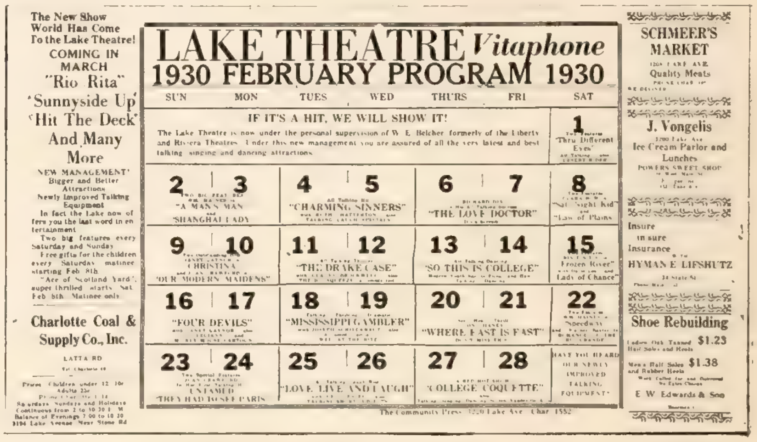
Good work, Hendricks. And we want to hear from you again.

Lake Theatre Already Responding To Belcher's Pep

Here is an example of W. E. Belcher's live wire activities in connection with his new position at the Lake Theatre at Rochester, N. Y.

We have shown you many theatre programs printed in the form of monthly calendars before, but the angle that this one possesses is that the few ads at the right hand side of the program practically pay for the entire stunt giving him and his theatre the rest of the type space for their own use.

This is just typical of Belcher's method of doing things and as you will note on this February program the Lake Theatre announces that Mr. Belcher is now in personal supervision of the Lake Theatre.



The New Show World Has Come To the Lake Theatre!
COMING IN MARCH
"Rio Rita"
"Sunnyside Up"
"Hit The Deck"
And Many More
NEW MANAGEMENT
Bigger and Better Attractions
Newly Improved Talking Equipment
In fact the Lake now offers you the last word in entertainment
Two big features every Saturday and Sunday
Free gifts for the children every Saturday matinee starting Feb 8th.
"Ace of Scotland Yard", super thriller starts Sat. Feb 8th. Matinee only

Charlotte Coal & Supply Co., Inc.
LATTA RD

LAKE THEATRE Vitaphone
1930 FEBRUARY PROGRAM 1930
SUN MON TUES WED THURS FRI SAT
IF IT'S A HIT, WE WILL SHOW IT!
The Lake Theatre is now under the personal supervision of W. E. Belcher formerly of the Liberty and Rivera Theatres. Under this new management you are assured of all the very latest and best talking, singing and dancing attractions.
1 "Thru Different Eyes"
2 3 "A MAN'S MAN" "SHANGHAI LADY"
4 5 "CHARMING SINNERS"
6 7 "THE LOVE DOCTOR"
8 "Nat Night Kid" "Law of Plains"
9 10 "CHRISTINA" "OUR MODERN MAIDENS"
11 12 "THE DRAKE CASE"
13 14 "SO THIS IS COLLEGE"
15 "Frozen River" "Lady of Chance"
16 17 "FOUR DEVILS"
18 19 "MISSISSIPPI GAMBLER"
20 21 "WHERE EAST IS EAST"
22 "Speedway"
23 24 "UNTAMED" "THEY HAD TO SEE PARIS"
25 26 "LOVE, LIVE AND LAUGH"
27 28 "COLLEGE COQUETTE"
HAVE YOU HEARD OUR NEWLY IMPROVED TALKING EQUIPMENT
The Community Press 1220 Lake Ave. Char. 1552

SCHMEER'S MARKET
Quality Meats
J. Vongelis
Ice Cream Parlor and Lunches
POWERS SWEET SHOP
Insure in sure Insurance
HYMAN E. LIFSHUTZ
Shoe Rebuilding
Ladies Oak Tanned Half Soles and Heels $1.23
Men's Half Soles and Rubber Heels $1.38
E. W. Edwards & Son

It seems to us that this house is in for some mighty fine breaks in the line of exploitations, publicity and business in general under the handling of this fine showman and we expect to hear many more interesting things about him in the near future.

Keep your eye on the Lake Theatre in Rochester and you'll get some mighty clever tips as to what is going on up that way.

Vernon Reaver Says:

"I wish to acknowledge receipt of my Membership Certificate to the MANAGERS' ROUND TABLE CLUB. I am very happy to be a member of this rapidly growing organization in connection with our business."

Resident Manager,
Ritz Theatre,
Birmingham, Ala.

MANAGERS' ROUND TABLE CLUB

We Ask You Earle, Is This a "Fish-Story" Or Not—?

If there is any member of the ROUND TABLE CLUB whose letters are always a source of great pleasure to us that member is Earle M. Holden, Manager of the Fairfax Theatre, Miami, Fla.

To hear from Earle that he has been keeping his nose to the grindstone, the result is clicking at the box office; it's like a tonic to a dying man and it certainly gave us a great thrill of satisfaction to know that his hard work is reacting so favorably.

When a Manager in one of the Florida resort cities can break records which were established in the old "boom" days then he is certainly deserving of the right to crow about it. And since Earl won't crow we will have to do the crowing for him.

One of the exploitation stunts pulled by Holden on "Dr. Fu Manchu" was a special built front on this particular attraction in which the chief display consisted of the front being completely covered with 8 by 10 stills from the attraction. Over three hundred of these photographs were used and you can imagine the time it took the mob of people stopping in front of the theatre to look them all over as they wanted to get an eyeful of what the picture was all about.

O. K. Earle. We will wait for that photograph so as to bear out your claim that the waiting line was so long that it took 45 minutes to get them into the theatre. Otherwise, we will have to steal your own expression and brand it as a "fish-story."

Monster Cut-Out a Feature of Luke's Fine Showmanship

C. A. Luke is the assistant manager of the Bijou and Ritz Theatres in Brunswick, Ga., and with both those houses to handle we surmise that "C. A." must be a pretty busy man. Especially so since he does his own art work.

We want to tell you a little bit about Luke's art work because we think it merits recognition here.

On the picture "Dance of Life," Luke made a mammoth cutout of the star of the picture which was placed in front of the theatre. As the cutout was made from a twenty-four sheet you can easily imagine the comment it created. This was an excellent medium too for obtaining a flash from passing autoists and pedestrians as its size made it a certainty to attract more than a passing interest.

We are reproducing a picture of the front of the theatre which shows the cutout made by Luke, and also, if you look closely you will notice the rest of the attractive display he has arranged.

And that's the kind of work that will go a long way towards making a full-fledged manager out of Luke and we feel if he continues the good work it will just be a short time before he is handling his own house, as work such as his does not go unrewarded for long.

We want to hear more concerning your activities down South there Luke, so keep in touch with us and let us know what you're doing to boost up the weekly receipts, and let's have some more photos of those fine posters you are turning out down there at the Ritz and Bijou as we are firmly of the opinion that work such as that should not go unnoticed, especially when so many of the boys are more than glad to use any new angles which would happen to fit any particular problem they have on hand because if there's anything the boys like to do it's to try out the other fellow's idea in order to solve their own problem, and when we say that if another member's idea is used you can bet your bottom dollar that the original idea is credited to the man who deserves it. Oke.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MARCH

March 5th.	Ash Wednesday — First day of Lent.
March 17th.	St. Patrick's Day.
March 21st.	First Day of Spring.
March 22nd.	Emancipation Day (Porto Rico).
March 22nd.	Maryland Day (Maryland).
March 30th.	Alaska Purchased—1867.

APRIL

April 1st.	All Fool's Day.
April 6th.	War Declared with Germany—1917.
April 7th to 14	National Baseball Week.
April 8th.	Battle of Appomattox—1865.
April 9th.	Surrender of General Lee—1865.
April 13th.	Palm Sunday.
April 13th.	First Day of Passover. (Jewish Holiday)
April 13th.	Thomas Jefferson's Birthday.
April 14th.	Assassination of Pres. Lincoln—1865.
April 16th.	De Diego's Birthday (Porto Rico)
April 18th.	Good Friday.
April 19th.	Patriot's Day (Maine & Mass.)
April 20th.	Easter Sunday.
April 21st.	Easter Monday.
April 21st.	Foundation of Rome (Italian Holiday).
April 23rd.	Shakespeare Born—1564.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

"—And Larry Goux"

Now brother members and showmen you may step up and shake the hand of Larry Goux, live-wire manager of the Rivoli and Alto Theatres for the Fox West Coast outfit up in Pendleton, Oregon.

Larry, as you will note from the photograph, is a great booster, not only of *Motion Picture News* but the *Managers' Round Table Club* and his certificate is very much in evidence on the wall among the other photographs which make his office a typical attractive showman's den.

We are grateful for Larry's frank expression about the ROUND TABLE CLUB wherein he tells us that he really thought the CLUB was only going to be a flash in the pan but realizes today that it is something that will last forever and bears out our contention that this is the best organization of its kind in the world.

We are looking forward to the other stuff that you promised us, Larry, and in the meantime we hope you will convey to our many friends and boosters, out in your part of the country, our best regards.

Experience Forms Background for H. E. Stevens Future

Here's extending a great big "hello" to Manager H. E. Stevens of the Central Theatre in Fairbury, Illinois, who has just joined the Club.

Prior to his present position at the Central, Stevens was Assistant Manager and Exploitation man of the Home Theatres Corp. of Danville, Ill., and took care of their three houses for a long time. He promises us the same brand of work that he displayed down in Danville so we surmise that we may expect some good things from him.

One of his activities at the Central Theatre netting him a great deal of publicity is a loud speaker installed on the main corner of the town. The current and coming attractions are broadcast direct from the theatre. Another good stunt was the always clicking good-will show. In this case Stevens invited all the kids of the town to be his guest on Christmas morning. A tie-up with the merchants enabled him to procure a lot of candy which he distributed to the children, employing a man dressed as Santa Claus for that purpose. This stunt reacted very favorably toward the box office and was an excellent medium for the introduction of Steven's to the town.

There are a number of restrictions in the town against parking, so Steven's had some heralds printed which read, "DON'T PARK TOO FAR FROM THE CENTRAL THEATRE." The rest of the heralds carried four boxes listing his feature picture and SHORT SUBJECTS. A hole was punched on top of the herald from which a rubber band was projected. The heralds were then hung on automobile doors and house doors throughout the town. Black type on a red background constituted the color scheme of the herald.

We extend you a hearty welcome, Stevens, and if you do all that you expect to out there at the Central we're sure that your boss will be more than satisfied with you and the box office. You might send us a photo of yourself when you send us news of your activities, so that we can publish it.

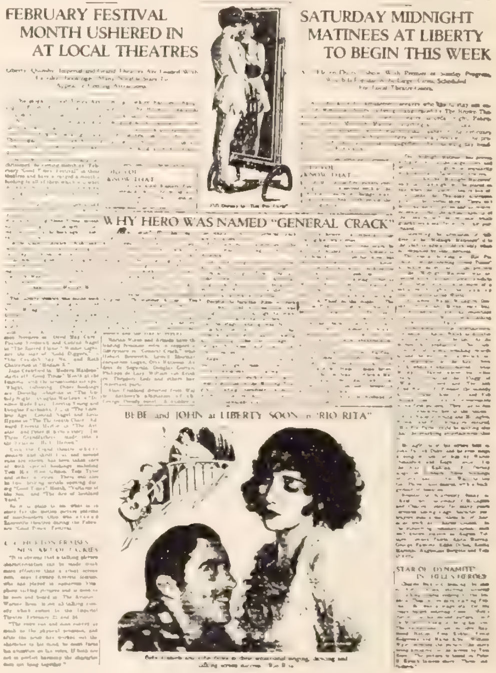
C. H. Brown Finds Theatre Newspaper A Valuable Angle

We predicted many great things for Cauldwell H. Brown and the peppy organization that he heads out in Zanesville, Ohio, on our trip to that portion of the country in the summer of 1928. Subsequent events seems to bear out our statement that the are really giving the Zanesville theatregoing public plenty to talk about in the line of entertainment and activity.

We are showing with this story the front cover of their "Good Time Herald," turned out as a business booster for the theatre and containing many important angles that other theatres throughout the country, regardless of size of town or theatre, would do well to copy.

A most interesting editorial written by Cauldwell Brown himself appears in this "Good Time Herald" and sets forth many of the important details of their theatre's equipment and activities.

"GOOD TIMES" HERALD



GOOD TIMES ARE HERE

FEBRUARY FESTIVAL MONTH USHERED IN AT LOCAL THEATRES

SATURDAY MIDNIGHT MATINEES AT LIBERTY TO BEGIN THIS WEEK

WHY HERO WAS NAMED "GENERAL CRACK"

BEBE and JOHN at LIBERTY SOON in "RIO RITA"

The back page likewise included the programs of the other theatres controlled by the Brown organization and this Herald must have been worth its weight in gold in Zanesville.

We hope that Mr. Brown will make it a point to encourage his various house managers to become active contributors to the ROUND TABLE CLUB pages, and we are certain that his own, as well as their, activities will be mighty interesting reading on these pages.

Let's hear some more from you, Mr. Brown, and we'll hope that Gus Sun decides to renew his Cedar Point shindig this summer so that the opportunity will be afforded the writer to meet you personally once more.

ALWAYS
WEAR
YOUR
CLUB PIN!

"DON'T BE PANICKY"

First I want to ask a few questions that each manager can answer in his own mind and then I will proceed to analyze them from my viewpoint.

Do you know whether every one of your exit doors work freely?

When was the last time you personally inspected them?

Do you make it a point to see that there are no obstructions in lobby or foyer that would interfere with the exit of your patrons?

Have you ever timed the exit of your audience after a full house?

Have you instructed your stage manager in case of fire or any other disturbance that might cause confusion to your audience; that his first duty is to turn on all available house lights?

Do you know the exact location of every fire extinguisher in your theatre?

Do your ushers and entire house staff know?

Do you inspect them and see that they are fit to meet any emergency?

Do you visit the booth frequently and check up on any possible fire hazard such as operator's smoking, oil rags scattered around, re-wind motors that may throw off sparks?

Do you insist that odds and ends of film be kept in a fireproof container and are not scattered over the work bench?

Have you ever had a fire drill for your help?

Do you train your ushers intelligently how to avoid a panic?

Do you allow an usher or any employee to ever RUN in your theatre?

Do you become excited and panicky when your projecting machine goes out of sync or no sound?

Do you rush to the booth nervous and excited?

Have you a slide ready for an emergency to tell your audience of mechanical trouble?

Do you stay in your theatre and watch your auditorium closely ESPECIALLY on Saturday matinees WHEN YOUR THEATRE IS CROWDED WITH CHILDREN?

Above all have you trained your staff that under no circumstances should they become excited but act cool and calm?

ARE YOU PREPARED?

A TIMELY TOPIC

By Milton W. Korach, Manager,
Elmwood Theatre, Buffalo, N. Y.

In theatre operation it is not just a question of giving patrons shows, accepting their admission fees and then forgetting about their safety. While they are in our theatres they are under our protection **especially the children.** Parents send them to us to be entertained in safety. Little children can be filled with fright more quickly than adults, making it doubly essential for us to protect them by eliminating every hazard. Then safety will prevail.

It is true that the laws are very strict in this respect but the law does not school our house staff on how to meet emergency situations. It is entirely up to the manager of the theatre. Many a manager is entirely familiar with the questions I have asked. However I will go ahead and explain why I attach so much importance to them.

If an exit door doesn't work freely, it is a death trap where people will pile up if they cannot get out and their first thought in case of hasty exit is to reach an exit door. The fact that your exit signs are illuminated does not relieve you of responsibility.

In the winter snow and ice pile against your exit doors. The janitor should be instructed to keep it away and clear each day.

Obstructions in lobbies do not give you clear sailing for an exit.

Timing the exit of your audience after a regular performance gives you an idea how quickly you can empty your house without rushing. You will be surprised how short a time it takes. With your house staff well trained, you can exit them the same way any time in case of trouble.

The turning up of house lights is very important in case of trouble, as crowds can be handled more easily when there are lights in the theatre. It affords a quicker exit as it is difficult to control frightened people in the dark.

It is important that you and your house staff know the exact location of every fire extinguisher and make it a point to see that the chemicals are fresh and will be effective in case of emergency.

Your inspection visits to the booth should be made daily and yet I know of managers who let weeks and months slip by without going there. Each day investigate any fire hazard at the same time noting if your operators are on the alert. For with all the new equipment and new devices, they should be on the job every minute.

Frequent fire drills are very essential as they serve to train your staff on how to instil a sense of effective orderliness in frightened patrons and avoid a possible panic.

Never allow an usher or any other employee, no matter what the circumstance, to run in your theatre. It immediately causes alarm to the patrons. They may walk fast and not be noticed but running is conducive to panic.

Up in your booth you have a fine mechanical equipment—equipment that is only in its infancy and is sensitive to trouble—so there are many causes for pictures going out of sync or no sound but don't become excited. Just give your operators a few moments at least to right the wrong because your rushing up to the booth as exciting them does not help the situation. If within three or four minutes they have not corrected the fault, then find out how serious the trouble is and proceed accordingly, and, if you decide it necessary, a slide stating MECHANICAL TROUBLE thrown on the screen will relieve the situation somewhat until the trouble can be eliminated.

Now the most important thing of all is the caring for children in your theatre. This necessitates your being on the job yourself. During your children's matinees is the one time you should be on the floor every minute. You and your house staff should know exactly what to do and how to handle the children in case of trouble.

Children can be trained in a theater the same as in school and if you permit them to run up and down the aisles, change seats and be noisy, then you have no control over them and you most certainly could not control them in case of trouble so it is imperative that you and your usher staff teach them to walk to their seats, sit quietly and stay put throughout the show.

Then if an emergency arises they will respond orderly and respect your ushers requests. Thus you will avoid crowding and panic. If they know they have to be orderly when they come in your theatre and while they are there, they will have that same understanding about leaving even under circumstances which are unusual.

Don't wait until a tragedy makes you realize that preparedness would have averted it and saved a lot of heartache. It's such a simple matter to always "be prepared."

Though many of us are entirely familiar with the contents of this article, it is a subject which no manager can afford to look upon lightly in his duties of operating a theatre, and if anything in it spares a single child or adult from injury or worse—I feel that my efforts will be more than worth while.

Statistics show us **that panic** causes more injuries and **loss of life** than actual fire in a theatre. This behooves us not to wait until a disaster sends out a warning but to be prepared on WHAT TO DO in our theatre in case of trouble.

MANAGERS' ROUND TABLE CLUB

"SAYS HAROLD—"

Managers' Round Table Club.

For the past many months we have been cutting out and saving the pages of the MANAGERS' ROUND TABLE CLUB as they are published in the MOTION PICTURE NEWS each week and now we have a big stack of *good publicity and exploitation material* that comes in mighty handy at all times.

By cutting out the club pages as we have been doing we find it rather difficult to place these away in neat order.

Wouldn't it be possible to have the club pages inserted each week as a supplement? This would cost more, but would make it possible to file away the supplements each week and make a regular book of them. There is material on both sides of the pages now so it is impossible to paste them in press books.

P. S.—More power to you and the Club.

Yours very truly,

HAROLD S. KNUDSON,

RKO Orpheum, Madison, Wis.

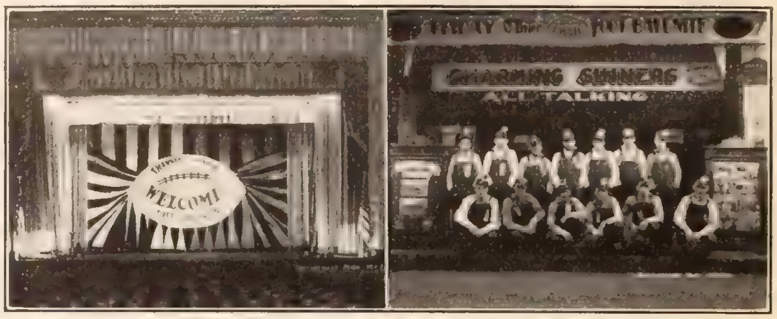
Take Some Good Tips from Showman William A. Roberts

If we ever were to attempt to set forth all the leading showmen in this great big industry of ours we would certainly have to take into consideration, and place near the top of the list, our good friend William A. Roberts, President of the Shawnee Amusement Company and General Manager of the theatres operated by that company in Plymouth, Pennsylvania.

With the opening of the beautiful new Plymouth, he achieved the ambition of a life-time and at the same time presented the city of Plymouth with a theatre worthy of a progressive city of that type.

While we have published, from time to time on these pages, some of Mr. Roberts' activities we have certainly been wanting to say a whole lot more about him, and it was only quite by accident that we were able to lay our hands on some tear sheets dating back to May, 1925, that we could get the real low down on this wide-awake and aggressive showman.

In talking about his showmanlike activities we will not be out of order in going back a few months to the past football season when he engineered one of the finest "Football Nights" at the Plymouth that has ever been worked out in any theatre anywhere. As you will note from the two photographs shown with this story he dressed his ushers as miners, and this atmospheric costuming went a long way in helping the general festivities of the occasion. In addition, you will also notice the marvelous stage dressing which welcomed the boys, meaning the rival football teams from Plymouth and a neighboring city, as well as carrying out the idea of the picture shown at that time, namely, "Salute."



From time to time in our busy existence in the show business, we have heard various stories about Mr. Roberts and we certainly jumped at the first opportunity that presented itself for us to do a little shouting about him. There was one thing about Bill for which he is quite famous, that is his marvelous personality and ability to get the most out of his employees by reason of keeping the most faithful with him over a long period of years rather than making continuous changes, which is an unfortunate epidemic in many of the theatres and circuits that we have come in contact with during the last few years. Perhaps, even they, with all of their efficiency and financial backing could learn a lesson or two from this "leader of men," and I am sure he would be delighted to tell them how he gets this marvelous loyalty out of those who are working for him and his company.

The above photograph will convey just a slight idea of some of the mob which stormed the theatre for the Football night and if you don't believe that he hung them off the ceiling for this occasion then you're a hard crowd to convince.

Mr. Roberts is associated with Comerford outfit in connection with this theatre and, at his recent anniversary, there was quite a celebration at the Plymouth that brought out some of the leading lights in the theatrical world as well as the political life of the state. We would certainly welcome every opportunity that presents itself for us to tell you more about Mr. Roberts and his activities and we want to thank him for his thoughtfulness in keeping us posted on what he is putting across up there in Plymouth.

S. B. Tucker Says:

"THE MOTION PICTURE NEWS is the only trade paper weekly that we have a subscription for, as it serves our purpose to the most advantage."

Manager,
Byrd Theatre,
Richmond, Va.

MANAGERS' ROUND TABLE CLUB

Raleigh Injects Many Novel Slants To Boost the B. O.

Manager A. C. Raleigh of the Fox Liberty Theatre in Olympia, Washington, sends your chairman an idea in form of a humorous herald that has b. o. value.

Using a card about three and a half by two, Raleigh proceeded to make the public conscious of his new attraction, "Sunny Side Up," by imprinting in bold type, humorous pieces of verses which would end in "Sunny Side Up."

His cards, all attractively colored, carried copy reading: "Eat lobster and cake. Your tummy won't ache, if you keep your SUNNY SIDE UP" and were distributed throughout the town, causing many laughs wherever distributed as there was eight different cards, all carrying various funny verses relating to the picture. Some of the residents of Olympia, says Raleigh, used them as valentine cards and sent them to friends, especially one concerning a saxaphone player.

We are reproducing a few of the cards on the page here in the event that any of the boys might find it of service. It is an ideal gag for getting a laugh. Raleigh did not imprint the name of the theatre and play dates and the heralds were distributed as a supplement to the newspaper ads, but he informs us that he did a pretty fair business on the picture, so the stunt evidently "clicked."

Nothing can always be
Found in an empty bottle but
Keep your–

Sunny Side Up

Eat lobster and cake
Your tummy won't ache
If you keep your--

Sunny Side Up

You may go out for feathers
And come home picked--but
Keep Your

Sunny Side Up

Raleigh also informs us that he, too, has fallen in line with the "Coffee and Tea serving matinee idea," and has tied up with a local grocer with the grocer furnishing coffee and cake every Wednesday matinee. This tie-up was secured without cost, the grocer receiving only the advertising value of the plan. A good many theatres have adopted this angle and we want to mention at this time that if things are slow with you, give it a trial.

We're glad to hear from you, Raleigh, and it tickles us to know that you are working under the supervision of Frank Whitbeck, and we feel sure that Frank is only too glad to hand you a compliment when the stunt merits it.

A Sound Suggestion!

Following our last week's discussion about the volume of sound, we want you to know about a suggestion we made to several managers around the city here, that worked out so well, they are making it a permanent part of their routine.

One usher on duty in the theatre is designated as "sound detector" and under proper training from the manager, he keeps the booth posted on volume, etc., regarding the sound reproduction.

The selection of the right usher for this task is merely a matter of elimination and when the right one is selected he will soon learn the ropes.

Here is an angle worthy of more than just passing attention because the average house manager, as carefully as he may watch his sound and projection, is compelled to leave the auditorium for different purposes during the course of a performance, and if he is confident that he has someone watching the sound volume, etc., like a hawk, he will naturally be more at ease if business takes him away for a little while.

But, regardless of whether our suggestion appeals to you or not, we would certainly urge every one of you to pay far more attention to your sound reproduction than we have found to be the general rule in the average neighborhood theatre.

David A. Miller's Activities Will be On M.R.T.C. Pages

Meet one of our newest members, David A. Miller is the new owner and manager of the Merryland Theatre in Los Angeles, Calif. Mr. Miller is twenty-seven years old, and it is to be noted with interest that he started in the show game at an early age and made quite a name for himself. Just to show you the type of showman we believe Mr. Miller to be, we want you to know that the Merryland is one of the few remaining independent SILENT houses in the country. But that didn't stop Mr. Miller from stepping in and trying to put it across after the former owners had run it way into the red.

He started off by laying out an exploitation campaign on "New Orleans" that set the residents talking. He decorated the front of his theatre in carnival style, using confetti, streamers, banners and pennants. He thoughtfully enclosed a couple of photographs of his display on "New Orleans," but the night picture was too dark for reproduction. However, we are reproducing the other photo showing the front of Miller's house. On "The Pagan," Miller transferred the South Sea Islands to his lobby, producing the desired effect by using palms, sand, etc. It is this type of ballyhoo and conscientious attention to pleasing and attracting the public that enables the "indies" to hang on tenaciously in the face of strong opposition. And it is men like Miller who can look at the opposition and laugh. We know from Miller's letter that he believes "There's enough for all, just go out and get it," and it's that type of man that we HAVE in the CLUB, and it's that type of man that we WANT in the Club.

We notice on Miller's program—which he places in the hotels and stores in the vicinity, that he shows five acts of preview vaudeville once a week. With vaudeville supposedly on the decline, here's a showman who believes in it. Another thing we're glad to note in Miller's up-to-the-minute showmanship is his adoption of an idea, which though instituted by a major circuit, is adaptable to all types of house. And we mean the Profit Sharing Idea.

Miller allows a certain refund on each ticket which after a fixed sum has been reached entitled the holder to a free admission. Write in and let us know more about this Miller.

We feel sure Miller, that you're going to make a big success of the Merryland, for your activities to date spell SHOWMANSHIP and we're glad to be able to welcome you into the Club because we know we're going to receive some wonderful ideas from you that we'll be able to pass on to your fellow members. And don't forget to enclose one of your own photographs the next time you write.

Did You Order Your Club Pin?

MANAGERS' ROUND TABLE CLUB

Stage Wedding Was A "Knockout" For Frank J. Holland

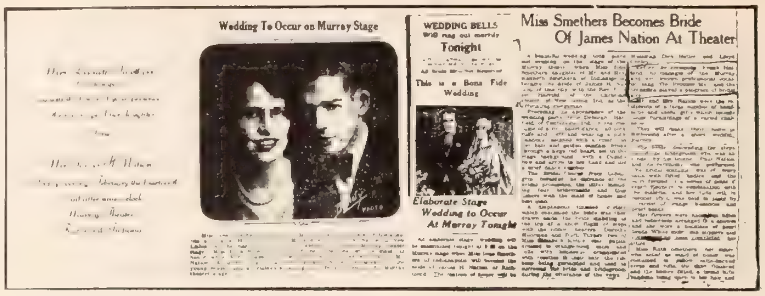
We have recounted the details of many real stage weddings, but we doubt whether any of them would overshadow the fine showmanlike way that Frank J. Holland, Manager of the Murray Theatre in Richmond, Indiana, manoeuvered the one at his theatre.

As you will note on the accompanying cut the thing was done in real high-class style from the invitation right down to the actual wedding itself and was surrounded with a certain touch of showmanship that lent, not only entertainment, but dignity to the occasion.

We show one of the invitations which were sent out, a two-column story of the bride and groom, the portion of the "ad" announcing the wedding, and the two-column story which followed the actual stage wedding and was dressed up in real newspaper style by the reporter who covered this great occasion.

Through Mr. Holland's activity in lining up this fine stunt (which was offered in connection with a stage presentation entitled "Her Wedding Day") they secured valuable presents from over one hundred and five local merchants which included everything from the wedding ring to the bridal suite at the leading hotel in the town.

This is certainly a marvelous brand of showmanship and we would be delighted if Mr. Holland would offer us many other occasions to pass along the details of his fine showmanlike activities out there in Richmond, a town which we know quite well from visiting personally in the summer of 1928. Let's hope we get around to it again this coming summer so that we can shake hands with Frank as well as the other live-wire showmen who we know out that way.



Wedding To Occur on Murray Stage

WEDDING BELLS
Will ring out merrily
Tonight

This is a Bona Fide Wedding

Elaborate Stage Wedding to Occur At Murray Tonight

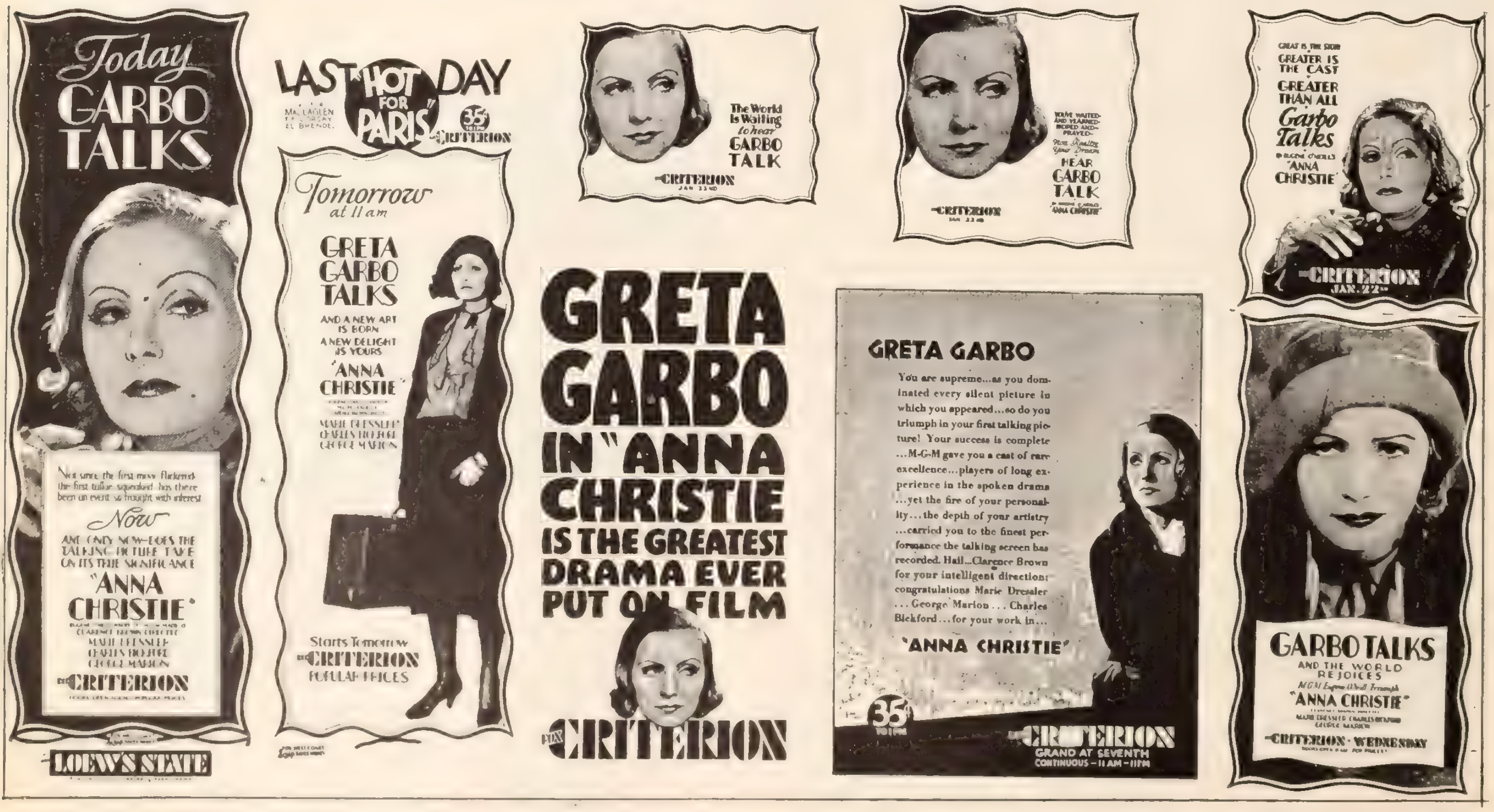
Miss Smethers Becomes Bride Of James Nation At Theater

ADS THAT CLICK!

Credit Frank Whitbeck, of the Fox West Coast Outfit, with the group of newspaper ads reproduced below. Just look them ALL over carefully and note the effectiveness of the layouts on each individual ad, the sensible use of white space where white space is necessary, the clever wording and all the other essentials, typical of "F.W." and his marvelous showmanship out in Los Angeles.

Without laying particular stress upon the picture itself, this group of ads contains many value points tha tevery showman in the business would do well to closely observe.

Many thanks, Frank, for sending these along. How about some more? You should be contributing regularly to the Round Table pages with some phase of your West Coast activites. Better hustle some more stuff along or we may knock on your door in the near future and ask for an explanation.



GRETA GARBO

You are supreme...as you dominated every silent picture in which you appeared...so do you triumph in your first talking picture! Your success is complete ...M-G-M gave you a cast of rare excellence...players of long experience in the spoken drama ...yet the fire of your personality...the depth of your artistry ...carried you to the finest performance the talking screen has recorded. Hail...Clarence Brown for your intelligent direction: congratulations Marie Dressler ... George Marion ... Charles Bickford...for your work in...

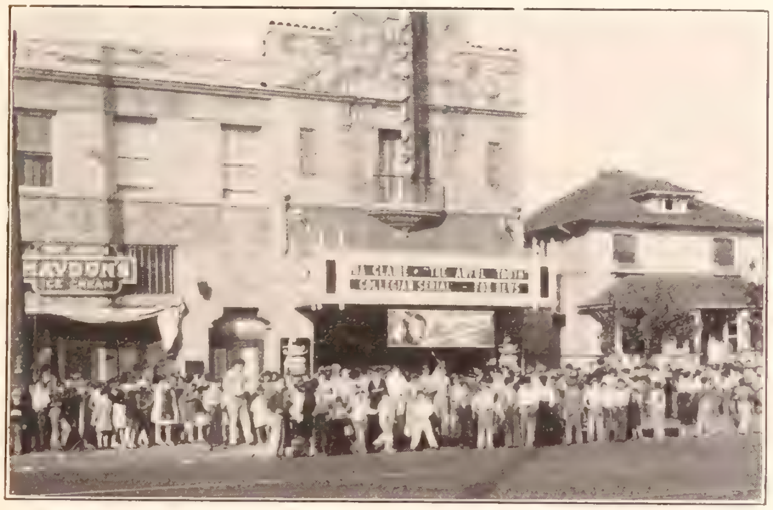
'ANNA CHRISTIE'

MANAGERS' ROUND TABLE CLUB

Joe Buse Knows a Good Way to Boost Up the Kiddie Biz.

The activities of Joe Buse, manager of the Fox San Carlos Theatre in Los Angeles, Cal., and his assistant, H. Kreutzenberger, have resulted in many interesting doings for that peppy coast theatre, and among them we want you to know that they succeeded in building up a kiddies trade that it would probably be the hardest thing in the world to find the equal of anywhere in the country, and that's quite a broad statement.

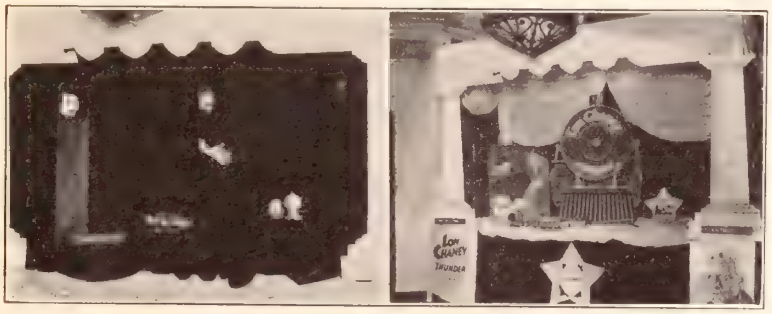
Just to give you a faint idea of what they have accomplished along the lines of Kiddie business, we want you to see this photograph of a few of the youngsters, but unfortunately the photograph does not show the lines to the left and right which extended almost an entire block and was four to six deep at certain points.



We might add that the San Carlos is a small silent theatre and it has been Mr. Buse's aim to build up the Saturday afternoon business to a point where it would really produce money at the B. O. In this respect, he was absolutely successful as subsequent reports have shown.

One of the most important factors in building up this Kiddie trade was a tie-up whereby an advertising company sold tickets in blocks to neighborhood merchants at greatly reduced rates, and passed them out free to the kiddies who made purchases in their stores. The very first matinee under this new plan brought out over 1,200 kiddies, and this figure came up to 1,500 on succeeding Saturdays, until now it is a sell-out right to the ceiling every Saturday afternoon with the kiddies lining up early in the morning to make sure they get in.

Another one of their recent stunts along showmanship activities was the use of a blackout box in the foyer for an effective advance display on coming attractions. As the cut shows, this is the type of stuff that is bound to attract attention from the folks passing through the lobby and unquestionably it can be so worked that it will fit into many different types of pictures regardless of the mystery or spiritual angle itself.



One feature that we liked about this layout, that after serving as an advance plug for the picture several weeks before the play date, the entire gag was moved across the street into a vacant store window where it was kept during the early run of the picture. This was done not only on "The Unholy Night" but also on other attractions, such as "Marianne," and still more that they now have in work. For example, we show you the same spot in the lobby fixed up for Lon Chaney's picture "Thunder" which was also moved to the empty store across the street shortly before the opening date, and we are certain that you will all agree with us that it is a mighty effective piece of showmanship.

Thank you, Mr. Buse, for your kindness in sending the material and convey our kindest regards to Mr. Kreutzberger for his fine CLUB spirit as well as your own. Let's hear some more from you and if possible send us one of your own photographs so that the rest of the gang can get an idea of what you look like.

"YOUR PROBLEMS AND MINE"

We announced, only a short time ago, that we would run a series of stories dealing with the various local problems that confront a manager in the operation of his theatre.

In response to our request, many of our members and readers have shown a marvelous spirit and they came through with many such problems.

¶ What they encountered!

¶ How they handled themselves!

¶ How they created Good-Will where hard feelings existed before!

¶ How they warmed up to the local newspaper editor!

¶ And a hundred and one other important points.

Starting with next week's issue we will set forth these various problems for whatever value they will hold for you and your theatre. Unquestionably, many of the items discussed will parallel your own situations.

We urge you to follow the series carefully and to keep them for future reference. They should be of tremendous value to you.

M. R. T. C.

"Chats" Via His Program is Angle Borland Uses Now

Hugh S. Borland, manager of the Calo Theatre in Chicago, Ill., has instituted a most successful series of chats and announcements on the front page of his program which are really a credit to the theatre and Mr. Borland's fine showmanship.

We have frequently called attention to this particular phase of using the theatre's house organ to get across a sales idea, either in connection with a particular attraction or an institutional angle in connection with the house itself, and when Mr. Borland does it so nicely, we cannot help but comment on it.

Let's hear some more from you, Hugh, we haven't heard from you in quite some time, and we always like to keep in touch with our many members regardless of where they are located. Also remember us to our many other friends out there in Chicago, and let's hope that the next time I hit the Windy City, I will have a whole lot more time than the last trip, when I had to see so many people in such a short time.

MANAGERS' ROUND TABLE CLUB

A Smash For Any Program!

Happening into one of upper Broadway's better sound theatres, I was fortunate enough to catch sight of "More Sinned Against Than Usual," and writing strictly from a patron's viewpoint, this one certainly "knocked them cold" and had everyone in the audience shouting with glee.

Patterned after the old-fashioned melodrama, practically the entire house was entering into the spirit of the "occasion" and did their bit by hissing the villain and applauding the hero and heroine.

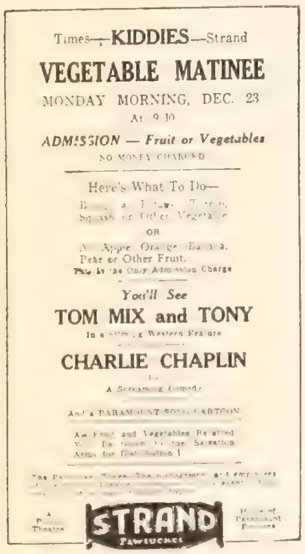
Regardless of what class of short subjects you may be running, we heartily recommend putting this on the first chance you get and give your customers a treat.

"Chick"

Vegetable Matinee Was the "Berries" For Benson's Biz.

Cashing in on his former success at running a Vegetable Matinee, Walter Benson, live wire manager of the Strand Theatre for the Publix Outfit in Pawtucket, Rhode Island, is no doubt gratified at the second success of his "Vegetable Stunt."

Benson arranged a special showing of a Tom Mix picture and a Charlie Chaplin comedy to be held early in the morning at the Strand. He advertised in the newspapers



Times—KIDDIES—Strand

VEGETABLE MATINEE

MONDAY MORNING, DEC. 23

At 9.30

ADMISSION — Fruit or Vegetables

NO MONEY CHARGED

Here's What To Do—

[illegible]

OR

[illegible]

Pear or Other Fruit.

This Is the Only Admission Charge

You'll See

TOM MIX and TONY

In a [illegible] Western Feature

CHARLIE CHAPLIN

A Screaming Comedy

And a PARAMOUNT SONG CARTOON

All Fruit and Vegetables Received [illegible] the Salvation Army for Distribution

[illegible]

STRAND

PAWTUCKET

His newspaper ad which we are reproducing with this article was very attractively made up, carrying all he wished to convey, stating that all children bringing a vegetable or vegetables would be granted free admission to the theatre, and also announcing that the proceeds of the stunt would go to the Salvation Army for distribution to the town's neediest cases. The newspapers lit on the idea like wildfire and gave it plenty of free publicity as it was the first time a stunt like this had been pulled in Pawtucket, though Benson had worked it before in Brockton, Mass. The papers gave it a big splash and assigned a reporter to cover it. The success of Benson's stunt can be seen when it is known that over 2,800 children appeared with arms loaded with vegetables. In fact, as the theatre seats only two thousand, eight hundred disappointed youngsters were turned away. Benson tried to promote an "overflow" show at one of the other local houses, but was unable to reach his operators in time.

We have always advocated this type of business-getter and good-will promoter as always coming in handy. And we want to state again that you don't have to wait for any special time of the year to roll around, if there's needy cases today there will be needy cases tomorrow. Get behind these "charity" shows more often and you'll find that in the end, due to the tremendous drawing power of "good will" that your box office will show a decided increase. Your local newspapers and charities will always be ready to co-operate with you whenever you run a charity show.

Benson has been thoughtful enough to send us the newspaper clippings of his "Vegetable Matinee," and we notice that the editors of the local theatres thought enough of the idea to comment editorially upon it.

We're mighty glad to see that you're keeping up the good work, Benson, and we want you to know that we think you're doing some darn fine things in Pawtucket to build up good will and the box office. Keep up the fine work and we'll guarantee that with an outfit like Publix you'll get all the credit that you deserve. Let's hear from you again.

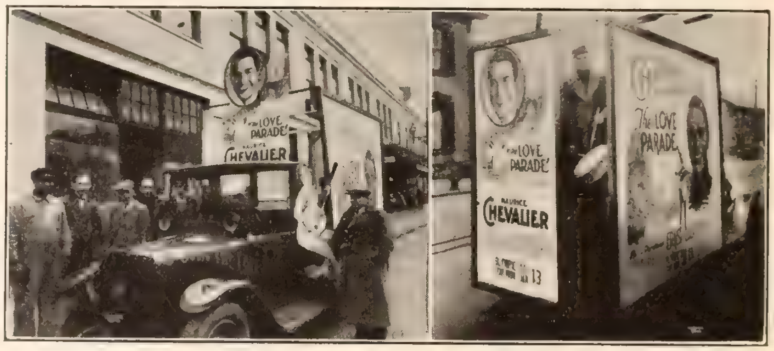
Delis Puts Over A Very Effective Street Ballyhoo

Here's a neat ballyhood arranged by Manager George A. Delis of the Olympic Theatre in Steubenville, Ohio, which attracted considerable comment throughout the town and aided in bringing in some extra dough to the box office.

Delis hired a truck to cruise around the streets with a couple of six-sheet boards, bearing posters announcing "The Love Parade" and play dates. The truck was painted up with copy reading "Join the Love Parade" with a lot of giant hearts plastered over the body of it.

You will notice from the photographs a life-size cut-out of a girl playing a banjo which, though it has no bearing upon the photoplay, is evidently intended to appeal to the "aesthetic" sense of "the gay bloods" of the town. Right, Delis?

A novel touch was added to the ballyhoo by having a drummer play march tunes from the picture. This drew considerable attention to the truck and was very valuable in securing interest.



Delis must have considerable drag with the local authorities, as he tells us the city council gave him permission to park the car on the main street corners. This stunt drew loads of attention, especially as the drummer was banging out the songs.

On the front of the truck you will notice a cut-out of the star in the picture which makes an excellent display. The rear of the truck carried a three-sheet board bearing a poster of the picture, with an opening through which the drummer could be seen. While this idea is a good one and worked okay for Delis, we would suggest that if any of you boys employs this type of street ballyhoo the drummer may be concealed, as anything mystifying will cause a bit more comment and attract more interest, appealing as it does to curiosity.

Thanks, Delis, for letting us see this. We might (?) tell the boys that you are the prosperous looking gent in the fur coat.

Notice to Members

PLEASE be sure to notify the chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

DOES THE SHOE FIT?

Must a theatre company take into consideration the type of town when staging a formal opening of a new theatre? An example of what happened in a Wisconsin town of approximately 20,000 population when theatres were opened by two opposing concerns and the reaction in each case may serve to answer this question at least partially.

The one house was formally opened on Thanksgiving Day. Important executives of the large theatre chain organization were on hand for the occasion. The publicity and advertising staff of the organization had been on hand for several days before the opening furnishing the newspaper with plenty of copy concerning the wealth and efficiency of this well known and far reaching theatre organization.

Banners were strung from lamp posts in the city's downtown section; stickers were fastened to store windows and posts throughout the city and the opening of the new house was emblazoned from many vantage points.

All this, although it was excellent showmanship, didn't set so well with the conservative citizens of this Badger town. The Chamber of Commerce of the city and the merchants rather resented this loud hue and cry concerning the greatness of the theatre organization and what it was doing to boost the city as well as the fact that it was rather despoiling the beauty of the city with its stickers, handbills, street banners and what-not.

On Christmas Day another organization opened a house in the same city. It was not a new theatre but one rebuilt from a house which was operated by an independent exhibitor for many years and bore the name of the city. The new concern, also a chain organization, retained the name of the theatre, which gained the goodwill of the city.

There was no sort of loud huzzahs in opening the house but rather a consistent and well planned newspaper advertising campaign. This theatre gained the respect of the citizens of the town largely through its quiet, conservative and unassuming manner in which the theatre was formally opened.

The pictures going into the theatre have been very carefully watched and the management has thrown out all culls even though he has had to pay for them. The result is that the house has been enjoying a very fine business since its formal opening.

The fact that the latter theatre scored the greatest success in staging its formal opening was borne out by the fact that before its opening a member of its organization met the president of the Association of Commerce of the town in question on the train. The member of the theatre concern knew the Association of Commerce official, who, however, did not know the theatre man.

Talk drifted to the new theatre and both agreed it was a big asset to the city. Voluntarily, then, the President of the Association criticised the methods used in the opening of the new house. He outlined to the theatre man the type of opening he believed better suited for the city in question. It was just the type of opening then being planned by the concern which the theatre man represented.

Later when the theatre was opened and the member of the circuit presented himself at the Association of Commerce to take out a membership, he again met the president who was very much suprised, but nevertheless, delighted to learn that his traveling companion was a member of the theatre organization which had opened the latter house.

"Tod" Browning is Active as Usual & Now Broadcasting

Our good friend Harry "Tod" Browning, whose hurryings and scurryings around Boston way as he pursues his duties of Publicity Director for the Metropolitan Theatre are often recorded on these pages, hastens to inform us of his latest activities there.

Harry has tied up with one of the prominent newspapers, the "Boston Traveler," and the sheet has offered to co-operate in the presentation of a radio program from the stage of the Metropolitan every Tuesday evening. This is the first time a show has been broadcast from the Metropolitan and will be made a regular weekly feature.

The broadcast cut in on the regular show, starting at 10:30 P. M. and continued for a half hour, with the stars of the current stage unit, which preceded the broadcast, "doing their stuff" again, but this time before the mike for the edification of the patrons.

The newspapers carried ads and stories to the effect that the public was invited to witness the broadcast of the program, with the radio sections giving it a big play.

This type of business getter "clicked" from the start and the Met's box office reaped in a harvest of dollars.

We're also in receipt of a newspaper tear sheet showing a group of girls from the Met's stage show, draped around a monster radio, in connection with the awarding of a Radio Set, to contestants in an essay contest engineered by Browning, as an exploitation boost for "The Love Parade."

It is this type of work which makes us think that Harry is more than instrumental in dragging in extra gold to the box office and we're sure that the rest of you boys who follow his activities will agree.

We want to thank you for submitting the news of your activities to us, Harry, and we know you're pretty busy at the Met., but you should be able to find time to send us a photo and a resume of your career to date so that we can give you another "personal" appearance on these pages.

Braunig's Tie-Ups Always Good for a Lot of Free Advt.

Sol Braunig, manager of the Majestic Theatre in Providence, R. I., effected some snappy window tie-ups as part of his exploitation campaign on the "Awful Truth."

Large window cards, showing stills from the production which featured the star in exquisite gowns were placed in leading dress and lingerie shops. Another scene in the picture showing the star robed in furs provided a tie-up with a fur shop.

And now to show you what we mean when we say all pictures are "naturals" for exploitation. A still showed the star of the picture using a cigarette lighter. Braunig arranged a tie-up with the local cigar stores and was able to effect a lot of free publicity which was advantageous to the stores as well as to the theatre. The same stunt was worked with another scene in the picture, showing an atomizer being used.

It's the easiest thing in the world to secure a maximum of results with your pictures by just using the old bean, and running through your stills devise something that will have great exploitation and box office value. We want to hand Braunig a compliment for cashing in on a little, though darned important angle as he has, with his lighter and atomizer ideas.

Twenty-four displays were used by Braunig and this coupled with the help of half page advertisements in the local newspaper did a lot toward making the box office bulge out with extra cash.

Let's hear some more of your activities at the Majestic, Braunig. We're always glad to know what you're doing up there in Providence. And we'd like to have a couple of photographs of yourself if you'll just send them along. Oak?

"Harry Keeps Steppin'"

Only last week we told you about Harry Lewis (no relation) and his association at the Mt. Eden Theatre in upper New York. Now we must give him another story, but it is certainly with pleasure that we do so.

Harry is now House Manager of the Colony Theatre in New York, right here on Times Square, and working under Henry Seigel.

Great stuff Harry! Keep right on mounting that ladder. You're on Broadway now, and will you make the grade? We'll say you will.

M.R.T.C.

ESTABLISHING A GROUP NEWS-PROGRAM

By Larry Cowen

When you give thought to the enormous amount of money circuits pay for newspaper space, and just what they get for this large sum, where after all it is competitive advertising, as every theatre in Town is crammed on the same page with you, and Mr. Theatre-Goer has his choice at a glance; and if the old opposition has a better show than you (which does happen at times) just where do you come off?

Now with this in mind we decided to print our own newspaper advertising. First our current Show, the same as is done on the amusement page of a newspaper, only now without the HELP of the opposition.

Secondly, we print as newspapers new pictures playing Broadway, which will come to the A. H. SCHWARTZ Century Circuit theatres sooner or later. These stories are written in this office, and we remind our readers that by waiting they will see the picture at popular prices.

The back page of the weekly we devote to the latest Broadway jokes, wise cracks or what have you, and so—there you have the comic section for your weekly newspaper. We call this the Century Circuit Weekly and it is in the theatres not later than Wednesday, is given to the patrons on their way out of the theatre, and is selling the weekly bill, beginning the coming Saturday.

Beside the Brooklyn and Long Island houses Newsette, we have a combined sixteen page mailing newsette, for Brooklyn alone, the same way, with all the theatres carrying a page.

We do not go after a mailing list, we do not ask for it, they must be requested by the patron, or the patron fill in a coupon which is printed in the weekly. Long Island has their own weekly, and distributes and mails in the same manner.

Now with newspaper methods as a foundation, with myself the Editor, each and every Manager is his own Circulation Manager, and it is up to him to increase his circulation. This is very carefully checked, and the boys realize the importance of this personal message to patrons and knowing the limited amount of exploitation a city of this size offers, give great effort in devising schemes for greater distribution. Some of them have little boxes holding the newsetts with Patio Theatre—Please take one—painted on front, acting as "silent" salesmen in large stores.

We have proved to ourselves that this medium, if done correctly, is not only a great advertising medium, but also abounds in goodwill building—just take out a handful of names from the mailing dept. and hear the squawks that come in. We recently held a "revival" picture vote campaign devoting the entire back page to names of old cinema favorites and requested that patrons interested in seeing these pictures again mail their vote to their favorite Century Circuit theatre. We got back thousands of requests. THAT'S THE PROOF OF THE PUDDING—THEY WERE READ, and every patron had to spend two cents to return it to us.

CENTURY CIRCUIT WEEKLY

SEE EMPRESS THEATRE HEAR

WILLIAM BOYD

"His First Command"

ALICE WHITE

"The Girl From Woolworth's"

CLARA BOW

"The Saturday Night Kid"

Direct from Broadway to You!

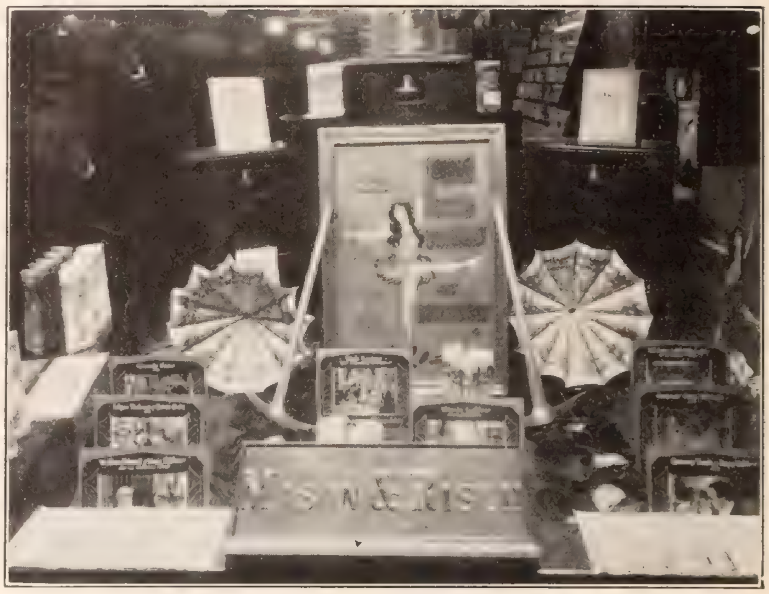
FREE! Clip this Coupon FREE!

Minor Details Are Not Minor to Ward As You Will Note

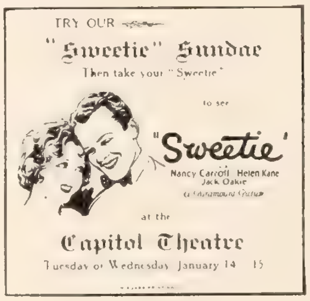
If anyone wants to get a rise out of me in the future all they'll have to do is declare that our Canadian members can't exploit their attractions as well as the States showmen.

And when we get through telling you of the recent activities of John V. Ward, manager of the Capitol Theatre in Hamilton, Ont., you'll agree that the boy is some shakes as an exploiter.

Cast your eyes upon that cut of Ward's window display on "Gold Diggers of Broadway," which we are reproducing. Notice the song hits and the way they are arranged? And the stills, the way they're placed on a mounting representing a screen? And that big card in the background plugging the picture? Oak. But how many of you would have placed a couple of PICKS in the window for atmosphere? Answer me that. There's showmanship for you.



And he has even put a few gold "nuggets" in the window!


TRY OUR

"Sweetie" Sundae

Then take your "Sweetie"

to see

"Sweetie"

Nancy Carroll Helen Kane
Jack Oakie

a Paramount Picture

at the

Capitol Theatre

Tuesday or Wednesday January 14 15

The other cut we are reproducing is part of a tie-up with a local confectioner, who agreed to concoct a dish called "Sweetie" Sundae. Ward made up a quantity of the cards of the type we are showing in the cut which carried a catch line reading, "Try our Sweetie Sundae; then take your sweetie to see "SWEETIE" at the Capitol Theatre." While this tie-up is not an original idea it nevertheless is a good one, as it is always productive of exploitation value.

We want to say a word at this time about the layout of Ward's heralds. The heralds are about postcard size and the one we have reference to now is printed in two tones, blue and black, the scene cuts being done in blue and the copy in black. We are not going to laud the herald as being original. What we want to convey is that by the judicious use of cuts and colors Ward has conceived a very compact herald that sells.

Oak, Ward. We'd like to state at this time that yours is the type of work we would expect from a member of Jack Allan's gang and, incidentally, when you see Jack tell him to hand you a compliment for us, and don't forget we're always eager to hear what you boys are doing up there in Canada to put your houses across.

"Introducing Rudy"

It was our pleasure to make the personal acquaintance of Rudolph A. Kuehn, General Manager for the Consolidated Amusement Enterprises in New York City and one of the oldest independent circuits still remaining "independent" in this part of the country.

We learned some great facts from Mr. Kuehn and we are going to look forward to the opportunity of writing some interesting stories about his own activities as well as those of the different managers on the circuit of which he is General Manager.

Very glad to meet you Rudy, and here's hoping that we see a whole lot more of you.

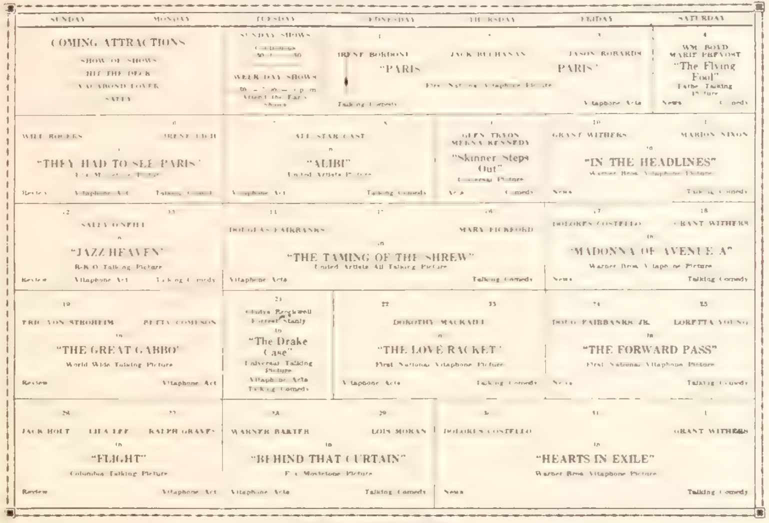
MANAGERS' ROUND TABLE CLUB

Month At a Time Is How Neu Keeps Patrons Informed

E. N. Neu, manager of the Earle Theatre in Carroll, Iowa, sends us in his application blank for membership and also enclosed a contribution of his theatre program which because of its novelty of design we are reproducing below.

As you will notice from the cut, Neu has laid out the entire months program in the form of a calendar. The program is done in black and white. And we want to mention that this is the first instance we have come across of a house organ carrying a full month's program. There is nothing ostentatious about the layout, its beauty being in its use of plain, straight lines.

EARLE THEATRE JANUARY PROGRAM



SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

COMING ATTRACTIONS
SHOW OF SHOWS
HIT THE DECK
VAGABOND LOVER
SALLY

SUNDAY SHOWS
WEEK DAY SHOWS
Attend the Early Shows

1 2 3
IRENE BORDONI JACK BUCHANAN JASON ROBARDS
"PARIS"
First National Vitaphone Picture
Talking Comedy Vitaphone Acts

4
WM. BOYD
MARIE PREVOST
"The Flying Fool"
Pathe Talking Picture
News Comedy

6
WILL ROGERS IRENE RICH
in
"THEY HAD TO SEE PARIS"
Review Vitaphone Act Talking Comedy

ALL STAR CAST
in
"ALIBI"
United Artists Picture
Vitaphone Act Talking Comedy

GLEN TRYON
MERNA KENNEDY
"Skinner Steps Out"
Universal Picture
Acts Comedy

10
GRANT WITHERS MARION NIXON
in
"IN THE HEADLINES"
Warner Bros. Vitaphone Picture
News Talking Comedy

12
SALLY O'NEIL
in
"JAZZ HEAVEN"
R-K-O Talking Picture
Review Vitaphone Act Talking Comedy

DOUGLAS FAIRBANKS MARY PICKFORD
in
"THE TAMING OF THE SHREW"
United Artists All Talking Picture
Vitaphone Acts Talking Comedy

18
DOLORES COSTELLO GRANT WITHERS
in
"MADONNA OF AVENUE A"
Warner Bros. Vitaphone Picture
News Talking Comedy

19
ERIC VON STROHEIM BETTY COMPSON
in
"THE GREAT GABBO"
World Wide Talking Picture
Review Vitaphone Act

21
Gladys Brockwell
Forrest Stanley
in
"The Drake Case"
Universal Talking Picture
Vitaphone Acts
Talking Comedy

22
DOROTHY MACKAILL
in
"THE LOVE RACKET"
First National Vitaphone Picture
Vitaphone Acts Talking Comedy

25
DOUG FAIRBANKS JR. LORETTA YOUNG
in
"THE FORWARD PASS"
First National Vitaphone Picture
News Talking Comedy

JACK HOLT LILA LEE RALPH GRAVES
in
"FLIGHT"
Columbia Talking Picture
Review Vitaphone Act

29
WARNER BAXTER LOIS MORAN
in
"BEHIND THAT CURTAIN"
Fox Movietone Picture
Vitaphone Acts Talking Comedy

DOLORES COSTELLO GRANT WITHERS
in
"HEARTS IN EXILE"
Warner Bros. Vitaphone Picture
News Talking Comedy

This Program Subject to Change

Thank you, Neu, and we're glad to welcome you into the Club, and after having given us one good idea, you'll want to pass some more on to us. So when you send us your next letter don't forget to enclose a photograph of yourself so that we can let the rest of the boys meet you.

"You Know Me Al" And I Know You; Meet "Al" Unger

Whoever created the expression that "It's a mighty small world" must have known what he was talking about, because subsequent events ever since the term was created have proven that it carries an awful wallop in truth when you stop to consider the number of people you meet in one part of the country and then run up against in some other place where you least expect them to turn up or run into them.

Which leads up to an introduction to our old friend, Al Unger.

Al first made our acquaintance when he was working for Gottesman at the Commodore Hull Theatre in Derby, Conn., and we later heard from him when he moved into Norwich, Conn., where he remained until just before the Gottesman-Warner deal put the former circuit out of existence.

Al is now plugging for the Fox Metropolitan Chain at the Cameo Theatre in Jersey City, N. J., with a live-wire policy of vaudeville and pictures and has been doing very well ever since he located close to the Metropolitan District again. Listen, Al, there's no reason why you have not been communicating with us and tipping us off as to what your activities consist of for the Fox crowd, so this will have to serve as both a personal introduction as well as a little "dig" to make you realize that we are waiting to get some of your dope on these pages. Incidentally, if you want to know where we got your photograph from, ask Santy Claus and if he mentions Cliff Gill, don't tell Cliff that we mentioned the fact at all.

"DIRT AND DECEIT"

There are few editors in the motion picture field better qualified to know what it's all about than "Red" Kann of MOTION PICTURE NEWS, and from "Red" we take up the fight to eliminate "dirt and deceit" from YOUR theatre's advertising.

Too much of it has been coming into the lime-light and we are rather inclined to feel that it is accidental rather than intentional.

Lincoln knew what he was talking about when he told the world that you can't fool the people all the time. And those theatre men, managers or otherwise, who have "put one over" on the so-called fool public, will awaken to find themselves in a rather tough fix. (Figure that one out any way you want to.)

The angle of salacious material, or phrases, in newspaper advertising is of supreme importance because it opens the door to future trouble, not only for those guilty of such bad errors of judgment, but for the industry as a whole.

Don't provide the enemies of our business with ammunition to fight us. Every time you run a questionable ad you are giving them another reason to demand censorship and legislation that ties the show game into knots rather hard to untangle.

To be a little more specific, we would suggest: if you can't keep "dirt and deceit" out of your theatre's advertising, try the grocery store or boot-black business. You'll land there anyway and you might as well take a short cut.

"Chick"

Two Tone Herald Used by H. Waugh Proved Good Angle

Our old friend Howard Waugh, manager of the Palace Theatre in Meriden, Conn., for the Fox-New England outfit, sends us in a letter and encloses a sample of a two-tone herald he distributed throughout the town.

Howard's herald was printed on manila cardboard stock with the upper half bearing copy reading, "IT'S FUNNIER THAN THE 'Cock Eyed World'—Now the boys are doing their stuff in Paris! Victor McLaglen continuing His Adventures with Fifi Dorsay and El Brendel in 'Hot for Paris.'"

The layout is exceptionally well made up. Half of the picture's title being represented with manila letters on a red background of the sun with the other half in blue. The rest of the copy printed in blue letters carries the play dates of the attraction, while the theatre's name is set in a blue background. On each side of the herald a picture of the star and the leading feminine player was reproduced and completed the effectiveness of the herald.

MANAGERS' ROUND TABLE CLUB

C. J. Latta Gets And Holds Good-Will for Theatre

When C. J. Latta, managing director of the Roger Sherman Theatre in New Haven, Conn., joined the Round Table Club a while back we predicted that we'd hear more from him. And he's more than justified our opinion by sending us in his complete campaign on the "Isle of Lost Ships," which was instrumental in keeping the house crowded to capacity during the entire run of the picture.

He tied up in his newspaper advertising with the town's leading department store and arranged for distribution of free tickets for the Roger Sherman to children under twelve years old. The ticket stated that all children be accompanied by an adult, hence he managed to bring in some extra biz., as the adults had to accompany the children. And, believe me, when you give a kid a ticket to a show, that kid is going to see the show.

Latta promoted another tie-up with the local dry goods company supplying the merchant with a mat of a "maze" showing ships trapped in seaweed, with blind alleys leading out. The trick lying in rescuing the ships through a single avenue of escape which can be found only after diligent searching. The dry goods company paid for casting and the imprinting of these puzzles on stiff cardboard. The completed card bearing copy concerning the picture at the Roger Sherman and complimentary line of the Stanley Dry Goods Company.

Another excellent publicity stunt engineered by Latta was a party given to the newsboys of the local paper, the New Haven Register, at which over 1,500 news carriers attended with the theatre securing some valuable publicity by securing special busses and street cars to which was affixed banners bearing the news of the occasion and the picture. The newspaper came through with some excellent stories and pictures. All of the suburban news carriers, after alighting from the busses, met the city boys in front of the newspaper office, where the crowd, merged and preceded by a band from one of the local schools, proceeded in a body to march down the avenue to the theatre. Banners were carried by the foremost newsboys announcing the picture and their destination. In addition to these up-to-the-minute exploitation stunts, Latta arranged some excellent window displays in the leading stores, proving again that it is not necessary to wait for a picture with a "big" name to come along in order to tie-up. Pictures to-day are made with a view toward exploitation possibilities. Don't wait to be told where those possibilities lie. Dig them out yourself. You'll find them all right. And the chances are you'll find a few more angles that the crack publicity men of the major producing companies overlooked.

Thanks, Mr. Latta, we're glad to see that you are keeping up your peppy work at the Roger Sherman and we want you to know how much we appreciate your keeping us up on your activities.

CHAIRMAN, CALL THE ROLL???

An insidious suggestion has been implanted in your Chairman's mind and it's causing us plenty of mental unrest. We can't eat, sleep or drink (well, at least sleep) until we pass the suggestion on to our fellow members and let them worry about it, so if you'll just gather round we'll let you in on the deep, dark secret.

Howard Waugh, manager of the Palace Theatre in Meriden, Conn., and an active CLUB member, is responsible for the demoralizing situation ('sall right, we credit the Tabloids), so if the suggestion causes you too a weakening of the physical fibre (no credit necessary) why blame Howie, who confided to us that his "Mrs." suggests that we organize A CLUB FOR THE MANAGERS' WIVES!

Whooee—we're glad we've got that off our chest. Can you imagine it boys? A club for the managers' wives. Who'd be the chairman? In fact who could be the chairman for more than one or two minutes. We'd want to gab on exploitation and for the first meeting everything would be fine. But no one would show up for the second meeting. THEY'D ALL BE OUT TYING UP THE HAT STORES!

And just suppose we were delivering an address on the booking of pictures. Do you think it would help? Not at all. No matter how strong the opposition should be, the managers' wives would be booking in RUDY VALLEE FOR EXTENDED RUNS. Or suppose that an irate patron came up and wanted to know why the sound was cut off. He'd be informed that the manager's wife was telephoning and THE SOUND INTERFERED WITH HER HEARING.

Nay, nay, the managers' wives for the present should remain unorganized, not because we imagine they wouldn't be a help to their loving husbands—for we know the manager's wife could run the theatre. YES, SHE COULD (See Cock-Eyed World). However, being an easy going guy, and far from within reaching distance of a woman, your Chairman has laid out a set of rules to be followed by the manager's wife and if she faithfully adheres to the standards we have set down, for say a period of ten years (which time to be figured by accepted chronological computation—Webster—and not the way the women figure their ages) why then at the expiration of this time we shall consider the formation of a club for the managers' wives. Here's the rules, ladies, and may luck be with you (you'll need it).

1. The manager's wife must never question him when he comes in tired after sixteen hours of labor at the theatre.

2. The manager's wife must never point out that the cashier seems to smile more at the men than the women.

3. The manager's wife should never send her friends to the theatre as her personal guests without first consulting her spouse.

3a. And when her spouse is gabbing with the general manager and the whole army of Oakley's start to file past the doorman and are refused admission, she shouldn't berate the poor guy when she gets him home.

4. The manager's wife should never ask her husband to lift a finger around the house and she should be very helpful to him by putting on his slippers, filling his pipe, etc. (???)

5. The manager's wife should never chide her husband for arriving late for dinner. Instead, she should smile and say, "It's all right, darling, come in for dinner any time you please."

6. We've run out of rules now, BECAUSE IF THE MANAGER IMAGINES HIS WIFE IS GOING TO FOLLOW ANY OF THESE RULES HE DESERVES TO HAVE THE WOMEN ORGANIZED!

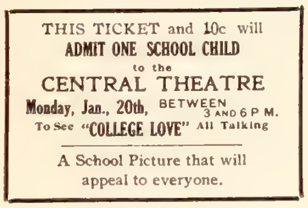
Now *you* tell us one!

MANAGERS' ROUND TABLE CLUB

Want An Idea to Boost Kiddie Biz.? Ask Chas. Sappal

We are reproducing below a sample of the "Children's Ticket," issued by Manager Charles A. Sappal, of the Central Theatre in Tampa, Fla., in order to ballyhoo his picture, "College Love."

Sappal arranged for distribution of the tickets at the local schools, tickets being given to the kids at the close of the day, so that it would be necessary for them to take it right home and "show it off." As you will notice from the cut, the ticket carried copy to the effect that the school child producing the ticket and ten cents would be granted admission to the Central.



THIS TICKET and 10c will
ADMIT ONE SCHOOL CHILD
to the
CENTRAL THEATRE
Monday, Jan., 20th, BETWEEN 3 AND 6 P M.
To See "COLLEGE LOVE" All Talking

A School Picture that will
appeal to everyone.

We have written on this "gag" time and time again, stressing the fact that it should not be used too often. It is a good stunt to build up your matinees with, but go easy on it, the mothers will hand out the dime smilingly once in a while, but if it gets to be a daily occurrence, her feelings are liable to be ruffled.

It is always well to use this ticket only on educational pictures or pictures pertaining to schol life.

There's a good many other swell matinee business builders which can be used and which have been contributed to these pages by Club members.

Thanks, Sappal, for sending us a sample of the ticket. We're always glad to know what you're doing to build up box office down there in Tampa and if you keep up the good work we know the results will more than justify your exploitation.

Revolving Model Was One Gag That Helped J. L. Sieter

J. L. Sieter, manager of the Boyd Theatre in Philadelphia, Pa., arranged a novel window display in connection with his exploiting of "Sally."

Sieter arranged for a revolving wax manniken figure of Marilyn Miller, executing a toe dance. The figure was on display in the window of one of the largest stores in town, and attracted much attention, and as the window in which the figure was placed was twenty feet long it afforded an excellent opportunity to display a background which would harmonize with the wax figure.

In addition to this tie-up Sieter also effected window displays in other leading department stores and music shops, which ran prior to the picture's opening and also currently.

A valance advertising the picture surrounded the marquee of the Boyd and greatly enhanced the exterior beauty of the theatre.

Life size cutouts were prominently displayed in the lobby and aided materially in putting the picture across.

And we're glad to note, Sieter, that in spite of strong competition the picture did excellent business throughout the engagement.

Let's hear from you again, Sieter, and if you've got something good we'll pass it on to the boys.

"A COAST TO COAST NETWORK"—is the way the radio stations describe a national hookup.

"A WORLD WIDE WEB"—is the way THE MANAGERS' ROUND TABLE CLUB describes its universal hook-up of showmen, who are "All For One And One For All." NO MATTER WHAT PART OF THE WORLD YOU'RE LOCATED IN —YOU SHOULD BELONG.

"Whooping-It-Up"

We couldn't let any too much time go by without saying a word of praise to those gentlemen who are responsible for "WHOOP-IT-UP", the official house organ of the Advertising and Publicity Departments of the New Jersey Warner Brothers Theatres and published by Frank La Falce, Editor, Joseph Feldman, Associate, and Vic Hamerslag (who has earned the title of "Printer's Devil").

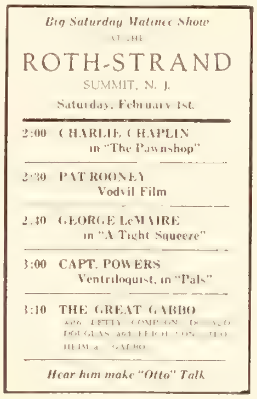
From cover to cover it contains a wealth of "pep" material as well as many good ideas and suggestions—including news of what is going on throughout the Division.

The vogue of inaugurating "peppy" house organs for various Circuits or Divisions is rapidly becoming more and more popular as the different men at the head of these organizations realize the tremendous amount of good to be gained by this type of house organ and, in speaking of "WHOOP-IT UP" we certainly want to thank Frank La Falce for giving us the opportunity of seeing one of the finest of its kind now being published by any Circuit throughout the Industry.

Mumford Too is Reaching Out For More Kiddie Trade

Leon O. Mumford, managing director of the Roth-Strand Theatre in Summit, N. J., sends us in a couple of examples of how he boosted his Saturday matinee business.

We are reproducing below a sample of one of the special heralds he had printed boosting the Saturday matinee show. As you can note from the cut of the herald, which was of postcard size and made of pliable cardboard, he heads it off with "Big Saturday Matinee Show." The herald also carries the starting time of the various subjects.



Big Saturday Matinee Show
AT THE
ROTH-STRAND
SUMMIT, N. J.
Saturday, February 1st.

2:00 CHARLIE CHAPLIN
in "The Pawnshop"

2:30 PAT ROONEY
Vodvil Film

2:40 GEORGE LeMAIRE
in "A Tight Squeeze"

3:00 CAPT. POWERS
Ventriloquist, in "Pals"

3:10 THE GREAT GABBO
[illegible]

Hear him make "Otto" Talk

As an atmospheric prologue for the picture, which dealt with the trials and tribulations of a ventriloquist, Mumford presented a ventriloquist on the stage. And as an added feature gave away a duplicate of the doll used by the reel ventriloquist. These two ideas proved an excellent box office stimulant for the Saturday matinee as the doll was awarded during the show.

Another special treat offered to the patrons of the Strand was the showing every Saturday matinee of a revived Chaplin comedy which is a great business getter almost any place. It is interesting to note that Mumford chose a SHORT SUBJECT for an added attraction, and we want to state again that if you get behind your short subjects in the right manner it is certainly going to help bring in extra dough to your b. o.

Mumford has coined a name for his screen acts which we thought we'd pass on to the other members of the Club in the event that they might care to use it for variety. Instead of billing his screen act as Vitaphone or Movietone, Mumford advertises them as "Vodvil Films" or a "Vodvil Film."

You're doing good work on your Saturday matinees Mumford. Keep on plugging it and your shorts, and we predict that your business will increase a lot.

The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

EVERYBODY'S JOINING AND—

D. G. ("DAVE") BORLAND manages the Metropolitan Theatre in Regina, Saskatchewan, Can. We want Dave to know that we look forward to hearing some nice accounts of his work. How about it, Dave?

——*Wear Your Club Pin! ! !*——

FRANK MILEY is the manager of the Saskatoon Theatre in Saskatoon, Sask., Can., and, knowing that Frank believes in keeping in line with the rest of that peppy Canadian bunch of showmen, we look forward to hearing from him real soon. How about it, Frank?

——*Wear Your Club Pin! ! !*——

J. LLOYD DEARTH manages the Capitol Theatre in Vancouver, B. C., and with so many live wires up in Canada we expect to hear quite a bit concerning his activities at the Capitol. Let's hear from you, Dearth, and you might drop us a little note telling us about yourself. Oak?

——*Wear Your Club Pin! ! !*——

BRUCE L. HENDON is the manager of the Regent Theatre in Moose Jaw, Sask. We're glad to extend you a welcome into the CLUB, Bruce, and we want you to know that we're looking forward to hearing from you. And you might send us a photo of yourself in your next letter.

——*Wear Your Club Pin! ! !*——

CLEMENT S. BARNES, manager of the Galax Theatre in Birmingham, Ala., is another member proposed by George Steele, and if Clement lives up to the send-off he is given by Steele we believe Birmingham will be well represented on the CLUB pages. And you might inclose your photo so that we can publish it.

——*Wear Your Club Pin! ! !*——

WALTER F. DAVIS is the manager of the Capital Theatre in Winnipeg, Manitoba, Canada, and knowing Walter's record when he handled the Metropolitan Theatre in Winnipeg, we know that, now he is a CLUB member, we are going to be able to pass on some interesting news concerning his activities and you might include your photo very soon

E. W. GILMORE is the manager of the Capitol Theatre in Windon, Ontario, and we feel sure that we are going to hear some interesting accounts from him concerning his activities at the Capitol. We want to hear from you real soon, "E. W." And why not send us in a photo of yourself?

——*Wear Your Club Pin ! !*——

ARNOLD TUBMAN manages the King George Theatre in Port Colborne, Ont., and seeing that Arnold is one of Jack Allan's "gang" up in that part of Canada we can expect to hear some interesting news from him. Send us in a photo of yourself, too, Arnold, so that we can let the rest of the boys meet you.

——*Wear Your Club Pin ! !*——

RAYMOND KERSHAW manages the Osborne and Tivoli Theatres in Winnipeg, Canada, and with the destinies of two theatres in his hands we feel that he must be a capable showman and we can expect to hear some peppy accounts of his activities.

——*Wear Your Club Pin ! !*——

L. A. MAHER is the manager of the Monarch and Empress Theatres in Medicine Hat, Canada, and as "L. A." seems to think a lot of the CLUB we can be pretty certain that we're going to add another active member to our rolls. How about it, "L. A.," let's hear from you real soon, and you might include your photo with your next letter.

——*Wear Your Club Pin ! !*——

WALTER P. WILSON manages the Capitol Theatre in Edmonton, Alberta, Can. We're glad to welcome you into the CLUB, Walter, and we look forward to hearing some nice accounts of your activities. You might drop us a brief note about yourself and include your photo. How about it?

——*Wear Your Club Pin ! !*——

GORDON BUTLER manages the Bellaire Theatre in Bellaire, Long Island, N. Y. Glad to see you line up with the rest of the Playhouse boys, Gordon, and we feel sure that you're going to be right there with the goods when it comes to devising and pulling new stunts. Let's hear more from you very soon.

GEORGE HENNESEY is the manager of the Bellerose Theatre in Bellerose, Long Island, N. Y., for the Playhouse group and with the rest of the managers falling in line it begins to look as though that Long Island bunch will have strong representation on the CLUB's pages. Oak, George, and when you write let's have a photo of yourself.

——*Wear Your Club Pin ! !*——

WM. E. PINE manages the Darien Theatre in Darien, Conn. He is also one of the Playhouse bunch and we've got a hunch that Darien will be right up in front with the New York boys. How about it, "W. E."? Let's have a photo of yourself when you write so that we can let the rest of the boys see what that Conecticut air can do for a man.

——*Wear Your Club Pin ! !*——

A. D. RESNICK is the manager of the Hamilton Theatre in Philadelphia, Pa., and from what we've seen and heard of his work we know he is going to become an active contributor to the pages of the CLUB. We're glad to have you fall in line with the peppiest bunch of showmen today, "A. D.," and we want you to know that we're always glad to hear from you. When you write again send us your photo so that we can give you a regular sendoff.

——*Wear Your Club Pin ! !*——

BERNARD BURNS manages the State Theatre in Sydney, Australia, and is of course more than welcome in joining our large group of foreign members. We feel sure that Burns is going to take an active interest in the CLUB and we would like to have his photo and a little story about himself so that we can let the rest of the gang see what the foreign division is doing. How about it, Bernard?

——*Wear Your Club Pin ! !*——

HARRY HERMAN is the manager of the Paramount Theatre in Cedar Rapids, Iowa, and as we've got a little low-down on Harry we can state right now that some good things are in store for the CLUB'S pages. Let's hear from you real soon, Harry, and include your photo, too.

CLUB

EMBLEM

PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member..........................

Theatre ....

Address ....

City.................. State..............

MANAGERS' ROUND TABLE CLUB

—YOU WILL BE JOINING TOO!

H. J. SMITH, in addition to being the manager of the Fort Humphreys Theatre, in Fort Humphreys, Va., is also a technical sergeant in Uncle Sam's good old army. And as Smith lays claim to being the only Army Motion Picture Theatre manager in the CLUB well, we guess we have to concede that point. But that doesn't permit you to sit back and rest on your laurels, "H. J." We want to hear plenty of your activities at one of Uncle Sam's houses. Send us in a photo of yourself so that we can give you a proper introduction on these pages.

—Wear Your Club Pin ! !—

D. J. McGANN is the assistant manager of the Fox Strand and Capitol Theatres in Oswego, N. Y., and if he is like the rest of the peppy Fox up-state crew we can expect him to become a very active member. How about it, "D. J."?

—Wear Your Club Pin ! !—

WILLIAM F. GABRIEL manages the Variety Theatre in Cleveland, Ohio. We want to welcome Gabriel into the CLUB and we feel sure, in view of the fact that Cleveland boasts some mighty fine showmen, we are going to hear more concerning him. Let's have a photo of yourself, Gabriel, so the rest of the boys can see you.

—Wear Your Club Pin ! !—

LAWRENCE LASKY is the publicity director for the Broadway Theatre in Springfield, Mass., and though we have already recorded a number of Larry's stunts on the CLUB pages, it behooves us to introduce him again on these pages, as no man can escape these informal paragraphs by which we announce receipt of his application and acceptance into the CLUB. Keep up the good work, Larry.

—Wear Your Club Pin ! !—

ARTHUR GOLDSTEIN is the assistant manager of the Broadway Theatre in Springfield, Mass., and under Edw. Harrison's and Larry Lasky's tutelage should some day emerge a full fledged executive. Let's hear from you again, Arthur, and you might send us in one of your photos.

—Wear Your Club Pin ! !—

WALTER DECKER is the manager of the City Opera House in Frederick, Md. We have given Walter a formal introduction on the CLUB'S pages prior to these paragraphs, but, like all good men and true, he, too, must see his name recorded on these pages. Keep us posted on your activities, Walter, and keep up the good work.

—Wear Your Club Pin ! !—

H. E. STEVENS manages the Central Theatre in Fairbury, Ill., and we want you to know that Fairbury is right up with the big burgs when it comes to picture exploiting, with Stevens making the town picture conscious hourly. We know we're going to hear some interesting things from Stevens. How about it, "H. E."?

GEORGE W. KILPATRICK is the manager of the Seville Theatre in Easton, Pa. Knowing the rep Easton has for showmanship we look forward with interest to hearing of Kilpatrick's activities. And if George will send us a photo and a few lines about himself we'll be glad to introduce him more properly.

—Wear Your Club Pin ! !—

HUBERT A. HUMMEL is the assistant manager of the Lyric Theatre in Kitchener, Ontario. If Hubert lives up to the send-off Jack Allan and his manager, H. E. Sells, gives him, we predict he'll be running his own house before long. Let's have a photo of yourself, Hubert.

—Wear Your Club Pin ! !—

JOE BROWN is the manager of the Fairland Theatre in Montreal, Canada, in Jack Allan's district, and as we feel sure Joe is going to keep in step with the Canadian leaders, we expect to hear some nice accounts of his activities. Let's hear from you, Joe, and you might send us a photo of yourself.

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....
Theatre ....
Address ....
City ....
State ....
Position ....

Wm. A. Johnston
Honorary Chairman

C. E. Lewis
Chairman

WHAT ARE YOU WAITING FOR?

C. B. HIDER is the manager of the Majestic Theatre in Stratford, Ont., Can., and with Jack Allan sponsoring him for membership we look forward to hearing some interesting things from him. If "C. B." will include his photo with his letter, we'll introduce him more—ah—formally.

—Wear Your Club Pin ! !—

J. F. WHITE, JR., is the owner and manager of the Capitol Theatre in Asheboro, N. C., and we feel sure that we are going to hear many interesting things concerning him and his activities down in North Carolina. How about it, "J. F." Let's hear from you soon.

—Wear Your Club Pin ! !—

ERNIE SMITHIES manages the Capitol Theatre, Kingston, Ontario, up in Jack Allan's district, and with Jack giving Ernie a send-off we feel sure that we're going to hear some good things from him. Let's hear from you, Ernie, and you might send us a photograph of yourself.

—Wear Your Club Pin ! !—

W. H. SMITH is the manager of the Trent Theatre in Trenton, Ont., and since we are often passing on exploits of the Canadian members, it's pretty safe to predict that we can expect Smith to be an active member. How about it, "W. H."? Let's hear from you and you might send us a photograph of yourself.

—Wear Your Club Pin ! !—

C. T. SPENCER manages the Walkerville Theatre in Walkerville, Ont., up in Jack Allan's district. We're glad to welcome you into the CLUB, Spencer, and we know you're going to keep right in step with your fellow members by showing some peppy work up there at the Walkerville. And you might send us a photo of yourself.

—Wear Your Club Pin ! !—

FRED A. LOONEY is the manager of the Savoy Theatre in Newark, New Jersey. We think that working for an outfit like Warner's, Fred is sure to step out and give us some good stuff. Oak, Fred? Let's hear from you very soon, and don't forget to include your photo.

—Wear Your Club Pin ! !—

EDW. HARRISON manages the Broadway Theatre in Springfield, Mass., and we want you to know that Harrison has fallen in line with the rest of the Publix boys and we expect to hear some interesting accounts of his work at the Broadway. If you'll send us in your photo, Harrison, we'll be glad to give you a regular introduction on these pages.

—Wear Your Club Pin ! !—

THOMAS H. JAMES is the manager of the Empire Theatre in Montgomery, Ala., for the Publix outfit, and if he intends to keep in step with the rest of that snappy crew down there we feel sure that we'll hear some interesting accounts of his doings. Let's hear from you, James.

THE WORLD'S BEST SHOWMEN ARE MEMBERS OF THE ROUND TABLE CLUB

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Afghanistan	Travelogue	Sept. 28	6000 feet	
Arsenal	S Svazhenko	Nov. 2	[illegible] feet	
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800 feet	
Forest People	Travelogue	Oct.	5800 feet	
Fragment of an Empire	Nitkin-Semenova	Jan. 25,'30	7019 feet	Feb. 1,'30
Love in the Caucasus	K. Karalashvilli	Nov. 30	7837 feet	Dec. 7
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000 feet	Jan. 18,'30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Sobuleveski	Nov. 30	8000 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7200 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd	May 20	5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. [illegible]
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Murder on the Roof	Revier-Livingston	Jan. 19,'30	5400 feet	Feb. 1
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Black Sheep, The				
*†§Borrowed Love				
*†§For the Love of Lil	Arthur-Starr			
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The	Collier, Jr.-Day-St. Polis	Jan. 15	6386 feet	Feb. [illegible]
*†§Paris Nights				
*†§Personality	Starr-Arthur	Feb. 18	6304 feet	Mar. 1
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				
*†§Vengeance	Holt-Revier-Strange			Mar. 1

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
*†§Falling Stars (A. T.)	Bergman-Manning		1 reel	
*†§Farm Relief	Krazy Kat Cartoon		1 reel	Mar. 1
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith		1 reel	
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Pledsoe		1 reel	June 8
*†§On the Levee	Jules Bledsoe		2 reels	Jan. 11,'30
*†§Parlor Pest (A. T.)	Boyce-Combe		1 reel	
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*†§Sole Mates	Krazy Kat Cartoon		1 reel	Feb. 8
*†§Spookeasy	Krazy Kat Cartoon		1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan		1 reel	Mar. 1
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Stage Door Pests	Boyce Coombs		1 reel	Feb. 1
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Summer	Silly Symphony		1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Battling Sisters	Lupino Lane	June 2	2 reels	May 25
Contented Wives	Al Alt	July 28	1 reel	Aug. 3
Fake Flappers	Jerry Drew	Aug. 18	2 reels	Aug. 10
Helter Skelter	Big Boy	June 16	2 reels	May 25
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	Aug. 11	1 reel	Aug. 10
Household Blues	Collins-Dent	June 2	2 reels	June 1
Joy Land	Lupino Lane	July 21	2 reels	July 13
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13
What a Day	Monty Collins	June 16	2 reels	May 25
What a Pill	Billy Dale	June 16	1 reel	June 15

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Barber's Daughter, The (A T.)	Clyde-Gribbon	July 21	2 reels	July 20
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23, '30	2 reels	Feb. 22
*†§Bulls and Bears	Pollard-Clyde-Beebe	Mar. 2,'30	2 reels	Feb. 22
*†§Buying a Gun (A. T.)	Lupino Lane	July 14	2 reels	July 20
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9, '30	2 reels	Feb. 1
*†Caviar	Terry-Toons	Feb. 23	1 reel	Feb. 22
*†§Clancy at the Bat (A.T.)	Clyde-Gribbon	Nov. 3	2 reels	Nov. 2
*†§Constabule, The (A.T.)	Clyde-Hill Gribbon	Aug. 11	2 reels	Aug. 24
*†§Crazy Nut, The (A.T.)	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Dad Knows Best	Holmes-Bolton	Mar. 30,'30	2 reels	
*†§Don't Be Nervous (A.T.)	Lloyd Hamilton	July 7	2 reels	July 6
*†§Don't Get Excited (A. T.)	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26, '30	2 reels	Jan. 26
*†§Fire Proof (A.T.)	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Girl Crazy (A. T.)	Clyde-Bennett	June 9	2 reels	
*†§Golfers, The (A.T.)	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine (A.T.)	E. E. Horton	Dec. 8	2 reels	Nov. 23
*†§Grass Skirts (A.T.)	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§He Trumped Her Ace	Burke-Beebe	Mar. 23,'30	2 reels	
*†§His Baby Daze (A.T.)	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§Hollywood Star, A (A.T.)	Gribbon-Clyde	Oct. 13	2 reels	Nov. 2
*†Hot Turkey	Terry-Toons	Mar. 9,'30	1 reel	
*†§Hunting the Hunter (A.T.)	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	2 reels	Jan. 11,'30
*†§Jazz Mammas (A.T.)	Virginia Lee Corbin (All Col)	June 16	2 reels	July 20
*†§Look Out Below (A.T.)	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight (A.T.)	Arthur Garon	June 31	2 reels	Nov. 9
*†§Lunkhead, The (A.T.)	Clyde-Gribbon	Sept. 1	2 reels	Sept. 14
*†§Madhouse, The (A.T.)	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†§Match Play			2 reels	Feb. 22
*†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The (A.T.)	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16, '30	2 reels	Feb. 1
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley (A.T.)	Lloyd Hamilton	Sept. 29	2 reels	Oct. 5
*†§Polished Ivory	Lloyd Hamilton	Mar. 16,'30	2 reels	
*†Pretzels	Terry-Toons	Mar. 23,'30	1 reel	
*†§Prince Gabby (A.T.)	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (A.T.)	Lupino Lane	Nov. 17	2 reels	Nov. 30
*†§Romance De Luxe (A.T.)	Collins-Dover	Dec. 29	2 reels	Jan. 11,'30
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19, '30	2 reels	Jan. 4, '30
*†§Social Sinners (A.T.)	Marion Byron	Sept. 1	2 reels	Sept. 14
*†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16, '30	2 reels	Feb. 1
*†§Talkies, The (A.T.)	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business (A.T.)	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet (A.T.)	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trouble For Two	Raymond McKee	Mar. 9,'30	2 reels	
*†§Trusting Wives (A.T.)	E. E. Horton	June 23	2 reels	July 20
*†§Uppercut O'Brien (A.T.)	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067 feet	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308 feet	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683 feet	Dec. 14
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416 feet	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7642 feet	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541 feet	Sept. 7
*†§Footlights and Fools (A.T.)	Moore-Hackett	Nov. 10	6952 feet	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7246 feet	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30	6660 feet	
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171 feet	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159 feet	Oct. 19
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722 feet	Dec. 14
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324 feet	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488 feet	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725 feet	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336 feet	
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576 feet	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979 feet	Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621 feet	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,'30	6190 feet	
*†§Love Racket The (A.T.)	Mackaill-Blackmer	Dec. 8	6118 feet	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088 feet	Aug. 10
*†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145 feet	Oct. 26
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100 feet	Jan. 11, '30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30	5800 feet	Jan. 4, '30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470 feet	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007 feet	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30	6057 feet	
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857 feet	June 1
Royal Rider, The	Ken Maynard	May 5	6063 feet	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30	9277 feet	Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550 feet	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30	8311 feet	Feb. 8
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30	5632 feet	
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456 feet	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266 feet	July 20
*†§Two Weeks Off (A T.)	Mackaill-Mulhall	May 12	8081 feet	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29	6616 feet	
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021 feet	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Jail Break (A.T.)	Bernice Claire			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Murder on Second Floor (A.T.)	Young-Blackmer			
*†§Other men's wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	July 13
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15	6955 feet	April 6
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan-Morton	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar. 23,'30		Feb. 22
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 14
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30	5940 feet	Jan. 25, '30
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.) (F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	Jan. 5
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17	8460 feet	Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3	7125 feet	Oct. 19
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 14
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12000 feet	Oct. 12
*†§They Had to See Paris(A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee	Feb. 25	6200 feet	Mar. 1
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)				
*†§Hollywood Revue of 1930 (A. T.)	Special Cast			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Temple Tower (A.T.)				
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen			
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)				
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			
*†§Yonder Grow the Daisies (A.T.)	Ames-Lee-Love			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matieson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†After the Verdict	Olga Tschechowa	June 1	7 reels	
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7 reels	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8 reels	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Acci-Dental Treatment			2 reels	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1 reel	
*†Allez-Op	Marionettes		1 reel	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1 reel	
*†Dimples and Tears	Marionettes		1 reel	Sept. 14
*†§Feed the Brute (A.T.)	Animal Novelty		1 reel	
*†§Hoak (A.T.)	Frawley & Smith		1 reel	
*†§Justice (A.T.)	Special Cast		2 reels	
*†§Little Journeys in Songland	Song Series		1 reel	
*†§Miser, The (A.T.)	Bransby Williams		1 reel	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2 reels	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2 reels	
*†§Nora Blaney No. 1	Song Program		1 reel	
*†§Nora Blaney No. 2	Song Program		1 reel	
*†Operatic	Marionettes		1 reel	
*†§Radio Franks & 4 Bachelors	Song Program		1 reel	
*†§Teddy Brown & His Band	Jazz Program		1 reel	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	2 reels	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2 reels	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)				
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. 28
*†§Dynamite (A. T.) (D)	Bickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Aug. 24
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	11669 feet	June 29
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	7351 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
Reviewed under title of "Imperfect Ladies" in Nov. 2, 1929 issue				
*†Kiss, The	Greta Garbo	Nov. 16	7200 feet	Nov. 25
*†§Lady To Love	Vilma Banky	Mar. 8,'30	not set	Feb. 8
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30	7200 feet	Jan. 25,'30
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Barrymore-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 Issue				
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams-Wycherly	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Little Mother	"Our Gang"	June 1	2 reels	
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Outlandish Manners	Ufa Oddities	June 8	1073 feet	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Tiny Housekeepers	Ufa Oddities	June 22	1 reel	July 6
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth	Apr. 19,'30		Feb. 22
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Free and Easy	Buster Keaton	Mar. 22,'30		Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15, '30		Feb. 1
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)	Reginald Denny			
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29,'30		Feb. 8
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
Sunkissed				
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*Angora Love	Laurel-Hardy	Dec. 14	2 reels	
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
*Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
*†§Bear Shooters	Our Gang		2 reels	Feb. 15
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Kick, The	Harry Langdon	Mar. 29, '30	2 reels	Jan. 25, '30
*§†Bits of Broadway	Special Cast	Sept. 21	2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
*†§Blotto	Laurel-Hardy		2 reels	Feb. 15
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
*Cat, Dog & Co.	Our Gang	Sept. 14	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
*Clyde Doerr		Jan. 18, '30		
*†§College Romeos	Biltmore Trio	Jan. 25, '30	2 reels	
Copy	Roscoe Karns		2 reels	April 13

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll Shop, The	Revue	Sept. 28	2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
†§Fighting Parson	Langdon	Feb. 22, '30	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1, '30	2 reels	
*Flower Garden	Revue	Jan. 18, '30		
*Frontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	Jan. 5, '29
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 3	646 feet	Nov. 9
*General, The	Revue	Oct. 26		
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
*†§Great Gobs	Charley Chase	Dec. 28	2 reels	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hoosegow, The	Laurel-Hardy	Nov. 16	2 reels	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos.	May 11	888 feet	
*Jimmy Hussey		Dec. 7		
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"	Aug. 24	2 reels	Nov. 9
†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*Manhattan Serenade	Revue	Dec. 21		
*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metro Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Moan & Groan, Inc.	Our Gang	Dec. 7	2 reels	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4, '30	2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase	Feb. 1, '30	2 reels	Dec. 14
*Revellers, The		Dec. 21		
Robert Chisholm (D)	3 Songs	May 25	766 feet	
*Roy Evans		Dec. 14		
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*Saturday's Lesson	Our Gang	Nov. 9	2 reels	
*†§Shivering Shakespeare	Our Gang	Jan. 25	2 reels	
*†§Shooting Gallery, The	Revue	Nov. 23		
*†§Shrimp, The	Harry Langdon		2 reels	Feb. 15
*†§Skirt Shy	Harry Langdon	Nov. 30	2 reels	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffo (D)	Song Program.	Nov. 9	520 feet	Oct. 12
Tita Ruffo	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*Van & Schenck		Jan. 11, '30.		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*Walter C. Kelly		Jan. 4, '30.		
*†§When the Wind Blows	Our Gang	Apr. 5, '30	2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30	6218 feet	Feb. 8
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30	6364 feet	Oct. 26
*†§Burning Up	Arlen-Brian	Feb. 1	5251 feet	Feb. 15
*†§Charming Sinners (A.T.)	Brook-Chatterton	Aug. 24	6164 feet	July 13
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Dangerous Paradise	Carroll-Arlen	Feb. 22	5244 feet	Feb. 22
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	April 20
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 21	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Chatterton-Brook	Dec. 28	7200 feet	Nov. 16
*†§Light of Western Stars (A. T.)	Richard Arlen	April 26,'30		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Men Are Like That	Hal Skelly	Feb. 15	5500 feet	Nov. 23
*†§Mighty, The	George Bancroft	Nov. 16	6802 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 22,'30		
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A. T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22,'30	6402 feet	Jan. 25, '30
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15, '30.	Not set	Jan. 11, '30
*†§Virginian, The (A. T.)	Cooper-Huston-Brian-Arlen	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7
*†§Young Eagles (A.T.)	Charles Rogers	April 5,'30		

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	
Ko-Ko's All Wet	Inkwell Cartoon	June 1	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
*†§After the Ball	Screen Song	Nov. 9	1 reel	
*†§At the Gate	Smith & Dale	Nov. 30	1 reel	
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Bedelia	Screen Song	Jan. 4,'30	1 reel	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
*†§Cow Camp Ballads		Sept. 7	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
*†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
*†§Dixie	Screen Song	Aug. 17	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†§Family Next Door, The	Charles Ruggles		2 reels	Feb. 15
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.) (F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
*†§Getting a Ticket	Eddie Cantor		1 reel	Feb. 15
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Home Edition, The		Dec. 7	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§I Came First	Herman Timberg	April 12,'30	1 reel	
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	Jan. 25, '30
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§I've Got Rings on My Fingers	Screen Song	Dec. 7	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgie (A.T.)	Buster & Chas. West	Dec. 21	2 reels	
*†§Marriage Wows	Talkartoon	Dec. 21	1 reel	
*†§Million Me's, A		April 26,'30	1 reel	Jan. 25, '30
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
*†§Mountain Melodies		Jan. 11,'30	1 reel	
*†§My Pony Boy	Screen Song	Sept. 14	1 reel	
*†§Noah's Lark	Talkartoon	Oct. 26	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon	Oct. 12	1 reel	
*†§On the High C's	Frances Williams	Nov. 16	1 reel	
*†§One Man Reunion		Dec. 14	1 reel	
*†§Piano Tuners, The	O'Donnell & Blair	Oct. 19	1 reel	
*†§Pining Pioneers		Nov. 2	1 reel	
*†§Plasterers, The	O'Donnell & Blair	Dec. 28	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
*†§Put on Your Old Grey Bonnet	Screen Song	Nov. 23	1 reel	
*†§Raising the Roof	Lois Roth	Aug. 24	1 reel	
*†§Radio Rhythm	Rudy Vallee	Aug. 10	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	Feb. 15
*†§Salt Water Ballads		Mar. 8, '30	1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
*†§So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan.. 25, '30
*†§Spy, The	Tom Howard	Sept. 21	2 reels	
*†§That Redheaded Hussy	Grapewin	Dec. 28	2 reels	
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Travelin' Alone		Oct. 5	1 reel	
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Voices of Lonely Men		Apr. 19, '30	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5, '30	1 reel	Feb. 15
*†§Weak But Willing (A. T.)	Will King	Dec. 14	2 reels	
*†§Wee Bit O' Scotch		Feb. 8	1 reel	
*†§What Do I Care?	Moss & Frye	Sept. 21	1 reel	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wife's Birthday, The	Solly Ward	Oct. 26	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
*†§Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	
*†§Ziegfeld Midnite Frolic (A.T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Dan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Honey (A. T.)	Nancy Carroll			Feb. 22
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-Sc Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129 feet	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30		
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950 feet	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30		
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30		
*†§Crashing Through (A. T.) (F)		June 7,'30		
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748 feet	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607 feet	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30		
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440 feet	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743 feet	May 25
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500 feet	Nov. 9
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	June 28,'30		

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Lucky in Love (A.T.)(D&F)	Downey-Lawford	Aug. 17	6870 feet	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423 feet	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30	Undetermined	Nov. 30
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881 feet	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30		
*†§Paris Bound (A. T.)(D & F)	Harding-Fenton	Aug. 3	6684 feet	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30		
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119 feet	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175 feet	Oct. 19
*†§Rich People	Bennett-Toomey	Jan. 5,'30	7074 feet	Feb. 8
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260 feet	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30		
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526 feet	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30		
*†§ThisThingCalled Love(A.T.)(F)	Bennett-Lowe	Dec. 15		Nov. 9
*†§Up and At' Em (A. T.)(F)		May 31, '30		
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong	April 12,'30		
*†§Woman Afraid, A (A.T.)(F)		May 17,'30		

SOUND SHORTS

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§All Stuck Up			2 reels	Feb. 1
*†§Barbers College, The(A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie(A.T.)(D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Cover Charge	Topics of the Day		1 reel	Feb. 15
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies	Buck & Bubbles	Apr. 13,'30	2 reels	
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. 8
*†§Duffers & Champs(A.T.)(DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.)(D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening(A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Go Easy, Doctor (A.T.)(D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25, '30
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Gift	Herman-Green	May 4,'30	2 reels	Mar. 1
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
Home Sweet Home	Topics of the Day		1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler-Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†Sky Skippers	Aesop Fables		1 reel	Feb. 15
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†§Splashing Through	Sportlight		1 reel	Feb. 15
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9, '30	2 reels	Nov. 23
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.)(D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
April Showers	"Aesop Cartoon"	June 15	1 reel	June 15
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Show Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 20
Tuning In	"Aesop Fables"		1 reel	Nov. 9
Uncle's Visit	Haines-Coombs	June 30	2 reels	July 6

RKO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30		
Big Diamond Robbery	Tom Mix	May 13	6114 feet	
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532 feet	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		Jan. 4
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481 feet	Oct. 5
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 23, '30	8100 feet	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372 feet	Nov. 2
Laughing at Death	Bob Steele	June 2	5009 feet	
Little Savage	Buzz Barton	May 19	4781 feet	
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30		
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048 feet	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665 feet	Nov. 16
Pals of the Prairie	Buzz Barton	July 7	4776 feet	
Pride of Pawnee	Tom Tyler	June 9	4750 feet	
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506 feet	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742 feet	Jan. 4,'30
*†§Side Street (A.T.)	3 Moore Bros	Sept. 8	6965 feet	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200 feet	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626 feet	Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377 feet	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		Nov. 16
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139 feet	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Mike It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb. 2	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Dec. 22	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer		Mar. 2, '30	2 reels	Feb. 22
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13,'30	1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters		Mar. 30,'30	2 reels	
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule	Nov. 10	2 reels	Dec. 14
*†§Mickey's Midnite Follies(A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule	May 25,'30	2 reels	
*†§Old Bill's Christmas		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25, '30
*†§Palooka Flying School (A.T.)		June 22,'30	1 reel	
*†§Setting Son, The	Vaughn-Cooke		2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordecl	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2, '30	1 reel	
*†§Suitor, The (A.T.) (F)	Marc Connelly	Dec. 8	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	1 reel	
*†§Two Gun Ginsburg (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Oct. 13	1 reel	Oct. 1
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan.12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Beau Baudet (A.D.)	La Rocque			
*†§Case of Sergeant Grischa	Betty Compson			
*†§Companionate	Olive Borden			
*†§Dance Hall	Borden-Lake	Not set	5700 feet	Nov. 23
*†§Dixiana	Bebe Daniels			
*†§Framed (A.T.)	Brent-Toomey	Mar. 16,'30	5780 feet	Feb. 15
*†§High River				
*†§Hunted				
*†§Ladies of the Past	Betty Compson			
*†§Lovin' the Ladies	Richard Dix			Feb. 22
*†§Radio Revels (A.T.)	Special Cast			
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9,'30	5058 feet	Feb. 15
*†§Sensation (A.T.)				
*†§Upperworld (A.T.)				
*†§Wild Heart (A.T.)	Bebe Daniels			

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732 feet	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136 feet	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set	Not set	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177 feet	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950 feet	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010 feet	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100 feet	Nov. 8
Piccadilly	Gilda Gray	July 13	8079 feet	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787 feet	
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500 feet	Feb. 22
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586 feet	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910 feet	
*†§Up the Congo (D)	African Adventure Film			
Whirl of Life, The	Louis Lerch	June 15	8 reels	
Week-End Wives	Thomas-Banks	May 25	6998 feet	
White Sheik		Dec. 9	6750 feet	Dec. 21

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

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FEATURES

Title	Star	Dist'r	Length	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics..Not set	8860 feet	Jan. 25,'30
*†§Alter the Fog (A.T.)	Philbin	Beacon Prod.....Dec. 15	5200 feet	Jan. 18'30
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics..Nov. 2		Nov. 9
At the South Pole				Feb. 22
Battle of Mons, The	English Cast	British New Era	5500 feet	Mar. 23
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon		
*†§Because I Love You	Mady Christians	Jan. 24	9000feet	Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European	6200 feet	
Black Hills	Special Cast	Big Three	5000 feet	
Broken Barriers	H. Costello-Glass	Excellent	6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.	4800 feet	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr ....Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent	5660 feet	
Campus Knights	McKee-Palmer	Chesterfield....June 15	5400 feet	Oct. 26
Caught in Berlin Underworld	Fritz Kastner			Feb. 15
Cowboy and Outlaw	Bob Steele	Big Four.......Not Set	5000 feet	Mar. 1
Constant Nymph	Ivor Novello	Big 3..........Aug. 1	7800 feet	July 6
*†§Co-Optimists	Special cast	New Era ....Feb. 8		Feb. 22
Dancer of Barcelona	Damita	Capitol Pictures. Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod...Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.	9000 feet	
Dream Melody, The	Roche-Shelby	Excellent	5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European	8 reels	
Fanny Hawthorn	English Cast	Excellent........Nov. 9		Nov. 16
Farmer's Wife	Thomas-Hall-Davis	Allied ....Jan. 4	6845 feet	Jan. 18,'30
Figaro		Franco-American Not Set	6360 feet	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton. Not set	Not set	Jan. 25,'30
Fight for Matterhorn	German Cast	Allied .....Aug. 9	6840 feet	
Fighting Terror, The	Bob Custer	Syndicate Pictures		
Forbidden Trail, The	Jack Hoxie	Cosmo Films		
For the Term of His Natural Life	Special Cast	Australasian	11000 feet	
Golden Dawn	Warwick-Ward	Conquest	6200 feet	
Headin' Westward	Bob Custer	Syndicate	4980 feet	Oct. 26
Hearts of Men	Harris-Keefe	Anchor	5400 feet	
Her Unborn Child (F & D)	Special Cast	Windsor....Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.		
*†§House of Secrets, The	Striker-Manning	Chesterfield....July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E..Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.	5400 feet	Sept. 14
Into the Night	Agnes Ayres	Raleigh	5712 feet	
It's Easy to Become a Father	German Cast	Allied	6000 feet	
Jade Casket, The	French Cast	Cosmos	5800 feet	
Jazzland	Reynolds-Nye	Quality Dist. Corp.	5700 feet	
Just Off Broadway	Christy-Keith	Chesterfield.....Mar. 15	6200 feet	Oct. 26
Law of the Mounted, The	Bob Custer	Syndicate	4580 feet	
Life of Beethoven	German Cast	Film Art Guild	7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules	5300 feet	
Linda	Baxter-Foster-Beery	First Division	6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo	5799 feet	
*Lone Horseman, The	Bob Custer	Syndicate		
Lost Patrol		Pro Patria ...Not Set	5100 feet	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield.....Feb. 15	6160 feet	Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil	6240 feet	Jan. 25,'30
Madonna of the Sleeping Cars	French Cast	Natan ....Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict.		Sept. 28
Manxman		Allied..........Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual	6000 feet	
Meistersinger		Moviegraphs .Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity	5400 feet	
Mystic Mirror, The	German Cast	Allied	7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.	8700 feet	Aug. 3
'Neath Western Skies	Tom Tyler	Syndicate Pictures	4924 feet	Jan. 25,'30
Nosferatu, The Vampire		Film Arts GuildDec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs.....Dec. 1	6200 feet	Dec. 7
Parting of the Trails	Bob Custer	Syndicate		
Passion Song, The	Olmsted-N. Beery	Excellent	5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield	5400 feet	
*†§Phantom in House (A.T.)	Star Cast	Continental......Nov. 1	5695 feet	Nov. 16
Pioneers of the West	Tom Tyler	Syndicate ..Dec. 1	4262 feet	Feb. 15
Power of Evil, The	Armenian Cast		6300 feet	
Q Ships	Special Cast	New Era	6000 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental..Jan. 15,'30	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill..........Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent	6040 feet	
Reward of Faith, The	French Cast	Conquest	5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor.......Sept. 12	4600 feet	Oct. 19
Sajenko the Soviet		Allied	5921 feet	
Sea Fever	French Cast	Moviegraphs	5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White.........Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo	8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division	6605 feet	
South of Panama	Carmelita Geraghty	Chesterfield	6300 feet	
*Straus, the Waltz King	Special Cast	Allied ....Nov. 23	5800 feet	Nov. 30
*†§Take the Heir (A.D.)	Edward Horton	Big 4..........Jan. 15	5700 feet	Jan. 25,'30
Thou Shalt Not Steal	Lillian Harvey	Allied	6941 feet	
Three Loves	Kortner-Dietrich	Moviegraph	7000 feet	Sept. 14
Three Outcasts, The	Yakima Canutt	Waca ....Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent	5917 feet	
Treasure, The	Foreign Cast	Film Arts Guild. Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick	Weiss Bros.	6000 feet	Nov. 9
*§†Unborn Child (A.T.)		Windsor......Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore	5770 feet	May 25
U-Boat 9	Foreign Cast	Jofa Prod.	6500 feet	
Wasted Love	Anna May Wong	Allied.........Dec. 28	8300 feet	Jan. 4,'30
Waterloo	Special Cast	Ameranglo	8300 feet	Nov. 23
Weavers, The	Paul Wegener	Jos. Fliesler.....Oct. 5	5870 feet	Oct. 19
*†§West of Rockies (A.T.) (D)	Art Mix	World Art..Jan. 18,'30	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate......Nov. 15	4421 feet	
Why Cry at Parting	Halm-Gralla	International	7000 feet	Feb. 22
Widecombe Fair	Wyndham Standing	British Int'l....Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell	Dec. 14	6000 feet	Dec. 21
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema. Jan. 1,'30	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules		June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Rampant Age, The (F)		Continental		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick....Oct. 15	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial	2 reels	
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod	1 reel	
*†Boney's Boner	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Ellbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick.....Nov. 9	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick...Sept. 21	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial	2 reels	
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone	1 reel	Oct. 5
*†Egyptian Gyp. An	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod....Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick....Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Jingle Bells	Song Cartoon	Biophone	1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick....Nov. 15	1 reel	Feb. 8
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11,'30
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Kids and Pets	Color Novelty	Castle	1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot ....Sept. 1	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick....Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick.....Feb. 12	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts	1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Choo-Choo	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Oct. 12
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Mickey's Follies	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr		
*†§Mr. Conn and Mr. Sapp (A.T.)	Donnelly-Singer	Imperial	2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone	1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial	2 reels	
*†Opry House	Mickey Mouse Cartoon	Celebrity Prod May	1 reel	
*†§Party, The (D)		Safrus	1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick....Aug. 26	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick.....Oct. 3	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick..Sept. 14	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick....Aug. 26	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick....Oct. 28	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod. ....Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick....Oct. 21	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)		
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.	1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick...Sept. 21	1 reel	Oct. 12
*†§Varieties (D)		Safrus	1 reel	
*†§Vaudeville (D)		Safrus	1 reel	
Washington's Birthday		Fitz Patrick...Feb. 22	350 feet	
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11,'30
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.	1 reel	
World Tours of Prince of Wales				Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli	Dec. 20	6882 feet	Feb. 8
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 28
*†§Mr. Antonio (A.T.)	Carrillo-Valli	Oct. 1	6985 feet	Oct. 19
*†§New Orleans	Collier, Jr.-Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
	Reviewed as "Dangerous Business" Issue Dec. 21, 1929			
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6760 feet	Feb. 8
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewe
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Mareea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Days				
*†§Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239 feet	Feb. 22

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8, '30	6900 feet	Feb. 1
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§Condemned (A.T.) (F)	Colman-Harding	Dec. 7	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	Jan. 25,'30
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 16	7533 feet	Feb. 15
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28	7447 feet	Feb. 1
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225 feet	Feb. 22
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6646 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25,'30
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Sorcerers' Apprentice, The				
*§Tannhauser	Novelty Reel			
*§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§City Lights (F)	Charlie Chaplin			
*†§Flame of the Flesh (A.T.)	Norma Talmadge			
*†Hell's Angels (F)	Lyon-Nisson			
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
*†§Climax, The (A. T.)	Special Cast	Jan. 26,'30	5846 feet	
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 18
*†§College Racketeer	All Star	Mar. 30,'30		
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
*†§Dames Ahoy	Glenn Tryon	Feb. 9, '30	5953 feet	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue				
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2, '30	5230 feet	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6, '30	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 Issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 Issue				
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
*†§Hidden Valley	Ken Maynard	Aug. 10,'30		
*†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	Nov. 2
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	April 27,'30		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.)(D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†Lucky Larkin	Ken Maynard	Mar. 2, '30	5785 feet	
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Aug. 31,'30		
*§†Moonlight Madness (A. T)	John Boles	June 22,'30		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30	5784 feet	Feb. 15
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
*†§Parade of the West	Ken Maynard	Jan. 19	5900 feet	Feb. 1
†Phantom of Opera	Lon Chaney	Dec. 15	8382 feet	Feb. 15
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	June 8,'30		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James & Lucille Gleason	Jan. 5	6155 feet	Nov. 9
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	Aug. 31,'30		
*†§Songs of the Saddle	Ken Maynard	June 29,'30		
*†§Storm, The (A. T.)	Special Cast	May 11,'30		
Straight Through	William Desmond	Dec. 8		
Smilin' Terror, The	Ted Wells	June 30	4525 feet	
Tip-Off, The	Cedy-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
*†§Trailing Trouble	Hoot Gibson	Mar. 23		
*†§Undertow	Nolan-Eiler-Brown	Feb. 23,'30		Jan. 4,'30
*†§Wagon Master (P. T.) (D F)	Ken Maynard	Sept. 8	6335 feet	May 18
*†§What Men Want	All Star	June 1, '30		
*†§Week-End Girl	Laura La Plante	May 4, '30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Nite	Oswald Cartoon	Nov. 18	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept. 11	2 reels	Aug. 17
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 4	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Cowboy Pluck	Bob Curwood	May 18	2 reels	
Crimson Courage	Ted Carson	Mar. 8, '30	2 reels	Feb. 1
Cuckoo	Edwards & Roach	Sept. 9	1 reel	
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 2[illegible]
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
French Leave	Sid Saylor	Mar. 19	2 reels	
Getting Buster's Goat	Trimble and Dog	July 24	2 reels	July 6
Getting the Air	Arthur Lake	Mar. 5, '30	2 reels	Feb. 1
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Daugherty	Sept. 14	2 reels	
Make It Snappy	Sid Saylor	Feb. 12,'30	2 reels	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
Man of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 26
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Red Coats Code, The	Ted Carson	Dec. 7	2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Society Circus	Arthur Lake	June 17	1 reel	May 25
So Long Sultan	Chuck Reisner	Dec. 16	1 reel	
Some Show	Arthur Lake		2 reels	Mar. 1
Stepping High	Arthur Lake	Aug. 12	1 reel	July 20
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Stripes and Stars	Oswald Cartoon	May 27	1 reel	May 11
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Wash Line Romance	Laemmle Novelty	May 6	1 reel	
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Craufurd Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Arabian Daze		Mar. 3. '30	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	
*†§Broadway Follies	Oswald Cartoon	Mar. 3,'30	1 reel	Feb. 15
*†§Broken Statues (A. T.) (D F)	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Cohen on Telephone (A.T.) (DF)	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 14	1 reel	Sept. 14
*†§Delicatessen Kid (A. T.) (D F)	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (D F)	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.)(D F)	Charley Grapewin	June 3	1929 feet	May 25
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Benny Rubin	Sept. 30	1 reel	Aug. 31
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25, '30
Lady of Lions			2 reels	Nov. 23
*† Law in Saddle			2 reels	Mar. 1
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11,'30
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 11
*†§Love Tree, The	The Rooney Family	Sept. 16	2 reels	Aug. 17
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct 28	2 reels	Oct. 12
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
†§No Boy Wanted (A. T.) (D F)	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
*†§Pilgrim Papas (A. T.)	Benny Rubin	Nov. 25	1 reel	Oct 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25, '30
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug 3
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25, '30
*†Snow Use	Oswald Cartoon	Nov 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F&D) (A.T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†Stage Stunts (F D)	Oswald Cartoon	May 13	1 reel	May 4
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec 14
*†§Stripes and Stars (F D)	Oswald Cartoon	May 27	1 reel	May 11
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A.T.) (D F)	The Rooney Family	Nov. 11	2 reels	Oct 19
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Up and Downstairs		Jan. 29	2 reels	
*†§Use Your Feet (D & F) (A T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Vernon's Aunt	Dent-Archer		2 reels	Feb. 1
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 9	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Cartoon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Cartoon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2,'30
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray	
*†§Barbary Coast	Mary Nolan	Apr. 20,'30

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
Kettle Creek	Ken Maynard	May 18,'30		
*†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast			
*†§La Marsellaise (A.T.)	La Plante-Boles			
*†§Little Accident (A.T.)	Glenn Tryon			
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	9022 feet	Sept. 7
*†§Green Geddess, The (A. T.)	George Arliss	Mar. 8	6653 feet	Feb. 22
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On the Border	Rin-Tin-Tin	Mar. 15,'30	4452 feet	Feb. 8
*†§On With the Show (A. T.)	Compson-Brown	July 13	9592 feet	May 25
*†§Royal Box (A.T.) (German)	Morssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413 feet	Feb. 22
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Sonny Boy (A. T.)	Davey Lee	April 13	6011 feet	Mor. 16
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Dumbells in Ermine (A. T.)	Mercer-Merriam			
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.)	John Barrymore			
*†§Man Hunter (A. T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Second Floor Mystery (A. T.)	Withers-Young			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Song of the West (A. T.)	Boles-Segal			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Three Rooms (A. T.)				
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
Albert Spalding	Violin Selections		
Alice Gentle	Aria from "Carmen"		Mar. 1
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
All Square		2 reels	
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
And How	Ann Greenway	1 reel	Feb. 8
Apartment Hunting	Fisher & Hurst		
At the Church Festival	Dick Henderson		
At the Party	Harris & Radcliffe		
Baby Rose Marie	Songs		
Bad Boy From a Good Family	Phil Baker		
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Benefit, The	Joe Frisco	1 reel	Feb. 8
Bernie Cummins Orchestra	Dance Numbers	1 reel	Mar. 16
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Bigger and Better	Fanny & Kitty Watson		
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Blue Streaks of Rhythm	Varsity Three		
Blue Ridgers, The	Cordelia Mayberry		
Bobby Arnst & Peggy Ellis	Song & Dance Number		
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Charles C. Peterson	Billiards		
Chips of the Old Block	The Foy Family		Sept. 22
Crinoline Classics	Yorke & Johnson	1 reel	Feb. 15
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Dead Line, The			
Dead or Alive	Hugh O'Connell		
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Dooley's the Name	Dooley & Sales		
Eleanor Painter	Songs	½ reel	Mar. 16
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Evolution of the Dance		2 reels	Feb. 22
Faint Heart	Bert Lahr	2 reels	
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Fishing Around	Anderson & Graves		
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
For Sale	Gregory Ratoff	1 reel	
Fox and the Bee, The	Fox & Curtis		
Frances Alda	Songs	1 reel	Dec. 28
Frances Alda	Songs	1 reel	Feb. 8
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Fred Allen's Playlets	3 Sketches		
Gay Nineties, The	Burlesque of plays		
Getting a Raise	The Potters Series		
Girl With Perfect Voice	Rose Perfect	1 reel	Feb. 8
Giovanni Martinelli	Duet from "Martha"		Feb. 15
Glee Club, The	Jack Buchanan	1 reel	Feb. 15
Gotham Rhythm Boys	Songs		
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Head of the Family	Little Billy		
Headin' South	Three Brox Sisters		
Hello Thar	Eddie Buzzell	2 reels	
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hilda	Billy (Swede) Hall & Co.	1 reel	Oct. 12
Holiday in Storyland, A	Vitapohne Kiddies		
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Illusions	Fred Keating		
Imagine My Embarrassment	Codee & Orth		
I'm Marching Home to You	Douglas Stanbury		
Impressions	Albert Carroll	1 reel	Feb. 15
Interview, The	Hugh O'Connell	1 reel	Oct. 12
In a Casting Office	W. & E. Howard		
In Dutch	Ulls & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Nick of Time	Toler-Hall-Beaumont	2 reels	
In the Tropics	The Paragons (Quartet)		Feb. 23
Irene Franklin	Songs		
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Jans & Whalen	Songs, Dances & Chatter		
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Just Dumb	Clifford & Marion		
Just Like a Man	Sketch		
Kiddies Kabaret, The	Kiddie Night Club Review		
Lamb Chops	Burns & Allen		
Larry Ceballos Revue, The	Songs and Dances		June 1
Letter Box, The	Sybil Lee	1 reel	Feb. 8
Letters	Special cast		
Little Miss Everybody	Impersonations	1 reel	Nov. 30
*†§Love Boat, The	Herman Timberg		Mar. 1
Low Down	Songs and Dances	2 reels	Feb. 22
Madcap Musician, The	Herschel Henlere		
Maid's Night Out, The	Bobby Watson		
Mal Hallett & Orchestra	Dance Numbers		Feb. 23
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Matter of Ethics, A	Earle-Oakland-Mitchell		
Max Schmeling	Interview		Mar. 18
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Minstrel Days	Colored entertainers		
Mirth and Melody	Dorothy & Rosetta Ryan		
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
Motoring	Harry Tate	2 reels	
Moving Day	Frank Hunter & Co.		
Musicale, The	Trahan & Cameron		
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Makers, The	Howard Bros.	1 reel	Mar. 19
Music Shop	Dick Henderson	1 reel	Dec. 28
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		Feb. 15
Night on the Bowery, A	Will Aubrey & Co.		
Ninety-Ninth Amendment, The	Richmond-Teasdale-O'Connell		
Odds and Ends	Mr. & Mrs. Jack Norworth		
Oh, Sarah	Jack McLallen	1 reel	Feb. 8
Oklahoma Bob Albright and Rodeo Do Flappers	Song and Dance		
On the Rancho	Will & Gladys Ahern		
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Operation, The	Edgar Bergen	1 reel	Feb. 8
Op'ry House, The	Hearn-Walker		
Outlaw In-Law, The			
Pack Up Your Troubles	Douglas Stanbury		
Pagliacci	John Charles Thomas		
Palm Beach Four, The	Guitar Selections		
Patent Office, The	Harry Tate		
Playmates	Arthur & Morton Havel		
Poet and Peasant	Orchestra	1 reel	Nov. 30
Perfect Understanding, A	May & Oaks		
Poor Aubrey	Pangborn-Ferguson	2 reels	
Rarin' To Go	Kraft & Lamont		
Red Nichols and Five Pennies		1 reel	Dec. 28
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Room 909	Keane-Whitney		Feb. 15
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 28
Segar Ellis & Embassy Club Orch.			
Selling a Car	Harry Tate		
Sending A Wire	Eddie Green	1 reel	Nov. 23
Small Timers	Bert Wheeler		
Some Punkins	Summers & Hunt		
Somewhere in Jersey	Halligan & Mulhern		
Song Drama, A	Derickson & Brown		
Songology	Ryan & Yellman		
Spanish Fiesta, A	Roberto Guzman		
Stand Up, The	Mack-Cameron-Lane		
Stimulation	Johnny Arthur	1 reel	Oct. 26
Sultan's Jester, The	Songs and Dances		
Suspicion	Lyons-Earle-Morne		
Sympathy	Hobart Cavanaugh		
Then and Now	Billy & Elsa Newell		
These Dry Days	Fred Ardah & Co.		
They Know Their Groceries	Miller & Lyles		
Those Were the Days	Irene Franklin		
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Trifles	Special Cast		
Two of a Kind	Lytell & Fant		
Typical Types	Bobby Folsom		
Under Dog, The	James Barton		
Vanity	Lyons-Cameron-Oakland	1 reel	Feb. 8
Vengeance	Special Cast	1 reel	Feb. 8
White Lies	Playlet		
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Words of Love	Sanderson & Crumit		
You Don't Know the Half of It	Butler & Brennan		

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Low-Cost, Colored Sound Pictures

THE ever-growing success of *Sonochrome* is based on one simple fact. This Eastman film meets the demands of the new-day motion picture, by giving both color and sound-on-film—*at the cost of ordinary black-and-white.*

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

"THE SWELLEST TALKIE SINGIE TO REACH B'WAY"

New York Daily News

★ ★ ★ ★

With
JOAN BENNETT
James Gleason
Lilyan Tashman
Aileen Pringle

Directed by
Edward Sloman

Presented by
Joseph M. Schenck

NOW THE $2.00 HIT TALKIE OF THE SEASON

March 8, 1930

Motion Picture News

Reg. U. S. Patent Office

TIB BETT

Electrifying The

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Amusement

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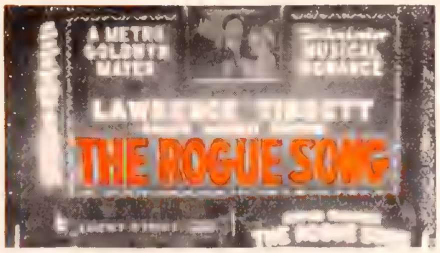
THE ROGUE SONG

Electrifying The Amusement World!

M-G-M continues its amazing progress in Talkies with the signing of Grace Moore, celebrated beauty and great singer of the Metropolitan Opera!



The Star who in his first picture is breaking all records in New York and Los Angeles, 2nd month at $2. The Star Maker! The Hit Maker! **METRO-GOLDWYN-MAYER**

VOL. XLI. No. 10

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879.

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with
Charles MURRAY

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The
EPIC
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SUCKERS
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WALL
STREET

ALL
TALKING

A New EDWARD SMALL Comedy
Funnier Than His
"McFADDEN'S FLATS"

Distributed by NAT LEVINE, 1650 Broadway, New York City

A MESSAGE TO *YOU* FROM

S. R. KENT

I don't often address you in print. But since my return from Europe I have seen and heard things which I believe you should know for the good of your box office.

I have personally screened 10 coming Paramount Pictures. I have received information by telephone or wire almost daily from Mr. Lasky, who is at our Hollywood studio. I have checked carefully every Paramount release. *This is certain:*

THE FINEST PRODUCTIONS IN PARAMOUNT'S CURRENT GROUP ARE COMING BETWEEN NOW AND AUGUST — AND COMING IN QUANTITY. *For example:*

The Vagabond King

Sarah and Son

Honey

Roadhouse Nights

Young Eagles

The Benson Murder Case

Ladies Love Brutes

The Light of Western Stars

Paramount on Parade

The Big Pond

"THE VAGABOND KING." Showmen agree it's the finest piece of entertainment yet produced. Business in New York, Philadelphia and Palm Beach, where it has opened $2 runs, backs their judgement. The fact that 35 of America's ace theatres have voluntarily raised admission prices 33⅓% or more, for this attraction speaks for itself.

"SARAH AND SON." With Ruth Chatterton rising above even her work in "Madame X" and "The Laughing Lady." One of the real big dramatic punches of 1930.

"HONEY." Starring Nancy Carroll, with Lillian Roth, Skeets Gallagher, Harry Green, Stanley Smith and others. A musical comedy with everything "Sweetie" had, and more.

"ROADHOUSE NIGHTS." Listed by Photoplay Magazine among the 6 best pictures of the month. With a tip to watch the new comedy sensation, Jimmy Durante. Motion Picture News calls him "the Charlie Chaplin of the talking screen."

"YOUNG EAGLES." Charles "Buddy" Rogers and Jean Arthur in a second edition of "Wings."

"THE BENSON MURDER CASE." Latest and best of the "Philo Vance" mystery stories. With William Powell, Eugene Pallette and the others who made this series Grade AA box office.

"LADIES LOVE BRUTES." Starring George Bancroft, whom Variety's annual poll names the biggest drawing card on the screen today.

"THE LIGHT OF WESTERN STARS." With Richard Arlen, Mary Brian and Harry Green. By Zane Grey. Mr. Lasky wires me that this is an even better outdoors all-talker than "The Virginian."

"PARAMOUNT ON PARADE." With every big star on the Paramount payroll in it. A giant musical comedy different from anything this business has yet seen.

"THE BIG POND." Starring Maurice Chevalier in a modern American comedy romance, with songs and Claudette Colbert. This should top "The Love Parade."

"SAFETY IN NUMBERS." "Buddy" Rogers in a musical show with three beautiful girl heroines and six song hits.

"HIGH SOCIETY." Jack Oakie, the comedy craze of the hour.

"DANGEROUS NAN McGREW." Helen Kane and big Broadway cast in a singing comedy-melodrama. (Paramount gives you the new stars while they're hot.)

"THE TEXAN." With Gary Cooper. Companion picture to "The Virginian."

"TRUE TO THE NAVY." Clara Bow and a whale of a Bow title.

"THE RETURN OF DR. FU MANCHU." With Warner Oland and the fine cast that did so well in the first "Fu Manchu" hit.

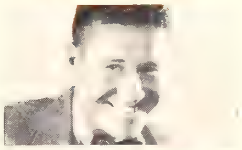
"THE BORDER LEGION." Richard Arlen, Mary Brian, Jack Holt. By Zane Grey. The demand today is for big action-studded talkers like this one.

"THE DEVIL'S HOLIDAY." Nancy Carroll in a down-to-earth drama written and directed by Edmund Goulding, who made "The Trespasser."

"YOUNG MAN OF MANHATTAN." The best selling novel of 1930 from coast to coast. Claudette Colbert and Charles Ruggles heading the cast.

EXTRA ADDED ATTRACTION. The exclusive motion pictures taken **WITH REAR ADMIRAL BYRD AT THE SOUTH POLE,** including the actual airplane flight over the Pole.

Safety in Numbers


High Society

Dangerous Nan McGrew

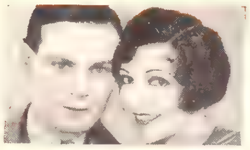
The Texan

True to the Navy

The Return of Dr. Fu Manchu

The Border Legion

The Devil's Holiday


Young Man of Manhattan

Sound News

Between March 1st and August 1st you get 27 outstanding pictures, the cream of Paramount's current season's line-up. *I say it to you frankly and honestly:*

IF YOU HAVE PARAMOUNT BOOKED, YOU MUST PREPARE NOW TO HANDLE MORE BIG PICTURES IN THE NEXT 5 MONTHS THAN YOU'VE EVER HAD BEFORE IN AN ENTIRE SEASON.

If you haven't Paramount booked, you should protect yourself by inspecting each one of these new pictures when a print arrives at your Paramount exchange. Your own judgment will tell you what to do next.

S R Kent

Paramount Pictures

"LUMMOX"

"The picture that Dares to be Different"

Praised everywhere as one of the marvel pictures of the age

SYRACUSE—

"They talk about plays you won't forget. Here's one of them. If you want to keep up on what can be done on the screen—get this."

—*American*

ST. LOUIS—

" 'Lummox' is a great picture. Quite possibly the greatest picture the talkies have produced. A classic."

—*Globe-Democrat*

"One of the best and most beautifully made movies of this year. It stands in the line of supermovies that are 'super'."

—*Times*

LOS ANGELES—

"A most unusual picture entertainment. Truly worth seeing."

—*Examiner*

"A moving quality of pathos runs through 'Lummox' and will make this film a success especially with feminine audiences."

—*Eve. Herald*

SAN FRANCISCO—

"Place 'Lummox' among the unusual pictures. Compels respect."

—*Chronicle*

"Will leave its imprint upon the memory of every one."

—*Examiner*

with the new miracle woman of the screen, WINIFRED WESTOVER,
Ben Lyon, William Collier, Jr., Myrtle Stedman, Edna Murphy
From the novel by Fannie Hurst. Presented by Joseph M. Schenck

UNITED ARTISTS

THE ARISTOCRATS OF THE SCREEN

HERBERT BRENON Production

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THUNDERS ACROSS THE SCREEN AS

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BIG TOWN AWAITS NEW YORK OPENING RKO GLOBE TODAY

ROCKS A SHOW WORLD WEARY OF FROTH AND FEATHERS . . .

Most Daring Stroke of Showmanship in Sweep of Screen History . . . Marks New and Amazing Era in The PRACTICAL ART of Motion Pictures . . . and Makes All Rival Dramas Look Like Wilting Pansies.

HERBERT

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Lands with Terrific Smash in Baltimore, Los Angeles, Washington, Chicago and Philadelphia . . Makes Millions Think! Talk! Wonder! And Slap Their Coin in Your Till.

Radio
PICTURES
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ON

SERGEANT GRISCHA

CHESTER
MORRIS

BETTY
COMPSON

JEAN
HERSHOLT

ALEC B. FRANCIS
GUSTAV VON
SEYFFERTITZ . . .

Gentlemen be seated—

and listen to what some hard-boiled Philadelphia reviewers have to say—

"Pathe has brought to the screen a living, vibrant story of minstrelsy in the super-production 'The Grand Parade'. It seems to be what the movie audiences want. That at the Erlanger yesterday ate it up."

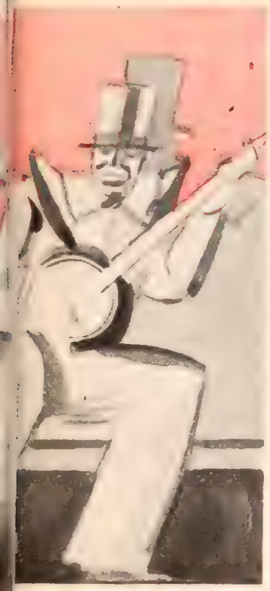
—Philadelphia Record

"A fine story has been provided for this picture. It has drama, pathos and comedy. There is a pretty romance, too. This reviewer liked 'The Grand Parade' and can recommend it as a pleasant evening's entertainment."

—Philadelphia Daily News

"A poignantly beautiful narration that will appeal with powerful effect to the fathers, mothers, sisters and brothers, and in fact to every picture fan of today."

—Philadelphia Inquirer



"The audience at the Erlanger yesterday ate it up."

—*Philadelphia Record*

THE GRAND PARADE

with HELEN TWELVETREES and FRED SCOTT

written and produced by Edmund Goulding. Directed by Fred Newmeyer

ALL MUSIC · ALL AUDIENCE · ALL BOX-OFFICE!

PATHÉ

"BLAZE OF GLORY"

BLAZING A TRAIL OF FIRST RUNS

THIS DAZZLING EDDIE DOWLING BOX-OFFICE SELLER has been booked by FOX, STANLEY-WARNER, PUBLIX, LOEW CIRCUITS, etc. The Goldstein Circuit has it booked 100% in all its towns—The Beacon, N. Y.; Earle, Phila.; Virginia, Atlantic City; Strand, Hartford; Stanley, Pittsburgh; Earle, Washington; Indiana, Indianapolis; Troy, Troy, N. Y.; Mosque, Newark; Stanley, Jersey City; Ambassador, St. Louis; Fox, Atlanta; Eureka, Hackensack; T & D, Oakland; Capitol, Sacramento; El Capitan, Frisco; Criterion, Los Angeles; Egyptian, Hollywood; West Coast, Long Beach; Fox, San Bernardino; Rivoli, Portland; Coliseum, Seattle; Rialto, Tacoma; Lincoln, Cheyenne; Fox, Tucson; Colonial, Allentown; Queen, Houston; State, San Antonio; Old Mill, Dallas; Washington St., Olympic and Uptown, Boston; Fay's Providence; Harmanus Hall, Albany; Empire, Lawrence, Mass.; and no more space left to mention a raft of others.

SONO ART
WORLDWIDE
PICTURES-INC

George W. Weeks
Executive Vice-Pres.

JOIN THIS PARADE OF AMERICA'S BOX-OFFICE THEATRES!!

"Erpi" Reported Buying Warner Bros. To Avoid Royalties; is Denied by Both

Warner Paramount Again

Now it's the financial editors of New York dailies who are reviving the merger yarn between Warners and Paramount. With Warners selling currently at approximately 68 and Paramount on the same level, an exchange on a share for share basis is seen as a definite possibility. Motion Picture News, stated recently that as soon as soon as Warners had demonstrated their stock to be on a parity with Paramount, the merger theme song might be warbled all over again.

Warners-Erpi Seek Control of German Sound

Supremacy of the sound field in Germany hinges around successful bidder in negotiations now under way with Klangfilm-Tobis, which exercises a virtual monopoly of the market in that country.

The Warners have been extremely active in this direction. It is understood, however, that Western Electric has not abandoned its attempt to sew up Klangfilm on some sort of a deal which will permit its American licenses, now barred, an opportunity to show sound pictures in the German market, where Warners now stand alone.

Negotiations have been launched several times, but never consummated. W. E. is maintaining a strict silence, officially declaring there is nothing to reports that any of its representatives are dickering with the Klangfilm group.

Decision is looked for shortly after the arrival in New York of Heinrich J. Kuchenmeister, of Holland, who dominates the Klangfilm-Tobis group. He sails from the other side in a few days on the Aquitania, which will carry George E. Quigley, president of Vitaphone, back to New York.

Death Threats in Song War Disturb Okla. City

Oklahoma City.—Death threats have been made against instigators of the movement against song racketeers here. Sidewalk peddlars, selling copyright music at five cents per copy here and in a number of other cities, are declared doing a flourishing business. Recently two racketeers in New York received suspended jail sentences following conviction on charges of violation of copyright.

Mabel Normand Leaves Everything to Mother

Hollywood—Mabel Normand left her entire estate to her mother, Mrs. Mary Normand, living in Staten Island, N. Y. Lew Cody was left nothing. He declared this was in accordance with his wishes.

Zukor and Warner On Coast; Merger Talk Rife Again

Hollywood—Harry M. Warner just in from New York. Adolph Zukor, all set to leave for the East last Monday. Then changes his mind and stays on with no definite date for his departure set.

Local mathematicians who still take delight in adding two and two in an effort to reach a total of four call the circumstance more than accidental. Warner-Paramount merger talk is being revived here.

N.Y. Film Board Moves To End Bicycling Practice

Determined effort to stamp out bicycling in the New York territory is being made under direction of Louis Nizer, New York, who for some time has been active in prosecuting bicyclers in eastern states.

Two cases now are pending in Federal Court, one in the northern and one in the southern district. The former is an action brought by Paramount against Smalley Theatres, Cooperstown, N. Y., while the latter is an action by Fox and Universal against R. A. Wolfe of Standard Theatres, Nizer says.

Society of Engineers Forming N. Y. Section

Acting upon petition of members, the Society of M. P. Engineers is organizing a New York section. An organization meeting was held Wednesday.

"Although we have sections on the Pacific Coast and in London," according to J. I. Crabtree, president of the Society, "we have never had a New York section. This section will be the means of maintaining interest between our semi-annual conventions and will permit of informal discussions which are not always possible at our convention meetings."

Milliken In K. C.

Kansas City—Two talks on films were delivered this week by Carl Milliken, Hays public relations chief, who spoke to better films groups and the Ministerial Alliance of the Y. M. C. A.

Courtland Smith Mentioned As Electric's Observer In Warner Ranks

Are the Warner brothers out of Warner Brothers?

Straight from an inside, authoritative financial source comes the report, unconfirmed and denied on all sides, that Electrical Research Products, Inc., has made a deal to acquire the interests of Harry M., Albert and Jack Warner in the company bearing their name, and that Courtland Smith, former general manager of Fox Movietone News and a close friend of John E. Otterson of "Erpi," will enter the Warner organization as representative of the big electric.

Warners and "Erpi" are at cross purposes on the question of royalties. By the contract between the two companies, disputes are settled by arbitration. The Warners several years ago preferred charges against the electric company and, if the arbitrators now considering the evidence determine in Warners' favor, it is reported the company stands an excellent chance of recovering millions. This factor is reported to be a prime one in the deal said to have been made by "Erpi" for the Warner brothers' holdings.

Whether or not the reported deal is a purely financial one or whether it presages a switch in operating management is one point which refuses to emerge from the maze. But it is expected that Smith will join the Warner organization ostensibly in charge of a new sound newsreel with Jack Connolly, former European representative of Fox Movietone News, as associate. In reality, so the story goes, Smith is to be the direct inside representative of "Erpi."

"Neither my brothers' nor my interest in the company is for sale to anyone at any price," Harry M. Warner telegraphed from Hollywood in commenting on the reported deal. "As stated previously, we are in the business to stay, including our sons."

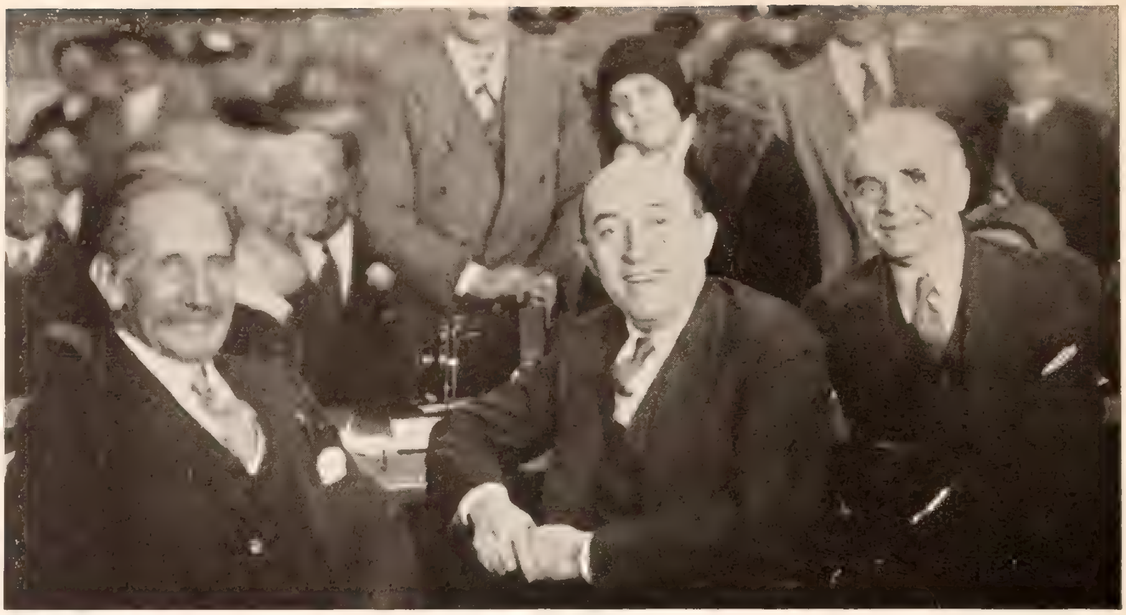
Efforts made to reach Albert Warner proved unsuccessful. Sam E. Morris was reported out of New York until early next week.

At "Erpi," it was again pointed out that the company had no intention of departing from its rigid rule, which purports to keep the organization out of production, distribution and exhibition, and solely in the business of manufacturing and selling sound reproducers. Otterson proved to be unavailable, but one of the executives of Western Electric, which controls "Erpi" said the report gave him a laugh—a hearty laugh.

Suit to Prevent Strike at Fall River Postponed

Fall River, Mass.—By agreement of the parties, continuance of the matter involving a strike of theatre employees of Fall River to enforce demands of musicians and subsequent injunction proceedings to prevent a strike, has been effected until the next term of the Superior Court, when the petitions will be heard. Five theatres are involved.

Battlers Try Lens Cracking Between Attacks



When worries didn't worry, William Fox, flanked by his attorneys, Samuel Untermyer and James Burke, halt the stockholders' meeting long enough to pose for THE NEWS photographer.

Left—Why William Fox smiled. Proxies endorsing the successful Lehman plan. Detective on guard.

Right—Louis Golde, cloak and suit manufacturer lost $1,000,000 in stock but stood four-square behind William Fox. Golde was one of Fox's staunchest supporters at the stockholders' meeting.

Below—Martin Conboy, one of the stars of the hectic sessions. Attorney for a Class A group and a champion of the unsuccessful Halsey, Stuart plan.

His first photo. Harry L. Stuart of Halsey, Stuart and Co., a Fox trustee and one of the storm centers of the meeting, broke a life-long rule to accommodate a MOTION PICTURE NEWS cameraman.

Photos by MOTION PICTURE NEWS Photographers

Fox's Holdings Sought by Banks to End Threatened Finance Stalemate

Fox Wins Sweeping Victory at Stockholders' Meeting but Opponents Dub It Hollow

Purchase of William Fox's holdings by the bankers in an effort to avoid threatened lengthy and costly litigation, in the fight between the Lehman and Halsey, Stuart-Electrical Research groups, is reported sought, following overwhelming vote of stockholders in favor of the Lehman plan.

John E. Otterson and Halsey, Stuart have no intention of accepting defeat met at the stockholders' meeting, their attorneys have made clear, confident that the Lehman plan cannot go through unless modified and biding their time against the April 15 election when, unless an adverse court decision is handed down, they will go into the annual meeting with voting control under their trusteeship agreement. At that time, if they still have control, they can name their own directors and vote any financing plan they see fit.

Fox, on the other hand, intends to fight to reap the fruits of the victory he has won, even though his opponents choose to regard it as an empty victory. The next step is immediate disposition of the receivership actions, after which he will attempt to upset the decision handed down by Justice Levy holding in effect that the trusteeship is valid. He already has served notice of appeal of that decision.

Meanwhile, with voting control of Fox Theatres, Otterson and Stuart believe they can call a meeting of that company whenever they see fit, since the scheduled annual meeting was postponed.

Otterson and Stuart, under the original trusteeship agreement, do not have to pass upon the Lehman plan, which will go through, declares Robert T. Swain, counsel for the Lehman group.

Get-Together Essential

"Before any real settlement can be effected, two or three principals will have to get together," declares Richard E. Dwight, counsel for the trustees. The trusteeship, he says, runs until June, after which the trustees decide if it is to be continued until December.

Fox, meanwhile, declares the trusteeship is off, and that therefore Stuart and Otterson no longer have voting control, but Justice Levy disputed that in dissolving an injunction Fox sought to prevent them from voting the stock at the special meeting. He refuses to sanction the Halsey, Stuart plan, and claims it cannot go through without his support.

There have been conferences for purchase of Fox's stock, and more are slated to be held, it is understood. Fox says he has refused offers of Otterson and Stuart ranging from $33,333,000 to $12,500,000. The Lehmans, it is understood, have offered Fox the latter figure for his holdings, but this has been refused.

The present confused and unique situation climaxes a week marked by the most colorful fight in film history, and one of the most romantic ever staged in the business world.

The "Show"

Meeting of the Fox stockholders to consider the Lehman-Bancamerica-Blair-Dillon, Reid plan of refinancing the company and the Halsey-Stuart plan, proved a show in every sense of the word. It had more the air of a sporting event, than a meeting to determine probably the destiny of the vast Fox enterprises. There was ill-feeling aplenty, but banter, too, and by the time it was all over, all were accepting the outcome in apparent good sportsmanship.

The week witnessed a spirited race for proxies between the two opposing groups, with Winfield Sheehan, James R. Grainger, Saul Rogers and John Zanft addressing a newspaper appeal for the Halsey, Stuart plan, so bitterly opposed by Fox. The plan had been announced dramatically, the day prior to the meetings.

Fox, meanwhile, had received a temporary injunction restraining John E. Otterson and Harry L. Stuart, the two other trustees, from voting the 50,101 shares of Class B, constituting voting control, he had turned over to them under the trusteeship agreement. Final decision, dissolving the injunction, was not made until a few minutes before the stockholders' meeting opened.

The fight was hot throughout two days of hectic meetings, with both sides battling every inch of the way. Charges and counter charges marked the sessions, during course of which the lie was passed many times. A detailed report of the sessions follows:

Lehman Plan Revised

Excitement was at a high pitch when the meeting got under way at 11:05 A. M. in the old studio room at the Fox home office with about 450 stockholders, attorneys and newspaper men in attendance.

Soon after the meeting got under way, a 20-minute adjournment was taken to allow directors to consider modification of the Lehman refinancing plan, as well as the Halsey, Stuart plan which had been submitted on Tuesday to stockholders. Report that Justice Levy in Supreme Court had dissolved the temporary injunction restraining John E. Otterson and Harry L. Stuart from voting the 50,101 shares of B stock deposited under the trusteeship agreement added to the excitement.

Upon reconvening of the meeting, inspectors were elected to pass upon scheduled balloting on the Lehman plan. Perfunctory suggestions were made and adopted on proxy collectors and tellers.

Samuel Untermyer, Fox counsel, then read proposed modification of the Lehman refinancing plan, made necessary by the Supreme Court decision empowering Otterson and Stuart to vote the B stock under the trusteeship agreement. This revised proposed change of capital structure and called for the issuance of common as authorized by stockholders last year, instead of proposed issuance of the seven per cent convertible preferred. This obviated the necessity of approval of the plan by the Class A stockholders, but the scheduled voting was carried out for its moral effect on the future of the Lehman plan.

Difficulty in Keeping Order When Attorney Asks That a Receivership Be Favored

Question of procedure then was discussed, with Untermyer declaring that the only vote that could be taken was on the Lehman plan. This evoked considerable discussion, with charges of "gag" rule and a shutting off of discussion being hurled. Untermyer denied there was any attempt to apply steamroller tactics, with various provisions of the proposed modification then explained.

Viewpoints of Fox directors upon the reasons why they consider the Halsey, Stuart plan unsatisfactory and unsound (outlined in full elsewhere in this issue) then were outlined. This statement contained a number of charges of bad faith and ulterior motives on the part of Halsey, Stuart and Electrical Research Products.

Near Riot Breaks Out

Questioning from the floor on the reasons for the "veil of secrecy" allegedly shrouding the Fox-Otterson-Stuart break, were followed by a near-riot when Arthur Berenson, attorney for a group of Boston Fox Film A stockholders, took the floor and refused to relinquish it after repeated tilts with Fox and Untermyer. Berenson attacked both the Lehman Brothers and Halsey-Stuart plans, asserted the bankers were trying "to grab" control of the company, and that Fox stockholders should resist such efforts.

Introduced by Fox as an attorney seeking a receivership of the company, Berenson declared his committee had made repeated efforts to have Fox arrange some refinancing plan and petition for a receivership was decided upon only as a last resort. When he called upon "little stockholders" to resist alleged seizure of the company by bankers, hisses and catcalls followed.

Berenson, however, refused to yield the floor, despite the uproar. He charged that Fox had packed the meeting with employes and friends, for the purpose of howling down opposition.

Real sentiment was packed into an impassioned speech by Louis Golde, cloak and suiter, who has lost over a $1,000,000 in Fox stock. He praised Fox for his efforts in behalf of the company, said that when Fox got into the jam, he tried to avoid paying high bankers' commissions by appealing to a group of friends and stockholders for financial aid to tide him over and avert danger of the company going into a receivership.

The meeting, exclusively reported by Motion Picture News, was held at Fox's home, when a group of about 30 friends and stockholders were called in his appeal for aid. At the time, Fox was dickering with the Frohman Co., Chicago, and an unnamed New York financial house, but their demands were unsatisfactory, according to Golde.

Insisting that he held no brief for Fox,

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'SRO' As Principals Fought for Conflicting Principles

Right—In action, Samuel Untermyer, Fox's personal attorney and leading figure in tussle to put over Lehman plan, as he looked at outset of the spectacular fight.

Left—Friendly enemies were Robert T. Swain, left, counsel for Lehman group and Martin Bogue, representing Halsey, Stuart.

Above—William Fox's best frown as final count of votes showed large majority on record for his favored Lehman refinancing plan.

Below—Richard E. Dwight, chief of counsel for trustees who took leading part in efforts to put over Halsey-Stuart financing plan.

Above—Winfield Sheehan, vice president of Fox Film, who championed Halsey, Stuart plan as best for the company.

Photos by MOTION PICTURE NEWS Photographers

Trustees Dramatically Vote 50,101 Shares of "B" Under Court Decision

Charges Fly Thick and Fast as Both Lehman and Halsey, Stuart Plans are Outlined

(*Continued from Page 11*)

but only that he wanted to do justice to the unselfishness he said Fox had shown, Golde declared he has learned since that Fox has turned over "every dollar" of his personal holdings to aid the two companies.

Conboy Scores Fox

Martin Conboy, attorney for a Class A group, then outlined the relative merits of the Lehman and Halsey, Stuart plans. The latter, he said, would be $11,000,000 less expensive to the company.

"Will you take that $11,000,000 or will you refuse it?" he shouted.

Fox, he said, had stated that he will not stand for the Halsey, Stuart plan, and that either the Lehman plan would be adopted or there would be a receivership. This attitude, he declared, was blocking any but the plan Fox favored, regardless of how beneficial any other plan might be. If there is a receivership, Fox would be to blame, Conboy charged, asking what brought about the situation.

Fox, Conboy charged, arranged for the trusteeship, got the required money, and then backed out of his agreement. He cited the Justice Levy decision to back up his arraignment of Fox, making an impassioned plea for the Halsey Stuart plan.

Richard E. Dwight, attorney for the trustees, then announced their approval of the Halsey Stuart plan, stating it would save at least $2,000,000 the first year, and proportionate amounts each additional year.

Stockholders cannot pass upon the merits of the respectve plans, for they are required to take the Lehman plan, because action on any other is blocked under decision of William Fox and the board of directors, Emory S. Buckner, former United States district attorney in New York and counsel for J. S. Bache, declared in calling upon stockholders to support the Lehman plan. He said he did not know whether refusing the $11,000,000 "offered for Fox's head" was wise or not, but that the stockholders had no alternative as they could not put through any plan opposed by Fox and the board of directors. He said he had called on Federal Judge Coleman, before whom the several receivership actions are pending, and had been assured that receivership was a matter of but hours or days, unless a satisfactory refinancing plan was adopted. Buckner announced he was voting around 330,000 shares for the Lehman plan.

William Fox would not be willing to continue as president of Fox Film or be connected with the company under the Halsey-Stuart plan, he informed the stockholders committee headed by Morton Stern of Bache & Co., in a letter to the committee, according to its counsel, Emory Buckner. His views were outlined in a letter sent to the committee in reply to one querying just how he and the directors stood on the refinancng problem.

To Fight Agreements

Fox Film intends to fight against any attempt to enforce the alleged preferential agreement with Halsey, Stuart, it is indicated in modification of the Lehman Bros., Bancamerica-Blair, Dillon Reid refinancing plan, which contains a provision that Fox Film shall indemnify the Lehman, Bancamerica-Blair and Dillon, Reid group against damages arising from any action they may take under the plan as modified and arising from suit or proceedings by "any one" claiming preferential banking contract with either Fox Film or Fox Theatres.

This attitude, Buckner said, made it essential that stockholders adopt the Lehman plan, as they could not have any other as long as Fox and the directors persisted in their stand.

Fox said he would not trusteeship the company to Halsey, Stuart, warning against alleged ulterior motives of the latter company which, he said, was seeking a receivership as its real aim. Fox cited what he said was Halsey, Stuart's responsibility for the company's present predicament.

Buckner said he didn't know which side was right in the current "vendetta," that the stockholders would be "shot on the sidewalk" while Fox and the bankers are "fighting in the street," and that he wasn't interested in the price "being offered for Fox's head," but rather in backing the only plan he felt could be put over.

Dwight then informed Buckner that the trusteeship agreement called for removal of directors, so that that objection to the Halsey Stuart proposal could be eliminated. He also took occasion to deny that his clients are "after Mr. Fox's head."

Attack on Halsey, Stuart

Untermyer then launched into an attack on Halsey, Stuart and the trustees, stating it was time to end the Dr. Jekyl and Mr. Hyde business in the trusteeship. He questioned Halsey, Stuart's ability to underwrite individually a $70,000,000 loan and stated the Lehman plan involved participation of a number of bankers, adding that was why it costs so much.

Fox Film four times has been within 15 minutes of a receivership, Untermyer said. The Gaumont payment, made this week, he said, called for turning over $6,000,000, with one hour to pay it. The company already had paid $19,000,000, he declares, emphasizing dramatically that the Lehman group had paid the $6,000,000.

When a sheriff invaded the home office with an attachment, the Lehman group paid the amount required, according to Untermyer. At Philadelphia 250,000 shares of Loew stock, valued at $10,000,000, posted as collateral last Friday, would have been sold for $4,000,000 had not the Lehman group come forward with the money, he stated. The stockholders would be ingrates if they did not accept the Lehman financing plan, he asserted.

Untermyer Questions Ability of Halsey, Stuart to Carry Out Refinancing

Untermyer's statement that the Halsey, Stuart plan is not underwritten drew fire from Marlen Bogue, counsel for Halsey, Stuart, who said that when the proper time came his client would have the money.

"When that time comes, we'll be in receivership," Untermyer declared.

"That'll be Fox's fault," was Bogue's quick rejoinder.

Untermyer declared that Halsey, Stuart probably wanted to carry out the financing planned in connection with the Loew and Gaumont British purchases, but was unable to do so, due to hard times. He declared that a practically unanimous vote for the Lehman plan should be returned.

Conboy then gained permission for a brief statement, and pointed out that Lehman's friendly aid to the company in loaning $6,000,000 called for payment of $600,000 on the 30-day loan, which he said was at the rate of 125 per cent. Recess then was taken until 6:30 P. M.

A meeting of Fox Theatres was held during the interim, with a repetition of procedure minus the fireworks. Modification of the plan was outlined, shares and proxies registered and adjournment taken.

Go to Night Session

Desultory proceedings of the evening session, which reconvened at about 6:30, were enlivened by dramatic move of Dwight, counsel for the trustees, in voting the 50,101 shares of Class B deposited under the trusteeship agreement against the Lehman plan. Right to vote the shares had been obtained in the court decision handed down in the morning by Justice Levy, who dissolved the temporary injunction restraining voting of the stock. Fox was asked to vote with the other trustees, but declined to do so, whereupon Dwight protested any attempt by Fox to vote his stock independently of the trustees, and in turn the trustee vote was protested.

Conboy then challenged votes of the stockholders' committee represented by Buckner, as well as votes of Fox and Jack Leo, demanding that they be sworn under corporation laws of New York. This provides that the proxy holder swear that he has not given or been given any compensation for the giving or voting of the proxy. Otterson and Stuart's votes then were challenged, but when Conboy's was similarly challenged he withdrew his proxies rather than make the affidavit. This was done under contention that as an attorney, he had been paid a retainer to represent the stockholders of his group.

The stand taken by Conboy elicited a sharp rebuke from Fox, who roundly criticized the attorney for invoking the tech-

(*Continued on page 31*)

How Do Fox Cabinet Members Stand As Result of Backing Halsey Plan?

Will Censure and Reprisal be Penalty if Fox is Victor and What if Others Win?

Companies' Welfare Prompted Them to Urge Support for Plan Fox Opposed

What will be the outcome of the sensational move made by Fox executives in backing the Halsey, Stuart plan of financing, which was opposed so bitterly by William Fox? That is the question being asked on all sides in the industry, following completion of the stockholders' meeting, at which the Halsey, Stuart plan was rejected and the Lehman agreement adopted.

Winfield Sheehan, vice president and general manager of Fox Film; Saul Rogers, vice president and general counsel of both companies; James R. Grainger, general sales manager of Film, and John Zanft, general manager of Theatres, were the Fox associates who threw a bombshell when they openly espoused the Halsey, Stuart proposals.

Will that attitude draw fire from William Fox in event he successfully weathers the present storm, and what will be their position in the event Otterson and Stuart are successful in winning control? Is their backing of the plan the tip-off that an Otterson-Stuart victory is in prospect? Answers to these questions promise to provide the industry with more sensational developments in the unprecedented Fox fight.

Bid for Proxies

The attitude of the "cabinet," who preferred to go along with Halsey, Stuart, feeling that their course was the better one for the company, was made known in newspaper advertisements, in which the Fox executives called upon stockholders to back the Halsey, Stuart plan. Later, it developed that Sheehan and Rogers voted against rejection of the Halsey, Stuart plan at the board meeting which immediately preceded the stockholders' sessions. One other unnamed director declined to vote at the board meeting.

The Second Time

Winfield Sheehan, Saul Rogers, James R. Grainger, John Zanft, Clayton P. Sheehan early this year advised William Fox to carry out the trusteeship agreement with John E. Otterson and Harry L. Stuart, stating that such course was best for the companies' interests. Courtland Smith, then general manager of Fox Case Corp., also joined in sending a letter to Fox urging such action. Smith since has severed his connection with the company. The letter was published exclusively in MOTION PICTURE NEWS and proved a sensation at the time.

Reports that there was an open break between Fox and the management of his companies were current at the stockholders' meeting, with another report crediting the espousal of the Halsey, Stuart plan to a bit of generalship on the part of William Fox. However, both reports proved unfounded, the "cabinet" backing of the Halsey, Stuart proposals being due solely to a desire to protect what it holds to be the companies' interest, even at the price of censure.

Sheehan Says Conscience Guide

"My reasons for recommending the Halsey, Stuart plan is that I believe it is in the best interests of the corporations," Sheehan told Motion Picture News. It is the most economical and places the corporations in the most liquid position.

"I think the plan is not alone by far the most advantageous for stockholders and employees, but it is also for the best interests of the general public who patronize motion pictures.

"The cash profit to bankers in the other plan is too big a load, in my opinion, for motion picture theatres to pay, and that item particularly concerns theatre owners.

"Jimmy" Grainger Loyal

Grainger said: "At the request of William Fox, I personally asked many prominent exhibitors and customers to buy Fox Film and Fox Theatres stock. Out of loyalty to them and, jealous as I am of my reputation in this industry, I felt the Lehman plan was too expensive.

"I want to stress the point that I have no quarrel with Mr. Fox, I have the highest regard for him. I have no dispute with other executives in the company.

"I feel that my record with this company in the last five years is an open book and speaks for itself. In that period of time, sales of Fox Film have jumped from $9,000,000 a year to the $32,000,000 which will represent our total billings for the 1929-1930 season."

Grainger leaves on the S. S. California for the coast Saturday to recuperate from an ear ailment. He will meet Sheehan there the end of March and discus with him details of the program for next season.

Fight Sunday Show Ban

Bennington, Vt.—Attempt to show a motion picture at the General Stark resulted in the arrest of John B. Harte, proprietor, and James C. Harte, operator. The two entered a plea of not guilty and are out on bail for a hearing. Action on the part of a ministerial association led to the arrests after the fire department had withdrawn from the project as a benefit performance. The ministerial association appealed to the state's attorney to stop the show.

Daylight Saving Threatened

Baltimore.—Daylight saving legislation may be passed by the council due to sentiment shown following 100 questionnaires circulated throughout the city. Fifty-three favored the ordinance and but three opposed.

Fox "Cabinet" Members Who Backed Halsey, Stuart Plan

Winfield Sheehan, vice-president and general manager of Fox Film, James R. Grainger, general sales manager, Saul Rogers, vice-president and general counsel, John Zanft, general manager of Fox Theatres, and Clayton P. Sheehan, head of the foreign department.

Bull Move In Film Stocks Predicted As Result of Secret Check By Bankers

Diligence Stressed

Diligence of exhibitors in helping to raise sound reproduction standards emphasized the recent series of sound articles, prepared exclusively for *Motion Picture News* by M-G-M's staff of sound technicians. In all sections of the country, M-G-M engineers found exhibitors bending their efforts to better quality of reproduction, realizing that any other course jeopardized the enormous investment in sound equipment made by theatre owners.

Cochrane, Metzger Confer on New Universal Policy

Conferences are being continued in New York between R. H. Cochrane and Lou B. Metzger, general manager, and heads of the sales force, on the new Universal policy, calling for production of specials only. Metzger has returned from the Coast where he conferred on the new plan, first announced to the trade by MOTION PICTURE NEWS. The definite number of pictures to be made under the new policy has not been determined upon finally, it is understood, but will approximate 18.

Verne Porter, eastern scenario editor, who accompanied Metzger to the Coast in company with N. L. Manheim, export manager, remained at Universal City to continue the conferences.

Griffith Out of F. N., But Her Husband to Continue

Hollywood — Although Corinne Griffith has left First National by a mutual agreement wherein her contract for one more starring production is cancelled, Walter Morosco, her husband, continues with the organization until expiration of his contract about October 1.

Morosco became producer of the Griffith pictures shortly after his marriage to the star, and will be carried by First National as a supervisor on other pictures.

Although differences over story material was given as reason for Corinne Griffith leaving First National, the reason for the cancellation is understood to be the star's inability to get over in dialogue productions.

The player will vacation until her husband's contract expires with First National, and then the pair will probably take a six months' trip abroad.

Fairbanks to Do Story of California Gold Rush

Hollywood—Douglas Fairbanks has discarded the idea of doing a sound version of "The Mark of Zorro" in favor of an original now being prepared for him on the California gold rush days of '49.

Upswing Reported Scheduled Within Sixty Days by Wall Street Insiders

Film stocks are set for a ride.

That is the report trickling out of Wall Street this week as the result of a recent national survey of the business by investigators for five of the largest downtown financial groups. A story on the checkup was published recently in MOTION PICTURE NEWS.

Data turned in by the investigators is said to have caused several prominent financial eyebrows to elevate, and an equal number of index digits to gesture for silence. The summary is rumored to be extremely favorable to plans for a decided bull move in film securities listed on both the big board and the Curb.

Theatre grosses are reported to be very much improved in total over the figures for a year ago. This is claimed to have had an immediate reaction in banker interest in the stocks of concerns controlling large circuits of houses. The musical shows are clicking heavily outside New York, and many houses are running grosses never dreamed in pre-sound days.

Sales Grosses Jump

Distribution figures are maintaining a proportionate increase, and recently published net earnings for several of the major concerns, have proved beyond doubt that the public is keen for the new type of entertainment and patronizing it as never before.

Little, if any, professional activity is anticipated in film stocks until the customary period has passed for liquidation just prior to March 15, when first installments are due on federal income taxes. Downtown whisperings are very much to the effect that within the next sixty days Paramount, Loew's, Warner's and Fox, as leaders, will begin to feel the effects of the confidence that has been developed in professional trading minds by the confidential investigation.

This is construed as an initial move, or stage setting, for a real rally in the early fall, when the hard-working traders get into action after their summer vacations.

Meantime, the contents of the report on the industry are being guarded with a thoroughness and secrecy worthy of a billion dollar gold shipment to the sub-treasury building.

Insiders Refuse to Talk

Just how much the insiders or top executives among the film concerns know of what the banking groups have learned is anyone's guess. If they know, or suspect, they are keeping silent. If they don't know, those holding substantial blocks of various film stocks will be less difficult to jar loose as and when the time arrives for the professionals to get out their jarrers.

This much is admitted by downtown natives who know a vague bit about the report—film securities will be among the leaders in the next bull move, and may, in fact, be the bell-whethers for a general upswing of the entire list.

Next Best Thing

Baltimore—Scarcity of wide films did not stop J. Lawrence Shanberger from installing a full-stage-width screen at Keith's. Upon completion of the installation by Walker Screen, Shanberger projected "Show of Shows" in the center of the new screen and let it go at that. Others in town are expected to follow suit, including the Belnord, residential house in the Durkee string, and Warner's Uptown.

Overtures Made to Grauman to Run Hollywood House

Los Angeles—Sid Grauman's new venture, which is to mark his return to the local exhibition field, will be under way within 12 months, he states. He has been offered and is considering propositions by the Pellisier interests, which own the Wilshire and Western site, on which a theatre to cost between $1,000,000 and $3,000,000 is planned.

Certain property owners near the Chinese have approached him with regard to a new Grauman house.

Gary Cooper Not Satisfied As Star, Now on Ranch

Hollywood — Gary Cooper, Paramount western star, has gone into the "dude ranch" business. Cooper, born and raised in the wide open spaces of Montana, has started the Gary Cooper Guest Ranches at Gary, Montana, with the old Cooper ranch home being the center of attraction and interest.

The ranch is open for guests from June to October, with rates ranging from $100 to $150 per person. Individual cabins accommodate up to forty persons.

Judge Cooper is associated in the venture, and is now looking for suitable sites in Arizona with a view to establishing a similar "dude ranch" in that state. Later on, the pair may duplicate their Montana guest ranch in northern California.

St. Louis Witnesses Hot Competitive Show Battle

St. Louis—Paramount and Fox are in the throes of a competitive battle. "The Vagabond King" went into the Missouri with all seats reserved at a $1.50 top. Society buds, civic and political leaders were invited to lend atmosphere. Microphones were installed in the lobby to permit notables to say a few words to the outside world. Regular run of picture opens Friday.

The Fox, across the street, met the competition with "Happy Days," the Grandeur wide film feature.

Showman Gags—Old 'n New Tried To Jog Chi Trade

Chicago—Chain owners deny that business in the neighborhoods is slipping, but—

Admissions are being slashed in all sections of the town; lucky ticket awards of radios, cash, free admittances and other prizes are rife; padded programs with double talking features, extra newsreel time and special attractions are in vogue, the old amateur nights under newer and fancier names are being revived, and sundry other inducements conceived to stimulate trade are being tried out. In spite of all this—and before the dull season engendered in some neighborhoods by Lent is well under way—observers declare it is already so quiet in certain box-offices that one can hear the dandruff falling on the cashier's shoulders.

The latest to make 5-cent and 10-cent reductions in admission scales are the Crescent, Temple and Lorraine. The Pantheon, prominent north side house, cut its Sunday matinee price to 25 cents. All seats go at that figure up to two o'clock. Added feature attractions are being advertised at the Music Box, Rosewood, DeLuxe, Bugg, Adelphi and Howard.

Two out of every five of the smaller neighborhood houses all over town are staging Saturday night stunts that run from awards of cash and radio sets to nut contests and lobby dancing. Revivals of "amateur" nights, giving the neighborhood clowns a chance at the spot, are numerous, but are being billed as "Opportunity," "Discovery" and "Introduction" nights. The Chicago Better Business Bureau is awaiting the annual outcropping of meaningless bathing contests, suspecting a promoter's racket.

"Only the smaller houses with poor equipment are feeling it," said one chain man, confronted with the above observation. Maybe!

"Along Chicago's Film Row," regular feature page covering Windy City and Middle West activities appears on page 56, this issue.

New Benefit Racket Makes Baltimore Debut

Baltimore—A new benefit racket was uncovered here when Keith's theatre was loaned Sunday night for the Mothers' Pension Fund. The racket is worked by two men who stand inside the auditorium entrance and as patrons enter, thrust programs into their hands and say, "this is a benefit performance, fifty cents, please." This is done despite the fact that Baltimore permits no sale of tickets for picture shows on Sunday.

Marx Brothers Signed

The Four Marx Brothers will star in a talker version of "Animal Crackers," for Paramount. Production at the Long Island studio.

Haines In A Western

Hollywood—The return of action stories to the screen marks the first appearance of William Haines in a Western. Fred Niblo will direct Haines in a Western, an original by Byron Morgan and Alfred Block.

The first of Pathe's operatic star group. Mary Lewis signs on the dotted line. Laura Hope Crews is the official witness. Miss Lewis is seated and the man in the case is E. B. Derr.

United Hits the Color Trail With Seven in 1930-31

United Artists has been sold on color. Seven of the company's 14 releases next season will use Technicolor.

"Whoopee" was selected as the first, Goldwyn using all color in the Eddie Cantor opus which gets under way March 15. Irving Berlin's first, "Love In A Cottage," will follow with 100 per cent Technicolor.

Dolores Del Rio's vehicle, Joan Bennett's "Smilin' Thru" and an unnamed Schenck production will likewise have all color. In the Del Rio vehicle, the star will not sing as originally announced. She will hum—just hum.

Howard Hughes' air picture and "Bride 66," the Arthur Hammerstein musical are others in the group. The latter two will have color sequences.

Dick Talmadge Plans A Comeback in Talker Series

Hollywood—Richard Talmadge will stage a comeback via a series of six sound and dialogue features which will be similar to his former athletic and stunt pictures made in silent form.

Talmadge will be producer of the series in addition to carrying starring honors, and launches production this month on the first picture. Exteriors on the latter will be made in Mexico with regulation sound apparatus.

O'Keefe, Dolan With Pathe

Hollywood—Walter O'Keefe and Bobby Dolan, song writing team, have been signed by Warner Brothers to prepare original musical numbers for "Sweet Kitty Bellairs." O'Keefe and Dolan were formerly with Pathe.

Oakie Now a Star

Hollywood—Jack Oakie, former stock broker's clerk who wise-cracked his way into pictures, has been elevated to stardom by Paramount. His first starring vehicle will be "High Society," by Octavus Roy Cohen. Edward Sutherland will direct.

Temporary Cut Is Rejected in Twin City Labor Fight

Minneapolis.—Open shop war in the Twin Cities, between the neighborhood theatre owners and the operators union is at a deadlock. Concessions made by the operators' union to the theatre owners have not been accepted.

The independent exhibitors seem determined to stick to their demand—"One Man in the Booth of Sound Equipped Theatres."

Franklin Amusement Corp., operators of a chain of neighborhood theatres in Minneapolis and two houses at Wilmar, Minn., is the latest recruit to join theatre owners against the union operators. Recently they served notice on the operators at the Park, one of the smallest houses the company operates in Minneapolis.

It is thought likely that similar step will be taken at the rest of the houses unless the demands of the corporation—a one-man operated booth—are met.

As yet no action has been taken by the local union on the ultimatum served by the management of the Bijou which has demanded that the union cut the operating expenses in the booth from $240 per week to $120 per week. The Bijou threatens to go open shop unless its demands are met.

Although the union has been seeking to make adjustments with the theatres the negotiations so far have been unsuccessful. The union maintains that any wage adjustment that they may make to the theatre is in no way to be considered permanent. They are willing to take a smaller rate "until business warrants payment of the present rate" but also stipulate that they shall have access and the right to check the books of the theatre any time desired.

In St. Paul the Aster and Mohawk are operating under the open shop policy. The unions are bannering these two theatres.

Velez, Del Rio on One Lot Too Much, So Lupe Goes

Hollywood—Over at United Artists they say it was tough business getting stories for Lupe Velez. The studio crowd, however, refuses to or is wise enough to ignore the fact that Dolores Del Rio is working on the same lot when talking about Lupe.

Anyway—and maybe it's entirely irrelevant—Lupe's option was not renewed when time came for a renewal. That takes Velez off the U. A. payroll and keeps Del Rio there. Lupe has signed a five year contract to star for Universal.

Columbia Closes 2 Deals; to Handle "Curiosities"

Wafilms, Inc., will produce a group of 13 "Curiosities" for Columbia, which will release the first on June 1 and one a month thereafter.

Milton Schwartz, Columbia foreign sales chief, has sold the "Prosperity Group" to Renacimiento Films, Madrid, for distribution in Spain and Portugal.

Big Circuits to Turn Back 1,000 or More Houses to Independents This Year

Shakeup at 'U' Studios Slated

Universal City-Reorganization of Universal's production force, which will be slashed to a minimum is reported planned, with few of present executives and stars to remain beyond their present option periods. No new pictures are to be made while Carl Laemmle, Jr., goes to New York to attend premiere of "All Quiet" and "The King of Jazz." While East he will set the new schedule, to be launched in May By Tod Browning with "East is West" starring Lupe Velez.

$1,144,529 Net in R-K-O's First Operating Year

Net of $1,144,529 after dividend on the preferred (excluding profit of $525,035 from sale of capital assets) was earned by Radio-Keith-Orpheum in 1929. This compares with net loss of $1,180,570 after preferred dividends (excluding $1,134,827 from sale of capital assets) in 1928. The profit in the company's first year of operation was made despite changes of equipment of theatres, and expansion of its film production and vaudeville facilities. For Jan., 1930, net after depreciation and provision for taxes is reported as $723,309 compared with $232,196 in January, 1929.

Says U. S. Companies Face Shortage in Quota Films

Unless immediate steps are taken, American companies operating in England face a serious shortage in quota films, 42 of which are required for 1930-1931 under the terms of the Films Act, according to Charles Wilcox.

The principal difficulty as Wilcox, who is managing director of British and Dominions Films Corp., Ltd., sees it, is lack of proper studio space in which to produce talkers. While quota pictures may be either sound or silent, Wilcox says the day of the silent picture is over in England, pointing out at the same time, that the facilities to produce talkers are inadequate.

American distributors, he continues, are apparently unworried despite the fact that three violations under the British law result in revocation of license to operate.

Wilcox is here to arrange for distribution of four pictures, "Rookery Nook," "Splinters," "Wolves" and "The Loves of Robert Burns," all of them recorded via Western Electric at his company's new studio near Elstree.

Opposes Aimee's Film

Des Moines—The Rev. John R. Richey, pastor of Aimee Semple McPherson lighthouse, in a sermon addressed to the members of the pastorate here, expressed himself as opposed to the film to be made by Aimee. The creed of the young people's organizations does not demand attendance at the theatres, says Rev. Richey.

A. T. & T. Denies Stock Ownership In Film Firms

American Telephone and Telegraph Company, in its annual report, states that, despite increases in Western Electric business due to sound, the parent company neither directly nor indirectly owns any stock in any motion picture enterprise.

The company which operates the Bell System says in its report that the Research Products earnings "obviously cannot be a material factor in an enterprise of the size of the Bell System."

The corporation did a $4,000,000,000 business last year, making this concern the largest privately owned corporation in the world.

Colorcraft Building Color "Lab" In Long Island City

With a broadcasting hook-up over WABC, the cornerstone of Colorcraft's new laboratory building this week was laid with Evelyn Laye, British star of Ziegfeld's "Bitter Sweet" musical play, acting as mistress of ceremonies.

The building, of concrete and cement, covers almost an entire block on the outskirts of the business district in Long Island City. It has been designed to house the processes that go to make for Colorcraft's special treatment of film for color. The building is expected to be ready for occupancy on or about April 1, at which time Colorcraft will begin turning out color film.

Keller-Dorian Interests Repurchase Color Process

London—Louis Blattner has resold rights in Keller-Dorian to the syndicate which originally controlled the color process, and the latter, it is understood, will immediately launch a $10,000,000 stock issue in America to finance marketing.

Blattner will retain still rights.

Norma and Irving To Travel

Hollywood—Norma Shearer and Irving Thalberg, M-G-M star and producer, respectively, will leave on a vacation trip to Europe as soon as Miss Shearer completes "The High Road." The couple intend to spend at least three months abroad, with Thalberg looking over the field for possible picture material.

Swing Toward Extended Runs Makes Producers Feel Small Houses Are Unnecessary

Between 1,000 and 1,500 small and medium-sized theatres annexed by producers in their wholesale raids on circuits during the last two years, are about to be turned back to individual operation.

The movement, rumblings of which have been heard for the last few months, will shortly crystallize into action and the unloading procedure gotten under way. It is anticipated by those familiar with the move that the big chains will reach their objective gradually, taking a year in toto before the move is over.

In making most of their deals for circuits, producer chains have found themselves in a spot where it became necessary to take all or none. This situation, purely one of trading, has loaded the big chains with a number of houses difficult to operate because of size and too troublesome to operate because of limited profit.

Today with the tendency toward long runs in all key cities gradually extending into semi-keys, distributors have discovered profits are obtainable in proportion which they never imagined possible and from houses which their theatre subsidiaries know how to successfully operate.

The extended run pictures-more profit swing has convinced several organizations that it is not necessarily numbers of theatres that count as it is calibre. In such a scheme of things, the small theatre has no place.

More Silents for Talkers; "Merton of Movies" Latest

Hollywood—Producers still can discover valuable talker production material among stories used several years ago for silent pictures. Paramount is continually digging into the files of the past with excellent results. Latest to be brought out and dusted off is "Merton of the Movies," which the company produced seven years ago with Glenn Hunter starred. Talker version of the Harry Leon Wilson novel will be produced under title of "Merton of the Talkers" with Jack Oakie featured.

M-G-M to Continue Series of Talking Dog Comedies

Hollywood—M-G-M has decided to continue its series of talking dog comedies. Zion Myers and Jules White have been assigned to prepare the third.

Myers and White were originators of the comedies and sold the idea to M-G-M executives, who allowed the pair to produce two. These were finished, but continuance of the series was held up pending decision of executives in the distributing branch of the company. Official approval has now been received from New York, and Myers and White will continue production of twelve pictures to complete the series.

Secret Sales Drives on '30-'31 Films Launched; Bars Down for Stiff Fight

Three Distributors Angling for Jump on Competitors—All Agreements Off

The tussle for playing time on 1930-1931 product is already under way. Secretly, at least three big distributors have had crews on a rampage selling numbers of pictures in blocks for next season.

In most instances, merely the highlights have been passed on to the exhibitor. Paramount, M-G-M and Pathe, the three companies now active, attempting to cash in on their good will with theatre operators sufficiently to induce sales by numbers of pictures rather than titles.

The understanding which prevailed among members of the Hays association at the outset of the 1929-1930 season that no sales pushes were to be launched until conventions wound up in June has been scrapped. The bars are, therefore, down. The scramble to ensue is expected to be the most hectic this industry has seen in many years.

The big companies are gearing themselves for contracts and if it becomes necessary to step on each other's toes to meet budgets, those toes are going to be trampled on

Goldwyn Drops Banky April 1; Blame the Accent

Hollywood—Vilma Banky, Hungarian beauty imported by Samuel Goldwyn and raised to stardom by him, leaves the Goldwyn payroll on April 1. Although the Banky departure will not be admitted, the period of exercising options has passed.

It is understood that Banky is being dropped by Goldwyn because of the heavy program outlined by the producer for the coming year. He expects to make three Coleman productions; one musical starring Evelyn Laye and a filmusical version of "Whoopee." In addition, there is a chance that Goldwyn and Ziegfeld will also produce a film version of "Simple Simon," current Broadway show. Aside from all that, Miss Banky speaks with an accent and these are the days of talkers.

Sloane Signs with RKO for 2 Years; His First a Sp'cl

Hollywood—Paul Sloane has been signed to a two-year contract as director by Radio Pictures. Sloane's long-term agreement came just before he completed direction of "Radio Revels" for the company, and after William Le Baron decided the picture was in the special class.

Technicolor Has Banner Year Over 1929 Period

Technicolor, Inc., enjoyed the most profitable year in its history last year, according to a financial report filed this week. Net income after all charges but before taxes for 1929 showed $1,173,930, equal to $2.28 a share on 513,127 no par common shares.

Starring Plan at Paramount Is Flexible

Hollywood.—Paramount's studio now is operating under a flexible policy as regards players, most contracts of headliners calling for either starring or featured roles, depending upon the production. Moran and Mack, George Bancroft, Clara Bow and Maurice Chevalier are the only players rating stardom in every picture. In the group usually starred in program pictures or featured in specials are: Ruth Chatterton, Richard Arlen, Buddy Rogers, Nancy Carroll, William Powell, Jack Oakie, Gary Cooper, and Dennis King. Mary Brian is classed as a featured player, but the company is building her for stardom.

Sennett Develops Color Process of His Own on Coast

Hollywood—A practical color photography process, simple and economical, is claimed by Mack Sennett after two years of experimental work in his own laboratories.

The comedy producer declines to describe his method of obtaining color in detail, but allows preliminary tests to demonstrate the quality of natural color obtainable by his process.

Several tests shown at Sennett studios last week are said to indicate that Sennett has secured color results which are highly satisfactory and that his process is practicable for general use.

Interiors and exteriors projected showed sharp and natural color values, without fringing or blur backgrounds or changing tints of the individual colors. Players were shown without makeup to advantage, and it was stated that the Sennett method eliminates necessity of any more lighting than for regulation black and white photography.

Claim is made that the Sennett process utilizes the ordinary camera without expensive attachments and that prints of negative shot can be obtained within twenty-four hours, as is the case with the regulation black and white film.

Although Sennett is still conducting experiments, it is likely that he will shortly provide for laboratory facilities to handle bulk negative and release print work, and make his color process available to all producers.

Columbia Celebrates 10th Anniversary in April

Columbia will celebrate its tenth anniversary during April by launching a national advertising campaign designed to reach trade and fan papers and nationally circulated magazines. Radio hook-ups and contests are also planned.

Edwards Finishes At M-G-M

Hollywood—Gus Edwards has finished his contract with M-G-M and returns to vaudeville, opening at the Palace, Chicago, on March 22.

Coast Stars Watch Step Preparing Income Taxes

Hollywood—The spirit of caution has settled over Hollywood. The high and mighty in the film colony are watching how and where they tread in preparing their income tax reports for 1929.

With the recollection of the conviction of Marjorie Berger fresh in mind, the boys and girls of cinema row are exercising care in adding up columns of figures.

The Treasury Department exacted some money from Corinne Griffith the other day. Tom Mix's treasury is $177,420 poorer today as a result of a slight orgy in check writing made necessary in order to meet discrepancies in his tax returns for 1925-26-27. Clarence Badger is another found guilty in the Federal Court on a charge of failing to pay the full amount of his tax for 1927. The government charged his income for that year was $102,672, calling for a tax of $13,410, whereas Badger paid $7,036. He was fined $1,000 and paid it.

Second Academy Sound School to Start Monday

Hollywood—Ten general lectures, given at the rate of one a week, starting Monday, comprise the second school in fundamentals of sound recording and reproduction to be held under auspices of the Academy of M. P. Arts and Sciences. Two hundred fifty "students" comprise the class. The undertaking is in charge of C. E. Sullivan, H. Keith Weeks, Walter Stern, Roy Pomeroy and H. G. Knox. Speakers and their subjects will include:

Fred Niblo, M. C. Levee, "The New Art of the Talking Screen"; Professor A. W. Nye, "The Nature of Sound" and "The Nature of Music"; Dr. Vern O. Knudsen, "Speech and Hearing" and "Architectural and Theatre Acoustics"; Ralph H. Tounsend, Dr. Donald MacKenzie, A. W. DeSart, Emory Huse and E. H. Hansen, "Recording Sound for Motion Pictures"; Nugent H. Slaughter, "Recording on Disc"; K. F. Morgan, "Re-recording (Dubbing)"; R. H. McCullough, F. L. Hopper and John O. Aalberg, "Reproduction in the Theatre"; J. P. Maxfield, "Accoustical Control in Recording and Reproduction"; Wesley C. Miller, "Illusion of Reality in Sound Pictures," and Douglas Shearer and L. E. Clark, "Practical Problems in Recording."

Garrett and Cohen in N. Y.

Sydney Garrett of London and Milton Cohen of New York, partners in Inter-Globe Export, arrived from London during the week.

Plan to Put "Teeth" of Arbitration In Credit Committees Hits The Rocks

Legal Battery Votes It Down Fearing Difficulties With Govt. on Adoption

Efforts to put the "teeth" of the arbitration system, outlawed by the Thacher decree, in the rules governing credit committees, approval of which was sanctioned by the Federal Court, have hit the rocks.

Sales managers and lawyers of distributor members of the Hays association held two meetings this week to consider such a proposal made by Gabriel L. Hess, general attorney of the association. Fear that adoption of such a plan might run the major companies into complications has resulted in death of the plan.

However, distributors have not abandoned their plan to work out arbitration in some form recognized as legally sound by the government. Acting in the belief that arbitration is a necessary adjunct in the conduct of distribution, the desire has been evidenced to continue it. The difficulty, however, rests in the method to be pursued.

In the meantime—and this applies to all sections of the country—the industry is lumbering along without adjustments of its disputes. First runs are pushing the prerogatives vested in them by virtue of their purchasing power to spot book when and as they please with the result that subsequent runs are facing what is perhaps the most complex booking situation in their history.

Henry Taft to Handle Credit Case

While no decision has as yet been made, it is probable that Henry W. Taft of Cadwallader, Wickersham & Taft will handle distributor's case in the Dept. of Justice appeal in the credit case, following death of Edwin P. Grosvenor, chief counsel in the case who died after an illness of six days with pneumonia. A former United States attorney, Grosvenor had a brilliant career as a lawyer and was known as a "trust buster."

Wall St.'s Eagle Eye Is Leveled on Brunswick Merger

Wall Street's inner circles are awaiting the tipoff on a hookup between Warners and Brunswick-Balke-Collender.

Negotiations were under way last fall and had reached the "hot" stage when someone balked and a deal was called off. Merger confabs were resumed a few weeks ago, when executives of both outfits got together to iron out difficulties which would pave the way for a strong entree in the radio-record-phonograph field for Warners.

Brunswick's terms are understood to be the cause of the holdup, as well as disposition of stock records at hand which are said to be valued at over $500,000.

Sound Equipment Needed in Orient, U. S. Dept. Told

Washington—The M. P. Bureau Division of the Dep't of Commerce, has received requests from Calcutta and Shanghai for cameras, projectors, pictures and sound equipment on an outright purchase, or a franchise deal. Further information may be obtained from the department, which has filed the orders as No. 43833 and No. 43832.

McCormack Film to Open

"Song o' My Heart," starring John McCormack, will open at the 44th Street in New York next Tuesday night. McCormack will be present at the opening, shortly after which he will sail for Ireland.

Del Ruth Gets New Deal

Hollywood—Roy del Ruth, director of several important Vitaphone features for Warners during the past two years, has been signed to a new contract by the company. First under the new agreement will be "Three Faces East," with Eric von Stroheim starred.

Chesterfield Signs Alice Day

Hollywood.—Alice Day will make "Hearts in Bondage" for Chesterfield. Edgar Lewis will direct.

W. E. Wins Round In Patent Suit vs. Warner at Philly

Wilmington, Del.—Supreme Court Judge Morris on Thursday denied Vitaphone Corp. and Warners an injunction to restrain Western Electric, Electrical Research and A. T. & T. from suing the Stanley Company under alleged infringement of patents on the sound reproducing device used by the latter in some of its theatres.

The electrics brought suit against Stanley several months ago and the action was postponed on several occasions.

Chicago Seen Leading 4 Week Pathe Sales Drive

Chicago—The Pathe exchanges have completed a four-weeks' sales drive on two-reel comedies, with indications, before final tabulation, that Dan Lorch's local division would be on top, with Indianapolis pressing for the lead. Lorch returned from Detroit just before the close of the contest with some contracts that may decide the winner. Chicago office threw a party at the Stevens, in recognition of the showing made by the local sales staff during the drive. A screening and entertainment followed the banquet.

Art Directors to Exhibit

Los Angeles—Art directors and scenic artists of the industry will have their work displayed in an exhibit now being arranged at the school of architecture, University of Southern California. Original sketches in water color, charcoal and pencil will be shown. Some of the designs are from the "Thief of Bagdad," "King of Kings" and "The Volga Boatman." Cedric Gibbons, Anton Grot, Van Nest Polglase and William Ihnen are among those to be represented.

"Bud" Welker at Aztec

San Antonio.—V. D. (Bud) Welker has joined the Aztec, recently leased by Publix, as director of publicity and exploitation. He is well known in theatrical circles, having been connected with the Interstate Amusement Co. for a number of years, during which time he acted in various capacities at the Majestic.

"Manslaughter," De Mille Hit, to be Sound Remake

Hollywood—Frederic March and Claudette Colbert will be featured by Paramount in the talker re-make of "Manslaughter." The picture is listed as a special. Former silent version was produced by Cecil De Mille several years ago with Thomas Meighan and Leatrice Joy in the featured spots.

16 Wire In Omaha Field

Omaha.—Recent sound installations in this territory include the Palace and New Iowa, Waterloo, Ia.; Idle Hour, Tama, Ia.; Princess, Mount Ayr, Ia.; Minne Lusa, Omaha; Liberty, Stanton, Neb.; Linwood, Pawnee City, Neb.; Strand, Britton, S. D.; Palace (Western Electric), Waverly, Ia.; Princess (Western Electric), Boone, Ia.; Bijou, Pierre, S. D.; Ritz (Western Electric), Plattsmouth, Neb.; Auditorium, Corydon, Ia.; Idle Hour, Clark, S. D.; Metropolitan (Western Electric), Gilmore City, Ia.; Lyric (Quality-tone), Humphrey, Neb.

D'Arcy's Wife Sues

Hollywood—Mrs. Laura Rhinock Guisti, second wife of Roy D'Arcy, alleges in a divorce complaint filed in Superior Court that the "supreme superiority" of her husband ruined their marital happiness, and forced them to separate.

Says Arbitration Depends on a New Form of Contract

A new contract "fair" and one that is "brief so that all persons in the industry might know what it contained" is held to a prime consideration in straightening out arbitration, in the opinion of Charles R. Metzger, attorney and general manager of the Associated Theatre Owners of Indiana. More equity must be exercised and the rights of small exhibitors protected. Indiana's plan, as outlined by Metzger, follows:

By CHARLES R. METZGER
Attorney and Gen'l M'g'r, Associated Theatre Owners of Indiana

Indianapolis—A fair contract upon which to base arbitration. This should be brief so that all persons in the industry might know what it contained, a condition which has never prevailed in the past due to the unusual length of all former contracts.

Definite provision in the contract that where a theatre was closed for sixty days or longer that all existing contracts with that theatre should be automatically cancelled. This provision should lead to fairer dealings and should enable theatres to keep in business which was not the case in the past when unfair contracts were enforced. In most cases of theatre closings, this has been due to the fact that pictures were bought at too high prices or that pictures were of such poor quality and lacked interest so that the public did not care to see them. This provision should lead to fairer rentals and to better product being made by the producers.

Product either to be made before sale to exhibitors or described with sufficient definiteness in the contracts so that it may be easily recognized and substitutions detected. Where there are substitutions—all work sheets, descriptive announcements of the product and all other advertising mediums used in selling such product to the exhibitor should be admissible as evidence in determining substitutions. Where substitutions are made, the exchanges to notify the exhibitor of such substitutions and then it to be optional with the exhibitor whether he will accept such substitutions.

Some definite provision whereby any exhibitor may determine whether a picture he desires is actually "open" for the dates he submits so that holding pictures back by the exchanges from the exhibitor who is entitled to them may be avoided.

The same kind of treatment for all exhibitors, rather than one sort of treatment for the chains and another for the independent exhibitors as to playing order, and similar matters.

Definite elimination of unreasonable protection in any situations.

The elimination of all score charges so that there will be one lump sum rental which will include the complete rental for

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Underwood & Underwood, Washington

Thacher Decree No Bar, Myers States

By ABRAM F. MYERS
President, Allied States Ass'n

Washington—It is a matter of regret that anyone should take the position that the Thacher decree is a bar to the settlement of industry disputes by arbitration. The opinion of the court stresses the good effects of arbitration and the decree expressly states that it does not constitute a bar to negotiations looking to the establishment of a lawful arbitration system.

So far as the decree is concerned only two conditions are imposed on

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Moral Justice, Not Rigid Regulations, Proper, Lehr Says

By OSCAR LEHR
Treasurer, M. P. T. O. of Eastern Missouri and Southern Illinois

St. Louis—My conception of arbitration is: the equitable adjustment of disputes on a basis of moral justice rather than rigid rules of law and evidence. Further, an arbitration should be permitted to exercise a wide latitude of discretion in the hearing of any controversy to which he is selected as such.

It is my opinion, based upon observation over a number of years, that parties to an arbitration hearing always felt satisfied and relieved to know that the established system of arbitration in our industry afforded quick relief to the party with a meritorious claim or defense.

The members of our organization to whom I have put the question, personally, have indicated an overwhelming desire for a return to arbitration. It is their opinion that arbitration was the great leveller in our industry and the only means by which they could secure a prompt and efficient disposition of their grievances with distributors whenever a breach occurred in their contracts.

There exists a great variety of ideas as to how it should be conducted, but the sum and substance of the whole thing seemed to be that the responsible business man exhibitor wants some system which assures a fair hearing, taking all the facts, both written and oral, into consideration.

Two-Two System Seen as Cure-All For Arbitration

A two-two system to supplant the three-three arrangement in practice until arbitration was banned by the Thacher decree is seen by the M. P. T. O. of Southern California as one way out of the present muddle.

R. D. Whitson, president of that unit which is associated with Allied, explains how the members of his organization view the situation and its solution:

By R. D. WHITSON
President, M. P. T. O. of Southern California

Los Angeles—One of the main objections of past experience with arbitration in this industry was that the arbitration did not take in all phases of particular cases. The fact that a salesman oversold an exhibitor was not allowed as testimony at a hearing. Formerly, an exhibitor was forced to accept arbitration whether he wanted it or not, which was not particularly pleasant.

There were objections in some other sections of the country, according to report, that the secretary of the particular Film Board of Trade sat in at arbitration hearings and made suggestions on the case currently before the board.

Under the enfforcement of awards system, many exhibitors felt that it was particularly unfair that companies other than the one involved should take any attitude or action on account of the particular award to the exchange involved. Some exhibitors objected to the set up of 3-3 on the arbitration boards as being too cumbersome. Then exhibitors figured the exchanges would always hang together regardless for their own member, while exhibitors on the board were likely to be swayed in rendering an award for the exchange rather than the exhibitor.

Can Clarify Contracts

As Judge Thacher pointed out, the compulsory arbitration under contracts was not equitable. A buyer should not be compelled to agree to arbitration before there is any controversy over the contract ready for signature.

While a member of the local arbitration board for nine months, I saw a considerable change. The degree of fairness on both sides increased tremendously, and the board was really a fair and impartial instrument of arbitration.

In considering future arbitration, all arbitration, all phases of a particular situation should be taken into account, whether or not they are part of the particular contract, they should be allowed in evidence. There should be a decided effort on the side of producers to have all details of the proposition clearly stated in the contract. The exhibitor in turn should insist on contracts being specifically written.

As far as the future is concerned, arbitration should only be in effect as necessary due to the peculiar nature of this business. An award under arbitration should be limited to the one exchange involved.

Arbitration Sound And Must Prevail, Fleming Declares

Although arbitration is not perfect, its advantages in settling disputes between exhibitor and exchange has demonstrated its advantages over the years, in the opinion of the Northwest Independent Exhibitors' Ass'n. J. J. Fleming, secretary and treasurer of the organization, believes that exhibitors at large will eventually come to the realization that the continuance of arbitration is necessary in the conduct of their businesses. His views follows:

By J. J. FLEMING
Secretary, N. W. Ind'p't Exhibitors Ass'n

Portland, Ore.—Through my contract with arbitration boards over a period of several years in deciding disputes arising between the distributors and the exhibitors, I have found its advantages many, and although it is not perfect. I consider that as an industry both exhibitors and distributors have benefitted materially by it.

Not only is litigation expensive, but the delays common to it would have been disastrous to the industry, as settlement would not have been arrived at until the productions over which the dispute arose had lost 75 per cent of their value, resulting in great financial loss to the exhibitor, if the case were decided against him and he were forced to play the pictures many months after release date; or great loss to the distributor as the pictures would have been so old that he would have no opportunity to dispose of them to a competitor and salvage a part of the rental he could have otherwise secured.

I have often heard exhibitors complain about distributors winning so many more cases than exhibitors. Such a condition is only natural because the largest percentage of cases arise from an attempt of the exhibitor to evade playing productions contracted for. Arbitration has been a means of settling these disputes with dispatch and with a minimum cost to both parties concerned.

To my mind, arbitration is also preferable to settling disputes through the courts, because the body of men hearing these cases are conversant with the practices, problems and technicalities of our industry, and they have eliminated, to a great degree, a settlement on technicalities and substituted a settlement on equity in justice to both parties.

The statement has been made from time to time that exchange managers sitting on these boards do not give the exhibitors the same consideration as they do the exchanges. However, I have found both exhibitors and distributors endeavoring to show the utmost fairness to both parties in the dispute, and if leniency was shown, it was favorable to the exhibitor rather than the distrbutor.

In the past week a case arose in this territory. There have been two or three court hearings, but the matter is still postponed. No settlement has been arrived at, and the attorneys' fees are mounting, and the settlement is delayed. With arbitration, a request by both parties for an immediate hearing, a decision would have been made

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Thinks Board Should Be Uneven in Number

By M. A. LIGHTMAN
President, M. P. T. O. of America

Memphis—What is right and wrong with arbitration and how can it be remedied?

I consider the question of such broad significance that it is difficult to answer without resorting to generalities. In the first place arbitration might be beneficial for one business and at the same time harmful to another. My opinion of arbitration as applicable to the motion picture business is that if properly functioning it is almost indispensable.

Any business that involves as many

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Blum of Maryland For Plan Favored By Allied Chiefs

By HERMAN BLUM
President, M. P. T. O. of Maryland

Baltimore—Arbitration, to my mind, is the most equitable and just method of settling differences between men and men. It is the oldest method, older than man-made laws, for it came into existence with the first tribe of men where differences between the members were arbitrated by the elder of the tribe. Arbitration as such was and must remain voluntary between the parties concerned, in opposition to man-made law which is compulsory. Every sensible and fair-minded business man should be in favor of arbitration.

Your second question is, "Which kind and how conducted?" I think the policy of arbitration outlined by the leaders of Allied exhibitors at the preliminary conference held in New York answers your question. Under that plan, if adopted, both methods under discussion would be permissible. Either the old way of three and three, or one, one and one, which a good many of the exhibitors favor, could be used.

Either method would bring the same results. I hope that there will be an understanding reached between the different interests of the industry whereby all difficulties can be easily settled by the only practical method—arbitration.

By looking back over the past year we can very well appreciate arbitration as opposed to law, which has tied the industry into an almost untangible knot.

Iowa Behind Plan To Change System On National Basis

The M. P. T. O. of Iowa is making plans for an exhibitor meeting at which a new uniform contract including arbitration will be discussed. This move is contingent upon similar action by exhibitors in other states so that the proposed agreement will be binding upon all participating exhibitors as provided for in the Thacher decree.

How Iowa views the present situation and its solution is explained by E. P. Smith, president of the state unit, in the following analysis:

By E. P. SMITH
President, M. P. T. O. of Iowa

Des Moines—Since the decision was handed down in the United States District Court by Judge Thacher, affecting arbitration as previously conducted under the standard uniform contract, every one interested in buying and selling motion pictures is wondering if it will be possible to negotiate a contract, acceptable to both the distributor and exhibitor, without violating the decree. The decision enjoins the distributor from entering into any agreement which would require the exhibitor to submit to arbitration or to compel the exhibitor to comply with any award rendered against him. It is an accepted fact, therefore, that if negotiations are to begin, they must originate with the exhibitor. The decision emphasized one fact above everything else, not previously recognized, that if the exhibitor is to be bound he must be legally represented in the making of the contract. Just what plan could be devised to satisfy the court and be practical enough to permit its accomplishment, is the subject that is causing the greatest amount of discussion.

Exhibitors Must Organize

If the 15,000 independent exhibitors in the United States were organized into one compact body, it would be a simple process. We have two national organizations, entirely independent of each other and neither of them has any large number of bona fide members. All state organizations are definitely represented in one or the other of these national organizations, but the individual exhibitor is not bound to the state organization, except as it pleases him to be.

Very few are actual bona fide members because they have not agreed to pay regular membership dues and have not agreed to abide by the rules and by-laws of their association. Some state organizations have none to abide by. It is necessary, therefore, if the exhibitor is to be legally represented by his association or by special representatives of his own choosing from the membership, that he become an actual bona fide member.

At a recent conference of exhibitors in

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Iowa Behind Plan To Change System On National Basis

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Des Moines we discussed this particular point at some length as well as the benefits to be derived from arbitration. All agreed that the present condition was deplorable and, if possible, some plan should be worked out whereby the exhibitors of the country might delegate the proper authority to their representatives so that a contract providing for arbitration might be negotiated. Our attorney, John D. Denison, of Des Moines, was called in conference and he informed us that we would be entirely within our rights and that our members could be legally represented providing they were actual bona fide members.

He informed us that various organizations were making contracts for the benefit of their members and were legally authorized to represent them. All railroad employees are so represented and each organization negotiates its own contract for its members, under the Barclay-Howell bill which authorized such action; that if a standard uniform contract was desired it could be negotiated by the representatives from the several exchange territories, if the exhibitor members legally authorized them to represent them.

Seeking New Contract

Our present plan calls for a general meeting of all exhibitors in this exchange territory who believe in arbitration and who wish to participate in negotiating a uniform contract that provides for it. The meeting will be open for general discussion of everything that has to do with such a contract. If the majority of those present desire to proceed along the lines previously outlined, representatives will be chosen and authorized in writing to represent such qualified members in the contract negotiations. Those who do not wish to participate or who are not members of the local organization represented by this committee, will not participate in the privileges secured by such a contract nor will they be bound by it.

We would not hope to accomplish anything by this effort unless exhibitors in other states took similar action and selected exhibitor representatives to meet at some central point to decide upon ways and means of procedure. If I remember correctly the idea of arbitrating disputes in the motion picture business originated with the exhibitors. All are practically agreed that arbitration is desirable if fairly administered. Exhibitors and distributors disagree only in the rules and methods by which it is conducted.

Arbitration, as a principle, fits no other business as it does the motion picture business and no other business needs it so much. If the rules are fair, the arbitrators honest and voluntarily selected by the interested parties with no limitations as to powers as far as right or wrong is concerned, arbitration should be a positive benefit to the industry. If so constituted arbitration should be included in the contract, available to those who desire it; but not compulsory.

Under such conditions it would no doubt be legalized in every state and save the industry many thousands of dollars each year. No exhibitor or distributor can afford to spend his money in the courts, with so perishable an article at stake, when a legitimate system of arbitration will settle the argument immediately, without cost, when properly supported by public opinion and the good-will of the industry.

Thinks Board Should Be Uneven in Number

(*Continued from Page* 21)

contractual considerations as ours does had best try to devise means of keeping out of court as much as possible. There is a bad psychology in lawsuits—it gives one the feeling that he is not a law abiding citizen if he is being constantly sued—also much time and money is a necessary evil accompanying all lawsuits. If you win you lose. I cannot help but be in entire sympathy with a fair system of arbitration properly set up and properly functioning.

First, what is a fair system of arbitration in a business as involved as ours? Frankly, a board of three and three is not so good. I think that to be more effective a board of arbitration should be uneven in number. This is not practical in a business that abuses arbitration in the manner that ours does. I have seen the time when there were as many as 100 cases up for consideration in our small zone in Memphis. Naturally, if an odd member is to serve on the board, he should be outside of this industry. How are you going to arrange for 100 such appointments in a single month? So it seems to me that the first important consideration is to devise means of dividing the cases that come up into two classes—namely, the minor offenses that could be tried by the old method of three exhibitors and three exchange managers and the important cases which should be tried by a board of either three or five members in which instance the fifth member is chosen by the remaining board or by the ones involved. And most important of all there should be a standing committee to decide whether a case has enough merit to be tried at all and if it is unimportant it should not be admitted, thus saving many hours of unnecessary work that should be settled directly between the principals. Many cases do not involve as much value as the time they take up.

As to the old method. I think that the unfairness of the old set-up has been grossly exaggerated. I believe that the majority of the cases that bitration is illegal an exhibitor does not have to abide by the decision. have been tried received due consideration and that the boards generally awarded what they considered fair verdicts. Of course, there are exceptions to all rules. That is true in any and all matters of any importance. I do think that there is room for improvement and the sooner we work it out the better for all concerned.

These ideas represent my opinion of arbitration where it is legal and enforceable. Now comes the Thacher decree and decision which takes away the "teeth" and also a more general realization that in states where ar-

Says Arbitration Depends on a New Form of Contract

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a subject to the avoidance of much confusion and annoyance which results where picture rights and sound are sold separately.

Where the exchanges fail to deliver subjects to a subsequent run theatre according to the contract playing arrangement, subjects to be cancellable by the exhibitor if he has to secure other product with which to fill such dates missed by the exchanges. This provision would eliminate much of the over-buying which has occurred in this industry.

Suggestions for Improving Arbitration

One exhibitor and one distributor to hear most cases except where the parties request three and three. The use of boards with the larger numbers has always been a waste of valuable time for all persons involved. Also it is well to note that distributor representatives served as arbitrators as part of their regular duties to their employers and which was covered by their regular compensation, but exhibitor arbitrators have usually never been compensated for their traveling expenses or services. It is desirable that some compensation for such exhibitor arbitrators be worked out.

Arbitrators to be allowed to consider all facts surrounding the making of the contract and also to consider any conditions arising after its making which might affect the situation. Arbitrators to make a finding in their award as to prices if this issue is brought up in arbitration, with power to make an award at reduced prices where this appears proper, but with the right to refuse to accept the award but to consider the contract cancelled by the distributor. Arbitrators to have the power to investigate any situation carefully where price is involved with the expenses of such investigation to be borne by the party against whom the final award is made.

A real attempt in arbitration to arrive at a just and fair award based upon the merits of the controversy and the intention of the parties.

Awards to be enforced by courts by competent jurisdiction if either party declines to abide by or promptly comply with such awards. An additional provision that neither exhibitor nor distributor who has failed to comply with an award, may appear as a complainant in any other arbitration case until there has been compliance with such prior award.

The above is a brief summary of some of the grievances which have led to the present situation in the industry, a statement of the conditions to which the independent exhibitor objects, and some of the thoughts which have been expressed by independent exhibitors towards working out an improved condition in this industry. These matters are not presented with the idea of attacking the policies of any particular producer or distributor but with the thought of bringing these issues into the open so that an attempt may be made to settle them in a sane manner for the best are probably unequaled in any other indus- interests of the industry. It is unfortunate

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Sound Installations

MINNEAPOLIS—The following theatres in Minnesota are being wired for sound by RCA Photophone: Ceoile, Cokato; Alhambra, Minneapolis; Heights, Minneapolis; Oxford, Sank Center; Forest, St. Paul.

Pittsfield, Mass.—RCA Photophone engineers are wiring the Tyler.

DeSoto, Mo.—The Jefferson will open soon with RCA Photophone equipment.

Ely, Nev.—The Ely is being wired for sound by RCA Photophone.

Springfield, Ore.—The Bell here is closed while sound equipment is being installed. It will reopen about March 1.

Everson, Wash.—This is the first town in Whatcom County to go "talkie," the Liberty here having wired for sound, opening last week with "Show Boat."

Bordentown, N. J.—Western Electric Sound equipment has been purchased by the Fox here.

Detroit—The Astor now has a Western Electric film and disc reproducer.

Laurinburg, N. C.—Western Electric sound equipment is now installed at the Scotland.

Ironton, O.—The Lyric, which seats 446, has installed "Erpi" sound equipment.

Brooklyn, N. Y.—The Oxford now has Western Electric sound equipment.

Los Angeles—The Carteri in San Diego, Fairyland in Anaheim, Grenada in La Jolla, American in San Jose, Oakes in Berkeley, Tivoli in Sawtelle, and the New Palace here have purchased Western Electric sound equipment.

Madison, W. Va.—Western Electric film and disc reproducer has been installed at the Rialto.

Salem, Ore.—An "Erpi" reproducer has been installed at the Grand.

Cleveland—The Corlett and the La Salle now have Western Electric sound equipment.

New Orleans—The Famous is being equipped with Western Electric film and disc reproducer.

Huntington, Ind.—The Huntington has installed Western Electric sound equipment.

Syracuse, N. Y.—The Paramount here now has Western Electric sound equipment.

New York—The Bijou, the Gem and the Crescent have installed Western Electric equipment.

New Haven, Conn.—Western Electric has installed its film and disc reproducer at the Paramount.

Des Moines—The Palace at Waterloo and the Colonial at Clarion both have "Erpi" sound equipment.

Cleveland—Tone-O-Graph has been installed in the Amuse-U Struthers; Pearl, Lorain and Lyric, Mansfield. Contracts were signed by Rube Traube, Ohio sales representative.

Cleveland—The following theatre equipped with Pacent disc reproducers, have received Pacent sound-on-film reproducers, according to Maurice Lebensburger, field representative; Temple, Bryan; Ambassador and Yale, Cleveland; Pastime, Coshocton; Montevista and Outlook, Cincinnati; Stratford and Silver Family, Detroit; Greenville, Mich., and Royal, Grand Rapids, Mich.

Youngstown, O.—Mike Moran is installing sound at the Lincoln, one of the last houses here to switch to a sound policy.

Washington, D. C.—The Howard is being equipped with Western Electric equipment.

Perkasie, Pa.—Western Electric equipment has been installed at the Plaza. The house seats 638.

Coatesville, Pa.—The Palace is being equipped with Western Electric film and disc device.

Bay City, Tex.—The Colonial now has "Erpi" sound equipment.

Jacksonville, Ill.—Western Electric film and disc reproducer has been installed at the Majestic.

W. Springfield, Mass.—The Elm is using Western Electric talker equipment.

Los Angeles.—The Merced in Merced, Mission in Santa Barbara, State in Red Bluffs, National in Marysville and the Larchmont here have been equipped with Western Electric sound equipment.

DALLAS, Ore.—Mathews-Moran Amusement Co. will reopen the Columbia the second week in March following alterations for sound.

Lyons, Kan.—The Lyons is being wired for sound at a cost of $15,000.

Wallace, Idaho.—The Grand now is presenting sound programs.

Lynden, Wash.—The Liberty now is showing sound pictures following extensive remodeling.

Nampa, Ida.—Following extensive remodeling for sound the Liberty here will reopen about March 1, as the Adelaide.

San Francisco—Western Electric has made its debut at the Majestic and the Victoria here.

Greensburg, Pa.—The New Grand now has Western Electric equipment.

Hartford, Conn.—Western Electric sound equipment is being installed at the Rialto.

Richmond Hill, N. Y.—The Roosevelt is having "Erpi" equipment installed.

Uhrichsville, O.—Western Electric has installed a sound device at the State.

Bemis, Tenn.—The Bemis Auditorium has a new Western Electric sound reproducing equipment.

Cedartown, Ga.—:"Erpi" has installed its film and disc reproducer at the Palace here.

Anderson, Ind.—The State is being equipped with Western Electric film and disc reproducer.

Troy, N. Y.—The Astor has purchased Western Electric sound equipment.

Chicago "Erpi" has installed a reproducer at the Chicago.

Marshfield, Wisc.—The Rolda now has Western Electric sound equipment.

Bronx, N. Y.—The Wakefield has purchased a Western Electric film and disc device.

Wilmington, O.—The La Max will reopen as soon as alterations are completed with Western Electric sound system.

Lebanon, Mo.—The Lyric will open soon with RCA Photophone.

Brooklyn.—The Etude is being wired by RCA Photophone.

Ogdensburg, N. Y.—The Star has installed RCA Photophone.

Cleveland.—RCA Photophone engineers are wiring the Eclair.

Philadelphia.—Theares in Pennsylvania are being wired for sound by RCA Photophone: Carlton, DuBois; Strang, Hamburg; Tiffany, Homestead; Acri, Marietta; Orpheum, Owigsburg; New Empress and the Stratford, Philadelphia.

Marion, S. C.—RCA Photophone is wiring the Rainbow.

Baltimore.—George Garvin, district representative for RCA Photophone has closed a deal for sound equipment for the York Theatre.

Stockton, Cal.—F. W. Normand, RCA Photophone representative, has contracted with the Rialto for sound installation.

Britton, S. D.—The Strand is being wired by RCA Photophone.

Cincinnati.—The Norwood, suburban, under management of Andrew G. Hettesheimer, has installed Western Electric sound equipment.

Issaquah, Wash.—John D. Brunsberg, owner of the Issaquah, recently installed reproducing equipment.

Superior, Ariz.—Management of the Mauk here is spending $20,000 in wiring for sound.

Lewiston, Idaho.—The Temple reopened last week with sound and new screen for Saturday and Sunday shows. I. M. Binnard is manager.

Ojai, Calif.—Talkies have been installed in the Ojai by Manager Fred J. Hart.

San Bernardino, Cal.—The Strand on E St. is undergoing extensive remodeling. Audible films will be run on and after March 1.

Reproduction on Upgrade, States W. E. Executive

Steady and "gratifying" improvement in the quality of sound reproduction in theatres is noted by Electrical Research Products, according to H. M. Wilcox, operating manager.

An average of about 75 percent of the houses visited by Wilcox during the last six months of 1929 qualified under the "good" classification, while 84 percent visited during the first six weeks of 1930 were rated good.

This situation, according to Wilcox, has been brought about by the realization that the quality of reproduction is reflected in the attendance.

"Theatre managers realize this," Wilcox said, "and as a result one hears increasingly good reproduction in a larger number of houses. Better supervision and a greater interest on the part of managers and operators are the main causes responsible for this change.

"Our nation-wide service staff which regularly inspects our equipment installed in more than 3,500 theatres, was founded on the theory that the best way to eliminate trouble is to forestall it. As a result more than 93 percent of the calls made by our service organization are purely preventative.

"In January this staff made almost 11,000 calls and less than 7 percent of these were because of trouble of any kind. During the month upward of 105,000 performances were heard over the Western Electric equipment in the United States.

"Showmen, realizing the importance of good reproduction, are going to greater pains to see that they and their staffs realize the points that make for good reproduction. Pictures are being rehearsed in advance of showing to assure proper volume control, while equipment is being studied zealously and cared for jealously.

"It is this combination of watchful inspection and growing alertness that makes good reproduction an automatic part of every well run theatre. It promises so bright an outlook that we are willing to predict that the figure of 84 percent of theatres with good reproduction can be raised considerably in the future."

W. E. Installations in U.S. 5,500 by Beginning of '31

More than 5,500 theatres of the United States will be wired for Western Electric sound reproduction by the beginning of 1931, the company anticipates. Installations now are being made at the rate of 50 weekly.

There now are 3,629 theatres of the United States wired for Western Electric equipment and 1,565 in the foreign field.

Dallas Organ Firm Victim of Sound Development

Dallas.—Sound pictures have claimed another victim in the Phil H. Pierce Co., for years one of the leading organ and musical instrument houses in the Southwest. Voluntary bankruptcy petition has been filed by the company.

The West Coast Switching Post

Hollywood

JACK OAKIE is all set to start a modernized version of Harry Leon Wilson's "Merton of the Movies." Paramount assigned direction of the piece to Eddie Sutherland. "Merton of the Talkies" is the release title.

* * *

Joe E. Brown is a new add to the "Top Speed" cast, in work on the First National lot with Mervyn Le Roy directing.

* * *

Dixie Lee has been assigned a featured spot in Fox's "Alone With You," which Sidney Lanfield will direct. Balance of cast includes Arthur Lake, Olga Baclanova, Whispering Jack Smith, Charles Judels and Johnny Arthur.

* * *

Guinn ("Big Boy") Williams will be the hero in "The Big Fight," James Cruze, Inc., production of the recent play in which Jack Dempsey starred in New York. Walter Lang will direct. Balance of cast includes Lola Lane, Stepin Fetchit and Ralph Ince.

* * *

Chesterfield signed Mary Carr and Freeman Wood to support Alice Day and Johnny Walker in "Hearts In Bondage."

* * *

"Whoopee Girl" is title selected by Halperin Bros. for their second for Tiffany. Victor Halperin will direct.

* * *

Fox has signed Effie Ellslor for "A Very Practical Joke," now in work under direction of Berthold Viertel. Dorothy Mackaill and Milton Sills top the cast.

* * *

Louise Dresser is due from New York next week. She terminates her Eastern stay on Sunday.

* * *

Fox has assigned the lead in Will Rogers' second to Maureen Sullivan.

* * *

Marie Prevost and Nance O'Neil have been assigned roles in Columbia's "Ladies of Leisure." Barbara Stanwyck, Ralph Graves and Lowel Sherman are in the cast.

* * *

June Collyer has been added to "Mlle. Modiste," in which Bernice Claire has the prima donna role with Walter Pigeon, Albert Gran, Frank McHugh and Claude Gillinwater in cast. William A. Seiter will direct for First National.

* * *

Raymond Hatton has been signed for the comedy lead in "Under Western Skies." Lila Lee and Sidney Blackmer have the leads. Clarence Badger will direct.

* * *

Fred Kohler will be seen in a leading role in First National's production of "Heart of the North."

* * *

Aileen Pringle and Ian Keith head the cast in Columbia's production of "Prince of Diamonds." A. H. Van Buren and Karl Brown will co-direct.

* * *

Lew Cody's villainy will be seen and heard next in "The Second Man," RKO.

* * *

Oscar Apfel and Roscoe Karns have signed with Fox for parts in "A Very Practical Joke."

* * *

Columbia's "Prince of Diamonds" has Claude King and Tyrrell Davis, in the cast.

* * *

George Sidney and Charlie Murray will again appear together, this time in Columbia's "Around the Corner."

British Columbia Admissions Up 5% Unless Tax Cut

Vancouver—"Theatre prices will be increased five per cent the amount of the amusement tax, generally all over British Columbia, and the old amusement tax tickets reinstated, unless the government can see its way clear to carry out the policy of the late government and grant some relief this year to the theatres which are absorbing the tax." This was the statement of J. R. Muir, manager in British Columbia for Famous Players Canadian operating the major portion of the theatres in the province.

"The amusement tax," says Muir, "can only be collected constitutionally by the way of tax tickets purchased by the patron. These tickets proved such a nuisance that the late government obtained an agreement from the theatres that the theatres would absorb the tax. Prices have remained stable and as far as the public are concerned there is no amusement tax."

British Columbia theatres, in order to keep pace with developments, have had to spend more than $500,000 in additional capital for sound equipment, and will have to spend considerably more.

"The amusement tax paid by the theatres amounts to five per cent of their gross income; in many cases, much more than their net profits, and has to be paid when they are frequently operating at a loss.

"This tax was never intended to impinge upon the theatres," continued Mr. Muir, "and our agreement with the Liberal government when we assumed this great responsibility was that the tax was to be gradually reduced until as a super-tax and nuisance tax it be gradually eliminated.

"The late government carried out this promise to the letter, and the present government in reducing the amusement tax from five to three per cent would be keeping faith with the people, preventing an otherwise inevitable increase in the prices of amusement, and relieving the patrons of the embarrassment of an amusement tax with its attendant nuisance and annoying qualities."

3 Cosmopolitans in Work at M-G-M, Hatrick Says

Hollywood.—Three Cosmopolitan productions are in the making or in preparation at M-G-Ms states E. B. Hatrick, executive head of film activities for William Randolph Hearst. The first is "Caught Short," based upon the book by Eddie Cantor and written by Willard Mack. In the cast are: Marie Dressler, Polly Moran, Charles Morton, Anita Page and T. Roy Barnes. Charles Reisner is directing.

Another is "The Big House," by Frances Marion and George Hill, which the latter is directing with Wallace Beery and Karl Dane in the cast. The third is "Five and Ten," from the magazine story by Fannie Hurst. In addition, Marion Davies is at work on a musical production, "In the Gay Nineties."

Resume Work at Ogdensburg

Albany—Work has been resumed on alterations on the Strand at Ogdensburg, N. Y., after an interruption of a few days pending an inspection by a representative of the State Labor Department. The house will open Easter.

Captures Bandit Pair

Wichita, Kan.—Frank Young, colored roomman of the Fox Miller, captured two armed bandits who sought to rob the theatre.

New K. C. De Forest Office

Kansas City—Business in western Missouri and Kansas it being handled by a new office opened here by General Talking Pictures, distributor of De Forest reproducing equipment.

Before the "Mike" In N. Y. Studios

DURING production on "The Head Man," with Hugh O'Donnell and Kitty Kelly, at the Vitaphone studios, one of the sequences ended with a kiss, and although the cameras stopped and the monitor man signalled O.K., director Arthur Hurley didn't give the final O.K. for about five minutes. Finally the big-hearted director said, "All right, cut it, we gave them enough of a break."

* * *

With the intention of getting some local color and camera shots, Phil Quinn, assistant director, Ed Du Par and Ray Smith, cameramen, and Frank Namczy, studio designer for the eastern Vitaphone studios, journeyed to Sing Sing prison last week. Yeh, they got wat they wanted. (One of the things they wanted was to get out.)

* * *

"The No-Account," one reel sketch recently completed at the Vitaphone Flatbush studios under Edmund Joseph's direction, boasts a cast of Broadway stars including Russell Hardie, at present playing the juvenile lead in "The Criminal Code"; Josephine Hutchinson, who for the past four years has appeared with Eva La Gallienne at the Civic Repertory theatre, and William Foran, comedian who portrayed "Porky" in "Broadway."

* * *

During shooting of "Kiss Me," the Beecroft production recently completed at the Gramercy studios, incandescent lamps were displaced by the more brilliant "hard lights" for the first time since advent of talkers, the result claimed by the producers to be clearer photography than that afforded by other lighting. Olive Shea, who played in Paramount's "Glorifying the American Girl," plays the lead and is supported by Forrest Stanley, Donald Meek, Joan Bourdelle, Alice Hegeman, Terry Carroll, Rita Crane and Sally Mack.

* * *

Harry Delmar has recently completed his latest production at the Metropolitan studios at Fort Lee, where several Pathe shorts are in production.

* * *

Dick Willis and Harry Burkhardt, make-up men at the eastern Vitaphone studios, were in charge of stage make-up for the Warner Gayeties at the Chanin theatre last week and found the task more arduous than making up the hundreds of celebrities whom they have taken care of at the Flatbush studios.

* * *

"The Face on the Barroom Floor," based on the famous poem of the same title, has been completed at the Chromotone studios for Nathan Hirsch, president of the Aywon Film Corp. George K. Rolands directed.

* * *

The Gamby Girls, rehearsing their Maypole dance at the Paramount studios, made us realize that spring will soon be here and poets will start raving about "rippling water" and "daffodils 'neath their window sills" and of course the well-known "I'b glad that Sprig is Cub" phrase.

* * *

Stuart Erwin, now being featured in "Dangerous Nan McGrew" under Mal St. Clair's direction at the Paramount Long Island studios, likes our fair city a little but claims "California, Here I Come" is more than just a song. It's an obsession with him.

* * *

Bill Kelly, assistant cameraman at the Paramount studios, is back on the job after a tenday illness.

THE STUDIO SLEUTH.

Arbitration Sound And Must Prevail, Fleming Declares

(*Continued from Page* 21)

on the day of the hearing and the costs eliminated.

In this case one of the exhibitors was forced to make several trips from Seattle, a division manager was forced to make a trip from Los Angeles, it was necessary for the three parties concerned to engage attorneys, the complainant was forced to put up a bond, court costs were incurred, the matter is still unsettled, and further costs will be incurred. I am confident that a few repetitions of similar cases will result in a demand on the part of the exhibitors for the return of arbitration as being the most expedient method of settling disputes and differences arising between the distributor and the exhibitor.

Exhibitor Doesn't Know Rights

One serious objection to past arbitration procedure was the fact an exhibitor who was brought before an arbitraton board for the first time would be very unfamiliar with his rights, proper procedure, proper method of presenting witnesses to testify in his behalf, etc. This left the first time exhibitor at a distinct disadvantage, and many times cases were decided unfavorably mainly because the exhibitor was placed at a disadvantage.

Block booking definitely enters into arbitration because of the fact that other pictures are included on the same contract with the one which brings a case before the board. On a group contract signed by the average small exhibitor, all pictures should be treated alike. Many disputes arise between exhibitor and exchange because of the fact that film companies sell big pictures on percentage with a substantial guarantee, and this does not allow the exhibitor to recoup the losses sustained on poor quality pictures that are also on the same contract at a flat rental figure.

As I see it, an exhibitor organization should be maintained for the benefit of all independent exhibitors in a specific territory,, and a small percentage of the film rentals of the independent exhibitors should go to maintain the exhibitor organization. This association should, and could, make an analysis of each case brought against any exhibitor by an exchange, or by an exhibitor against an exchange. This organization could maintain counsel in the exhibitor's behalf if necessary, and be able to advise the theatre owner of his rights and procedure under the pending case in arbitration. In many instances, the association would naturally be able to straighten out all difficulties without the necessity of particular cases reaching the arbitration board for hearing.

Favors 2-2 System

In the set-up of a board of arbitration, I would recommend it be composed of two members—one each representing the theatre owners' association and the distributors. If these two cannot agree on a particular case, a person from outside the industry can be mutually decided on and brought into the case for final decision. But neither the secretary of the Film Board of Trade nor the secretary of the exhibitors' association should be permitted to sit in on the testimony or discussions prior to the reaching of an award.

No arbitration board award should preclude either side from taking the case to court, but either side should have the right to present the testimony and findings of the arbitration board in the court action.

One of the main reasons for so many arbitration cases in the past can be traced to the financial situation the smaller exhibitor found himself in as a result of apparent collusion between the sales forces of the larger distributing corporations. In order to obtain the product of any merit from the distributors, the small exhibitor was forced to sign for product on a rental basis he could not well afford to pay. Opening up of competition between the large exchanges would have meant film rentals for the exhibitor within possibilities of grosses obtainable. Such a condition for the independent exhibitor would have prevented him becoming involved in an arbitration case because he was decidedly oversold through signing up on percentage for the big pictures and being definitely over his head on prices quoted for the poor pictures on the same contract.

Our contention is that there are two sides in the relations of the exchange and exhibitor. Each should have their own set ups in regard to organizations. The distributors currently have their film boards of trade, which are maintained and paid for out of film rentals secured from exhibitors. The latter should have their own organization, which should also be maintained through a certain small percentage of the film rentals paid by independent exhibitors. With this method of organizations on both sides, lots of cases that ordinarily go to arbitration could be settled without that procedure, and a much more business-like procedure would be followed all down the line.

Thacher Decree No Bar, Myers States

(*Continued from Page* 20)

the right to establish an arbitration system. One is that arbitration shall be voluntary, the other is that the awards shall not be enforced by the coercive action of exchanges not parties to the controversy. This leaves the broad field of arbitration as practiced by many other industries open to this industry, and a fair and lawful method of settling disputes should be adopted at once.

Producers who seek to avoid the spirit of the decree by acting "individually" in exacting advance deposits in lieu of arbitration will only contribute to the prolongation of existing unfortunate conditions. There are many ways in which arbitration can be made effective short of such extreme measures and these should be carefully canvassed in a general conference, such as the 5-5-5, before a policy is adopted that is out of step with law and progress.

Irish Okay Sound Films

Dublin—Although a strict censorship exists in Ireland, censors have expressed no desire to pass on dialogue and, therefore, all sound material enters without being submitted.

Suits to Enforce Contracts Planned In Northwest Zone

Minneapolis—Civil suits to settle differences are planned in the Minneapolis, Milwaukee and Des Moines territories, in line with a similar policy in other sections.

Exchanges are reported to have been instructed not to give out any figures as to losses sustained as a result of the Thacher decree.

Dissolution of the arbitration board here was ordered in a distirct court decree served on 14 distributors and the Film Board by a United States marshal.

Metzger Says Arbitration Depends on New Contract

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that this industry presents a history of short-sighted policies, broken promises and unsatisfactory dealings which are probably unequaled in any other industry existing in this country today.

It would seem that fairness to the countless "little fellows," the smaller exhibitors who have been largely instrumental in making this industry the generally great success that it is today, would demand that these problems should be solved fairly and equitably so that the several branches of the industry may go forward in harmony. This industry faces too much external opposition in the forms of censorship, unfair taxation and other measures designed to stifle or seriously injure it, to be torn asunder by the intolerable and unfair conditions which should never have arisen had there been more thought given to fairness to all engaged in it rather than to excessive profits for a very few, the latter attitude being at the bottom of most of the troubles of this industry, throughout its existence.

Any vague or insincere promises to "quiet the exhibitors down" for the present moment are not the proper answer to the present dilemma in which the industry finds itself. The present discord and division among the several branches of this industry is resulting in poor morale and will surely have a bad permanent effect upon the industry. Good product must be made available under fair contracts and dealings which must prevail or the motion picture industry, as many another industry has experienced in the past, will find itself losing public favor and patronage and harassed out of existence by adverse legslative enactments. The Associated Theatre Owners of Indiana stand ready at all times to join with other constructive groups within the industry to work out a proper long-time policy for the guidance and welfare of the industry.

Paramount Abandons Stage Unit in Omaha

Omaha—Unit show plan in effect at Paramount theatres here and in Des Moines has been abandoned. Orchestras both cities have been given their notice. Theatres will operate henceforth as all-sound houses.

• Stop Us If We're Wrong •

GORDON S. WHITE, of Educational, is claiming a record for an extensive advertising campaign on a two-reeler. The subject is Mack Sennett's "Match Play," and he's going after it in a big way. National tie-ups with manufacturers of golf products and all the golf and country clubs in the United States are being circularized with attractive cards for their display boards. Hagen and Diegel, golf champs, are featured in the two-reeler.

* * *

Fox has started a 100 per cent club, eligibles to which will be salesmen who sell every possibility in their territories. Salesman Riegelman of the Des Moines sales staff is the first member of the club. Congratulations.

* * *

John Nolan, Fox's home office representative, was an automobile racer before tackling the more hazardous job of peddling fillum.

* * *

Mr. Will Hays has come out with new film regulations, one of which, headed "Scenes of Passion," reads:

> *Scenes of passion should not be introduced when not essential to the plot. Excessive and lustful kissing, embracing, suggestive postures and gesture are not to be shown.*

Well, this will throw all but four or five picture stars out of work and scrap 98 per cent of the directors.—"The New York Sun."

* * *

So many factions are involved in the Fox litigation that it might almost be called The Fable of the Fox and the Groups.—"The New York Sun."

* * *

General Manager Harry Goldberg of the New York state division of Fox Metropolitan Playhouses, certainly has been whipping things into shape since going to Utica, and results already are beginning to show.

* * *

Incidentally, Harry's upward step resulted in a division managership in the Bronx for Rudolph Kramer, with Harry Marx succeeding him as assistant to President Joe Leo.

* * *

Regular meeting and dance of the Warner Club, peppy organization of the home office gang, is slated at the Hotel Pennsylvania March 13.

* * *

Despite his recent illness, Joe Franklin, RKO representative in Canada, and manager of B. F. Keith's, Ottawa, with Pete Eagan, manager of the Regina, Capitol, and Ray Lewis, publisher of the "Canadian M. P. Digest," obtained a reprieve from the Dominion Cabinet for a man sentenced to be hanged for an alleged murder. New evidence and a further arrest at Sidney, N. S., were responsible.

* * *

Universal's newspaper Newsreel is proving popular among theatres of Ontario, duplicating in Canada its success in the United States.

* * *

From long run to grind in a block is the course traveled by "Across the World with Mr. and Mrs. Martin Johnson," which is playing the New York Cameo after its run at the George M. Cohan.

Boloney

Our girl says its better to have heard Rudy Vallee than never to have loved at all.—*Life*

A lot of mouths to feed. The crew at the Eastern Vitaphone studio cluttering up the new stairway which leads from the elevated to the plant.

George K. Arthur is back on the Coast, following completion of his vaudeville tour.

* * *

Constance Bennett has been loaned to Warners by Pathe for a role in "Three Faces East." Curiously, Pathe (P. D. C.) distributed the silent version of the same story.

* * *

T. S. Delahanty, vice-president of the Pathe International Corp., reports enthusiasm in Europe for the Aesop Fables cartoon series. He has just closed a deal with Pathe Natan of Paris, covering distribution of these sound subjects in France, Spain and Portugal.

* * *

Vitaphone should have a real bet with its series of shorts to be based upon "Believe It or Not" sketches to be made by Ripley, newspaper cartoonist.

* * *

Everett Marshall, Metropolitan Opera baritone, is to sing opposite Bebe Daniels in a new talker, states William Le Baron, Radio production chief, who is in New York.

* * *

And when the members of the old gang take the air on the road they wire Phil de Angelis, veteran billposting firm head, to "dust off the seat; I'm coming home."

* * *

Speaking of tough times, "Jimmy" Wiest, Hoboken manager, recently ran into his former orchestra leader at a Florida theatre, who now is an elevator operator, chuting the chutes from a yard and a quarter weekly to about two bits.

* * *

"Bill' Callaway, district manager for Pathe in the Southwest, has just closed a contract with Karl Hoblitzelle for showing of the Grantland Rice Sportlights over the Interstate Circuit.

* * *

Ten pictures in six months is the record of Jack Oakie, Radio star, who has been traveling at a fast pace, to cap the climax by his work in "Hit the Deck."

* * *

Helen Twelvetrees presented the winner of the Pathe Handicap at Agua Caliente, Mexico, with a floral horseshoe. The race is one of the annual events at the track.

* * *

Constance Bennett sings from the screen for the first time in "Rich People," her second Pathe starring film.

* * *

Fox's "Man Who Came Back," reminds us of a lot of checks.

* * *

Hugh Rennie, Milwaukee, and Harry Melcher, Omaha, were honor guests at farewell parties in their respective cities which they will not soon forget, upon occasion of an exchange in posts. Both are Fox managers.

IT takes plenty of desk room and office equipment to operate a large studio. A recent checkup showed there were more than 6,000 desks of various sorts used in offices of directors, executives, writers and throughout numerous departments at M-G-M.

* * *

Larry Darmour, producer of Darmour-RKO comedies, will visit 30 exchange centers on his annual tour. Darmour is piloting his own plane on the nation-wide trip.

* * *

What a splash is in prospect for "Hell's Angels" when that picture, on production of which Cado hass pent a fortune, arrives on Broadway.

* * *

Jeff McCarthy is in New York with print of "Song of My Heart," John McCormack's Fox talker, to open run on March 17.

* * *

Percy A. Bloch, Philadelphia manager for Paramount, who has been confined to his home with a severe stomach ailment, is back at the office part of each day.

* * *

Lillian Roth, Paramount featured player, appeared four times daily in the stage of Publix Seattle in conjunction with "The Laughing Lady." The appearance was arranged by Northwest Division Manager Robert Blair and Pacific Coast Manager Charles Kurtzman, during a lapse in the filming of Miss Roth's current Paramount release in Hollywood.

* * *

Wearing a coat of dark tan and likewise a broad smile, W. W. Farley, of Albany, one of the heads of Farash theatres, of Schenectady, is back home after four weeks at various Florida resorts.

* * *

Harry M. Brooks, of Troy, N. Y., former member of the state legislature, certainly did himself proud as the toastmaster on a recent night at the first annual dinner and dance of the Tri-City Projectionists Ass'n, held in Albany. More than 400 persons attended. Henry C. Fagal, Mayor of Schenectady, and State Sen. John F. Williams, of Troy, were principal speakers.

* * *

Joseph Morency, owner of the Plaza at Salem, is passing out fragrant Havanas in honor of the appearance of a son and heir at his home.

* * *

It took Ralph Staub, the Columbia cameraman, to induce "Silent" Cal Coolidge to talk three minutes overtime and enjoy it. The incident occurred during Coolidge's visit to the Breakfast Club in Hollywood, and was shot for "Screen Snapshots."

* * *

Ben Jackson, in charge of music at Fox Movietone City, has assigned all the songsters on the Fox lot, numbering 25, to write songs for the forthcoming "Fox Movietone Follies." Included in the song-writing staff are three women, Grace Henry, Ann Caldwell and Mabel Wayne.

* * *

Joe Franklin, manager of B. F. Keith's at Ottawa, tuned in on broadcast of the show at the theatre when illness confined him to his home.

Those Happiness Boys

"And why are you wearing that big handkerchief?"

"Oh, for cryin' out loud."

Can Save $31,850,000 and Clear Fox Financial Muddle, Trustee Plan Claims

Their's Means Far More Cash, At Less Cost, Than Lehman Plan, They Assert

Intimating strongly that the Lehman plan for refinancing Fox Film and Fox Theatres would prove too costly, Halsey, Stuart and Co., "at the suggestion of the trustees," swung into the battle this week with a plan of its own which claims to hold total advantage in cash or its equivalent of $31,850,000 over the former.

This is how it is figured, according to Halsey, Stuart.

Assuming that all the warrants and conversion privileges under the two plans were exercised, the trustee plan will retire $20,000,000 more debt than the Lehman plan and will require 100,000 less Class A shares to swing it. The block of Class A stock is computed at $28 a share, making a total of $2,800,000. It is also claimed the trustee plans provides $9,050,000 additional in initial cash over the Lehman plan, thereby making a total of $31,850,000.

What Halsey, Stuart proposed, on behalf of John E. Otterson of Electrical Research Products, Inc., and Harry F. Stuart, is this:

Introduction

The funds to be provided under this plan are to be obtained from the issue and sale of $40,000,000 principal amount of 10 year 6½% sinking fund convertible gold debentures of Fox Film Corp. (hereinafter called "Film"), hereinafter more particularly described, and from the issue and sale of 1,150,000 shares of Class A common stock of Film, and the issue and sale of Film (subject to an offering to stockholders) of $40,000,000 principal amount of 10 year 7% sinking fund convertible gold debentures of Fox Theatres Corp. (hereinfater called "Theatres").

The debentures and Class A common stock of Film are to be offered to the stockholders of Film as hereinafter set forth, and these offerings are to be underwritten by an underwriting made or obtained by the underwriters under an agreement between Film and the underwriters, under which the undertakings of the underwriters shall be subject to the terms and conditions of this plan.

I.

Securities to be Created

Fox Film Corp.

1. Film will create an issue of $40,000,000, principal amount, of ten year 6½% sinking fund convertible gold debentures (hereinafter called the Film debentures), redeemable, at the option of Film in whole at any time, or in part, on any interest payment date, on thirty days' notice, at their principal amount and accrued interest plus a premium of 5% for 5 years from their date, and thereafter at a premium of 1 per cent. (1%) less for each succeeding year until maturity. The Film debentures will be convertible at any time after six (6) months from the date thereof and within five (5) years after such date into Class A common stock of Film at the rate of thirty (30) shares of such Class A common stock for each one thousand ($1,000) dollars principal amount of Film debentures. The trust agreement under which the Film debentures are issued shall provide that Film shall in each year, set aside 15 per cent of its net earnings as a sinking fund to be applied to the redemption by lot of Film debentures at the then redemption price not exceeding, however, $2,000,000 in any one year. The trust agreement shall contain appropriate provisions to protect the conversion rights in the event of a merger, consolidation or sale of assets, and to prevent dilution in the event of stock split-up, stock dividends, rights to subscribe, or the like.

2. The capital stock of Film as now authorized by certificate and amended certificates of incorporation heretofore filed, shall be increased so that the authorized capital stock shall consist of 5,000,000 shares, divided into 4,900,000 shares of Class A common stock and 100,000 shares of Class B common stock.

The number of directors shall be increased from eight (8) to twelve (12).

An amendment to the certificate of incorporation of Film will be perfected so as to provide that commencing with the annual meeting scheduled to be held April 15, 1930, the Class A common stockholders will have the exclusive right to elect five (5) of the directors and the Class B common stockholders will have the exclusive right to elect seven (7) of the directors, and, so as to further provide that if Film, at any time on or after Oct. 15, 1929, fails to pay four (4) consecutive quarterly dividends of at least $1 per share, then the Class A common stockholders will have the right to elect nine (9) of the twelve directors and the Class B common stockholders will have the right to elect three (3) of the directors until such time as Film again pays four consecutive quarterly dividends of at least $1 per share, at which time the Class B common stockholders will again have the right to elect seven (7) of the board of directors.

The foregoing amendments shall be accomplished by the filing of amendments previously authorized by the stockholders at meetings held on Sept. 16 and 19, 1929.

The respective rights of the present 820,660 shares of Class A common and 99,900 shares of Class B common stock new issued and outstanding shall otherwise remain undisturbed except as changed in accordance with the foregoing.

The authorized and unissued Class A common stock shall be issued or reserved for issuance as follows:

1,200,000 shares of the Class A common stock are to be reserved for issuance upon the conversion of Film debentures;

Would Save $20,000,000 in Debt and 100,000 Shares of Class A, Is Claim

1,150,000 shares of the Class A common stock shall be offered to the stockholders at $30 per share;

1,729,340 shares, the balance of the authorized Class A common stock as increased, are to be available for issue for future corporate purposes.

Fox Theatres, Corp.

Fox Theatres Corp. (hereinafter called Theatres) will create an issue of $40,000,000 principal amount of ten year 7% sinking fund convertible gold debentures, (hereinafter called the Theatres debentures) redeemable, in whole or in part, at the option of the corporation at any time or from time to time on 30 days' published notice at the principal amount thereof and accrued interest, plus a premium of five per cent (5%) for five years from their date, and thereafter at a premium of one per cent. (1%) less for each succeeding year until maturity, convertible at their principal amount into Class A common stock of Theatres at a price to be determined by the underwriters at the time the issue is authorized, but not less than $10 per share during the first year, and thereafter $15 per share. The trust agreement under which they are issued shall provide that Theatres shall not, so long as any of the Theatres debentures are outstanding, mortgage or pledge any of the assets of Theatres except for current loans in the ordinary course of business and shall provide that the Theatres shall in each year, before paying any dividends on its Class A or Class B common stock, set aside all of its net earnings up to the sum of $2,000,000, cumulatively, as a sinking fund to be applied to the purchase of Theatres debentures at not exceeding the redemption price and to the extent Theatres debntures cannot be so purchased to the redemption of such debentures.

II.

Offerings to Stockholders

The Film debentures shall be offered for subscription at 98% of their principal amount and accrued interest, and 1,150,000 shares of the Class A common stock of Film shall be offered for subscription at $30 per share to holders of the Class A common stock and Class B common stock of Film in proportion to their holdings thereof. Such Class A common stock and Film debentures shall be offered for subscription to the stockholders at the earliest practicable date in accordance with the requirements of the New York Stock Exchange, it being understood that the rights to subscribe for the Class A common stock shall expire twenty (20) days after the date of such offer.

The Theatres debentures shall be offered for subscription at their principal amount to the holders of the Class A common stock and Class B common stock of Theatres in proportion to their holdings thereof. The rights to subscribe for the Theatres debentures shall be evidenced by warrants or certificates which shall be issued to stockholders of Theatres of record at the earliest practicable date, said rights to expire twenty (20) days after the date of issue of such warrants or certificates.

III.

Underwriting

On the terms and conditions hereinafter set forth the underwriters will underwrite the

(*Continued on page* 44)

Funny Fellows, Bankers

One picture: Bancamerica-Blair and Co., one of the triumvirate with Lehman Bros. and Dillon, Read the other two, hooked up in the Fox refinancing plan and battling against Halsey, Stuart.

Another: Bancamerica-Blair and Co., working hand in hand with Halsey, Stuart and other bankers in floating bonds for the city of Sydney. Which proves that bankers are brothers under the skin after all. Or that birds of a feather do really stick together.

Fox Directors Rejected Trustee Plan Because They Charge It Meant "Ruin"

Sensational Statement Says Stuart and Otterson Were Bent on Destruction

Bad faith, selfish ends, control and a desire to destroy Fox Film and Fox Theatres on the part of Halsey, Stuart and the telephone company, acting through Harry L. Stuart and John E. Otterson, are among the principal reasons set forth by the board of directors of the Fox companies for their refusal to accept the so-called trustee plan of refinancing.

Otterson and Stuart, trustees with Fox under terms of the agreement signed on December 3, 1929, and now repudiated by William Fox, deliberately set out to block the Lehman plan and sought to throw the Fox companies into receivership, the board declares in a "hot shot" statement issued prior to the stockholders' meeting held in New York on Wednesday.

That statement, in which no words are minced, was incorporated into the voluminous records of the stockholders' powwow and purports to explain at length why the directors, with the exception of Winfield Sheehan and Saul Rogers, determined their way out was via the Lehman plan. The explosive text follows:

1. The so-called trustees mentioned in the eleventh hour Halsey, Stuart plan are H. L. Stuart and John E. Otterson. H. L. Stuart is president of Halsey, Stuart & Co., Inc. John E. Otterson is president of Electrical Research Products, Inc., which is a 100% owned subsidiary of American Telephone & Telegraph Co. (through the Western Electric Co.) That plan will therefore be referred to as the Halsey, Stuart-Telephone plan.

Sought Receivership, Is Claim

2. The board of directors on Feb. 13, and Feb. 14, 1930, accepted a plan of financing submitted by Banc-america-Blair Corp., Lehman Brothers and Dillon, Read & Co., which was prepared by the Banc-america-Blair group at the earnest solicitation of the corporation and Fox Theatres Corp., at a time when the Halsey-Stuart-Telephone group were trying to drive the companies into receivership and ruin, in which they well nigh succeeded.

3. The companies have since been formally notified by the Banc-america-Blair group that all the cash requirements of the Banc-america-Blair plan have been fully underwritten: and that plan has become legally binding on these companies and on the bankers. The failure of the companies to carry that plan into effect would involve an immediate obligation on the part of the companies of nearly $1,500,000.

4. The presentation and acceptance of the Banc-america-Blair plan alone averted the catastrophe that the Halsey, Stuart-Telephone group and the so-called trustees were endeavoring, to bring about for their own ends. The companies became not only morally but legally bound to that plan, subject only to its approval by the stockholders, besides which they are satisfied that it is the only plan possible of consummation in view of the situation that confronts the companies.

5. The Halsey, Stuart-Telephone plan is impossible of consummation without the active consent and cooperation of William Fox and the latter has refused and continues to refuse to cooperate in any plan, the effect of which would be (as in the Halsey, Stuart-Telephone plan) to turn over control of the companies to the Halsey, Stuart-Telephone group. Mr. Fox's refusal is based upon grounds fully explained by him and that the board believes to be in the best interests of the companies. Among many other evidences that have satisfied the board of directors of this unselfish attitude on the part of Mr. Fox, the board of directors understands that he has recently refused to sell his Class "B" stock in the companies to the Halsey, Stuart-Telephone interests for upwards of $15,000,000, on the ground that he would not betray his fellow stockholders into their hands and for, their ulterior purposes. He feels that cooperation by him in the consummation of any plan, the effect of which would be to place the control of these companies with those interests, would be an equal betrayal on his part.

Whilst Mr. Fox has agreed to transfer his "B" stock to Mr. Delafield, president of the Bank of America, Mr. Howell, president of the Commercial National Bank and Trust Co., and Mr. Bernard M. Baruch, as voting trustees, in whose ability and fairness he has confidence, the board of directors feels that he is fully justified in refusing to transfer his stock to unnamed voting trustees to be selected by the Halsey, Stuart-Telephone interests.

Deny Financing Arrangement

6. Halsey, Stuart is claiming preferential contracts for fifteen years on all financing of the companies and is also claiming from Fox Theatres Corp., the sum of $1,000,000, which claims the board of directors is advised are, and believes to be baseless, but which if the Halsey, Stuart-Telephone group secures control of the companies, it is likely to enforce. Electrical Research Products Inc., (the 100% owned subsidiary of the telephone company, of which Mr. Otterson is the president) is claiming that it has a fifteen year contract requiring the exclusive use of its patented talking-picture apparatus by the film corporation and the theatres corporation. The companies claim on the other hand that the electrical company has no such contract and that they are free to purchase or lease apparatus from competitors of the electrical company. The board of directors is satisfied that one of the purposes of this effort of the Halsey, Stuart-Telephone interests to seize the control of the film and theatres companies is to secure the execution of such a contract and to shut out competition, and for other ulterior purposes that have been explained to us.

7. In order to prevent any financing of the needs of the film and theatres companies and to bring about a receivership, Halsey, Stuart have threatened the enforcement of their alleged preferential banking contracts (not only against the companies but also against the Bancamerica-Blair group, after that group had agreed to undertake the financing) and have in every possible way aided and abetted for the appointment of receivers and have endeavored thus to bring about the destruction of the Companies.

Sponsored Receivership and Tried To Foist "Illegal" Plan, Is Claim

8. Until the receipt of this eleventh hour Halsey, Stuart-Telephone plan more than six weeks had elapsed since receivership proceedings were instituted and more than three weeks since the Bancamerica-Blair plan was first submitted and in the meantime neither Halsey, Stuart, nor the so-called trustees had made any suggestion whatever with respect to a plan except the impossible and illegal plan submitted on Feb. 17, which was promptly rejected by the board of directors and which the alleged trustees have since sought to repudiate.

9. Mr. Fox claims, and this board of directors believes, that he is justified in his claim, that the alleged trustees (Messrs. Stuart and Otterson) not only long since abandoned their alleged trust but have actually and repeatedly disregarded, abused, repudiated and violated it —by applications for receivership, the assertion of unjustified claims against the companies, the presentation of an impossible and illegal plan, attempts to further their own interests at the expense of the companies and efforts to prevent any financing of the companies, except such as would vest control of the companies in the Halsey, Stuart-Telephone group.

10. Since the acceptance by the companies of the Bancamerica-Blair plan, the Bancamerica-Blair group in reliance upon that acceptance and in order to prevent the disintegration of the properties of the companies, and a disastrous receivership, have taken up more than $10,000,000 of the companies obligations.

Charge Bad Faith

11. As evidence of the bad faith of the Halsey, Stuart-Telephone interests in putting forth this plan at the eleventh hour, the Bancamerica-Blair plan was mailed to every stockholder of the companies more than two weeks ago, so that every stockholder might have the opportunity of studying it and reaching a decision before voting on it, personally or by proxy. The Halsey, Stuart-Telephone plan, on the other hand, (the contents of which was first made known to the companies last evening and is now for the first time made known to their boards of directors) follows a plan presented by these same interests on Feb. 17. In that plan they provided for the granting to them of options on 500,000 shares of the Class A stock of the film company for five years at $20 per share, in addition to a 10 per cent commission on the securities to be issued. In that plan they also sought to deprive the Class "A" stockholders of all voting power and to require the Class "B" stockholders to surrender their stock in return for 1½ shares of Class "A" stock for each one share of Class "B" stock. That plan was promptly rejected by the boards of both companies. Since then nothing has been heard from those interests until now, when they come forward disavowing their previous effort and seeking to confuse the situation by suggesting the impossible.

12. Whilst the so-called Halsey, Stuart-Telephone plan may appear to be less expensive than the Bancamerica-Blair plan, it must be borne in mind that substantially all the securities to be issued under either plan are to be offered to the stockholders and that the difference in cost, if any, will therefore be reflected in enhanced

(*Continued on page 45*)

Offered Fox $15,000,000 For "B"

John E. Otterson, of "Erpi," and Harry L. Stuart, of Halsey, Stuart and Co., offered Fox $15,000,000 for his Class B voting stock, but the offer was rejected because, according to Fox, he "refused to betray his fellow stockholders." This statement is part of the memorandum prepared by the Fox directors in explaining reasons for rejecting the trustee financing plan.

Lehmans some weeks ago offered Fox $12,500,000 for his holdings, but were turned down.

Bitter Fight Over Trusteeship Pact Looms Between Fox, Stuart-Otterson

"B" Stock Held in Escrow by Agreement Proving Pivotal Point in Battle

"Little Acorns..."

"It is said that of little acorns great oaks do grow. Here we have a little $1,600 acorn which grew into a sturdy $300,000,000 oak. Why was not well enough left alone? The very Fox chopped down this healthy, thriving tree with his own hatchet. The world knows much about avarice and cupidity, and I wonder if this is not another illustration. May he now be heard to complain? He has placed himself in that position which justifies his assault upon the character of men? I think not."—From Justice Levy's decision dissolving injunction sought by William Fox to restrain issuance of proxies to vote the Class B stock of Fox Film.

Presaging a long court fight on the issue, William Fox intends to continue his efforts to prevent carrying out of the trusteeship composed of himself John E. Otterson, Harry L. Stuart. This was made clear Wednesday when immediate appeal was taken from Justice Levy's decision in Supreme Court, dissolving the temporary injunction to prevent Otterson and Stuart from voting the "B" stock, and in effect upholding the trusteeship agreement made last December.

In his opinion denying the motion for the injunction and vacating the temporary stay, Justice Levy wrote:

"This is a motion by the plaintiff, William Fox, for an injunction pendente lite (1) restraining the defendants, Harry L. Stuart and John E. Otterson, from voting his Class B stock in Fox Film Corp. and Fox Theatres Corp. and from exercising any other rights pertaining to said stock; (2) enjoining the defendant, Bankers Trust Co., from granting proxies on the stock of the plaintiff at present in its possession; (3) prohibiting Stuart and Otterson from performing an agreement between them and the plaintiff; dated Dec. 3, 1929, and (4) restraining all three defendants from preventing the plaintiff from regaining said stock from Bankers Trust Co.

"Extreme limitation of time, voluminous affidavits and briefs having been submitted within practically a few hours of the time when a decision becomes imperative, renders it inadvisable, if not, indeed, impossible, to do more than sketch the outlines of the controversy between the parties.

"About two years ago Fox Film Corp. and Fox Theatres Corp. entered upon a period of extensive expansion under the personal direction of Fox. Both companies undertook the construction and operation of a number of costly theatres in some of the principal cities of the United States. In addition, many established motion picture theatres were acquired through purchases of capital stock by the Fox companies.

"Extensive public financing became necessary, and this was accomplished through Halsey, Stuart & Co., Inc., which in the last three years has placed with the public securities aggregating over $48,000,000 and has, besides made special unsecured loans totaling almost $16,000,000.

"During the first half of 1929, through the efforts of the plaintiff, Fox Theatres Corp. acquired 660,900 shares of Loew's, Inc., at a cost of approximately $72,000,000, and a Fox Film Corp. contracted for a substantial interest in a chain of English theatres at a cost of about $2,500,000. No permanent finncing of the $92,500,000 involved in these commitments was arranged. Instead, the companies resorted to short term loans, the latest maturing on April 1, 1930.

"Due to a combination of circumstances, including (A) the refusal of the Department of Justice of the United States to sanction the acquisition of the shares of Loew's, Inc., and a threat of a suit under the Clayton act, (B) A serious automobile accident to Fox which incapacitated him for several months, and (C) the stock market depression in the fall of 1929, the Fox companies found themselves in November of that year, owing about $92,000,000, all of which had to be paid or funded in the course of but a few months. Brokerage accounts of Fox and his associates, for which 223,400 shares of Loew's, Inc., was pledged as collateral, required additional margin.

Court Unimpressed

Charges by William Fox that he has been made the victim of a conspiracy to seize control of his companies from him have left the court "not at all impressed," Justice Levy states in his decision dissolving the injunction sought by Fox to restrain the Otterson-Stuart group from voting the 50,101 shares of Class B stock held in escrow by the Bankers Trust Co. under terms of the trusteeship agreement entered upon by Fox, Otterson and Stuart on Dec. 3, 1929.

Recites Various Fox Loans

"It appears from the answering affidavit that this hypothecation of corporate property was effectuated for the benefit of individual obligations of Fox, his family and close friends. Unsecured as well as secured bank loans of both companies were overdue, and others were maturing. Payments had to be made on account of the purchase of various chains of theatres. A loan of $10,000,000 obtained from Bankers Securities Co. of Philadelphia was about to become due. Obviously, a critical exigency existed and the situation demanded prompt action in order to preserve the valuable equities of the Fox companies.

"It was with this emergency confronting him that Fox turned for assistance to Stuart and Otterson. The former's company, Halsey, Stuart & Co., Inc., had underwritten and distributed $12,000,000 of notes maturing April, 1930, while the latter's concern, Electrical Research Products, Inc., had loaned Fox Theatres Corp. $15,000,000 which would fall due on Feb. 26, 1930. After extended conferences and discussions, during which Fox was represented by most eminent counsel, a written agreement was entered into on Dec. 3, 1929, between Fox on the one hand and Stuart, Otterson and Fox 'as trustees' on the other.

Justice Levy, in Decision, Riddles Fox Charges He's Victim of Conspiracy

"Under this agreement Fox agreed to deposit with Bankers' Trust Co., as escrow agent, all his voting stock in both corporations, namely, 50,101 shares of Class B stock of Fox Film Corp. (representing a majority of the outstanding B shares), and 100,000 shares of Class B stock of Fox Theatres Corp., constituting all the outstanding B shares of that company. He further agreed that if the trustees worked out a plan of refinancing which required the deposit of his B stock he would release the same from the escrow arrangement and deposit it under the plan of reorganization, even if that plan involved his loss of voting control of the companies.

"B" Stock Goes to Bank

"In addition, he covenanted that he would forthwith deliver to the trustees the resignations of the directors and officers of the companies except his own, as President. The trustees on their part agreed that they would endeavor to prepare a plan of reorganization and that they would in the meantime undertake to negotiate with the creditors and others interested, with a view to obtaining their forbearance and co-operation during the period of the preparation and adoption of such a plan.

"Under the agreement no plan of reorganization was to be submitted to the creditors and stockholders for approval until and unless approved as to legal questions by counsel for the trustees, Hughes, Schurman & Dwight.

"In accordance with this agreement, Fox on Dec. 3, 1929, deposited his shares of class B stock of both companies with Bankers' Trust Co. to be held by it in escrow until at least June 1, 1930, unless the escrow agreement was terminated sooner by notice to that effect furnished by at least two of the three trustees.

"In the interim Fox appointed Bankers' Trust Co. his agent 'during the life of this escrow' to execute and deliver proxies running in favor of the trustees, authorizing them or a majority of them to vote at any regular or special meeting of the stockholders of the companies.

"In reliance upon the execution of the agreement and the resulting escrow of the stock, the trustees at once set to work in an effort to retrieve the situation and obtain the indulgence of the creditors. By the evening of Dec. 6, 1929, the consent of bank creditors whose claims aggregated $6,875,000 had been obtained to forbear until the plan of reorganization had been completed and adopted; Electrical Research Products Holding, as has already been observed, a claim of $15,000,000 had agreed to forbear; Bankers' Securities Co. had agreed to extend its loan of $10,000,000 for three months, and various other creditors, too numerous to mention, had similarly agreed to forbear and co-operate.

"In addition to this the trustees had procured loans of about $3,975,000 on the representation that the agreement had been executed and was fully in effect. As a result of their labors the trustees had only to borrow about $1,500,000

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A Bombshell

Justice Levy's decision permitting John E. Otterson and Harry L. Stuart, as trustees, to vote the "B" stock held in escrow in the vaults of the Bankers Trust Co., exploded a bombshell in the Fox camp. The decision is held to throw open the validity of the trusteeship agreement of Dec. 3, 1929 but is advanced by proponents of the Halsey, Stuart plan as sufficient to forestall carrying out the Lehman, Bancamerica-Blair, Dillon Read plan approved by Fox stockholders.

Need for Vote on Lehman Plan Cut by Modification

Modification of the Lehman Bancamerica-Blair Dillon Read plan for refinancing Fox Film to avoid any change in capital structure, was decided upon just prior to opening of the meeting of stockholders, as a result of the court decision enabling John E. Otterson and Harry L. Stuart, as trustees, to vote the controlling B stock under the trusteeship agreement of Dec. 3, 1929. The decision rendered impossible the creation of convertible debentures proposed in the plan.

Under terms of the modification, the approval of Class A stockholders was unnecessary for adoption of the plan, but voting on it was carried out according to schedule.

Proponents of the Fox-favored Lehman plan held proxies from a majority of holders of Class A shares, but lacked the necessary two-thirds of the Class B. This forestalled creation of the cumulative convertible preferred.

In the case of Fox Theatres, proxies upon a majority of the Class A were obtained, it was claimed, but with Otterson and Stuart voting 100,000 shares of Class B, the convertible debentures could not be approved. Following is the modification suggested by directors and adopted by the bankng group:

Bancamerica-Blair Corp., March 5, 1930.
Lehman Brothers,
Dillon, Read & Co.,
New York, N. Y.
Dear Sirs:

At the meeting of the stockholders of Fox Film Corp., now being held, there are held by proxies in favor of the approval of the plan of financing embodied in your letter dated Feb. 11, 1930, the votes of the holders of a majority of shares of Class A common stock but less than two-thirds of the shares of Class B common stock. Accordingly, while your plan will be approved, it is apparent that the vote necessary to create the 7% cumulative convertible preferred stock contemplated by the plan cannot be obtained.

There have been received by the proxy committee of Fox Theatres Corp. favoring your plan proxies upon a majority of the shares of the Class A common stock of said corporation, but as the voting power in respect of the 100,000 shares of Class B stock will be exercised by Messrs. Otterson and Stuart, Fox Theatres Corp. will be unable to create the convertible debentures as contemplated by the plan.

The boards of directors of Fox Film Corp. and Fox Theatres Corp. have considered the matter and propose to you that the plan of financing embodied in said letter shall be modified as follows:

1. Instead of creating an issue of 7% cumulative convertible preferred stock and amending its certificate of incorporation as provided in Clause 2 of Paragraph I of said plan, and instead of an offering of such preferred stock as provided in Paragraph II of said plan, Fox Film Corp. shall forthwith file the certificate of increase of number of shares and classification of shares and the certificate of increase of directors from eight to twelve authorized by the meetings of the stockholders for subscription, in lieu of said preferred stock, 1,250,000 shares of Class A common stock at the price of $20 per share.

2. The compensation of the syndicate which you have organized to underwrite said offering of preferred stock shall be, in addition to the other compensations provided by the plan, nine per cent. of the aggregate subscription price of said common stock, or $1.80 per share upon the number of shares so offered.

3. In lieu of the ten-year 7% convertible debentures to be created by Fox Theatres Corp. pursuant to Paragraph I of the plan, Fox Theatres Corp. will create an issue of $40,000,000, principal amount, of ten-year 7% debentures, redeemable in whole or in part at the option of the corporation at any time, at 105 per cent. of their principal amount and accrued interest, and bearing non-detachable warrants entitling the holders thereof to purchase during the first year 10 shares of Class A common stock for each $100 debentures at the price of $10 per share, and thereafter 7 shares of Class A common stock of the corporation at the price of $15 per share. The trust agreement under which said debentures and warrants shall be issued shall provide that the corporation shall in each year before paying any dividends on its Class A or Class B common stock set aside all of its net earnings up to the sum of $2,000,000. cumulatively, and in addition thereto, all proceeds of the exercise of warrants, as a sinking fund to be applied to the purchase of debentures at not exceeding the redemption price, and to the extent debentures cannot be so purchased, to the redemption of debentures. There shall be pledged as security for said debentures the corporation's equity in the stock of Loew's, Inc., and the stock held by the corporation in Fox Metropolitan Playhouses, Inc., and Fox-New England Theatres, Inc.

4. In lieu of the conditions specified in Clause 7 of Paragraph VIII of said plan, Fox Film Corp. and Fox Theatres Corp. will indemnify and exonerate you and hold you harmless from and against all loss, damage, claims and expense, including counsel fees, because of any action taken by you under the plan as modified and arising from any claim, suit or other proceeding by any one claiming any preferential banking contract with either Fox Film Corp. or Fox Theatres Corp.

Except as so modified, all the terms and conditions of the plan, including without limitation all the conditions of your obligations and the obligations of said syndicate, or any other syndicates which you may cause to be organized pursuant to the plan, as set forth in Paragraph VIII of the plan, shall continue unchanged and unaffected.

If these modifications are accepted by you. the plan as so modified shall be resubmitted to the stockholders of Fox Film Corp. upon the reconvening of the stockholders' meeting, and as so modified will be submitted to the stockholders' meeting of Fox Theatres Corp., and if the plan as so modified is approved by a majority vote of the stockholders present or represented at said meetings, Fox Film Corp. will forthwith make the offerings pursuant to the plan as so modified to stockholders of record March 7, 1930, the subscription period in the case of the debentures to expire March 17 and the subscription period in the case of the common stock to expire March 27, 1930; and Fox Film Corp, will tender to you under the plan the debentures and common stock not subscribed for by the stockholders at the office of Bancamerica-Blair Corp., 24 Broad St., New York City, on April 1, 1930, having complied with all conditions and obligations on their part to be performed under the plan.

Very truly yours,
FOX FILM CORP.,
by William Fox,
President.
FOX THEATRES CORP.,
by William Fox,
President

Accepted:
BANCAMERICA-BLAIR CORP.,
by G. N. Lindsay,
Vice President.
Lehman Bros.,
Dillon, Reade & Company.

Sez He

Smoking ban was rigidly enforced at the Fox meetings. So much so, that when William Fox, forgetfully started to light a cigar, he was told by a fireman on watch to knock off "or I'll throw you out of here."

When Films Need Fixing on U.A. Lot, "Fitz" Fixes

Hollywood—It looks as if George Fitzmaurice is developing into the 'relief" director on the United Artists lot. Latest "firemen's call" assignment is to step in for the final week's shooting and retakes of Samuel Goldwyn's "Raffles" with Ronald Colman starred. Harry D'Arrast started the production, and will get full credit for direction.

Fitzmaurice directed the remake of "New York Nights" with Norma Talmadge starred, after the picture had been originally completed by Lewis Milestone. The latter struggled through the production with a number of miscast parts, and had signed with Universal after studio executives discovered what was wrong with the Talmadge offering.

In between the two relief assignments, Fitzmaurice directed "The Bad One" with Dolores del Rio for United Artists.

Shakeup at U. A. In Boston

Boston—Hardy Lotz, manager, and John J. Darvin, salesman at United Artists, have quit to join the State Rights Exchange at Detroit. Charles Stern was shifted from New Haven to fill Lotz's post, while Frank Scully resigned from First National to succeed Darvin.

Fox Charged with Plot in Buying of Stock of Loew's

That oft-criticized move by Fox in acquiring a large holding in Loew's, which generally is credited with being the principal cause of the company's present difficulties, is slated to be aired in Supreme Court, Brooklyn, on a show cause order issued by Justice James A. Dunne. The other defendants are Nicholas M. Schenck and David Bernstein of Loew's.

There are a number of hot shots directed at the defendants in the action, including allegation that they nicked the theatre film for $9,000,000 in secret profits. It also contains allegation of the 15-year-preferential deal with Halsey, Stuart for financing and with Electrical Research for recording and reproducing equipment, which has been an issue in the receivership and refinancing hearings concerning Fox. Halsey, Stuart and Electrical Research insist such agreement exists, but this has been denied by Fox.

The court order directs the defendants to show cause why all the stock they purchased in Loew's should not be resold, why Electrical Research should not be enjoined from attempting to collect the $15,000,000 advanced for purchase of the stock, and Halsey, Stuart from collecting $12,000,000 similarly advanced, as well as $1,000,000 as fee for handling the deal; why accounting should not be paid of the $9,000,000 in "secret profits" allegedly made in the deal, and required to reimburse stockholders for any loss sustained from enforced sale of the stock.

The complaint charges that Fox and the other defendants "conspired" to make Fox the most powerful figure in the film business; to use funds of the non-voting stockholders of the Theatres Company for their benefit.

"Monstrous profits were saddled onto the stockholders of the Theatres Company," the complaint says. "Fox sought to be the leading man in the film business. The defendants exhibited a ruthless disregard for the interest of the stockholders of the Theatres Company."

Called Breach of Faith

"The entire conspiracy," the complaint also charges, "was extravagant and ruinous and constituted a gross breach of confidence of the non-voting stockholders. All of the conspirators knew that the Theatres Company would not be able to repay this gigantic indebtedness within the short period of a year or to pay the interest on the indebtedness. They knew there was a doubt of the legality of the contract."

The government already has started suit to determine whether the Fox-Loew deal is a violation of the anti-trust laws, says the affidavit. It also contends that the Theatres Company was merely a holding corporation for the other Fox enterprises and that it has no assets save such as accrue to it from box office receipts.

Class A shares in this corporation, it is pointed out, are non-voting; and Fox owns 100 per cent of the Class B shares which were voting shares, and thereby held ab-

(Continued on Page 31)

Purchase of Loew Hit in Suit Just Filed in Brooklyn

(Continued from page 30)

solute control over the company. Fox is alleged to have used the Theatres Company as a special vehicle for handling the stock of the merger of the Fox interests and Loew's by the purchase of the Loew's stock; that he unloaded the non-voting Class A stock on the public and then was in a position to vote the resources of the corporation any way he desired by casting his 100 per cent of voting Class B stock for his own purposes.

Defendant's, it is charged, acquired virtually all of the Loew's, Inc., stock at prices ranging from $32 to $70 and unloaded this stock at $125 a share on the Theatres Company, for a profit of about $9,000,000.

When the market crash came the Loew stock went into a slump, it is asserted, and the whole transaction has caused heavy loss to the stockholders of the Theatres Company. While a number of plans for refinancing have been considered and proposed, "all are alike disagreeable to the stockholders, who, in any event, stand to lose an additional four million dollars."

Sullivan Sews Up Two Systems for Cartoon

Hollywood—Animated cartoons in color will soon make their appearance on the market as a result of deal just closed between Pat Sullivan and Technicolor and Harriscolor whereby he has exclusive use of each process for animated color cartoons over a term of years.

Sullivan was on the coast closing this deal for the past two months with Clark Thomas, his business associate. Sullivan expects to move his plant to the coast, and will launch production of the Felix, the Kat series in color, sound and synchronization.

Broughton with Sono-Art

Hollywood—Cliff Broughton, previously associated with Mrs. Wallace Reid in production for the independent market, has joined Sono-Art as an associate producer.

Betty Compson Gets Lead

Hollywood—Betty Compson has been assigned the featured spot in "Hawk Island," which RKO will produce. Following this Miss Compson moves over to Paramount for one of the leads in "The Spoilers."

Install Oliver

Cambridge, O.—H. W. Starrett has sold an Oliver reproducer to the Strand, operated by the C. & M. Amusement Co.

Bandits Killed at Detroit

Detroit—Two bandits were shot and killed by policemen in the attic of the Harper. The policemen had only a beam of light as their target in the close range battle. The policeman on the beat became suspicious when he saw a light in the theatre, and inquiry brought the response "Everything's all right." Five shots were fired at the policeman, who ran to the street and instructed a passerby to summon assistance.

A Sellout

Hollywood—One short paragraph of inside Hollywood gossip appearing in a recent issue of a fan magazine distributed through a national store chain resulted in a complete and instantaneous sellout of the issue in Los Angeles. The "chatter" item linked the name of a prominent California political figure with a film actress in a romantic way.

A few days after the particular issue appeared in local stores, some unknown person made the rounds and bought all copies in bulk. When investigation of the rapid sales was made by a reporter of *Motion Picture News*, he traced the demand to the short item, figuring either someone bought all copies to protect the official or a smart politician had gathered them up for future use.

The official named in the story has already announced his candidacy for a high state office—and is married.

TheatreTechnique Helps Sell Church In Wisconsin Town

Milwaukee—Where some pastors have gained publicity through adverse criticism of theatres and the pictures they show, the Rev. T. Harry Kelly, pastor of the Reedsburg Methodist Episcopal church at Reedsburg, has been using the technique of the theatre in his Sunday night sermons with success.

Variety is the keynote of Dr. Kelly's work and with his bent for dramatics he achieves unusual effect and decidedly effective sermons. The church has been wired so that six color mixtures are possible in the platform lighting.

A large Bible, constructed of wood and canvas, when opened discloses a small stage, apparently behind a page of the book, in which a hole has been torn. Bible stories are illustrated on this stage with tableaux.

"Evening in the Garden" was one of the pastor's most effective presentations. Palm fronds and oranges were received from St. Petersburg, Fla., and a fountain spurted water in a bed of flowers. An artificial scent gave the whole church fragrance. When the choir sang, "There is a Fountain Filled with Blood," red lights played on the fountain. The electrician used a slide to throw a rainbow on the platform.

Dr. Kelly prepares his program in detail, including six cue sheets for the electrician, the organist, the director of music, the director of speaking parts, the head usher and himself.

Forst Gets "U" Post

Hollywood—Emil Forst has been appointed head of the foreign literature department at Universal by Carl Laemmle, Jr. Forst will comb the field of foreign material for picture possibilities.

Santell's Next Chosen

Hollywood—Following completion of "The Arizona Kid," which is now in production on Utah locations, Alfred Santell will direct "The Sea Wolf" for Fox.

Fox Meeting Ends In a Victory for Fox Favored Plan

(Continued from page 13)

nicality and then refusing to sign the affidavit and threatened to throw out Conboy's proxies. However, upon advice of Untermyer he refrained from doing so.

The meeting was adjourned soon after, as was meeting of Fox Theatres, with proponents of the Lehman plan claiming a landslide victory variously estimated at ten to one on the Fox Film vote and twenty to one on the Fox Theatres vote. It was said that Fox Film had voted for the plan by about 602,900 votes to 35,000 and Fox Theatres by 1,000,000 for the plan had comparatively few against it.

Warners to Remake Curwood's "River's End"

Hollywood.—Warners have purchased screen and dialogue rights to James Oliver Curwood's "The River's End" and have spotted it for production on next season's program as a special.

"The River's End" was produced by Marshall Neilan for First National about ten years ago and introduced the First National franchise t oexhibitors at that time.

A musical version of Elmer Rice's play, "See Naples and Die," will be produced by Warners in color under direction of Michael Curtiz. Joe Jackson is preparing the adaptation, while original music will be written by Arthur Hammerstein.

Russian Films at Seattle

Seattle—The first of three pictures filmed in Russia is being shown at the Olympic by the Seattle branch of the Friends of the Soviet Union. The film is entitled "Seeds of Freedom" and deals with the overthrow of imperialistic Russian government. It was produced by the Moscow Art Theatre and stars A. Leonidoff. "Krassin," showing the work of Russian flyers, in saving the Italian flyer, Nobile and his party; and "The Land of the Soviet," showing the flight of Russian flyers from Moscow to New York, via Seattle, are the other two films to be shown in subsequent weeks.

Roxy Has Birthday

S. L. Rothafel—Roxy to the millions—Friday celebrates the third anniversary of the Roxy Theatre. During the past year 7,000,000 persons paid admissions to the theatre, it was stated.

Lachman Appointed

Sidney Lachman has been appointed Chicago representative for the Red Star Publishing Co.

Erlanger Buys 'Philly' House

Philadelphia—Warner-Stanley has sold its interest in the Broad St. "legit" theatre to A. L. Erlanger, who also has the Erlanger and Garrick here.

• Sidelights on Big "Show"

J. E. OTTERSON and Harry L. Stuart, storm centers with William Fox in the present controversy, arrived just before the meeting opened, wearing broad smiles. "I'm always happy," Otterson said in reply to a MOTION PICTURE NEWS query as to why the broad smile.

* * *

Fox, too, was wreathed in smiles as he pounded the gavel for attention. A moment later, there was a buzzing when word got around that Justice Levy had handed down a decision refusing Fox an injunction to restrain Otterson and Stuart from voting the B stock deposited under the trusteeship.

* * *

Immediately followed a 20 minute adjournment ostensibly to give the directors opportunity to pass upon the Halsey, Stuart plan. They cited 13 reasons why they felt the plan should be rejected. They chose to term it the "Halsey, Stuart-Telephone" plan.

* * *

Winfield Sheehan and James R. Grainger soon were up on a table viewing the proceedings, as the event began to resemble a football game with standees on all sides of the hall. Soon after, Otterson and Stuart were perched atop tables viewing the proceedings.

* * *

There was considerable difficulty in hearing the various speakers, by various stockholders. Maybe, Western Electric would have donated an amplifier was Samuel Untermyer's suggestion.

* * *

That Supreme Court decision, upholding the trusteeship agreement was the subject of many conversations in the various huddles taking place throughout the hall.

* * *

When asked to vote with the other trustees against the Lehman plan, William Fox wanted to know who were the trustees. Told they were Otterson and Stuart, Fox said he was sorry but that he couldn't vote twice, and queried Richard E. Dwight as to whether he didn't think it rather late to ask him to vote.

"Better late than never," was the rejoinder.

* * *

Dwight's suavity and unfailing good humor won him a number of friends, as well as points in the heated discussions. He refused to get excited or even raise his voice.

* * *

The Fox-Halsey-Stuart vendetta is the way that Emory Buckner, former U. S. district attorney in New York, described the jam of Fox and his former bankers.

Just Ruled Out

When Arthur Berenson, Boston attorney for a group of Class A stockholders, served notice of protest that any action taken by the stockholders' meeting would be attacked as illegal by his clients on the ground that proper notice had not been given, Chairman William Fox quickly retorted,

"Overruled."

Together?

William Fox, Fox Film Theatres and his principal enemies, Halsey, Stuart and Electrical Research Products, probably will get together—in one action, at least, for they are five of seven defendants in a suit charging "a gigantic conspiracy" action in alleged unloading of Loew stock on non-voting stockholders of Fox Theatres, filed in Brooklyn.

THERE was a real classic in repartee between Buckner and Robert T. Swaine, following adjournment of the sessions. Speaking to newspapermen, the pair kept up a running fire of quick sallies and rejoinders.

* * *

When eats were brought in during the melee, differences were forgotten with a lot of the big shots hurrying to get chow even when the fate of their plans involving millions were in the balance.

* * *

'Tis said that when the sheriff appeared on the scene some weeks ago at the home office, he found real difficulty in deciding just where to post his notice of service.

* * *

There were so many coppers on hand when the sessions opened that it looked like a communist meeting. And later developments added to that illusion.

* * *

However, they probably were there to prevent smoking, as well as to keep order. For a while, it looked as though a riot call might be forthcoming.

* * *

Charges that Fox had packed the meeting drew some hisses, although quite a few home office employees were in the room, either as stockholders or interested spectators.

* * *

Wonder what paper company will get the "buy" on the bales of proxies which were turned in at the meeting?

* * *

The meeting, one of the most colorful in the history of the business, was held in that part of the home office building which was once used by the eastern production unit, and many a budding player received training on the same spot.

* * *

Arthur Berenson, Boston lawyer representing a small group of "A" stockholders who had filed a petition for receivership, made a strong plea to the voters for support of a receivership plan. He disturbed Fox considerably, and at one time in the heated controversy between the two, it looked like a fist battle.

* * *

Fox told Berenson to sit down, and the lawyer dared the chairman to put him down. Fox took the challenge by telling Berenson that if he didn't get off the floor he would "go for an ambulance ride, instead of chasing one." Even that didn't throw Berenson, who told Fox that "he wasn't big enough to put him into an ambulance."

"CONFIDENT" Swain of the Lehman group told a group of newspapermen that the "Halsey-Stuart-Telephone" plan never did have a chance of adoption. One reporter asked later if "Swain was a member of the Fox publicity department."

* * *

Fox hired a seven-foot copper to guard his pile of proxies, which were lying on a table near his chair.

* * *

At least a million dollars' worth of legal talent was on hand. Richard E. Dwight, represented the trustees; Martin Conboy, noted criminal lawyer took up the cudgels in behalf of a Class "A" committee; Robert T. Swain was there on behalf of the Lehman group. Swain gave Samuel Untermyer a hand in whipping things into shape for Fox. Martin Bogue headed Halsey, Stuart's legal forces and Harry Stone represented Electrical Research Products.

* * *

Conboy threw a bombshell into the Lehman camp when he charged that Lehman-Blair-Bancamerica collected interest at the annual rate of 125 per cent for loaning Fox $6,000,000 to cover the Gaumont note at a crucial moment on Tuesday when Fox had one hour to cover, or lose the chain.

* * *

Discussions were red hot when the lunch hour came, and, as a result the crowd disregarded the noon-day whistle. At three in the afternoon, the stockholders apparently were weak from hunger and Fox sent a batch of his lieutenants out for grub. When they returned, there was a riot. Winnie Sheehan pushed Fox aside in the wild scramble. Otterson, Stuart and Dwight secured a corner on the coffee and it was only with much persuasion on the part of the opposition camp that the trio gave up the java.

* * *

When Conboy finished his fiery address on behalf of the Class "A" committee which he represented, one of the gallery gave him the razz. Conboy jumped to his feet and shouted: "There isn't a man in this place big enough to do that to my face." He was unable to find the culprit.

* * *

Berenson, the "A" legal representative was heavily razzed when he asked the stockholders to vote for a receivership. When the noise quieted, Berenson turned to Fox and charged the latter with planting a "lot of friends and employees in the gathlery" to sway the proxy holders.

A Promise from Fox

Fox was cornered by a group of news sleuths and was asked what he intended to do with the 15-year contract for exclusive use of "Erpi" equipment in all Fox enterprises.

"When we get through with that Halsey, Stuart-Telephone group, they will be tickled to death if a 15-year contract doesn't exist," he said.

Staged by Fox Stockholders •

On the Brink

Fox Film avoided receivership by fifteen minutes on four separate occasions since the company ran into financial difficulties, according to Samuel Untermyer. A $6,000,000 payment on the Gaumont British deal was paid this week with one hour to spare, he said. The money came from Lehman Bros.

WHEN the Film company meeting was adjourned for a few hours, more than 400 were in the gathering. The Theatres unit met immediately afterward and less than 50 were in the hall.

Reported reason: Fox at that moment had proxies for more than 1,000,000 shares, with only 20,000 against him. The second confab lasted less than an hour. It was cut and dried and without interest.

* * *

Fox, as chairman, addressed the stockholders on several occasions, and always spoke without standing. Untermyer, sitting on his left, nudged the Fox chief at one time, and was about to say:

"For God's sake stand up when you're talking."

* * *

Fox looked more like one of his lowly proxy holders than chief of one of the biggest film outfits in the business. He needed a shave—and how! His suit was wrinkled and he sported a slip-over sweater under his vest.

* * *

Shortly before Fox appeared at the evening session—two hours late and much to the apparent annoyance of many there—a member of R. E. Dwight's trusteeship counsel squawked because Samuel Untermyer had taken the floor without presence of the chairman. He told the Fox chief-of-staff that his group insisted upon "a square deal" from the Fox camp. Untermyer shooed him away with the remark:

"What do you mean by a square deal? How can there be anything but a square deal for your interests, which went into the meeting with about ten per cent of the voting power, Fox having 90 per cent."

* * *

The big show was well worth advanced admissions. Winnie Sheehan and Jimmy Grainger missed a big bet by not having cameramen on hand. Possible rentals from shots of the colorful gathering might have helped greatly in paying some of the "enormous" interest money asked by "sacrificing" Wall Street boys for refinancing.

* * *

In the early stages of the meeting, Fox was right snappy to reporters and cameramen from the dailies. But that was before things shaped up for him. After all votes had been cast and early reports placed him on top, insofar as voting was concerned, Fox turned to the camera hounds and willingly posed for flashes.

TERRIFIC strain under which William Fox has been laboring these many weeks was apparent when he tapped the gavel for order at 11:05 Wednesday morning. He looked worn out.

* * *

Shortly after the anxious stockholders had assembled, Fox called an adjournment for a meeting of the directorate during which Fox Film directors turned down the Halsey, Stuart plan and voiced their approval of the Lehman-Blair-Bancamerica proposal.

* * *

Three loads of briefs were sent up from Wall Street under heavy guard.

* * *

Fox was all set for a session of good old-fashioned rough house, judging from the coppers on hand.

* * *

Samuel Untermyer contradicted his "boss" when Fox stated that all holders owning stock up to and including March 1, "1929" were eligible for voting. The corporation lawyer told Fox to "be accurate" and tell the group he meant to say "1930." Fox corrected the bull.

* * *

Emory R. Buckner, counsel for a Class "A" group, told the gathering that receivership suits were being filed so rapidly, the situation was comparable to the Huyler Candy slogan: "Fresh Every Hour."

* * *

James Francis Burke, attorney and a big gun in the Republican national committee ranks, was there as Fox's right bower. Untermyer bowed on the left.

* * *

A careful checkup revealed 46 attorneys at the meeting. They each brought a pile of briefs and legal documents a foot high.

* * *

Challenges on votes flew so thick and fast during one spot of the contest that a battery of clerks was called in to type more oaths for signatures of those challenged.

* * *

Although Lawyer Swain was there as a big gun for the Lehman group, he was heard to say:

"No doubt the other plan would be cheaper, but for certain reasons it cannot be adopted."

* * *

Glendon Allvine, advertising-publicity director for Fox, worked hand in hand with all factions in turning out plans and press material.

* * *

Joe Leo got a big kick when he turned over his vote as proxy for a big block of Fox Theatres.

The Missing Touch

Said Winnie Sheehan to John Otterson:

"All they need for this show is a theme song."

At 125 Per Cent

Attacking what Samuel Untermyer described as Lehman Bros.' "friendly aid," Marton Conboy, representing a group of Class A stockholders at the Fox meeting, charged the Lehmans with exacting 125 percent, or $600,000, on a $6,000,000 thirty-day loan. The money was used to meet Gaumont British notes.

ALVIN UNTERMYER, newly appointed Judge in New York, was the head man in his father's legal battery. On Bill Fox's side.

* * *

Two junior members of the Halsey, Stuart staff asked a porter to run out for sandwiches, when they were stopped by a member of the Lehman group with this kidding remark:

"You may have had a chance of owning the company a few days ago, but now that the Lehman plan is in the bag, you have no authority to issue orders to employees in this company."

* * *

William Fox made a determined effort to have the Lehman plan read in toto, but the stockholders shouted this plan down. Fox was insistent, so his authority to have the plan read against the wishes of the meeting was challenged. When one man shouted he had not seen a copy of the plan, Fox stated dryly,

"He probably intends to read it tonight."

12 of New Schedule to Be Ready for Fox Sales Meet

Twelve pictures of the 1930-31 lineup will be ready for showing to the branch managers at the annual sales convention slated for March 25. The event will be held either in Hollywood, New York or Atlantic City.

Fox Has 11 Feature Units on Its Stages on the Coast

Hollywood—Seven features are in work on the Fox lot. One is due to start in two days, while four others are being whipped into shape for immediate production.

Block on "Sea Wolf" Dialogue

Hollywood.—Ralph Block is writing continuity and dialogue for "Sea Wolf," Jack London's novel. Alfred Santell will direct with supervision by James K. McGuinness for Fox.

New Fox Comptroller

Sidney Towell is new comptroller of Fox, succeeding Emanuel Preiss, who resigned on account of ill health. Towell has been connected with the company for some time.

Bradley King Signs

Hollywood—Bradley King will do one more script for Fox.

Spokane House to Play Fanchon & Marco Shows

Seattle—Beginning early in March, Fanchon-Marco stage units that close weekly at the Fox Fifth Avenue on Wednesday night, will proceed to Spokane for a Friday opening. They will go into the American there, just leased by Ray A. Grombacher, who also operates the Granada, Egyptian and Audian in Spokane. Spokane follows Seattle on the route list, preceding Great Falls, Mont., making it the tenth city of the 45 in the Fanchon and Marco circuit. The Spokane engagement will be for six days only, leaving the American open for road attractions and concerts one day a week. Ralph Pollock will open as the house's master of ceremonies. It will be the first appearance of this type of stage presentation in eastern Washington.

Kern, Harbach to Coast for First National Opera

Hollywood—A new story purchase by First National and completion of three features highlight current activities on the Burbank lot, where the company is preparing to start on its first screen operetta written by Jerome Kern and Otto Harbach. The composers are en route from Palm Beach to supervise.

Talker rights to James Oliver Curwood's "God's Country and the Woman" were purchased. It is slated for all-Technicolor. Three feature units which finished during the week were "Sweet Mama," Alice White; Billie Dove in "One Night at Susie's," and "At Bay," with Loretta Young and Jack Mulhall.

Mayer-Goetz Nuptials Mar. 19

Los Angeles — Marriage of Louis B. Mayer's daughter, Edith, to William Goetz will take place Wednesday, March 19, at the Biltmore. MOTION PICTURE NEWS exclusively announced the approaching nuptials two months ago.

"Song Writer" Gets New Title

Hollywood—"Children of Pleasure" has been selected as the release title for M-G-M's "The Song Writer" which was directed by Harry Beaumont, with cast including Lawrence Gray, Wynne Gibson, Helen Johnson, May Boley, Benny Rubin, and Kenneth Thomson.

Buys 3 Theatres

Brady, Tex.—Richard Winters, McCulloch County ranchman, has taken a flier in the theatrical business by purchasing the Palace, Lyric and Ritz. The Palace and Lyric are talking picture houses, while the Ritz is a silent house.

Marten Succeeds Ross

Boston.—Nathan Ross, former New Hampshire salesman for First National, has resigned and is succeeded by Andrew Marten.

Prinz on DeMille's Staff

Hollywood—Cecil B. DeMille has signed Leroy Prinz to stage the dance ensembles in "Madame Satan."

New Theatres

NEW IBERIA, La.—Eugene Guillot, architect and builder, is at work on plans for a $40,000 picture house. Mahfouse and Elias, of Port Arthur, Tex., will operate.

YOUNGSTOWN, O.—Work will start next month on Warners' theatre here. Plans now are in the hands of the builders. The theatre will cost approximately $1,000,000 and will seat 2,800.

STAMFORD, Tex.—Sept. 1 has been set for opening of Stamford's new $50,000 house by the Stamford Amusement Co., which operates the Alcove and Crystal.

HAZELTON, Pa.—Joseph J. Bruno will remodel the clothing store at Blaine and Tamaqua Sts. for a picture house.

SACRAMENTO, Cal.—Warners will erect a house on K St., between Ninth and 14th Sts.

YREKA, Cal.—Walter H. Leverette, manager of a chain of theatres in this territory, last week received plans and specifications for the new Broadway. Construction work will start soon.

YBOR CITY, Fla.—Work on the new Haya, to cost $150,000, will start soon, according to M. Leo Elliott, architect. It will be of Spanish design.

NASHVILLE, Tenn.—Permit for the erection of a $230,000 Publix theatre at Eighth and Church streets, was issued last week to the Kaiser and Ducett Co., of Joliet, Ill. It will cost $400,000. John Eberson, New York City, is architect.

HAMILTON, O.—Work on a picture theatre will be started about Mar. 15, at Second and Court Sts.

PLAINFIELD, N. J.—Plans for remodeling the Plainfield, which will include a new addition, calls for the expenditure of $150,000.

TRINIDAD, Colo.—Trinidad will have two new theatres if plans materialize.

SALEM, Mass.—Work is going forward rapidly on the Paramount, which will be completed and ready for opening early in the summer. The theatre will be the largest in that section of the state.

ROSLINDALE. Mass.—The Basil Realty Co. is to erect a theatre, from plans prepared by Blackall, Clapp and Whittemore, Boston. It is understood it already has been leased when completed.

MONTREAL—United Amusement Corp. is bringing to 19 its total of theatres through erection of the Granada and Monkland to be opened this month.

GLENS FALLS, N. Y.—Fred W. Maussert, who owns and runs the State, is having plans prepared for a 2,000-seat house. This new theatre will be erected this spring and will be located in the center of the city. Mausert will continue to operate the present house.

VILLISCA, Ia.—After six months, this town again has a theatre, a new house costing $25,000 and seating 600 having been constructed.

VAN HORN, Tex.—Operating two nights weekly, the new Sebastian has opened.

ROCHESTER, N. Y.—Workmen are razing the old Smith Opera House, Geneva, and a $350,000 structure, seating 2,000, will be built on the site.

BROOKINGS, S. D.—Frank and J. J. McCarthy, owners of the Grand and Fad, plan a third house for this town, starting work early in the spring. The McCarthys own a chain throughout the Dakotas.

GREENVILLE, Tex.—The new Gem, East Lee St., has opened.

ROANOKE, VA.—The Salem sound house has opened. Commonwealth Theatres, owner of the Grand, will operate.

PT. PLEASANT, N. J.—Work on the proposed 1,000-seat house for Harry May starts in a week. The site is on Richmond Ave.

ELIZABETH, N. J.—Dr. Chas. Schlichet applied for a permit to erect a $1,000,000 theatre, apartment and office building.

MAYSVILLE, Ky.—Washington Theatrical Co. will rebuild the Opera House, destroyed by a recent fire.

OAKLAND, Cal.—Claussen & Armandes, 'Frisco architects, are preparing plans for a two-story store and theatre building for Oakland, to seat 800.

SANTA BARBARA, Cal.—A theatre will be erected on the site of the old Goux property in W. Carillo St.

SALEM, Mass.—April 15 is date set for opening of the new house being erected here. It will seat 2,400.

Multi-Lingual Versions of Talking Epics Is Planned

All Talking Picture Epics will have Spanish, German and French versions, states Frank R. Wilson. "Simba" and "Across the World with Mr. and Mrs. Martin Johnson" will be the first multi-linguals.

Because of the nature of the films released by Epics, a somewhat different procedure is followed in putting them into foreign languages. In each film the voice of the explorer or scientist is heard in narrative accompanying the pictures. In the foreign versions this narrative will be given by an explorer or scientist of Germany, Spain or France. He will first introduce the Johnsons, Commander Dyott, or Dr. Ernest Cadle to the audience, then explain that he is interpreting the explorer's own account of his adventures.

Seven New Charters Filed in N. Y., N. J., and Del.

Nacio Herb Brown, musical composer, has filed incorporation papers at Albany, listing 100 shares of common. Gilbert & Gilbert, 10 E. 40th St., New York, was the attorney.

Momart Amusement Corp., of New York, was incorporated through L. Kelly & Connelly, 28 W. 44th St., New York. Others include: Techno Distributors, projector distributors, represented by G. J. Jaffe, 1440 Broadway, New York; Vitadisc Co., sound devices, by W. Eber, Rochester; Oiler Cine Co., stereopticon and projection machines, of Mount Vernon, and represented by W. M. Messersmith, Larchmont.

In New Jersey, Charles Jacknowitz, Inc., Union City, has incorporated to manufacture lenses. Manetti & Ethentille, Union City, is the attorney. Enterprises Amusement Corp., Pittsburgh, was charted in Delaware by Capital Trust Co.

Other corporate activities include dissolution of Frisco Amusement Co., Brooklyn, designation of RCA-Victor Co., a Maryland corporation, to do business in New York state, listing 10,000 shares, no par common stock. Filmtone Corp., Delaware charter, was likewise designated to operate in New York.

Starting New Nolan Film

Hollywood—With completion of "Carnival Girl," Mary Nolan is starting immediately on another Universal talker, "What Men Want," under direction of Ernst Laemmle. This is a picturization of Warner Fabian's novel, which will appear in the next two months.

Spanish Feature Under Way

Hollywood—Sono-Art starts immediate production on its second Spanish dialogue feature, "Things of Life," with Jose Bohr starred. Adaptation and script is by Tom Gibson, with Spanish dialogue by Jorge Juan Crespo. George Crone will direct.

Develops Camera "Coat"

Hollywood—M-G-M has developed a zipper "overcoat" which fits snugly over cameras and stifles operating noises during sound filming. The new "coat" will also be used at other studios in favor of the present sound-proof blanket which is fastened with rope.

Jannings Stays In Berlin

Berlin—Emil Jannings told newspaper men here that he will return to Germany for good when he finishes a contracted picture in Hollywood. Paramount is the company.

Dix In "Inside the Lines"

Hollywood—RKO has purchased screen rights to "Inside the Lines," a play by Earl Derr Biggers. Richard Dix will be starred.

THE ROGUE SONG

LAWRENCE TIBBETT'S sensational success in this magnificent Metro-Goldwyn-Mayer All-Technicolor musical drama has intensified the rising demand for natural color — Technicolor — among the theatre-going millions.

Technícolor Híts are the BIG HITS

A new star has risen . . . Technicolor has gone over the top . . . into the hearts of theatre-goers from coast to coast. Natural color pictures are the sensation of TODAY! Box-office receipts tell the story! And while natural color lives on the screen, it is sweeping the imagination of millions more in the Saturday Evening Post . . . conquering the mighty audiences of the fan magazines . . . whirling on to greater victories every day. More than 100 pictures, in Technicolor, will be shown in 1930. Technicolor hits are Big Hits . . . "all-star" hits that put the entire city on the line to your Box-Office.

Feature the name, TECHNICOLOR. Headline it . . . *for results!*

Technícolor *is natural color*

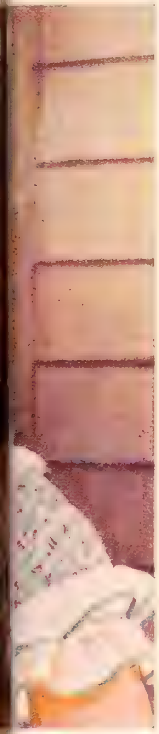
Technicolor Hits

DENNIS KING, famous Ziegfeld singing star, in Paramount's vivid and spectacular All-Technicolor production of THE VAGABOND KING. A Ludwig Berger Production with JEANETTE MacDONALD.

HIT THE DECK, with JACK OAKIE and POLLY WALKER; Radio's pr
of Vincent Youman's hilarious musical success.

DOLORES COSTELLO, lovely Warner Brothers star, is more charming than ever in Technicolor.

are BIG Hits . . .



UNDER A TEXAS MOON, Warner Bros. first outdoor Vitaphone and Technicolor production. An S. R. O. sensation! FRANK FAY, ARMIDA and MYRNA LOY are in the cast.

SON OF THE GODS — RICHARD BARTHELMESS stars and CONSTANCE BENNETT shines in this colorful Rex Beach story of a youth of Chinatown. Another of First National's stand-out attractions in Technicolor.

NANCY CARROLL, fascinating Paramount star, becomes a new personality under the magic wand of Technicolor.

Technícolor *is a Box-Office Name*

★ ADVERTISE IT ★

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **CHASING RAINBOWS,** with Bessie Love and Charles King (Metro-Goldwyn-Mayer) Technicolor Sequences; **DEVIL MAY CARE,** starring Ramon Novarro (Metro-Goldwyn-Mayer) Technicolor Sequences; **DIXIANA,** with Bebe Daniels (Radio Pictures) Technicolor Sequences; **FOOTLIGHTS AND FOOLS,** starring Colleen Moore (First National) Technicolor Sequences; **GLORIFYING THE AMERICAN GIRL,** with Mary Eaton. Eddie Cantor, Helen Morgan and Rudy Vallee in revue scenes (Paramount) Technicolor Sequences; **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **GOLD DIGGERS OF BROADWAY,** with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.); **HELL'S ANGELS,** with Ben Lyon, Jean Marlow, James Hall, Jane Winton and Thelma Todd (Caddo) Technicolor Sequences; **HIT THE DECK,** with Jack Oakie and Polly Walker (Radio) Technicolor Sequences; **HOLD EVERYTHING,** with Winnie Lightner and Joe E. Brown (Warner Bros.); **HOLLYWOOD REVUE OF 1929,** (Metro-Goldwyn-Mayer); **IT'S A GREAT LIFE,** starring the Duncan Sisters (Metro-Goldwyn-Mayer) Technicolor Sequences; John Barrymore in **GENERAL CRACK** (Warner Bros.) Technicolor Sequences; **MAMBA,** with Eleanor Boardman, Ralph Forbes and Jean Hersholt (Tiffany); **MAMMY,** starring Al Jolson (Warner Bros.) Technicolor Sequences; **MARCH OF TIME,** all-star cast (Metro-Goldwyn-Mayer) Technicolor Sequences; **NO, NO, NANETTE,** with Bernice Claire and Alexander Gray (First National) Technicolor Sequences; **ON WITH THE SHOW,** with Betty Compson, Joe E. Brown, Louise Fazenda (Warner Bros.); **PARIS,** starring Irene Bordoni (First National) Technicolor Sequences; **PUTTIN' ON THE RITZ,** with Harry Richman (United Artists) Technicolor Sequences; **POINTED HEELS,** with William Powell and Helen Kane (Paramount) Technicolor Sequences; **RADIO RAMBLERS,** with Bert Wheeler, Robert Woolsey, and Dorothy Lee (Radio) Technicolor Sequences; **RIO RITA,** with Bebe Daniels, John Boles, Bert Wheeler and Robert Woolsey (Radio); **PARAMOUNT ON PARADE,** all-star revue (Paramount) Technicolor Sequences; **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **SALLY,** starring Marilyn Miller (First National); **SHOW OF SHOWS,** with 77 stars (Warner Bros.); **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National) Technicolor Sequences; **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.); **THE DANCE OF LIFE,** with Hal Skelly and Nancy Carroll (Paramount) Technicolor Sequences; **THE MYSTERIOUS ISLAND,** with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer); **THE VAGABOND KING,** starring Dennis King (Paramount); **THE VIKING,** with Pauline Starke, Donald Crisp and Leroy Mason (Metro-Goldwyn-Mayer); **UNDER A TEXAS MOON,** all-star cast (Warner Bros.).

TECHNICOLOR INC.

NEW YORK BOSTON HOLLYWOOD

NO, NO, NANETTE, featuring BERNICE CLAIRE and ALEXANDER GRAY (First National Pictures).

Technícolor *is natural color*

Some Inside Dope On Pictures and Picture People

They Say That—

Paragraph Pickups from the Columns of Contemporaries

DISTRIBUTORS hang stubbornly to their determination to sell in block—all or none! Most of them still regard the splitting up of a whole year's program is a practice hardly short of criminal. They tell you that their home offices would refuse—and have refused—contracts for reasonably large groups, sometimes a third or more of a given schedule. . . . Distributors may refuse to see the truth, but the truth is they are actually losing revenue by their short-sighted policy. And not only are they losing potential revenue . . . but they are encouraging the chaos and confusion that results from overbuying.—*"Weekly Film Review."*

* * *

Now that new contracts are being written we suggest the inclusion of a clause requiring the exhibitor to refrain from salacity and suggestiveness in his local copy and an agreement binding the distributor to an equally responsible course.—*"Exhibitors' Daily Review."*

* * *

Jesse Lasky, who helped found the company which later developed into the present Paramount organization, is reported to be very much upset at the proposed change of company's name from Paramount Famous Lasky Corp. to Paramount Publix Corp. This action, it is said, is the outcome of a personal feud between Lasky and other executives of the company.—*"New York Telegraph."*

* * *

"The only ones to be driven permanently from Hollywood by the talkies are those who were 'hams' even when the screen was silent."—*Richard Barthelmess in "New York Post."*

* * *

One of the most glaring faults of the motion picture industry is that its films have too many songs.—*"New York Telegram."*

* * *

Western Electric is the only talker equipment manufacturer in the field divulging the number of installations. RCA, DeForest and Pacent, among the biggest, will render totals only in confidence. From what can be gleaned on the inside, DeForest seems to be running second. . . . RCA, until it commenced concentrating on its $3,000 equipment for houses of 500 seats and under, admittedly fell behind largely because of its program to make equipment of about as many sizes and grades as there are letters in the alphabet. Pacent has been even more secretive than Photophon in intimating the number of national installations. Reports have placed Pacent users at times as high as 800, but this figure has as often been denied by exhibs.—*"Variety."*

* * *

No woman can be a complete success in Hollywood unless she's happily married every now and then. —*"Life."*

* * *

John Gilbert, anxious to prove that his falsetto is a phoney, becomes a big, bad and bold forty-niner in his next talkie. Shaking off the perfumed air of the drawing room, Jack returns to the outdoor stuff such as he played at the beginning of his career, before he became the typical heavy lover. — *"New York Telegraph."*

* * *

Eastman Kodak is undervalued. Over a period of time, patient shareholders may be rewarded. Paramount-Publix is another good one in the investment group. The company is earning well and has a good management. For the presend the stock seems to be resting.—"Daily Investment News."

"Lousy" Ban Stirs Execs

Recent announcement that Western Union would henceforth refuse to accept telegrams with "lousy" used has been received with alarm in executive circles in Hollywood colony, according to the "Motion Picture Magazine." "That means we will have to write instead of sending telegrams," one executive wailed.

LOEW'S management could well afford to be more liberal with shareholders in view of the current satisfactory character of earnings.—*"Wall St. Journal."*

* * *

"I am not one of those who lose their pearls or have them stolen for publicity purposes. I have been far removed from that sort of thing since I became a Princess," according to Pola Negri in Paris, who, more as the wife of Prince Mdivani than as an actress has brought a $20,000 damage suit against an American critic, in the French Courts.—"New York Journal."

* * *

"Little Johnny Jones" is full of horses, songs about horses, songs about love, and people who sing the songs. The horses were convincing and entertaining.—*"Judge."*

* * *

Universal's dubbed version of "The Phantom of the Opera" is advertised anywhere as a 100% talker, but it has warned its exchange managers to watch the exhibitors' ad. copy. Silent "Phantom" was dubbed and recently released for the sticks. Musical score was injected,, also some talk, but none from Chaney. As the character player is being starred in the revised version, Universal fears that over enthusiastic exhibs may get them plenty trouble.—*"Variety."*

* * *

Estimates are that Radio-Keith will earn about $1 a share in the current quarter.—*"Wall Street News"*

* * *

The mgr. of a local cinemansion blew with three days' receipts last wk, the yarn being withheld from all other newspapermen. . . . The reliables will tell you to buy Paramount and Warner. . . . Whatever became of that $2[illegible].000 car Harry Richman gave Clara. . . . Dolly Gilbert, who left for Hah-hah-hahllywood only the other wk-end with hardly nothing, has a bungalow, a car, a butler and a mess of firmament already.—*Winchell in "New York Daily Mirror."*

ALL thought of a possible or probable combination between Paramount and Warners has been abandoned by both ends, from all accounts. This was looked upon as likely when a necessary postponement of the proposed juncture occurred last fall. The rapidly changing picture business with both Paramount and Warners at peak profit making gaits, was looked upon as the future bar, as developed.—*"Variety."*

* * *

The elimination of "Whoopee Lupe" (Velez) from the exclusive United Artists lot is said to have brought great satisfaction to Dolores Del Rio, who never quite fancied being in active competition with the hot tamale from Mexicali. Mary Pickford, whose famous husband gave Lupe her first chance, is also understood to have been in favor of the move. However, those "in the know" say that the real reason why Lupe was let out is executive displeasure over her behavior while on a visit to New York last Spring.—"New York Telegraph."

* * *

"We're going to get married all right. But it won't be a circus. It will be a secret," *Harry Richman*. . . . "The reasons we are not going to get married right now is because I am too nervous," *Clara Bow in "New York American."*

* * *

Art Acord, once a cowboy hero of the screen, says all his friends have deserted him since he fell upon bad times and lost his job. He was pinched with two pints of liquor in his pocket and told the judge he might not be able to pay the fine and might have to go to the hoosegow. "When I was making lots of money everybody was my friend. Now I don't seem to have any friends any more," he said.—*"Photoplay."*

* * *

No one yet knows what happened in that week when Chaplin went into a secret session with the microphone and the sound experts in his studio. But his next picture, "City Lights," will be silent. The outstanding figure of the motion picture has probably also been rejected by the sound reproducers.—"Photoplay."

* * *

Mr. Will Hays has come out with new film regulations, one of which headed "Scenes of Passion" reads:

> Scenes of passion should not be introduced when not essential to the plot. Excessive and lustful kissing, embracing, suggestive postures and gesture are not to be shown.

Well, this will throw all but four or five picture stars out of work and scrap 98 per cent of the directors.—*"New York Sun."*

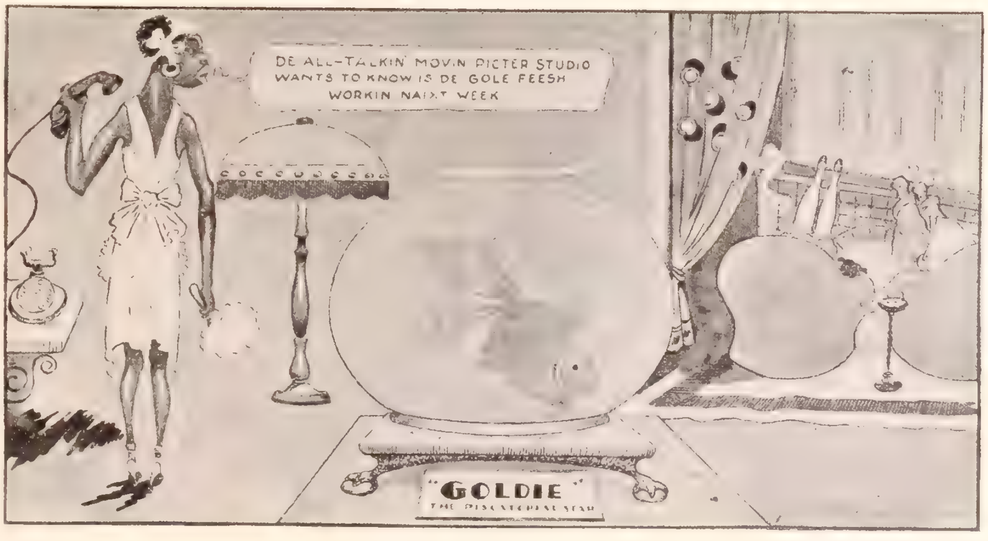
* * *

What Hollywood does to guys has been illustrated. A high production executive, who placing a director under personal contract wrote the director a formal letter of congratulation for having won the right to study, observe and be associated with a successful production genius such as himself. Letter was supposed to congratulate the director. It actually congratulated the man who wrote it and who feels that he has solved everything. Under his own supervision he assured the director poor pictures would be possible only if Eastman stopped making the proper kind of film.—*"Variety."*

* * *

Irving Hoffman says he knows a mind reader who starved to death in Hollywood.—*"New York Daily News."*

The Aladdin's Lamp of the Movies


DE ALL-TALKIN' MOVIN PICTER STUDIO WANTS TO KNOW IS DE GOLE FEESH WORKIN NAIXT WEEK
"GOLDIE"

Reprinted from "International Photographer"

WHAT'S TH' ODDS WHO YOUR BREAD-WINNER IS?

Comerford Silver Jubilee a Testimonial To Value of Building Theatre Goodwill

Civic and Business Leaders Vie to Do Honor to Chain Head on Anniversary

Scranton, Pa.—For 25 years M. E. ("Mike") Comerford has been building up his independent chain of theatres. For 25 years he has been stressing the value of goodwill, the functions and importance of the motion picture, the part it plays in the life of the community. Twenty-five years of careful, even religious discharge of his civic duties, has resulted in a unique standing for him in the Pennsylvania, New York and New England towns where he operates.

This investment he has been making in goodwill pays returns as the success of the Comerford chain will attest. Its climax came in February, when civic and business leaders of the "Comerford towns" got behind the observance of his silver jubilee, vieing to do honor to the veteran showman.

Starting as a spontaneous observance of the veteran's 25th year in the theatre business, the observance gathered momentum as it went, until by the end of February it had become a state-wide affair in Pennsylvania, with the governor taking the lead in extending his congratulations via Fox Movietone News.

All of His Towns Join

A general and concrete expression of civic co-operation greeted the anniversary in every city in which Comerford operates. Newspaper editorials, speeches by Lieut. Gov. Arthur James and laudatory addresses by the mayors of the various circuit towns marked the observance.

The month's campaign was climaxed by a testimonial dinner to Comerford at Hazleton, sponsored by the Chamber of Commerce, Federation of Women's Clubs, the Y. M. C. A., Rotary Club, Kiwanis Club and Exchange Club. Speakers included the mayor of Hazleton, Gov. Carl E. Milliken, representing Will H. Hays, M. J. O'Toole and Frank C. Walker, vice president of the circuit.

One of the outstanding incidents of the celebration was the tribute paid to Comerford here in the home city of the circuit. The noonday luncheon of the Rotary Club was dedicated to him. In the afternoon, he spoke with Governor Milliken before the Women's Clubs and Protestant ministers. In the evening he was honor guest at a Chamber of Commerce dinner.

Throughout the territory embraced by Comerford theatres there were similar affairs. The Lions, Rotary and Kiwanis clubs in practically every city dedicated a luncheon to the circuit head. The Wilkes-Barre city council passed a resolution of congratulations, and chambers of commerce throughout the territory did likewise. The Lions Club here elected Comerford a life member.

Papers Stress Films' Value

Editorials commended the policies of the Comerford enterprises, emphasizing the important part motion pictures play in the life of the community.

The unusual civic co-operation extended the jubilee situation is the result of the emphasis which Comerford and his organization place upon the value of goodwill. This was supplemented by a thoroughly organized and successfully executed campaign of exploitation and publicity, which brought into play ballyhoos, banners, floodlights and a multiplicity of other tricks of show business.

The exploitation campaign was not entirely devoted to institutional publicity, for each house concentrated upon selling its individual attractions.

The Comerford chain is perhaps the oldest as well as perhaps the largest of the independent circuits. Its theatres are concentrated in northwestern Pennsylvania, but extend into New York State and New England. It was established in January, 1905, when Comerford opened the Bijou at Wilkes-Barre. That same year, he opened the Wonders at Scranton, continuing the extension of his holdings throughout the ensuing 25 years.

While Comerford has personally been the leader of the theatre enterprise bearing his name, he has built in these 25 years an organization which includes M. B. Comerford, general manager; Frank C. Walker, vice president; W. H. Cadoret, film buyer; George P. Morris, superintendent of construction; M. J. O'Toole, in charge of publicity, and J. R. Cadoret.

M. E. Comerford

Chaplin Plans Studio for Silents

Hollywood.—Charlie Chaplin has the courage of his convictions with respect to silents and intends to back it up with formation of a closed corporation to turn out six silents yearly on a budget of from $5,000,000 to $10,000,000. He is selling his Hollywood plant and will build a studio in San Fernando Valley. He will star in one comedy a year and direct one film personally. Four or five "of the most prominent stars in the industry" will appear in vehicles for the company, he says.

Blue-Noses Steal Petitions in N. D. Battle, Is Charge

Bismark, N. D.—Holier-than-thou advocates of "blue" Sunday are charged with resorting to thievery in an effort to forestall efforts to bring about a referendum to vote on the question of permitting Sunday shows.

Three or four petitions bearing a "large number" of signatures were stolen at Fargo from the Sunday Theatre Law Repeal Ass'n. The W. C. T. U., which is opposing the move for Sunday shows, through its president, has classed as "foolish," intimation that members of that organization were connected with the thefts in any way.

"U" Adds Music to Its Talking Reporter News

Graham McNamee's description of news events in Universal's "Talking Reporter" newsreel will be supplemented by musical synchronization. The change will not interfere with McNamee's talks because it doesn't start until after the announcer has completed his running chatter.

Jap Censors Have Real Problem Due to Talkers

Tokio—Japanese police assigned to censorship of films are finding plenty of worry due to talkers. First, the film is run off, then the words are taken down by a stenographer and translated into Japanese. The difficulty is finding Japanese equivalents to American idioms. Because of the difficulties, not many imported films are denied showing.

Fetherstone In Clara's Cast

Hollywood — Eddie Fetherston, former musical comedy lead, has been added to the cast of "True to the Navy," Clara Bow's current starring picture for Paramount. Frank Tuttle is directing.

Fowler Plans 20 Branches

Hollywood—Fowler Studios, producers of Fowler Varieties, have opened an office in Dallas. This is the third office in the Fowler exchange system, which will eventually total 20 offices.

Paramount Starting Its Long-Scheduled Expansion Drive in California Territory

Too Late

Hollywood—On a recent chilly night. Harry Hallenberger, cameraman, parked in front of the Hollywood Chamber of Commerce and proceeded to cover the engine of his old Ford coupe with a blanket.

A newsboy watched Harry for a few moments, then remarked:

"Don't cover it up, mister, I saw what it was."

Color This Year, Third Dimension Next, Prediction

Ottawa—"Tremendous advance" in color photography is in prospect this year, with third dimension films to be the feature of 1930, in the opinion of O. R. Harvey, engineer of the Northern Electric Co., Montreal, which is the Canadian organization of Western Electric. His views were outlined in an address before the Engineering Institute of Canada.

Since presentation of the first practical and successful talking picture, "The Jazz Singer," in 1927, approximately $500,000,000 had been spent in new equipment and millions of dollars worth of theatre fixtures had been scrapped, says Harvey. In the 44 countries of the world where talking pictures employing the English language were more or less acceptable, 10,000 of the 50,000 theatres had been equipped and wired, he declares. In Canada, one-third of all theatres are already completely fitted for synchronized film presentation. Statistics showed that 8,000,000 people patronized the theatres in Canada each week.

On four occasions, starting in 1904, there have been unsuccessful attempts to introduce talking pictures, but success really came in 1927.

French Talker Started

Hollywood—Jacques Feyder has started direction of the French version of "Unholy Night" at M-G-M with Andre Luguet and Jetta Goudal featured. Lionel Belmore and Youcca Troubetskoy, who appeared in the original talker, assume their same roles in the French version. Others in the picture include: Pauline Garon, Donald Reed, Georges Renavent, Jules Raicourt, Jacques Vanaire Pierre de Ramey, Eugene Borden, Albert Petit, George Davis and Marcelle Corday. "Unholy Night" is the first attempt of M-G-M to make a separate French version of a feature with French actors and linguists.

Seeks Receivership

Cincinnati—Elias Finkelstein, president Beecher Theatre Co., here, has asked for appointment of a receiver for the Beecher, claiming alleged usurping of power of junior executives and misappropriation of funds.

Oakland and Sacramento to Get Houses—Three-Cornered Race Under Way

San Francisco.—Long scheduled expansion of Paramount in a number of California cities is getting under way with closing of deals for sites at Oakland and Sacramento. The Oakland theatre is to seat 3,500 and cost $1,500,000. It will be located on Broadway at 20th and Hobart Sts. Plans call for completion in 18 months.

The Sacramento theatre is to cost $1,000,000 and be located on K St. between 9th and 10th Sts. C. J. Crittenden, real estate broker, announced the Sacramento house.

Paramount for some time had had under consideration an expansion program in Pacific Coast state, where Fox West Coast is firmly entrenched. That company, meanwhile, is continuing to add to its holdings. Warners also is expanding throughout California.

Last fall, Paramount scouts were dispatched to this territory to look over proposed acquisitions. However, the scheduled expansion was not undertaken at the time.

Buys Koppin House

Detroit—Publix has purchased the Ramona, 2,100-seat theatre at Gratiot Ave. and Six Mile Rd., from Henry Koppin.

Council Doesn't Act, Even After 'Blue' Suit Finds Hot Opposition

Bloomfield, Ia.—Even though H. E. Rehfield, exhibitor, bore the expense of defending action brought by reformers against the city council to halt a special election on Sunday shows, the council has failed to take any action. Sentiment for Sunday shows is strong here. The temporary injunction was secured on the morning of the proposed election.

Bradenton to Vote

Bradenton, Fla.—The open meeting, called by the city council to discuss the question of Sunday shows, was well attended and at its conclusion the council adopted a resolution to call another election on the subject. March 13 was selected as the date when the voters will settle, for another year, at least, the question of Sunday shows in this city.

Fliesler in Newark

Joseph Fliesler, former director at the 55th St. Playhouse, New York, is booking the M. P. Guild new art house in Newark, N. J.

S.O.S. for Westerns

Baltimore.—Local exhibitors literally crying for Western, claiming their Saturday and school-holiday business is being shot to pieces because they are unable to obtain gun-and-thunder material for the kids.

And Why Not?

Columbus—Study of the effect of Westerns upon the sleep of children has been launched at Ohio State University by Dr. Edgar Dale, professor of psychology.

He is also studying reactions produced by war films.

These two researches are part of a general investigation on the effects of films on children.

Fox Changes U. K. Newsreel to Four Releases Weekly

Growth of the sound newsreel necessitates a release switch of Fox Movietone News in Great Britain to four issues weekly. The jump from three is effective immediately, and is the second increase in a year. Fox at present maintains a staff of fifty crews with trucks in twenty foreign countries.

Clayton Sheehan, general foreign manager for Fox, predicts establishment of newsreel theatres, similar to the New York Embassy, in Europe, South America and Australasia in the immediate future.

Manager Dies After He Is Attacked by Patron

Heart disease was the apparent cause of death of Abraham Michaels, 54, manager of Loew's 42nd St. and Lexington Ave. house, who died shortly after a woman patron had struck him over the head with a brief case loaded with books. The manager had sought to disperse a crowd of patrons quarreling in one of the aisles.

Free Show Latest Move in Bennington Sunday Bout

Bennington, Vt.—Second chapter of a fight between theatres and churches was staged Sunday night when John Harte invited the general public to attend a free show at the General Stark. Every seat was taken. Harte, together with others who were arrested a week ago for operating the theatre on Sunday, are now out on bail and awaiting a trial by jury.

More Cleveland Bombings

Cleveland—Five more local houses were subjected to stench bombing after a month of quiet. They were the Knickerbocker, Cedar, Gaiety, Cinema and Strand. The outrage was committed between 1 A. M. and 3 A. M. Offenders were not apprehended. Stench bombing of Cleveland theatres has been going on intermittently since last September.

• • Briefly Told News

Approve New Finance Plan

Boston—Proposed plan of the New England Theatres Operating Corp. for an increase in stock has been approved by the shareholders. This will increase the common stock from 200,000 shares to 300,000 shares. The new common will be issued to holders of first and second preferred in the ratio of ten shares of new in exchange for each share of preferred now held. The option to make the exchange will expire July 1.

Urquhart Opening Exchange

Boston—Edward Urquahart, formerly with RKO booking office, has resigned to open a vaudeville exchange of his own.

Buys at Devon, Conn.

New Haven—Margaret E. Kish, formerly connected with Pathe, has leased, for a term of years, the Devon, Devon, Conn., and will operate it on a full time basis. Miss Kish is one of the youngest exhibitresses in the state, having just passed her twenty-third birthday.

Athol Votes Sunday Shows

Athol, Mass.—By a vote of 1,492 to 1,044, Athol has gone on record in favor of Sunday shows. Licenses will be continued.

Gorman to Build in Maine

Portland, Me.—The Deering Theatres, Inc., has been organized here. Lee P. Gorman is treasurer. It is understood that Gorman will build a new theatre in Deering, which is a suburb of Portland. The company is capitalized at $100,000 with N. M. Kent as president.

McCormack on Victor Broadcast

John McCormack will broadcast over the Victor radio hour on March 13. While awaiting the New York premiere of "Song o' My Heart," set for March 11, McCormack will make a group of Victor recordings.

"White Cargo" Deal Closed

Capt. Harold Auten has sold New York and northern New Jersey "White Cargo" franchise to Hollywood Picture Corp., New York.

Remodeling at Deer Park, Wyo.

Deer Park, Wyo.—Interior remodeling of the Family is under way.

Warners Sign Whiting

Jack Whiting, musical comedy player, has been signed by Vitaphone and leaves soon for the Coast to play featured roles.

Buys Half Interest

Mineral Wells, Tex.—J. W. Courtney has purchased half interest in the Gem and Grand from "Bill" Stephens and C. E. Murphy.

Negro House Opened

Columbus, Ga.—With Henry Stovall as manager, the Gala, negro house, has opened.

Named to Newton Post

Newton, N. C.—Jack Warner has been appointed assistant manager of the Imperial.

By Experts

Sign on a store front in West 49th Street:

VARIETY

Dog and Cat Beauty Shop
Plucking and Clipping Done by Experts

Of All Things

Lon Chaney was, years ago, part owner of the Columbia Opera Co., which tried to do big things in a cheap way through the Middle West, Pierre Key's music weekly "Top Notes" has discovered. He sang and danced. It was just at the turn of the century. Later the call of the camera weaned him from music. From the same source it is also reported that Chaney, when he is not thinking up new and more horrible disguises likes nothing better than to do a little sewing. It seems that he is a needlework expert, and is particularly skillful at fine embroidery.

Plans Two Sound Stages

Hollywood—Paramount will spend $55,000 building two new sound stages.

Buys at Ilwaco

Ilwaco, Wyo.—W. C. Badger has purchased the Grays River, formerly operated by the Peninsula Theatre Co.

New Name Chosen

Grangeville, Ida.—Blue Fox is the new name selected for the Lyric here. The theatre is to be reopened in March.

$50,000 Fire at Great Falls

Great Falls, Mont.—Damage of $50,000 was caused by fire of undetermined origin at the Alcazar here.

Dickering for Boston House

Boston—Negotiations are under way for the transfer of the Magnet by Jack Watts, who was formerly checker for Paramount.

Anderson Showman Killed

Anderson, Ind.—Word has been received here that W. W. McEwen, 65 years, former theatre operator here, was killed when an automobile he was driving was struck by a train at Vineland, N. J.

Sono-Art at Boston

Boston—Sono-Art World Wide Pictures has opened an exchange at the corner of film row on Piedmont St.

Providence House Changes Hands

Providence—The Uptown has been taken over by M. Amiotti from Anthony Romano, who will concentrate his efforts on his other two theatres, the Park at Auburn, R. I., and the Castle at Mount Pleasant, R. I. Thomas Felsiglia is manager of the Uptown under the new plan.

Gary With Maberry

Kansas City—R. C. (Bob) Gary, veteran exploiteer, has been engaged by Cecil E. Maberry to handle exploitation in this territory of "Her Unborn Child."

K. C. Uptown Robbed

Kansas City—Between $3,000 and $4,000 were netted by a robber at the Uptown here.

Buys at Bridgeport

Bridgeport, Ala.—Mrs. H. G. Jenkins has purchased the Jackson.

Tibbet Pleased with Films

San Francisco—Lawrence Tibbet is enthusiastic over his first picture-making experience in Hollywood. "I have profited from my experience," he said on a visit to San Francisco. "For one thing I've learned economy of gesture. When I first watched myself sing on the screen it was a revelation. I saw my own faults and therewith improved in voice reproduction."

Salesman Now Exhibitor

Alturas, Cal.—John Dolezal, former salesman for Fox pictures, is now the owner of the Alhambra.

Windsor Showman Robbed

Windsor, Ont.—David Krendall, assistant manager of the Capitol, was held up and robbed of $1,500, the previous day's receipts by a gunman, who escaped.

Business Good at Providence

Providence—Business continues good here with all downtown houses netting sizable profits on such attractions as "No, No, Nanette," "Devil May Care," "Paris Bound" and "Happy Days." The latter film is being held over at the Victory for a second week.

Irene Delroy to Coast

Irene Delroy, who has been playing the lead in "Top Speed," has withdrawn from the cast and gone to Hollywood to fulfill a long-term Vitaphone contract which she signed recently with Warners.

Panos at Hornell

Hornell, N. Y.—Elias Panos, former manager of the Majestic here, has purchased the Boller at Canisteo and is managing the house. Panos said he is considering building a new theatre next year.

Fire at Table Rock, Neb.

Table Rock, Neb.—The community building housing the Table Rock was badly damaged by fire of undetermined origin. The stage and rear were almost completely destroyed. The building is 12 years old and cost about $78,000.

McIntosh With Gen'l Talking

Minneapolis—S. D. McIntosh has been appointed manager of the DeForest Phonofilm's new branch by R. F. Woodhull, vice president of General Talking Pictures Corp. McIntosh is an experienced sound engineer.

Wasson Promoted

Des Moines—Lionel Wasson, former manager of the Des Moines, is now assistant city manager of Publix theatres in Omaha. He has been associated with Publix for the last three years as manager of the Majestic and Isis at Cedar Rapids, the Des Moines in Des Moines and the World in Omaha.

Talker Answers Phone

Lodz, Poland—And now another use for talkers, which are used on the new automatic telephones. When a desired number is engaged the telephone shouts "Busy, busy, busy."

Sartorial Note

Herb Cruikshank has shaved his famed mustache and now is almost a dead ringer for Emil Jannings.

Cruikshank says the effort was not intentional.

From Everywhere • •

Well, How Did It?

Hollywood—Clyde DeVinna, recently returned from a six months' trip to British East Africa where he photographed "Trader Horn" for M-G-M, invited several of the boys in to see some snapshots from the jungles.

After showing a number of interesting stills, Clyde finally displayed one of a magnificent lion stretched dead at his feet.

"This lion," said he, "I shot in my pajamas."

"Gosh-a-mighty," exclaimed Joe Darrell; "how in the world did it get in there?"

Waxman to Hollywood

A. P. Waxman, director of advertising and publicity for Warners, leaves New York Saturday for Hollywood.

Moving Montreal Film Row

Montreal—Film Row will move to the outskirts when the new film building now under construction is completed.

Switch to Friday Change

Montreal—Friday opening policy has been adopted at the Capitol here. Toronto and Winnipeg houses also have switched to the Friday change.

Remodeling at Arnprior

Arnprior, Ont.—M. J. O'Brien, Ltd., is remodeling the Arnprior, formerly operated by the Allens.

Mansfield Adds Another

Traer, Ia.—Wes Mansfield, who has houses at Tama and Belle Plain, now is operating the local theatre purchased from E. O. Weller.

Massey Gets Anderson Post

Anderson, Ind.—Carols Massey has been named manager of the Riviera, Starland and Granada here. He succeeds M. Palmer, who has been named city manager of the Harris, Grand and Princess, Bloomington, Ind.

Sues for Kokomo House

Indianapolis—Suit for $30,000 damages has been filed in Federal Court here by the Fourth Avenue Amusement Co. of Kentucky against George W. Sipe, owner of the Sipe, Kokomo, Ind. The company alleges breach of contract, stating it leased the theatre from Sipe and that he has refused to give possession in accordance with contract.

Souders at Seattle

Vancouver, B. C.—Jackie Souders, formerly orchestra leader at the Strand here, is now with the Fox Fifth Avenue, Seattle, and is billed as "our new master of syncopation."

Celebrates Anniversary

Logansport, Ind.—The Logan here is celebrating the first anniversary of its opening. It is owned by the Fourth Avenue Amusement Co. of Louisville. Western Electric sound equipment has been installed. Hale Houston is manager. A special program was given the week of the anniversary.

New Warner Mpls. Exchange

Minneapolis—Embracing a number of new safety features, a Warner exchange is under construction here at 952 First Ave. N.

Warner Managers Changed

M. H. Gustaveson has been appointed manager of the Warner Salt Lake City branch, replacing M. F. Keller, who has been transferred to a similar post at Portland. A. H. Huott, formerly Portland manager, has replaced R. C. Hill at Seattle.

Glover Firm Gets Another

Rochester—Seneca Falls Theatre Co., Inc., James W. Glover, president, now is operating the State at Waterloo, purchased from B. B. and M. J. Gustadt. Harry E. Jenner, former manager at the Fisher, Seneca Falls, now is managing director of the State.

Delehanty Goes Abroad

Thomas S. Delehanty, vice president and general manager of Pathe International Corp., is en route to Europe. His first destination is London, from where he will go to Paris, Berlin and other key cities.

Buy Fort Dodge House

Des Moines—Stack & Pierce have purchased the Plaza at Fort Dodge. The theatre has been closed for a short time but was operated for the past six months by Joe A. Cassidy. Bruno Pierce will manage the theatre at Fort Dodge while Joe Stack will have charge of the Rivoli and Princess at Oskaloosa.

Martindale Buys House

Murray, Ia.—The Palace has been purchased by H. H. Martindale. H. G. Shields was the previous owner of this house, from report of Miss Margaret McGrevey, secretary of the Des Moines Film Board of Trade.

Publix Shift Down East

Boston—Publix has made two changes in managers. Herman Clayman has been transferred from the Broadway, Chelsea, to the Olympia, succeeding W. E. Sprague, who was promoted to district manager, and Joseph J. Sullivan, who has been at Salem, succeeds Clayman at the Broadway.

Continuing Sunday Shows

Everett, Mass.—Mayor Michael C. O'Neill of Everett has replied to critics that he sees no reason why Sunday theatre licenses should not be granted and that he will continue to grant such licenses to the theatres which apply for them. This answer was made to a petition against Sunday licenses.

Everett House Robbed

Everett, Mass.—Safe of the Capitol, Warner Brothers' house, was forced open and about $880 in cash stolen. Police secured finger prints and expect to make some headway as a result. The safe was rolled from the front office to another room before opened.

And That Isn't All

John Landrigan, cameraman: "Who made the first cotton gin?"

H. C. Ramsey, ditto: "Land sakes, are they making it from that too?"

John Gilbert, Pupil

Hollywood—P. Mario Marafioti, V.I.—voice instructor—will launch his course of instruction at M-G-M with John Gilbert as a starring pupil.

Metro has something like $1,000,000 tied up in Gilbert's recently signed talker contract—four pictures at $250,000 per. The star's voice in "His Glorious Night" didn't arouse much enthusiasm among fans throughout the country and something, therefore, had to be done about it.

Therefore, Dr. Marafioti.

Dropping Pantages Name

Vancouver—The Beacon is new name of the former Pantages. Other Canadian houses bearing the Pantages name are to be changed, it is stated.

Voting on Sunday Shows

Keota, Ia.—Sunday shows will be voted on at a special election here. A recent editorial in the local newspaper forced the issue, pointing out that the cost of wiring makes it essential that theatres operate seven days a week.

Keeping Pre-Election Promise

Humboldt, Ia.—Carrying out his promise to wire the theatre if Sunday shows were permitted, W. B. Franke, manager of the Humota, is making a survey of various sound systems. Sunday shows won at the special election by vote of 587 to 185.

Goldman at "Cincy"

Oscar R. Hanson, general sales manager for Tiffany, has appointed Mark Goldman to replace H. A. Silverberg as manager in Cincinnati.

Handling Cinephone

Dallas—Southwestern Electrical Products Co. has been named distributor and service engineer for the new model Power Cinephone equipment in the Southwest and Southeast, handling it in Oklahoma, Arkansas, Arizona, New Mexico, Nebraska, Iowa, Tennessee, Kentucky, Missouri, Kansas, Georgia, North Carolina, South Carolina, Mississippi and Louisiana.

Changes Headquarters

Indianapolis—Officials of the Bond Amusement Co. have filed papers with the secretary of state of Indiana changing the home of the company to Broadway at Deodar st., Indiana Harbor, Ind. The company also showed an increase in stock from 150 shares having a par value of $100 each, to 250 shares having the same par value. Michael E. Kosacik, Jr., of Indiana Harbor, has been designated Indiana agent.

Fire in Roxbury House

Boston—A small fire in the Dudley, Roxbury, resulted in the firemen being summoned by employees and the fire extinguished before many in the audience were aware of the blaze, which started in a ventilating shaft.

Bennetsville House Sold

Bennetsville, N. C.—Marlsboro Amusement Co. has taken over the Carolina.

Warner Expansion Speeded on East and West Coast

With more than 300 theatres in operation, Warners is expanding its circuit on both the East and West Coasts. Simultaneously with the extensive building campaign launched or scheduled for a number of California cities, the company will build six new houses in New Jersey and Pennsylvania.

Proposed new houses, announced by Spyros Skouras, head of the circuit include: A 2,000 seater at Perth Amboy; a 5,000 seater at Newark; a 2,100 seater at Ridgewood and a 3,000 seater at Trenton. At Westchester, Pa., a 3,000 seat house will be built. In Philadelphia, the William Penn has been acquired and will be remodeled at a cost of $300,000. In New York, Warners is completing the Hollywood, its seventh Manhattan first run.

Seattle Architect to Build 3 Warner Houses

Seattle—Ben Priteca, theatre architect of this city, has just been awarded contracts for the designing of three new theatres for Warners to be built in Southern California. The houses will be erected in San Pedro, Beverly Hills and Huntington Park, at a total estimated cost of $2,500,000. The contract was awarded by J. L. Warner. Priteca formerly was staff architect for Alexander Pantages, having designed many of the latter's Pacific Coast houses. He also built the Fox West Coast Coliseum in Seattle, and the RKO New Orpheum in this city.

Edwards, Former Seattle Exhibitor, Out for Mayor

Seattle.—Mayor Frank Edwards, former exhibitor, who entered politics for the first time in his life two years ago and won his office in a startling whirlwind campaign, this week was renominated for the position by the voters of the city. He polled a total vote in excess of the combined votes of his

Turpin Goes Vaudeville

Hollywood—Ben Turpin has no worries to keep busy. The comedian has signed a contract calling for a two-year vaudeville tour in Europe, which starts as soon as he completes his current picture for Pathe.

Fox Grandeur News in Debut

Fox Grandeur News made its debut during the week at the Roxy, New York. Shots of the new suspension bridge being built across the Hudson were shown.

Romantic Charninsky

Kansas City—The "sky" made no difference to Louis Charninsky when "Romance of the Rio Grande" played the Pantages. Louis dressed his ushers and house staff in Spanish costumes, then donned one himself for the run. He insists he didn't make a bad Spaniard.

Censor Running House

Seattle—Dave Himelhoch, appointed chairman of Seattle's board of theatre censorship two years ago by Mayor Frank Edwards, ex-exhibitor, has been appointed manager of the Fox Coliseum by Earl L. Crabb, Northwest division manager for Fox West Coast Theatres. He succeeds H. C. Robertson, who has been promoted to an executive position in the Fox West Coast offices in Seattle, with jurisdiction over the entire territory. Himelhoch says he will retain his position on the censorship board. His appointment indicates a new attempt on the part of Fox officials to establish the house as a "family theatre" playing second runs and a few program first runs at a 25c-35c admission.

Seattle Operators Will Walk Out If Slashes Be Made

Seattle.—Possibility of a walkout of union operators in small theatres of this city and surrounding towns looms, as a result of a meeting of the executive boards of union operators from Seattle, Tacoma and Portland. J. B. Brown, secretary of the Seattle union, said that the meeting was called when it was learned that small house proprietors were planning to reduce their operators from two to one.

J. M. Hone, executive secretary of the Independent Theatre Owners Ass'n, said the association was contemplating such a move, but that a final decision has not yet been made. Seattle theatres involved are the Beacon, Society, Hollywood, Grand, Green Parrot, and Market, according to Brown. He declared the move would increase the fire hazard, if effected, and that the unions were fighting the move for the safety of the theatregoers.

Say Portland Is Unaffected By Seattle Labor Situation

Portland.—Proposed action of Seattle inpendents to cut operators to one man in the booth, will not affect the Portland situation, say union officials. Houses of Col. Woodlaw still are being picketed.

In 1st Nat'l-Pathe Deal

London—"Raise the Roof," "Song of Soho," "Romance of Seville" and "High Seas," B. I. P.-Wardour films, will be distributed locally by First National-Pathe as quota pictures.

Fecke Joins Quigley

Herb Fecke replaces William Russell on the New York staff of "Exhibitor's Herald," resigning from "Theatre Management" to fill the vacancy caused when Russell was returned to Chicago.

Emelka $225,000 in Red

Berlin—Half-yearly balance sheet of Emelka shows a net loss of $225,000, due, it is explained, by the switch to sound. The theatre circuit reports a loss of $100,000.

Rising Cost of Production May Slash Earnings

Rising cost of production, caused by color and other media, will cut a deep gash into the margin of profit for producer-distributors in 1930, despite current earning activities which are "abreast of the record-breaking rate of 1929," according to Standard Statistics Co., New York, which predicts "the largest aggregate business that the business has ever experienced is to be looked for in 1930," following survey of the field.

"New developments, such as the composition of operatic pictures, probably will further stimulate the high public interest engendered by the talkie, while trade improvements, including a decision to make fewer and better pictures in 1930, will undoubtedly act as a further stimulus.

"The swing in foreign countries toward wiring of houses for sound is a salient feature of the export situation. Dominant standing of domestic producers in the talkie division gives reason for anticipating unusually good foreign business in 1930, although it is doubtful that the record 1929 gross can again be attained.

"American producers, furthermore, are planning production of foreign versions of talking pictures, and possibilities along this channel are considerable."

Billie Dove Getting Gate But Studio Won't Talk

Hollywood—With rumors all over Hollywood that Billie Dove is negotiating with First National for her contract release, company officials decline to discuss the matter. It was admitted, however, by one First National executive, that the deal had not reached a stage that would allow discussion.

Robison After Coast Berth

Hollywood—Arthur Robison, German director, is in Hollywood seeking to connect with one of the studios. He directed "The Last Waltz" and other European productions distributed in the United States, and recently completed a talker production for British International Pictures, Ltd.

Tuttle Remains with P-F-L

Hollywood — Paramount has renewed Frank Tuttle's directorial contract, following completion of "Benson Murder Case."

Aristocrat's First Ready

Nat Levine is arranging for pre-release runs on Aristocrat's initial release, "Clancy in Wall Street," produced by Edward Small as the first all-talker in a group of four.

Welcome Gag

Philadelphia—The R-K-O Erlanger soon will inaugurate the policy of distributing free "umbys" to all patrons on rainy days. The "umby" is a new folding umbrella made of composition without either ribs or handle which when not in use can be folded to the size of a brief case.

Hudson Bill for a Federal Censorship "Dangerous Menace", Pettijohn Says

"Socialistic and Radical" in Concept, Hays Counsel Says In An Analysis

Provisions of the Hudson bill, in the form in which it has been introduced in Congress, "are so socialistic and radical as to constitute a dangerous menace to all branches of the industry," declares C. C. Pettijohn, Hays organization counsel, in an analysis of the measure prepared upon request of Motion Picture News. The bill seeks to brand the industry a public utility, and would make it a political football, providing unfair regulations and restrictions, he declares.

The bill is "based on the idea of a Federal Commission with almost unlimited powers of control and supervision of every part and parcel of the industry, and therefore deserves to be carefully analyzed in order that all parties interested may fully realize its import."

Pettijohn's analysis of the measure follows:

Optimistic

Representative Hudson still insists that his radical bill aimed at Federal censorship can be made to control every action on the screen, despite the popular belief prevalent in Washington circles that the rabid measure has no chance for passage in either House or Senate.

Charles C. Pettijohn, in the interesting analysis of the measure appearing on this page, points out why Hudson's bill is harmful.

Sec. 1, p. 1, L. 1—Definitions

"This section is devoted to definitions which are too lengthy to be taken up here. It contains all the definitions of the old bill except the following three: 'Anti Trust Law,' 'Article' and 'Commerce.'

Sec. 2, p. 3, L. 14—Commissions

"Here it is provided for the creation of commission to be known as the Federal M. P. Commission, composed of nine members. Four of them shall be women. They are to be appinted by the President, who shall designate one as a chairman, and are to be citizens of the United States qualified by character, experience and training for the duties of the office. It is to be noted that these appointments are to be made solely by the President without the advice or consent of the Senate. This is a most unusual provision, because all of the statutes providing for the creation of other similar commissions or quasi judicial bodies contain the provision with reference to the advice and consent of the Senate. This applies even to the President's Cabinet. The next provision is that not more than five of the nine commissioners shall be members of the same political party, after which it is provided that they shall be appointed without party designation or without party responsibility.

"This is a most contradictory provision, because it is impossible to conceive how not more than five shall be of the same party and at the same time be appointed without designation. It is next provided that an appointment shall not be given to any person who at any time during the five years preceding his appointment has had any direct or indirect financial interest or other connection with production, distribution, exhibition or any cognate or related business. Here again we find another vague, indefinite and contradictory condition, because as we have heretofore seen, it is first provided that the commissioners shall be qualified by character, experience and training for the duties of the office, and it is the height of folly to assert that any person who has not been connected directly or indirectly with the industry for five years could be said to be qualified by character, experience and training for the duties of the office. However, this objection seems to be attempted to be removed by the next sentence, which provides that the 'Civil Service Commission, after examining the persons under oath and through corroborating investigations shall certify to the President of the United States that the persons chosen by him for the office comply with the provisions of this act.' With all due respect to the ability, standing and integrity of the Civil Service Commission, we are still of the opinion that it would be impossible for even that body to find nine citizens, qualified by training, who for five years have had no connection whatsoever with the industry, to act as the industry's supreme court. This is a very vital question and one which deserves earnest consideration by all members of the industry, because if they are to be ruled and controlled by a commission, it certainly would wish that at least a part of its personnel is made up of people with some practical and actual knowledge of the workings and mechanics of the business, and not have this business turned over to impractical, incompetent or illusionary theorists.

"It is further provided that these commissioners shall be appointed for a term of six years and that no member of the commission or any deputy commissioner or any employee shall have any connection with or financial interest in any branch whatsoever of the motion picture industry.

"This section differs from the same section in the old bill wherein members were to be appointed by the Secretary of the Interior and the commission was to be a bureau under this department with the commissioner of education, as a member ex-officio. This change in the bill, however, does not remove the objection, to wit, that the commission would be thrown into party politics immediately and, as will be noted later, the possibilities for patronage under its provisions are very wide. Every layman knows that wherever there is patronage there also will be found politics and manouvring, and we still submit that the effect of the passage of this bill would create another political machine at Washington, and result in throwing the whole motion picture business into politics, a pernicious and ruinous proceeding.

Sec. 3, p. 5, L. 15—Salaries, Expenses

"It is provided that each commissioner shall receive an annual salary of $9.000, except that the annual salary of the chairman shall be $10,000. Furthermore, that the commission shall have authority to employ and fix the compensation of deputy commissioners and such other employees as it may find necessary; also to hire suitable offices, procure all necessary supplies and equipment, and pay all necessary expenses for transportation incurred by the commissioner or their employees in making investigations or official business. This is practically the same provision as Section 3 of the old bill, and again we point out that this will permit the staff of the commission to be packed with 'patronage without limit.'

Sec. 4, p. 6, L. 9—Offices

"This section is the same as Section 4 in the old bill and provides that the principal office of the commission shall be in Washington, but it may establish offices or bureaus wherever efficiency, economy and the public interest require. Each bureau or office shall be in charge of a commissioner or a deputy commissioner. Here again we have more expense and patronage and the result of this and the preceding section would be to constitute a haven for those seeking lucrative jobs for their constituents, as will be developed later herein. There is absoluetely **no check** under the provisions of this bill on the **number of offices or bureaus or** upon the **number of employees** it can place upon its payroll, and **the whole cost is to be charged up to the motion picture industry.**

Sec. 5, p. 6, L. 19—Duties of Commission

"This section is identical with the one in the old bill and provides that the duties of the commission shall be to protect the motion picture industry from unfair trade practices and monopoly, to provide for the just settlement of trade complaints, to supervise the production of silent and talking motion pictures at the source, and to provide for the proper distribution and exhibition thereof. This is a useless provision, because the Federal Trade Commission Act was passed and the commission created thereby in 1914 to protect all industries from these same, identical practices, and since 1918 this commission has made numerous and extensive investigations of the industry, and, after trials, has entered a large number of orders to cease and desist from unfair practices. Furthermore, during the week of Oct. 10, 1927, in New York City, the Federal Trade Commission conducted a Trade Practice Conference in which representatives of all branches of the industry participated, with the result that a business code of ethics was, with the exception of a few disputed questions, agreed upon and is today accepted throughout the industry. There is an can be no need or necessity for another commission. The Federal Trade Commission has ample power and authority to dispose of all unfair trade practices and the creation of a new commission would nullify all its work of the last ten years. The same situation exists as to monopoly, as this is fully and completely covered by the Sherman Law. The Dept. of Justice, after extensive investigations, has filed three suits under this law against various members of the industry, one of which has been decided by the U. S. District Court for the Southern District of New York, and the other two will come on for trial in the near future. It will thus be seen there is no necessity whatsoever for the creation of another branch of the government to duplicate these actions.

Would Make Political Football Of Industry If Passed, In His Opinion

"Production and distribution are two of the greatest problems of the industry. Ever since the birth of the industry persons with ability, brains and talent to solve these problems have been sought to better conditions, and at salaries larger than those provided for members of this commission. It will be impossible under the terms of this bill to procure the services of those **qualified** for these duties, and surely no group of political appointees can possibly do a better job than is being done. The motion picture industry has always consistently kept out of politics. This bill would put it in.

Sec. 6, p. 7, L. 1—Unfair and Deceptive Practices Forbidden

"This section is identical with a similar section in the old bill. The first provision is one of its most amazing and radical declarations. It comprises only a short sentence, but its import and significance are of the greatest consequence, not only to the motion picture industry, but to all other industries as well. It is as follows: 'The motion picture industry is hereby declared to be a public utility.' This means that all the concerns engaged in business in connection with the motion picture industry are by one stroke of the pen to be transformed into public service companies. This will include producers, distributors, exhibitors, laboratories, manufacturers of raw film, manufacturers of all devices, appliances, machinery and patented processes used in the industry, and also the makers of all advertising matter such as posters, slides, etc. Such a proposition is preposterous, because none of these industries have the necessary essentials or attributes of public utilities and Congress cannot change their character and functions by merely passing a law declaring them to be that which they are not. The legislative regulation through commission of public utilities finds its justification in the fact that they are quasi public corporations **enjoying the benefits** and the rights of eminent domain, and are, therefore, held properly subject to public regulation in the theory that they enjoy the benefits of quasi public status and should, therefore, bear the burdens of such status. Producers, distributors and exhibitors of films, and the other members of the industry, cannot be classed as public service corporations. There can be no distinction made between them and other manufacturers, wholesalers and retailers, for there is no difference in their essentials and functions to those of other industries. If this industry can, in this manner, be transformed overnight into a public utility, then in like manner could the automobile industry, the clothing industry and all other industries be brought under governmental control, regulation and operation.

"The remaining portion of this section makes unlawful 14 unfair practices listed, any and all of which can be easily corrected under existing laws, for example (h) refers to compulsory arbitration, which is now being litigated in a proceeding brought by the Dept. of Justice heretofore referred to; (c) refers to the reissuing of old pictures under new names. This practice ceased long since under the decision of the Federal Court in Fox v. Federal Trade Commission 296 Fed. 553. Paragraphs 'e' and 'f' are taken almost verbatim from the Brookhart bill, which is now pending before the Interstate Committee of the U. S. They refer to block booking and selling films to affiliated theatres. The remaining paragraphs refer chiefly to price fixing and price manipulation, all of which can readily be dealt with by the courts. We cannot see why it is necessary to create a new tribunal to cover these practices.

Sec. 7, p. 11, L. 14—Construction of Powers

"This section also is identical with Section 7 of the old bill and provides that nothing contained in this bill shall be construed to prevent or interfere with the enforcement of or the procedure under the various anti-trust laws, including the Sherman Law, the Clayton Act, the Interstate Commerce Act and the Webb Act. The effect of this provision would create an absurd situation, because we would then have conflicting departments at Washington exercising concurrent jurisdiction over the enforcement of certain of the anti-trust laws. There is nothing anywhere in this most unusual bill which informs us as to why it is necessary to create another bureau or department to enforce anti-trust laws.

Sec. 8, p. 12, L. 15—Application of Powers

"This section follows that of the old bill and makes sections 5, 6, 8, 9 and 10 of the Federal Trade Commission Act applicable to the jurisdiction, powers and duties of this proposed commission.

Sec. 9, p. 13, L. 4—Power of Commission Modified

"This section, like the one in the old bill, takes

Says Censor Measure Seeks to Fasten Unfair Regulations on the Industry

Would Provide Unlimited Chance to Hand Out Patronage, Is Claim

(Continued from Page 41)

away from the Federal Trade Commission all jurisdiction over the motion picture industry, and again there is nothing to tell us why it is necessary to abolish one commission and create another.

Sec. 10, p. 13, L. 21—Neutral and Impartial Distribution of Motion Pictures

"This is a new section not contained in the old bill and provides that the commission shall have power to regulate the distribution of all motion pictures in commerce, and may at its discretion create facilities to provide an equitable basis of distribution in a manner that will insure free competition among producers, exhibitors and other persons in securing for rental and in the renting of all motion pictures. This simply means that the whole machinery of distribution which has been built up to a high degree of efficiency, by the best minds of the industry after years of study and work, is to be turned over to the regulation and control of a group of people with no knowledge or experience in these problems. It means that **the government will go into the motion picture business,** and we do not believe that the members of Congress are willing to take such a radical step.

Sec. 11, p. 14, L. 4—Registration

"This section provides that every producer, exhibitor or distributor must register with the commission under such rules and regulations as the commission may prescribe. Under Section 19 of the old bill it was provided that anyone in the industry should so register. The reason for this change is not explained or is there anything to show why it is necessary to have the producers, exhibitors and distributors **register.** It seems to be an inane provision, because if any of these concerns or individuals should violate a law they can be very easily located at any time. Members of this industry are upright, progressive, outstanding business men and are not criminals seeking to hide themselves away for the purpose of evading any law. The enactment of this provision would only mean an increased staff for this commission as there would probably be something in the neighborhood of 300,000 registrations constantly changing from time to time.

Sec. 12, p. 14, L. 21—Trade Associations

"This is somewhat similar to Section 20 of the old bill and provides that every trade association shall file with the commission a statement of its general character and proposed activities, a complete list of the names and addresses of its members, officers, directors, or other managing agents, together with a true copy of its constitution or articles of association, and other information as required by the commission. Trade associations shall operate under such rules and regulations as the commission may prescribe. This means nothing more or less than further registration and regulation. To our knowledge there is no trade association in any industry of the United States compelled to submit to such drastic governmental interference. The trade associations in this industry are composed chiefly of exhibitors throughout the country who have state organizations to promulgate and promote their interests, solve their problems, and to better serve their public. It is unfair and discriminatory to single them out and require that they operate their associations under governmental rules and regulations.

Sec. 13, p. 15, L. 5—Power Over Records

"This section is practically the same as Section 21, in the old bill and is so startling that we will quote it in full. 'Every dealer shall keep such accounts, records, and memoranda as fully and correctly disclose all transactions involved in his business, including the true ownership of such business by stockholding or otherwise. Whenever the commission finds that the accounts, records and memoranda of any such person do not fully and correctly disclose all transactions involved in his business the commission may prescribe the manner and form in which such accounts, records and memoranda shall be kept.' When it is recalled that the definition of a 'dealer' is so broad as to cover anyone directly or indirectly connected with the industry, the enormity of this section is fully realized. It would mean that everyone from producer, distributor and exhibitor, down to actors, cameramen and extras, would have to keep their books in accordance with the rules and regulations of this bureau. To carry out and enforce such a provision would require the services of a large army of accountants, auditors and examiners constantly traveling over the continent. We pause to wonder what 'accounts, records and memoranda' would be required of the thousands of 'extras' often used and of the ushers and ticket sellers in the more than 22,000 theatres.

Sec. 14, p. 15, L. 15—Censorship

"This section provides for a very long and involved system of censorship of all pictures. It is too lengthy and intricate to be analyzed in detail. It sets out at length the character and types of picture which shall be unlawful to enter commerce. An examination of this list shows that they are all now condemned by the code of rules and ethics universally adopted and carried out with rare exceptions by the motion picture industry. This Section provides that no motion picture shall enter commerce until it has received a license from this Commission and the payment of a fee determined by it. It also provides for the examination of scenarios by the commission and the appointment of supervisors to assist producers and directors in the process of production, which means the entrance of government employees into the studios at Hollywood. The whole question of censorship is repulsive to the people generally throughout the country. A striking example of this was shown in Massachusetts in 1922 when a censorship bill was defeated by the people by a vote of almost three and one-half to one after the law had been passed by both houses of the legislature and signed by the Governor. No one has ever had the audacity or temerity to propose a censorship of the newspapers or any other form of human expression, and why this industry should be singled out for drastic federal censorship is not clear.

Maybe, Who Knows?

It is said that one of the factors in the Fox Film company's financial difficulties was the high cost of installing sound equipment. Who knows? Maybe silence is golden after all.—*Judge.*

Sec. 22, p. 27, L. 23—Classifying and Cataloguing Motion Pictures

"Here it is provided that the commission shall make a factual analysis of each motion picture and shall catalogue it according to its title, contents and producer. The reason for this provision is not apparent except that it will entail the employment of more people.

Sec. 23, p. 28, L. 7—Control of Government Films

"This section provides that the commission shall have supervision and control of all films owned by the various departments of the Government of the United States. This is a most absurd provision because no such commission could possibly be acquainted with the requirements of the various departments of the government. These departments are now putting out their own films in accordance with their special needs as they **know them.**

Sec. 24, p. 28, L. 11—Rules and Regulations

"This section provides that the commission shall make such rules, regulations and orders as may be necessary to carry out the provisions of the bill.

Sec. 25, p. 29, L. 1—Reports

"This provides that the commission shall, like all other departments of the government, file an annual report on or before the first day of December in each year with the Congress.

"The only remaining feature of the bill which is of importance is Section 28, page 29, line 20, which provides that anyone who violates any provision of the act shall be fined not less than $500 nor more than $10,000 or imprisoned for not less than six months nor more than five years or both.

"To our knowledge no piece of legislation comparable to this has yet been introduced in any legislative body of this country. It means that the government of the United States will enter the motion picture business. To this doctrine we do not believe the members of the Congress will subscribe. It savors more of Sovietism than of Americanism."

Sec. 15, p. 22, L. 8—Revocation of Licenses and Permits

"The commission may at any time recall a licensed film and after review revoke it upon the ground that it violates any of the provisions of Section 14.

Sec. 16, p. 23, L. 11—Applications

"Herein it is provided that anyone desiring a license or permit for any film shall first make a sworn application in writing in the form and substance prescribed by the commission and pay the required fee. Its provisions require much red tape and useless detail in the making of the applications.

Sec. 17, p. 24, L. 4—Fees

"By the provisions of this section the commission shall collect from each applicant for a license or a permit a fee of $10.00 for each one thousand feet or fraction thereof of film and $5.00 for each additional copy thereof licensed by the commission: Provided, however, that upon the expiration of six months from the date of approval of this Act, and from time to time thereafter as circumstances warrant, the commission shall revise and fix the fees at such sums as will produce no larger income than is necessary to support the work of the commission, its army of employees and all other expenses. In this analysis of the bill we have seen how it provides for the creation of this new commission with salaries of $9,000 yearly with power to maintain an office in Washington and branch offices anywhere it sees fit, and to employ a staff sufficient to carry out the aims and purposes of the bill. It takes unto itself all the powers and duties under the various anti-trust laws which require a large force of clerks, investigators, examiners and lawyers to investigate all the violations of such laws and try out these questions, not only before the commission, but also on appeal to the court, necessitating continuous travel over the country, the taking of testimony, stenographic expenses, etc. It proposes to manage and regulate the sale and distribution of all motion pictures domestic and foreign which would require an army of assistants. Also it is to compel and supervise the registration of any and all persons connected with the industry which will require another large staff of employees. It further proposes to similarly supervise all trade activities. Not content with this it proposes to supervise and oversee the bookkeeping and accounts of every person in the industry which means an enormous force of accountants, auditors, examiners, clerks, etc., and a huge sum for travel expense. Still more it is its purpose to censor all pictures and appoint supervisors to go into the studios all of which will necessitate another large staff. The expense for all of this is to be paid by the industry. This means the members of the commission will be accountable to one but themselves as to the amount of money they use and the industry will pay the bill. The commission will not have to prepare and submit a budget each year or appear before any committee of the Congress and account for the money expended and submit their request for an appropriation as all other Departments, Bureaus and Commissions are now compelled to do in the interest of economy. There will be no check on this commission by either the Budget Committee or the Congress, thus making it an astounding political machine.

Sees Hudson Bill Erecting New Political Machinery Against Industry

Sec. 18, p. 24, L. 24—Appeals

"This section provides that appeals may be made from the decisions of the commission to the United Circuit Court of Appeals.

Sec. 19, p. 25, L. 21—Unlawful Transportation

"This section provides that it shall be unlawful to transport any motion picture film in commerce unless there is for such film at the time in full force and effect a valid license or permit issued by this commission.

Sec. 20, p. 26, L. 16—Unlawful Exhibition

"This section makes it unlawful to sell, lease, loan or exhibit any motion picture film without a license or permit issued by this commission.

Sec. 21, p. 27, L. 1—Posters and Advertisements

"In this section it is made the duty of the commission to prescribe or supervise all posters, banners, and all advertising matter wherever used in connection with and to advertise all motion pictures in commerce. This means another large force of clerks the size of which cannot be calculated as it is a matter of common knowledge that the advertising matter in connection with motion pictures is stupendous.

It's "Danube Love Song"

Hollywood—Oscar Straus' initial original screen operetta is being prepared under the title of "Danube Love Song." Joseph Jackson is credited with the story, while the book is being written by Harvey Thew in collaboration with Straus. The latter will write all the songs and incidental music.

Holt With Paramount Again

Hollywood—Jack Holt returns to Paramount to be co-featured with Richard Arlen in "The Border Legion" from Zane Grey's novel of the same name. Otto Brower and Edwin Knopf will direct, with Fay Wray assigned the romantic lead.

McLaglen in "Dust and Sun"

Hollywood—"Dust and Sun," a novel by Clement Ripley, will serve as Victor McLaglen's next for Fox.

Midnight Show on Coast is Big Hit; Crowds Go for It

Hollywood—Saturday midnight matinees at Los Angeles and Hollywood picture theatres are increasing in popularity, culminating last week when no less than six of the ten local first runs staged midnight shows.

Grauman's Chinese has been running the late Saturday shows for over a year, while Loew's State started the policy a few months ago. The Paramount put on a premiere midnight performance of "The Vagabond King," which opened a regular run at that house Thursday. The advance showing was staged primarily to obtain word-of-mouth advertising for the attraction so fullest advantage could be obtained from the opening day rather than let it build steadily after the start.

Fox West Coast put on a week-end night show of "Happy Days" at the Carthay Circle to accommodate the overflow crowds which could not obtain seats for the opening Thursday night. The Orpheum had Governor C. C. Young as guest of honor for the first midnight performance staged in that house, when "Seven Keys to Baldpate" was the attraction.

Warner's Downtown, which has had success with Saturday midnight performances for various filmusicals in the past, had Winnie Lightner in "She Couldn't Say No" as the midnight show attraction.

United Artists, Warners Hollywood, RKO and Criterion were the four local first runs that were dark last Saturday night.

Big Campaign Planned for John McCormack Discs

Victor Recording Co. plans what Fox believes will be the most elaborate campaign ever made on song records when it will release simultaneously with the picture the songs sung by John McCormack in his "Song o' My Heart." The campaign calls for billboard, street car and newspaper advertising.

Green and Stept Join W. B.

Hollywood—Bud Green and Sammy Stept, song writing team, have been added to the Warner staff of composers. Their first assignment will be the songs for "Come Easy," Vina Delmar story which will star Lotti Loder, recent importation from Vienna.

More Song Writers Signed

Hollywood—Paramount has added four song writers to the coast studio musical department to compose original numbers for future filmusicals. Ballard Macdonald, Dave Dreyer, Grant Clarke and Harry Akst compose the song writing quartet.

Laskys, Twin Composers

Hollywood—Paramount is plugging "My Rose," a song which had lyrics written by Mrs. Jesse Lasky and Jesse, Jr. The number will be spotted in a forthcoming Paramount picture.

High and Low— Along Music Row

MURRAY RITTER, professional manager for Irving Berlin,will tell you that "Puttin' on the Ritz," "With You" and "There's Danger In Your Eyes, Cherie," three of the song numbers in Harry Richman's United Artist vehicle "Puttin' on the Ritz," are surefire hits. The first two numbers were written by Irving Berlin, while the honors for the latter song were shared by Harry Richman, Pete Wendling and Jack Meskill. "And don't forget that 'I'm Following You' from the M-G-M picture 'It's A Great Life' is riding high with the best sellers," adds Frances Kahn, Murray's "right bower."

* * *

It's quite unusual these days for publishers to put out numbers written solo. Gene Austin, Inc., has two of these "one writer" tunes. "Tailspin," a novelty fox trot by Maceo Pinkard and "Be Careful With Those Eyes," written by Harry Woods, are the songs and Marty Bloom is het up over both. Harry Woods left last week for the M-G-M lot.

* * *

Ed Hurley and Harry Cantor have written the musical numbers for "Moonbeams," a musical comedy, which Harry Revier will produce shortly at RCA.

* * *

Things are humming along up at Shapiro-Bernstein's these past few days with the fine sales reports on "What Do I Care?" and the novelty comedy song entitled "The Man From The South With The Cigar In His Mouth." "Wrapped In A Red, Red Rose" from Eddie Dowling's "Blaze O' Glory" is also showing favorable results. Louis Bernstein, president of the firm, returned from a month's vacation at Palm Beach "wrapped in a healthy coat of tan."

* * *

Bernie Pollack, formerly sales manager for M. Witmark & Sons, is now occupying a similar position with Mills Music Co. This firm has a freak hit in "St. James Infirmary," a tune which is getting a great play over the air. "I Was Made To Love You" and "Missouri Moon" are also providing work for the shipping clerks.

* * *

The urge to merge is in the air and the bug has bitten two Tin Pan Alleyites in the past few days. Richard Rodgers, composer of the score for "Simple Simon," "gave his promise true," while Ken Macomber, arranger of the music in "Hot Chocolates," also said "I Do" (rhyme).

* * *

Folks in Connellsville, Pa., are mystified by "phantom music" which emanated from a steam pipe of a radiator. That may be a "hot tune" but you ought to hear some of the hot tunes published by Denton & Haskins.

* * *

Believe it or not, there is a club in Hollywood called "The Society Of Starving Songwriters," of which Richard M. Rickard, announcer for station KHJ, is secretary.

* * *

Davis, Coots & Engle, Inc., have augmented their catalogue with two new songs, which are "Dream Avenue," written by Harry Richman, Pete Wendling and Jack Meskill, and "Flappers On Parade," by Freddy Coots and Benny Davis. "Yon Can't Stop Me From Falling In Love With You," also by Coots and Davis, is rapidly headed for a hit.

* * *

Eddie Walters, Columbia recording artist, has been rewarded for making consistent "good sellers." When he recently made "'Leven-Thirty Saturday Night" and "Me And The Girl Next Door" he was given an accompaniment of a ten-piece orchestra.

COOKING Breakfast for the "One I Love," from "Be Yourself," the United Artist production starring Fannie Brice, is sure to be a hot, sez we. This number was written by Henry Tobias and Billy Rose and is published by William Rose, Inc., a subsidiary of Robbins Music Corp.

* * *

Joe McCarthy and Jimmy Hanley have written five new songs for the forthcoming Fox production "High Society Blues," featuring Janet Gaynor and Charles Farrell. The numbers, "I Don't Know You Well Enough For That," "I'm In The Market For You," "Just Like A Story Book," "Eleanor" and "High Society Blues," are published by the Red Star Music Co. Bill Jacobs, sales manager for the firm, is very enthusiastic over the showing of "Fascinating Devil," "Snowball Man" and "Doing The Boop-Boop-A-Doop," from the Fox picture "Let's Go Places."

* * *

About seven years ago a fellow named Buddy DeSylva placed a song called "Minnie The Mermaid" with a firm known as Leo Feist, Inc. Recently Rudy Vallee and Bernie Cummins featured this number on the air and the response made by the radio fans warranted the republishing of the number by Feist. Yep, Buddy has written a few songs since.

* * *

Mack Gordon and Abner Silver, two of the songwriters for the Pathe musical, "Swing High," will be seen and heard in a Pathe Audio Review subject entitled "Red Hot Hollywood." "From Songwriter to Actor" a la Horatio Alger.

* * *

Radio Music Co. has added to its catalogue "So Sympathetic," a sweet fox trot by Gus Kahn and Harry Archer. In the comparative short time that it has been out, this number has become a favorite with some of the most successful maestros in the East.

* * *

Jack Livingston, manager of Adolfo Giron and his 15 Californians, put on "a rave" about his charges, so hieing ourselves Les Ambassadeursward, we had to admit that the orchestra was "there." Incidentally, Bunny Weldon knows how to stage a show.

* * *

Donaldson, Douglas & Gumble have just released a new tune written by Walter Donaldson, which is without a doubt the firm's best bet to date. The song is entitled "Lazy Lou'siana Moon," and has been featured at the Roxy during the past week.

* * *

Here's a song that ought to revive memories of the past. "Bartender Bill," written by Bill McKenna, is published by Denton & Haskins Publishing Co., Inc. On the "Sweet Adeline" type, this song ought to click.

* * *

M. Witmark & Sons are publishing "Come Back To Me," written by Grant Clarke and Harry Akst and sung by Vivienne Segal in the Warners' "Song Of The West," original score of which was composed and published by Vincent Youmans.

* * *

Charles Bayha Music Co. has a worthy running mate to "That's When I Learned To Love You" in "So Lonesome," composed by Billy Baskette, Bartley Costello and Will Osborne. For a small publisher, this firm has been getting some remarkable results on its songs.

* * *

A fellow, walking north on Broadway, suggested that an appropriate theme song for Wall Street would be "Have A Little Faith In Me." He didn't give his name.

PINCUS.

Can Save $31,850,000 and Clear Fox Financial Muddle, Trustee Plan Claims

Theirs' Means Far More Cash, At Less Cost, Than Lehman Plan, They Assert

Would Save $20,000,000 in Debt and 100,000 Shares of Class A, Is Claim

(*Continued from Page 27*)

offer to stockholders of Film of the Film debentures at 98% of the principal amount thereof and accrued interest. The compensation of the underwriters shall aggregate an amount in cash equal to eight per cent (8%) of the aggregate principal amount of said Film debentures. The underwriters will likewise procure others to purchase at $28 per share all such shares of said Class A common stock of Film as are not subscribed for by stockholders pursuant to the aforesaid offering. No compensation or commissions shall be payable to the underwriters in respect of shares of Class A common stock subscribed for by the stockholders or otherwise except as above expressly stated.

The offering of the Theatres debentures to the stockholders of Theatres shall be underwritten by Film at the offering price, and as compensation therefor Film shall receive an amount in cash equal to 9 per cent. of the principal amount of the Theatres debentures offered. Film shall on the date of delivery of the Film debentures and Class A common stock, take up the Theatres debentures, subject to the subscription rights of the Theatres stockholders if not then expired.

The underwriters may, if they so determine, cause to be issued and sold at any time interim receipts or certificates calling for the delivery of any of the new securities if, as and when issued and delivered to them, and Film shall pay all expenses in connection with the printing and delivery thereof and shall make the usual adjustment for loss of interest in connection therewith.

Film shall, at request of the underwriters, make application to list the Film debentures and additional shares of Class A common stock on such exchanges as they may designate. Film shall also furnish the underwriters with such information, and shall take such action, as they may reasonably request in order to qualify the Film debentures and additional shares of Class A common stock for public issue under the so-called blue sky laws in the states where they may desire to offer said Film debentures and Class A common.

IV.

Voting Trusts

To assure the holders of the new securities of continuity of satisfactory management, at least a majority of the outstanding shares of Class B common stock of Film and all the shares of the Class B common stock of Theatres shall be deposited under voting trusts, under which there shall be five (5) voting trustees, of whom one (1) shall be William Fox or his nominee during such period as he shall be the owner of a substantial amount of the Class B common stock of Film and Theatres, as the case may be, and the remaining four (4) voting trustees shall be selected by the trustees under a certain Trust Agreement dated Dec. 3, 1929 or a majority of the said trustees under said trust agreement. Both voting trusts shall continue for a period of 5 years and thereafter so long as any of the Film debentures shall be outstanding, but not exceeding an additional 5 years. During the continuance of the voting trusts the entire voting power of the deposited stock shall be vested in the voting trustees, provided, however, that the voting trustees shall not, without the consent of at least a majority in interest of the voting trust certificates exercise their voting power

(a) to make any alteration or amendment of any provision of the certificate of incorporation of either of the corporations which would tend to change or diminish the voting power of the deposited Class B common stock, except as contemplated by the foregoing plan;

(b) to sell or convey substantially all the property, rights, privileges and franchises of either of the corporations, except to the other of them, or, in the case of Film, unless the net earnings available for dividends on stock and sinking fund on the Film debentures shall in each of two consecutive years be less than $5,000,000;

(c) to merge or consolidate either corporation into or with, another corporation, except into, or with, the other of the corporations, or, in the case of Film, unless the net earnings available for dividends on stock and sinking fund on the Film debentures shall in each of two consecutive years be less than $5,000,000; or

(d) to dissolve either of the corporations.

Fox-Dwight Tilt

An interesting tilt occurred early in the session between William Fox and R. E. Dwight, counsel for the trustees, when it was stated that only the Lehman plan could be voted upon. Dwight rose to a point of order, citing corporation law to back his contention that a stockholders' meeting could consider and vote upon any plan of reorganization. When overruled by Fox, Dwight rose to a second point of order, citing parliamentary law stating a chairman could overrule him without submitting the point to the entire body.

Prior to the delivery of the Film debentures and Class A common stock there shall be elected twelve directors of Film, all of whom shall be satisfactory to the underwriters, and a full board of directors of Theatres, which may include directors of Film, all of whom shall also be satisfactory to the underwriters, and the resignations of all officers of Film and Theatres shall be placed in the hands of the voting trustees.

Prior to the delivery of the Film debentures Class A common stock there shall be elected a chairman of the board, president, treasurer and comptroller of Film and Theatres satisfactory to the underwriters.

V.

Disposition of Proceeds

Theatres shall apply the net proceeds of the Theatres debentures approximately as follows:

$18,000,000 to the payment of Theatres' existing indebtedness to Film,

$15,000,000 to the payment of indebtedness to Electrical Research Products, Inc., and

$3,400,000 to miscellaneous corporate purposes.

Film shall apply the net proceeds of the offerings of the Film debentures and Class A common stock approximately as follows:

$18,000,000, or such part thereof as may be necessary, to the payment of its underwriting obligations to Theatres,

$12,000,000, to the payment of the $12,000,000 principal amount, of 6% gold notes of Film dated April 1, 1929 due April 1, 1930,

$14,300,000 to the payment of obligations incurred in connection with the acquisition of an interest in Gaumont-British Picture Corporation Limited,

$5,800,000 to the payment of unsecured bank loans, and

$18,100,000, and any part of the abovementioned $18,000,000 not required to meet said underwriting obligations, for payment of interest on maturing obligations, indebtedness, construction requirements and miscellaneous corporate purposes.

VI.

Adjustment with Mr. Fox

Mr. Fox shall, prior to the date of the delivery of the debentures and Class A common stock of Film, assign to Film all of his interest in Fox-Hearst Corp.

Mr. Fox shall make the same representations and agreements as are set forth in plan dated Feb. 11, 1930 heretofore submitted to the stockholders of Film and Theatres as follows, to wit, that:

1. On or before the date of delivery of the Film debentudes and Class A common stock of Film he will cause American Tri-Ergon Corp., on behalf of itself and any successor corporation by merger, consolidation or sale of substantially all its assets, and its subdiaries to execute and deposit with Hon. Frank J. Coleman, for delivery to Film and Theatres on the date of delivery of the Film debentures and Class A common stock, an agreement granting and agreeing to grant to Film and Theatres, and their similar successors and subsidiaries, non-exclusive, non-assignable, royalty-free licenses under all patents or patent rights now owned or controlled by American Tri-Ergon Corp., its successors and subsidiaries, and under all patents and patent rights useful in connection with recording or reproducing sound or pictures which at any time within twenty-five years shall be owned or controlled by said American Tri-Ergon Corp., its sucessors and subsidiaries; provided, however, that if it shall be necessary for the purpose of providing for the holders of the remaining ten per cent. of the stock of American Tri-Ergon Corp., Film and Theatres, their successors and subsidiaries, may be required to pay royalties at a rate not exceeding ten per cent. of the lowest rate from time to time charged by American Tri-Ergon Corp. to any other licensee; and

2. On or before the date of delivery of the Film debentures and Class A common stock of Film he will cause to be vested in a new company to be organized under the laws of the State of New York, fifty per cent. of the stock of Grandeur, Inc.; that the new company shall have no power to enter into any business other than to hold said stock or any other securities or other property which it may receive as such stockholder; that on or before such delivery date he will cause the new company to execute and deposit with Central Hanover Bank and Trust Co., for delivery to Film and Theatres on the date of delivery of the Film debentures and Class A common stock, an agreement with Film and Theatres for the benefit of themselves and any successor corporations by merger, consolidation or sale of substantially all their assets, and their subsidiaries, (1) that it will indemnify Film and Theatres, their successors and subsidiaries, from and against (a) fifty per cent. of all amounts

which Grandeur, Inc., its successors or subsidiaries, may require to be paid by Film or Theatres, their successors or subsidiaries, whether by way of royalties, damages or accounting for profits or otherwise (excluding reasonable service charges) for the use or infringement of the patents or patent rights of Grandeur, its successors or subsidiaries, useful in connection with recording or reproducing sound or pictures, and (b) fifty per cent. of the profits of Grandeur, Inc., its successors or subsidiaries, on any apparatus or service furnished by it or them to Film or Theatres, their successors or subsidiaries, and (2) that it will not dispose of any of said stock in Granduer, Inc., or permit Grandeur, Inc., its successors or subsidiaries, to dispose of any of their patents or patent rights unless such new company shall first have caused Grandeur, Inc., its successors or subsidiaries, as the case may be, to grant and agree to grant to Film and Theatres, their successors and subsidiaries, licenses under all patents or patent rights useful in connection with recording or reproducing sound or pictures then owned or controlled by Grandeur, Inc., or which at any time within twenty-five years shall be owned or controlled by Grandeur, Inc., its successors or subsidiaries, and to use apparatus supplied by Grandeur, Inc., at rates not exceeding fifty per cent. of the lowest rates from time to time charged by Grandeur, Inc., to any other licensees, and otherwise on as favorable terms as are granted to any other licensee; and on or before the date of delivery of the Film debentures and Class A stock he will cause the certificates for said stock of Grandeur, Inc. held by the new company to be transferred into its name, an appropriate notation of said agreement to be stamped upon the certificates for said stock and Grandeur, Inc. to be given an appropriate notice of the existence of said agreement.

On or before such delivery date Mr. Fox and Film, and Mr. Fox and Theatres, will enter into written agreements respectively, to submit to arbitration under the arbitration law of New York whatever claims, if any, Film or Theatres, or any subsidiary of either of them, may have against him (other than as above provided for) or he may have against any of them. In each case one arbiter shall be appointed by Mr. Fox, one by Film or Theatres, as the case may be, after the election of the new boards of directors contemplated by the Plan, and one by the two arbiters thus chosen, or in the event of their failure to agree, by

VII.

Compensation

Except as above stated, no compensation shall be payable to the underwriters hereunder.

Film and Theatres shall reimburse the underwriters for the fees and disbursements of their auditors and counsel if the plan is consummated.

VIII.

Conditions

The obligations of the underwriters to underwrite the offerings to the stockholders of Film, as above provided, shall be subject to the following further conditions:

1. That on or before the date fixed for the delivery of the Film debentures and Class A common stock, the underwriters shall have received from Messrs. Touche, Niven & Company confirmation that the balance sheets, income and other financial statements of Film and Theatres and their subsidiaries, which are annexed to the plan dated Feb. 11, 1930, heretofore submitted to the stockholders of Film and Theatres are substantially correct and in the opinion of the underwriters correctly represent the financial condition of each of said corporations as of the date thereof and that on the date thereof there were no liabilities, contingent or otherwise, not appearing on said balance sheets other than (a) obligations under contracts incurred in the normal course of business with stars, dramatists, producers (for not more than one year's production) and salaries to officers and executives, (b) rental obligations under leases incurred in the normal course of operations, and (c) obligations not exceeding $50,000 under any other one contract.

2. That there shall have been no substantial adverse change in the financial condition of said corporations from the dates of said balance sheets to the date of delivery of the Film debentures and Class A common stock.

3. That the form, provisions and terms (subject to the terms hereof) of the Film debentures, the trust agreement under which they are issued, the Class A common stock of Film, the Theatres debentures, the indenture under which they are to be issued, the voting trust agreements, the warrants or certificates evidencing the subscription rights granted to Film and Theatres stockholders, and all other instruments used in carrying out the plan, shall be satisfactory to the underwriters.

4. That on or before the date of delivery of the Film debentures and the Class A common stock, there shall have been taken all corporate action deemed necessary by counsel for the underwriters to authorize the carrying out of this plan and that all the provisions of the plan, other than such delivery and payment therefor, shall have been consummated.

5. That all legal matters in connection with the consummation of the plan shall be subject to the approval of counsel for the underwriters.

6. That at the date of delivery of the Film debentures and the Class A common stock (a) there shall have been cancelled, or re-negotiated in a manner satisfactory to the underwriters, the contracts for the purpose by Film of certain theatres in the State of Ohio and in Grand Rapids, Michigan, known as the Libson and Heidingsfeld circuit and certain theatres in the southwest known as the Hoblitzelle circuit and for the purchase by West Coast Theatres Corp. of the Midland circuit, the T. & D. Jr. circuit and the Arkush circuit; (b) all amounts owing by Film to Wesco Corp. or any of its subsidiaries, shall have been liquidated or adjusted in a manner satisfactory to the underwriters; and (c) there shall not be outstanding any contracts of Film or Theatres, or any of the subsidiaries of either of them, which in the opinion of the underwriters materially adversely affect the interests of Film or Theatres.

7. That all proceedings by Film and Theatres necessary in the opinion of our counsel to authorize the consummation of the plan shall have been completed on or before March 20, or such later date as may be agreed to by the underwriters, and any Film debentures or Class A common stock which the underwriters shall be obligated to take up and pay for upon said underwritings shall be tendered at the office of the underwriters, on or before April 15, 1930, or such later date as may be approved by the underwriters, such Film debentures and Class A common stock to be tendered simultaneously.

8. That hearings upon the motions now pending in the United States District Court for the Southern District of New York for the appointment of receivers of the properties and assets of Film shall, from time to time, be adjourned until the date fixed for delivery of the Film debentures and Class A common stock, and at the time of such delivery the bills upon which such motions have been made shall have been dismissed and no similar proceedings against Film or Theatres shall be pending in any court.

9. That there shall not have occurred, prior to the date of the delivery of and payment for the Film debentures and Class A common stock, any event of a political or financial character affecting market conditions, which in the judgment of the underwriters shall have rendered impracticable the public offering or sale of the Film debentures or the Class A common stock.

Time Limit Junked

Forty-five minutes' discussion for each side in the battle between proponents of the Lehman, Bancamerica-Blair, Dillon Read and the Halsey, Stuart plans was the allotted time, but the limit was forgotten in the general hubbub which ensued, as various speakers were interrupted or harangued.

Fox Charges Trustee Plan Would Mean Comp'y Ruin

(Continued from page 28)

values for the subscription rights of the stockholders; also that, if the suspicions of the board of directors are justified, the placing of the companies under the control of the Halsey, Stuart-Telephone interests will in the long run be much more costly to the companies and their stockholders than the amount of any possible saving involved as between the two plans.

13. The board of directors does not believe that it is justified in discarding the Bancamerica-Blair plan which has been underwritten at the earnest solicitation of the companies by three of the greatest banking houses in the country and in approving instead a plan (a) that cannot be consummated, (b) that even if it could be consummated would place the control of the companies in the hands of those who have sought to plunge them into receivership and who will, as the board of directors believes, utilize such control for their own selfish ends, (c) that the board of directors believes has been put forward for the deliberate purpose of defeating any financing of the corporation and (d) that is to be underwritten, if at all, by a single corporation with an undisclosed capital as against the nearly $70,000,000 cash requirements of the plan.

Predict New High for Loew's Current Period

Earnings of Loew's, Inc., to date show a gain of approximately 50 per cent over net of the preceding period, and "Wall Street Journal" predicts a new high record for the year ending August 31, next. The "Journal" claims the company "has been held back at times in the past by the uncertainties in the Fox situation."

Aarons at Fox Studio as New Associate Producer

Hollywood.—Alex A. Aarons will produce a series of musical comedies for Fox, signing as associate producer this week. Benjamin Stoloff will direct the first, for which Billy K. Wells will write the story, Con Conrad the music, and Danny Dare will stage dances.

McClintic to Direct for Fox

Hollywood.—Newest recruit on the Fox lot from the "legit" is Guthrie McClintic, stage director, who will make "On Your Back," written by Rita Weiman. Howard Green is writing the adaptation.

Paul Page Freelancing

Hollywood—Paul Page has finished his contract with Fox as a featured player, and joins the ranks of free lance actors.

Acrid Fight Over Trusteeship Seen In Fox Situation

(*Continued from Page* 29)

in order to hold the $92,000,000 of current indebtedness until a plan of re-financing could be ultimatedly adopted. It seems to me that all this had been accomplished on the strength of the execution of the agreement which undoubtedly produced a certain amount of confidence in the creditors and induced them to join in the effort to conserve.

"Almost immediately after he signed the agreement, Fox appears to have experienced a change of mind, if not of heart. He declined to honor the trustees' request for the resignations of officers and directors of his companies, as he had solemnly undertaken to do. He promiscously charged the trustees with having violated various collateral understandings which are not to be found in the written agreement and which the trustees emphatically deny ever existed.

"He apparently had become apprehensive and seemingly without provocation, that he might be deposed as president by the trustees, and also that Electrical Research Products might be seeking to acquire the companies and thus 'ruin him.'

"He took the position that he would refuse to perform his part of the agreement unless it was modified so as to provide that no plan of reorganization should be adopted which would in any wise disturb his control of the companies through the medium of his voting stock.

Cites Cabinet Letter

"In other words, having derived a substantial part of the benefit which would flow from the arrangements, he was prepared to repudiate his side of the bargain. His disavowal of the agreement, the execution of which he had himself proclaimed to the public, was so flagrant and unwarranted that the principal executives of his companies joined in a letter to him urging upon him the dishonor of persisting in such a course and the detrimental effect it would have on the corporations themselves.

"The trustees felt that they could not, in justice to the creditors who had relied upon the execution of the agreement in its original form, acquiesce in Fox's breach of his unquestioned obligations thereunder or yield to his demand that the agreement be altered so as to insure his continuance in control. When it became evident that it was futile to treat further with Fox, the trustees called a meeting of the bank creditors and apprised them of the situation which then existed.

"They indicated that they had been hindered, by the withholding of the resignations and by Fox's refusal to furnish them access to the books and records, in their efforts to prepare and submit a refinancing plan of their own, as contemplated by the very agreement.

"In the meantime, with a motion pending undetermined in the Federal Court for a receivership of the companies, Fox has succeeded in procuring from certain banking interests an agreement on their part to a proposed plan of reorganization. A special meeting of the stockholders of each corporation has been called for this very day, March 5, 1930, one to occur at 11 in the forenoon, and another at a late hour, at which this plan will be submitted for the approval of the stockholders.

Plan Never Sanctioned

"The plan has never received the approval of the counsel for the trustees in accordance with the fixed requirement of the agreement of Dec. 3, and it is in no way sponsored by them. In fact they have caused to be prepared a plan for submission to the stockholders which they urge is much more economical for, and beneficial to, the stockholders than that promoted by Fox. The latter, in his effort to bring about the adoption of the plan which he supports has now included Halsey, Stuart & Co., Inc., within the list of those who he claims are aiming, for their ulterior motives, to wrest control of the Fox companies.

Eddie Offers Prayer

Things Eddie Quillan, Pathe comedian, would like to see, according to his press agent, are:

Talker without back-stage scene.
Director wearing long pants.
Theme song minus word 'love'.
Female extra who doesn't smoke.
Studio watchman who isn't hard-boiled.
Press agent who never exaggerates.
Star volunteering to make personal appearance.
Orchestra leader with hair cut.
Scotch paymaster.

"It is important to note that Fox owns only approximately 5½ per cent. of the total outstanding capital stock of Fox Film Corp. and something close to 11 per cent. of the stock of Fox Theatres Corp. The remainder of the stock of both companies is owned by the general public. The indebtedness of both companies, aggregating in excess of $90,000,000, is also held by the investing public.

"The significance of those observations rests in the light they throw upon Fox's attempt to create the impression that the companies are his very own, and that any plan which might impair his control of them should be viewed with disfavor and suspicion.

"It is unnecessary to delve into further detail in respect to Fox's repudiation of his written obligations and his utter disregard of the rights of those who have made substantial changes in their position in reliance upon his covenants. Suffice it to state that the court is not at all impressed by his disingenuous charges that the agreement was induced by fraud. that it was violated by the trustees, that it was thereafter abandoned by them, and that he is the unfortunate victim of a malevolent conspiracy to seize control of the companies from him for the iniquitous purpose of bestowing it upon Halsey, Stuart & Co., or Electrical Research Products, or both.

"It is said that of little acorns great oaks do grow. Here we have a little $1,600 acorn which grew into a sturdy $300,000,000 oak. Why was not well enough left alone? The very Fox chopped down his healthy, thriving tree with his own hatchet. The world knows much about avarice and cupidity, and I wonder if this is not another illustration. May he now be heard to complain? He has placed himself in that position which justifies his assault upon the character of men? I think not.

"It follows that no cause has been shown to exist for enjoining Bankers' Trust Co. from issuing proxies to the trustees entitling them to vote the stock deposited in escrow with it, and that there is no basis on the papers before me for otherwise refusing to recognize the binding force of the agreement between the parties.

"As to the various legal questions of a complex nature which have been raised, it need only be pointed out that no proper opportunity was here afforded to appropriately inquire into them and so they must of necessity be left for the trial of the action. It is only necessary for the purposes of this motion to hold that the plaintiff has completely failed to establish that clear right to an injunction which the law requires on a preliminary application of this character.

"The motion is denied and the temporary stay vacated."

Collins, Erpi Auditor

D. C. Collins has been appointed general auditor of Electrical Research Products following appointment of R. E. Anderson as treasurer.

Specialization Policy Adopted at "U" Studio

Universal City—Universal intends to handle each picture as a unit, making it separate from and independent of all others. Associate producers are to be assigned to individual pictures, according to Carl Laemmle, Jr., production chief. In line with this policy, Laemmle confirmed the exclusive Motion Picture News story that E. M. Asher has become an associate producer, and announced appointment of Albert DeMond to a similar post. Naming of more associate producers is planned under the new specialization policy.

Engineers in Chi Persuade Houses to Pay More Money

Chicago—Agreement between Chicago Exhibitors' Association and engineers' union, reached on Feb. 28, is now effective.

The wage scale establishes a chief engineer's salary at $70 per week; Grade A operating engineer, $56, and Grade B, $50.40. An eight-hour day is specified. Agreement affects only those theatres having ice plants—about 20 in number here—and is the first one to exist between the two organizations. It is effective for two years.

Disagreements are to be referred to R. J. Wren, representing the union, and Jack Miller, representing the exhibitors. When settlement cannot be effected by these two, arbitration will be resorted to, with a board composed of two neutrals selected by each organization and a fifth to be chosen by those four. A majority decision must be returned within six days and is binding. Work proceeds during arbitration.

What's going on in the Windy City? "Along Chicago's Film Row," regular Motion Picture News *feature, will tell you. On page* 56 *this issue.*

Derr Seeking More Opera Stars for Pathe Program

Culver City—E. B. Derr, Pathe executive vice president in charge of production, is dickering for services of two or three more opera stars, following signing of Mary Lewis. Miss Lewis is to start work on her first picture under the contract, following a trip to New York. Derr, who recently signed a new three-year contract, has launched a building program calling for expenditure of $250,000, preparatory to starting the new season's product of 30 features and 52 two-reel comedies.

Manitoba Exhibitors Now Classifying All Pictures

Winnipeg—Manitoba's trick law on classifying pictures is in effect, and exhibitors now must label a picture "general" or "special." In the case of the latter, exhibitors are not permitted to sell children's tickets, but there is nothing to prevent purchase of an adult ticket by a juvenile, if accompanied in the usual manner. "Frozen Justice," the first restricted picture, found the classification a business stimulus.

Opinions On Pictures

Case of Serg't Grischa

(RKO—All Dialogue)

Not Impressive

ONE paragraph of German army regulations prevented this from being an outstanding picture.

That paragraph, ordering the execution as a spy of any enemy, deserter or refugee within the German lines more than three days before reporting to German militarv police, occupied so much footage and dialogue to explain that there was no time left for building a sympathetic audience interest in Sergeant Grischa, nor for injecting romantic values.

There are no war scenes. Locale is largely in prison camps. The picture is without comedy relief. The character of Grischa is so sketchily drawn, apparently for want of footage, that it fails to arouse particular sympathy. Producer and director evidently got enmeshed in the task of dramatizing the military order about enemy refugees and deserters and the characters suffer for want of humanizing to the audience.

Brenon's job of direction may have suffered in the cutting room, where values seemed to have been sacrificed to length. Chester Morris had a difficult character to play in Grischa. He is cocky and heroic in the absence of danger, but when death threatens he quails.

Betty Compson wears a blonde wig which her dialogue calls "gray." She is competent despite a surplus of makeup, especially about the eyes.

Needs a strong surrounding program of sure-fire comedy values.

Produced and distributed by RKO. Story adapted by Elizabeth Meehan from the novel by Arnold Zweig. Directed by Herbert Brenon. Photographed by Roy Hunt. Length, about 8,261 feet. Running time, 92 minutes. Release date, Feb. 23, 1930.

THE CAST

Sgt. Grischa Paprotkin	Chester Morris
Babka	Betty Compson
General Von Lychow	Alec B. Francis
General Schieffenzahn	Gustav von Seffertitz
Posnanski	Jean Hersholt

High Society Blues

(Fox—All Dialogue)

Full of Entertainment

(Reviewed by Walter R. Greene)

BRIMFUL of entertainment, "High Society Blues" is the calibre of picture that enjoys wide popularity. The combination of Gaynor and Farrell with a strong supporting cast and a fast tempoed story, assure this one rating in the key houses and others for excellent business.

Miss Gaynor has a radiating charm in a spot that is a natural, and the same applies to Charles Farrell. Then there is a cast with William Collier, Sr., Hedda Hopper, Lucien Littlefield and Louise Fazenda most prominent —and each is excellent. The dialogue is particularly good, not in wise-cracks especially—but in human interest stuff that scores. Direction by David Butler is fine.

The story unfolds the feud developed between two small town families that move to the big city. One family gets into society and snubs the other, while the latter takes reprisal measures with satisfactory results. But the boy of one clan and the girl of the other fall in love and finally elope.

Both Farrell and Miss Gaynor vocalize a few original song numbers with satisfactory results. Fox bills this one as a musical romance—it is all that with plenty of entertainment qualities.

Cartoons and newsreels only required here.

Produced and released by Fox. Story by Dana Burnet. Directed by David Butler. Adaptation and dialogue by Howard J. Green. Photographed by Charles Van Enger. Length about 6,750 feet. Running time, 75 minutes. Release date, March 30, 1930.

THE CAST

Eleanor Divine	Janet Gaynor
Eddie Granger	Charles Farrell
Horace Divine	William Collier, Sr.
Mrs. Divine	Hedda Hopper
Pearl Granger	Joyce Compton
Eli Granger	Lucien Littlefield
Mrs. Granger	Louise Fazenda
Jowles	Brandon Hurst
Count Prunier	Gregory Gaye

Hell Harbor

(U. A.—All Talker)

Colorful, Strong Programmer

(Reviewed by Red Kann)

PHOTOGRAPHICALLY, this is often breath-taking. Dramatically, it has its high and low moments, with the latter more often predominating. In backgrounds, "Hell Harbor" is different, effective and appealing. Commercially, it looks like an extremely satisfactory programmer. Won't knock anybody stiff, but will send 'em out thinking they've seen a good piece of entertainment.

"Hell Harbor" is the name of a town on a Caribbean island. Natives, sailors and traders comprise the straggling population. Lupe Velez is the daughter of a descendent of Morgan, the pirate. Her father attempts to marry her to Jean Hersholt, unsavory trader, but along comes John Holland, visiting trader, who falls for Lupe despite himself. The opening is slow. So is the middle, but Henry King succeeded in whipping up the tempo in the last reels to a fast-moving, melodramatic close. Hersholt gives the best performance in the cast. Velez is as usual. Gibson Gowland fine as Morgan and Holland, what you would expect from the average leading man.

Cartoon shorts will go well with this clear cut melodrama.

Produced by Inspiration and distributed by United Artists. From "Out of the Night," by Rida Johnson Young. Directed by Henry King. Scenario by Fred de Gresac. Dialogue by Clark Silvernail. Continuity by N. Brewster Morse. Photographed by John Fulton, Mack Stengler. Length 8,354 ft. Running time, 84 mins. Release date, March 15, 1930.

THE CAST

Anita	Lupe Velez
Joseph Horngold	Jean Hersholt
Bob Wade	John Holland
Harry Morgan	Gibson Gowland
Bunion	Al St. John
Peg-Leg	Harry Allen
Blinkey	Paul E. Burns
Spotty	George Book-Asta

Song of the West

(Warners—All Talker)

A Very Sad Affair

(Reviewed by Red Kann)

WHEN operettas turn sour, how sour they can be! "Song of the West" made about a year ago by the Warners and held back for some reason or other, proves itself to be a stilted, generally uninteresting attraction relieved occasionally by flashes of lovely Technicolor and the fine comedy sense of Joe Brown.

The musical comedy atmosphere more often than not induces laughs. The hero, the heavy and the near-heavy strut through the affair ponderously and theatrically. Not once through the entire footage is there a solitary spark approaching the natural. The story is slight and concerns a demerited army captain in the days of the pioneering in the West, how he meets his lady love, marries her, becomes a gambler, parts and finally get together again for the inevitable clinch at the Presidio in San Francisco with the flag waving—in color—and soft summer breezes blowing. Brown is the one redeeming member of the cast; John Boles is unnatural; Vivenne Segal uninteresting and Marion Bryon, cute.

Needs support—and how? Make tour surrounding numbers wows.

Produced and distributed by Warners. From the operetta, "Rainbow," by Laurence Stallings and Oscar Hammerstein 2nd. Directed by Ray Enright. Scenario by Harvey Thew. Length, 7,185 feet. Running time, 78 mins. Release date, March 15, 1930.

THE CAST

Stanton	John Boles
Virginia	Vivienne Segal
Lotta	Marie Wells
Hasty	Joe E. Brown
Davolo	Sam Hardy
Penny	Marion Byron

Dark Red Roses

(New Era—All Talker)

Slow Moving Triangle Yarn

(Reviewed by Joseph Kelley)

WITH the usual bad photography invariably associated with exteriors taken in England, and jumpy, slow moving action, this domestic triangle drama falls into "just another picture" class. However, it has its redeeming features, among which are good recording of voices adapted to the "mike" and a cast of finished actors and actresses, both young and old.

The much picturized and dramatized story of the misunderstood wife and the jealous husband who finds out the true love his wife holds for him only after he has given vent to his jealous passion, is used. But someone had foresight enough to make the climax hinge on an unusual incident that helps wonderfully.

Two children play far more important parts than they rate, which leaves the impression they were given an opportunity to "show off." It is too bad good photographic work can not be made to penetrate the London fogs as some beautiful exteriors were available here. Stewart Rome, as the sculptor and husband and Frances Doble, as the wife are worthy of better roles than afforded here.

This may get over with good jazzy shorts.

Produced by New Era Films. Original story by Stacy Aumonier, R.C.A. recording. Russian ballet under direction of Georges Balanchin.

THE CAST

David	Stewart Rome
His Wife	Frances Doble
Anton	Hugh Eden
The Mother	Kate Cutler
Jack	Jack Clayton
Jill	Jill Clayton
Mrs. Weakes	Eina O'Connor
Tim	Sydney Morgan

Loose Ankles

(First National—All Talker)

Indifferent Farce

(Reviewed by Red Kann)

PRETTY rough in spots and with no good reason. Liberties are, of course, permitted in handling farces, but when, as you do here, find Loretta Young asking Doug Fairbanks, Jr., what sort of compromise he specializes in, "plain or fancy," only to have Doug reply, "I specialize in both," somebody should tell somebody what constitutes good taste.

The story, skiddy as it is, revolves around a will which makes it necessary for the girl to marry a husband who needs the approval of two spinster aunts and a crabby uncle. The girl kicks over the traces and decides to have herself compromised.

The finale takes place in a night club when the spinster aunts get drunk, go native and pave the way to the sanction of the love affair which has sprung up between Loretta and Doug. Miss Young deserves much better material. Fairbanks in this is terrible. Louise Fazenda, as one of the maiden aunts, is made to exaggerate beyond excuse.

Hunt up good surrounding numbers.

Produced and distributed by First National. Directed by Ted Wilde. Adapted from play by Sam Janney. Scenario by Gene Towne. Length, 6,190 feet. Running time, 68 minutes. Release date, Feb. 2, 1930.

THE CAST

Ann Harper Berry	Loretta Young
Gil Hayden	Douglas Fairbanks, Jr.
Aunt Sarah Harper	Louise Fazenda
Aunt Katherine Harper	Ethel Wales
Major Rupert Harper	Otis Harlan
Agnes	Daphne Pollard
Betty	Inez Courtney
Terry	Norman Douglas Selby
Andy	Eddie Nugent
Linton	Raymond Keane

Current Lineup of Short Subject Product Hits An Average Pace

"Broadway's Like That"

(Vitaphone Varieties, No. 960)

Ruth Etting Isn't So Hot

RUTH ETTING may have a good "blue" voice for stage reproduction but it isn't so hot when placed for "mike" reception. Ruth is placed here in a short dramatic setting showing the city slicker up to his old tricks. She breaks out into song when she should be weeping. However, Broadway's like that. Running time, 9 minutes.

Needs support. Number is average.

"Seeing Stars"

(Universal Sporting Youth Talker—2 Reels)

Peppy two-reeler of Jazz Youth

COMEDY is served here by a collection of jazz-mad youths who invade a picture studio to see one of their number carry out her promise to "get into the picture." Judy, the boaster, becomes understudy to tempermental star, and when fake smoke is used in the scene she becomes frightened and is rescued by her boy friend. Clean throughout its two reels this one offers welcome diversion for the younger generation.

Will fill spot on program whose feature is more or less serious.

Farm Relief

(Krazy Kat—Columbia Cartoon—1 Reel)

Funny Cartoon

THE animals make whoopee in this cartoon, and certainly succeed in getting good and plastered. There are a lot of comical exaggerations and some quartette stuff to help put it over. It has laughs. Running time about 8 minutes.

Good for any feature.

"Lobo, Dog of Dogs"

(Vitaphone Varieties, No. 968)

Good Trick Dog Stuff

LOBO now can take his place alongside of Rin Tin Tin for clever dog stuff and almost human intelligence. Lobo minds much better than most children and goes through his repertoire without a hitch. An interesting novelty with Lobo's master lending dialogue—or monologue, or what have you. Running time, 6 minutes.

Fine for any program. It's different.

"The Pay Off"

(Vitahone Varieties, No. 3798)

Fine Playlet

AN underworld sequence with a world of action and dramatic suspense. Henry B. Walthall gives one of best performances as a gangster who dies to save his daughter from being accused as the sweetheart of a crook. Running time, 10 minutes.

Strong number. Adaptable for any program.

Such Tiny Feet!

Dorothy Calhoun, writing in "Motion Picture Classic," gives Gloria Swanson credit for wearing the smallest shoe in Hollywood, stepping out in a 2½ size. Charlie Chaplin's flat barges represent the largest shoes in same place running to 12DD.

"Lifting" Panned

Hollywood—A writer with a good memory recalled the opening act of a play which had a successful run on Broadway more than ten years ago. He took the idea of the play's opening as the start of his scenario, which was enthusiastically approved by the producer, who knew nothing of the play.

At the same time, another studio acquired screen rights to the old play, and started production under a different title. This picture hit the market first. When the picture with the "lifted" sequence went into distribution, reviewers generally took a crack at it for its similarity to the other.

Titles and offender known—but not supplied.

"French Leave"

(Universal Silent 2 reels)

Slapstick Version of Army Life

DESPITE his many tasks as a soldier Perkins finds time to do plenty of courting among the little French girls in the neighborhood of the camp. A blonde friend of the regiment favors Perkins but is broad-minded and distributes her affections among others. She makes two dates and plenty of complication follow in which Perkins gets the worst of the deal. Good, average comedy of the pie throwing variety. Sid Saylor is the soldier comedian. Running time, 26 minutes.

Should fill comedy spot along with all-talker feature.

Bobbe Arnst

(Vitaphone Varieties No. 913)

Personality Plus

A songster sitting atop a piano and crooning songs is certainly not new, either on the screen or on the stage or anywhere else—even cocktail parties. Bobbe Arnst can sing, however, has plenty of "it" and has a pianist accompanying her who is versatile, to say the least. All of which raises this singing number a bit above the ordinary. Running time, 6 minutes.

Place this with straight dramatic feature.

"Good Old School Days"

(Pathe-Fable—1 Reel)

Okay

VAN BEUREN is rapidly improving the entertainment value of its Aesop Fable revues. This release has sufficient merriment to tickle the sides of the crabbiest. The animal players attend school in this one, and, although they employ the band gag to work in musical material, it is not entirely depended upon to put it over. Running time, 9 minutes.

Okay for a heavy feature.

Beatrice Lillie

(Vitaphone Varieties No. 3884)

Not Up To Lillie Standard

IT WOULD seem that Beatrice Lillie has been provided with songs here that do everything but catch on. Miss Lillie is no small-time comedienne, but she certainly falls pretty close to that level here. The dancing and singing skit falls flat or it did on this reviewer's ears. Running time, 6 minutes.

Needs support—plenty of it.

"Audio Review No. 10"

(Pathe—Talker—1 Reel)

Good Stuff

THREE units, combining entertainment, interest and beauty. "Scoring the Picture" shows how it's done in the recording studio; "'Way Up There" is the caption for that part of the reel which has been turned over to a fine selection of picturesque shots, and "Imported Noise" tops things off with a description of an old French noise-making machine used by Pathe Freres 'way back in 1905. This one nears the one hundred per cent mark. Running time, 10 minutes.

Run this with a good musical short and a comedy feature.

"The Master Sweeper"

(Vitaphone Varieties No. 969)

Some May Laugh At This

CHESTER CONKLIN has quite some reputation as a comic in silent films. As far as we are concerned he can remain silent the rest of his life and that will be too short. Chester in golden silence and Chester in loud talkers are two different Chesters entirely. The gag is built around his job as street cleaner. Some of it clicks; much of it does not. Running time, 10 minutes.

If filler is needed badly Chester will do.

"Fellow Students"

(Universal Talker 2 reels)

Fast Moving Slapstick Comedy

SID SAYLOR whose brand of comedy reminds of Harry Langdon, wins a doctor's diploma after many trials and tribulations at commencement exercises. As Dr. Quinine he opens offices only to find no patients come his way until, by mistake, his office becomes the scene of a wild dash by would-be stenographers in answer to an ad. Sid thinks they are patients and treats them accordingly. Plenty of action with oldtime gags mixed with original gags to make for many laughs. Running time, 24 minutes.

Will fill spot where patrons like their comedy fast, obvious, and low.

"Foolish Follies"

(Pathe-Fable—1 Reel)

Filled with Fun

VAN BEUREN'S stock of pen-and-ink animal characters provoke a load of laughter with their version of "Foolish Follies" on the stage of the Casino, where they burlesque the more popular types of vaude acts. It's funny stuff. Running time, 6 minutes.

Good stuff for heavy feature.

Hollywood's Other Name

Walter Ramsey, writing in Motion Picture Magazine, calls Hollywood a paradise of nouveauriche, explaining the more nouveau the better because Hollywood doesn't countenance last year's contracts or yesterday's affluence. Hollywood. he says, only asks "Who are your friends and how long does your contract run?"

Weekly Box Office Check-Up And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Acquitted (Col.)

OKLAHOMA CITY.—Orpheum. (1500), 4 days 25-50c.. *Other attractions,* Fox News. Fanchon & Marco, Ideas, presenting "Watermelon Blues Idea. *Weather,* cold. *Opposition,* New York Nights," "Dangerous Paradise," "No, No, Nanette," "Sky Hawk," "Red Hot Rhythm, "Vagabond Lover." *Rating,* 125%.

Anna Christie (M-G-M)

CHICAGO—Roosevelt (1,528), first five days, 35c-75c. *Other attractions*: Laurel and Hardy comedy, Paramount newsreel, sound short. *Weather,* seasonal. *Opposition*: "Love Parade," "Chasing Rainbows," "Royal Box," "Case of Sergeant Grischa," "New York Nights," "Dangerous Paradise." (*Rating,* 180%.

CLEVELAND.—Stillman, (1,900), 7 days, 40c-75c. *Weather,* Rainy. *Other attractions,* "Night in a Shooting Gallery," (MGM); "Spookeasy," (Columbia cartoon); Hearst Metrotone News. *Opposition,* "Hot for Paris," "Devil May Care," "Ship from Shanghai," "Green Goddess," "Night Parade." Stage: "Elizabeth and Essex," "Padlocks of 1929." *Rating,* 100% (2nd week).

DALLAS—Melba, 7 days, 25c-35c-60c. *Other attractions,* Vitaphone short; Charlie Murray in "The Duke of Dublin," Paramount Sound News. *Weather,* fair. *Opposition,* "Slightly Scarlet," "Three Live Ghosts," "Rich People," "Hit the Deck." *Rating,* 130%.

DES MOINES—Des Moines (1,600), 7 days, 25c-50c-60c. *Other attractions,* Paramount Sound News, M-G-M comedy, "Perfect Day," Vitaphone act. *Opposition,* "Devil May Care," "Son of the Gods," "Locked Door," "Hallelujah," "Happy Days," "Dance Hall." *Weather,* pleasant. *Rating,* 150%.

LOS ANGELES.—Fox Criterion, (1,652), 7 days, 35c to 65c. *Other attractions,* Fox Movietone News and Silly Symphony cartoon. *Opposition,* "Roadhouse Nights," "Lone Star Ranger," "She Couldn't Say No," "Condemned," "Grand Parade," "Seven Keys to Baldpate." *Weather,* fine.

MINNEAPOLIS—Century (1,640), 7 days, 6 shows daily, 30c-40c-75c. *Weather,* fair. *Other attractions,* Laurel & Hardy in "They Go Boom." *Opposition,* "Sally," "Grand Parade," "Peacock Alley," "Men Without Women" (2nd week), "Tiger Rose," "Seven Days Leave," "Wise Girls," "The Nineteenth Hole" (legit. offering by local stock company). *Rating,* 98%.

OMAHA—World (2,500), 25 cents to 50 cents, 7 days. *Other attractions,* "Blotto" (M-G-M), Pathe News. *Weather,* mild. *Opposition,* "Behind the Makeup," "Mysterious Island," "Happy Days," "Roadhouse Nights," "Son of the Gods." *Rating,* 100%.

TACOMA.—Fox Rialto, (1,350), 7 days, 25c-75c. *Added attractions,* Laurel & Hardy in "Night Owls," all talkie, "Hoots" and Fox Movietone news. *Weather,* fair. *Opposition,* "Seven Keys to Baldpate," "She Couldn't Say No," and "Lilies of the Field." *Rating,* 150%.

Behind the Makeup (Para.)

OMAHA—State (1,200), 25 to 40 cents, 3 days. *Other attractions,* "Mountain Melodies" (Para.), "The New Half Back" (Educ'l), Universal News. *Weather,* mild. *Opposition,* "Son of Gods," "Anna Christie," "Happy Days.". *Rating,* 100%.

Ad Tips—Sold Powell alone in this picture due to his big following here and several recent successes. Hal Skelly's name didn't mean so much. Audience appeal, adult.—Irving Cohen, Mgr., State, Omaha.

Bishop Murder Case (M-G-M)

SALT LAKE.—Capitol, (2,000), 15c-50c, 7 days. *Other attractions,* Short subjects and sound news. *Weather,* fair. *Opposition,* "Playing Around," "Dangerous Paradise," and "Seven Keys to Baldpate." *Rating,* 110%.

Broadway Hoofer (Col.)

KANSAS CITY.—Pantages, (2,166), 25c-50c, 7 days. *Other attractions,* Pathe Sound News, and presentation, Loie Bridge Players in "Parson Toby." *Weather,* good. *Opposition*: "Their Own Desire," "Hit the Deck," "She Couldn't Say No," "Tiger Rose." *Rating,* 90%.

Burning Up (Para.)

HOUSTON.—Kirby, (1,654), 25c-50c, 7 days. *Other attractions,* "Rubeville Night Club," "Cowboy Ballads," "Plumbers Are Coming," and Pathe Sound News. *Weather,* warm, some rain. *Opposition,* "Sunny Side Up," (2nd week), "No, No Nannette," and "Devil May Care." *Rating,* 100%.

Cameo Kirby (Fox)

DENVER.—America, (1,586), 20c-50c, 7 days. *Other attractions,* "Skeleton Dance," Sennett comedy, "Scotch," Vitaphone act, "Ethics," Fox Movietone News. *Weather,* fair. *Opposition,* "Hit the Deck," "Sky Hawk," "The Locked Door," "Officer O'Brien," "Street of Chance. *Rating,* 90%.

Case of Sergeant Grischa (RKO)

CHICAGO—Woods (1,175), 7 days, 35c-85c. *Other attractions*: Comedy, Fables, newsreel. *Weather,* seasonal. *Opposition*: "Dangerous Paradise," "New York Nights," "Chasing Rainbows," "No, No, Nanette," "Let's Go Places," "Anna Christie." *Rating,* 150%.

Condemned (U.A.)

LOS ANGELES.—United Artists, (2,100), 7 days, 35c to 75c. *Other attractions,* talking comedy and Paramount Sound News. *Opposition,* "Anna Christie," "She Couldn't Say No," "Lone Star Ranger," "Seven Keys to Baldpate," "Condemned," "Grand Parade." *Weather,* fine.

Dames Ahoy (Univ.)

BOSTON—Park (800), 7 days, 25c-50c. *Other attractions,* double feature, "The Mounted Stranger," cartoon, Universal Talker News. *Weather,* fair, warm. *Opposition,* "New York Nights," "Devil May Care," "Happy Days," "Love Parade," "Her Unborn Child," "Love Comes Along," "Dangerous Paradise," "Troopers Three." *Rating,* 105%.

SPOKANE—Granada (600), 10-35 cents, 4 days. *Other attractions,* serial picture, comedy, Vitaphone shorts and Paramount News. *Weather,* fine. *Opposition,* "Devil May Care," "Evidence" and "Paris." *Rating,* 101%.

Dance Hall (RKO)

DES MOINES—Orpheum (2,000), 4 days, 25c-50c. *Other attractions,* Pathe Review, Pathe News, RKO vaudeville. *Opposition,* "Son of the Gods," "Anna Christie," "Devil May Care," "Locked Door," "Hallelujah," "Happy Days." *Weather,* pleasant. *Rating,* 100%.

Dangerous Paradise (Para.)

BOSTON—Metropolitan (4,350), 7 days, 30c-75c. *Other attractions,* Nikita Balieff in person, stage number, "Roadhouse Nights," Paramount Sound News. *Weather,* fair, warm. *Opposition,* "New York Nights," "Devil May Care," "Dames Ahoy," "Street of Chance," "Happy Days," "Love Comes Along," "Love Parade," 'Unborn Child," "Troopers Three." *Rating,* 120%.

OKLAHOMA CITY.—Capitol, (1,200), 7 days, 25c-50c. *Other attractions,* Our Gang in "Bouncing Babies," Metrotone News. *Weather,* pleasant. *Opposition,* "New York Nights," "Love Doctor," "No, No Nanette," "Sky Hawk," "Red Hot Rythm," "Vagabond Lover." *Rating,* 100%.

SALT LAKE.—Paramount, (1,400), 15c-50c, 7 days. *Other attractions,* Talking comedy, M-G-M, Colortone Revue and sound news. *Weather,* fair. *Opposition,* "Seven Keys to Baldpate," "Bishop Murder Case," and "Playing around. *Rating,* 110%.

Devil May Care (M-G-M)

BOSTON—Loew's Orpheum (3,100), 7 days, 25c-50c. *Other attractions,* vaudeville, including Joe Darcy, Will Kennedy, Rah-Rah Girls and other acts, Hearst Metrotone News, special dance contest for amateurs. *Weather,* fair, warm. *Opposition,* 'Street of Chance," "Dames Ahoy," "Dangerous Parade," "Happy Days," "Love Parade," "New York Nights," "Unborn Child," "Love Comes Along," "Troopers Three." *Rating,* 98%.

CLEVELAND.—Allen (M-G-M), (3,300), 7 days, 30c-60c. *Weather,* rainy. *Other attractions,* "The Shrimp," (M-G-M), "Radio Riot," (Paramount), Hearst Metrotone News. *Opposition,* "Hot for Paris," "Anna Christie," (2nd week), "Ship from Shanghai," "The Green Goddess," "Night Parade." Stage, "Elezabeth and Essex," "Padlocks for 1929." *Rating,* 120%.

DES MOINES—Paramount (1,700), 3 days, 25c-50c-60c. *Other attractions,* Paramount Sound News, Herbie Koch song numbers, Charlie Agnew Band and Publix stage unit in "Believe It Or Not." *Opposition,* "Son of the Gods," "Anna Christie," "Hallelujah," "The Locked Door," "Dance Hall," "Happy Days." *Weather,* pleasant. *Rating,* 90%.

HOUSTON.—Loew's State, (2,700), 25c-60c, 7 days. *Other attractions,* Metrotone News, song sound novelty, "Our City," local

Box Office Check-Up And Ad. Tips

news reel. *Weather,* warm, some rain. *Opposition,* "Sunny Side Up," (2nd week), "Burning Up," and "No, No, Nanette." *Rating,* 135%.

PORTLAND, Ore.—Fox Broadway (1,912), 25-60c, 7 days. *Other attractions,* Fanchon & Marco's "Overtures" Idea with Edison & Gregory, return of Sam Jack Kaufman and stage band, Fox Movietone News, Devaney at organ. *Weather,* sunshine. *Opposition,* "Road House Nights," "Grand Parade," "Green Goddess," "Happy Days," "Murder on the Roof." *Rating,* 125%.

PROVIDENCE—Loew's State (3,800), 7 days, 15c-50c. *Other attractions,* "Canned Music," Krazy Kat cartoon; "Screen Snapshots," Hearst Metrotone News, organlogue. *Weather,* fair, cold. *Opposition,* "No, No, Nanette," "Happy Days" "Paris Bound." *Rating,* 100%.

SEATTLE—Fox (2,450), 25c-75c. *Other attractions,* Mickey Mouse cartoon, Fox Movietone News, Owen Sweeten and Band with Billy Ullman. *Weather,* fair. *Opposition,* "Men Without Women," "No, No, Nanette," "Green Goddess," "Skinner Steps Out" "Playing Around." *Rating,* 110%.

SPOKANE—RKO (1,500), 25-60 cents, 7 days. *Other attractions,* four acts of vaudeville and a real backwoods log sawing contest. *Weather,* fine. *Opposition,* "Evidence," "Paris," "Dames Ahoy" and "Long, Long Trail." *Rating,* 143%.

Dynamite (M-G-M)

OTTAWA.—Regent, (614), 6 days, 25c-60c. *Other attractions,* Fox Movietone News, "Hell's Bells," local scenic, orchestra overture. *Weather,* fair and mild. *Opposition,* "Laughing Lady," "Great Gabbo," "Sally," "Gold Diggers of Broadway," "First Command," "Three Live Ghosts." *Rating,* 98%.

Evidence (W.B.)

SPOKANE—Liberty (1,300), 25c and 50c, 7 days. *Other attractions,* Vitaphone shorts, Paramount News, talking comedy and fashion revue. *Weather,* fine. *Opposition,* "Devil May Care," "Paris," "Dames Ahoy" and "Long, Long Trail." *Rating,* 87%.

First Command (Pathe)

OTTAWA.—Imperial, (1,200), 6 days, 15c-50c. *Other attractions,* "Social Sinners," Hearst Metrotone News, Frances Williams in songs; Screen Snapshots. *Weather,* fair and mild. *Opposition,* "Great Gabbo," "Dynamite," "The Laughing Lady," "Gold Diggers of Broadway," "Sally," "Three Live Ghosts." *Rating,* 90%.

Forbidden Paradise (Para.)

BALTIMORE.—Little, (267,) 6 days, 35c-50c. *Other attractions,* Piano and orchestraphone accompaniment with "Drifters" (English-made), "Forbidden Paradise." *Weather,* clear warm to hot, then cold rain to clear and cold. *Opposition,* "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," Concert artists and Baltimore Symphony for Children during week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating,* 75%.

General Crack (W.B)

VANCOUVER.—Capitol, (2,400), 25c-65c, 6 days. *Other attractions,* Paramount Sound News, Sydney Kelland at the Wurlitzer, Alfredo Meunier and his Capitolians. *Weather,* fine. *Opposition,* "Illusion," "The Girl From Havana," "Sally," British Guild Players. *Rating,* 75%.

Girl From Havana (Fox)

VANCOUVER.—Dominion, (800), 25c-50c, 6 days. *Other attractions,* Charley Chase in "Crazy Feet" (M.G.M.). *Weather,* fine. *Opposition,* "General Crack," "Sally," "Illusion," British Guild Players. *Rating,* 85%.

Gold Diggers of Broadway (W.B.)

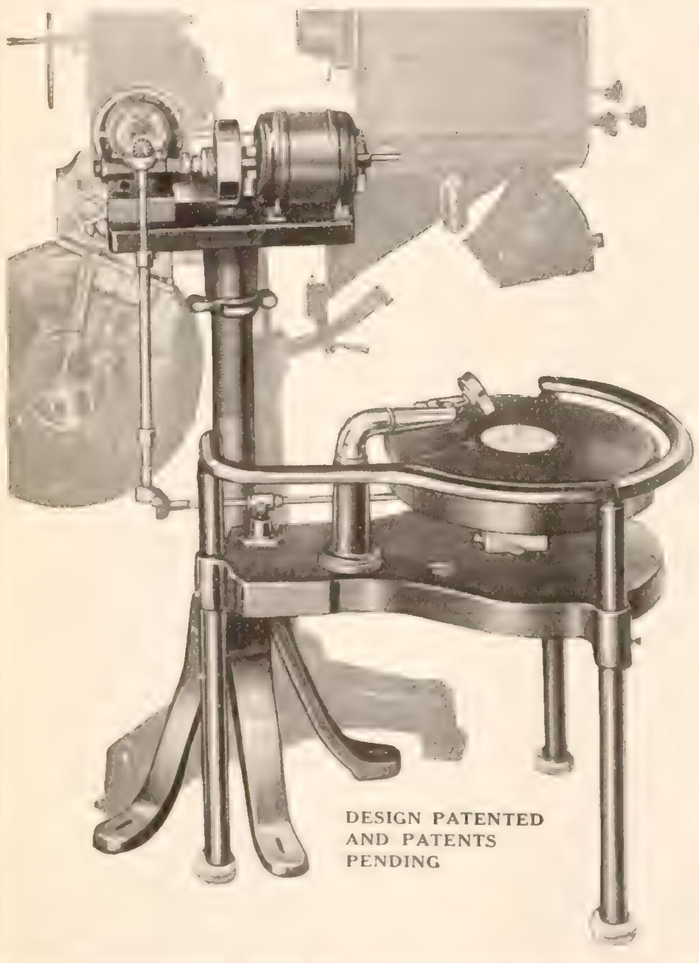
OTTAWA.—Avalon, (990), 3 days, 25c-35c. *Other attractions,* Fox Movietone News, "On the Boulevard." *Weather,* fair and mild. *Opposition,* "Dynamite," "Sally," "First Command," "The Laughing Lady," "The Great Gabbo," "Painted Angel." *Rating,* 90%.

Grand Parade (Pathe)

LOS ANGELES.—RKO, (2,700), 7 days, 35c to 65c. *Other attractions,* RKO vaudeville revue, Pathe Sound News. *Opposition,* "Anna Christie," "Roadhouse Nights," "Lone Star Ranger," "Seven Keys to Baldpate," "She Couldn't Say No," "Condemned." *Weather,* fine.

MINNEAPOLIS—Hennepin Orpheum (2,900), 7 days, 3 shows daily, 25c-50c-75c. *Other attractions,* 5 acts vaudeville headlined by John Steel, tenor. *Opposition,* "Sally," "Peacock Alley," "Men Without Women" (2nd week), "Tiger Rose," "Seven Days Leave," "Wise Girls," "The Nineteenth Hole" (legit. offering by local stock company). *Weather,* fair. *Rating,* 82%.

PORTLAND, Ore.—RKO Orpheum (1,700), 25c-60c, 7 days. *Other attractions,* Sunshine Sammy, 6 American Belfords, Howard & Newton, Tex Murdock in "Oh Henry," Custer at



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organ, Pathe Sound News. *Weather,* sunshine. *Opposition,* "Devil May Care," "Roadhouse Nights," "Green Goddess," "Happy Days," "Murder on the Roof." *Rating,* 140%.

Great Gabbo (Sono Art-World Wide)

OTTAWA.—B. F. Keith's, (2,596), 3 days, 15-50c. *Other attractions,* "Uppercut O'Brien," Universal Newsreel. *Weather,* fair and mild. *Opposition,* "Dynamite," "Sally," "His First Command," "Gold Diggers of Broadway," "Three Live Ghosts," "Mysterious Island." *Rating,* 90%.

Green Goddess (W.B.)

CLEVELAND.—RKO Palace, (3,600), 7 days, 35c-75c. *Weather,* rain. *Other attractions,* "Choo Choo" (Disney Mickey Mouse cartoon), "Mountain Melodies" (Paramount), "Darktown Follies," (Pathe), "Builders of Bridges" (Educ'l), "When Twilight Comes," (Educ'l), Pathe News (sound), Vaudeville. *Opposition,* "Anna Christie" (2nd week), "Hot for Paris," "Devil May Care," "Ship from Shanghai," "Night Parade." Stage, "Elizabeth and Essex," "Padlocks of 1929." *Rating,* 160%.

HOLLYWOOD.—Warner Brothers Hollywood, (3,000), 7 days, 35c to 65c. *Other attractions,* Joe Frisco in "The Benefit," Pauline Garon in "Letters." *Weather,* fine. *Rating,* 191%.

PORTLAND, Ore.—"Blue Mouse" (745), 25c-50c, 7 days. *Other attractions,* Fox Movietone News, Vitaphone acts. *Weather,* sunshine. *Opposition,* "Alice Gentle singing aria from 'Carmen'," "Devil May Care," "Murder On the Roof," "Happy Days," "Roadhouse Nights," "The Grand Parade." *Rating,* 135%.

SEATTLE—Music Box (950), 25c-75c. *Other attractions,* Alice Gentle in Vitaphone short, Fox Movietone News. *Weather,* fair. *Opposition,* "Skinner Steps Out," "No, No, Nanette," "Men Without Women," "Devil May Care," "Playing Around." *Rating,* 135%.

Hallelujah (M-G-M)

DES MOINES—Strand (1,100), 4 days, 20c-30c. *Other attractions,* "Sister's Pest," "Pussy Willy," Advanced Trailer song film, "I Don't Want Your Kisses." *Opposition,* "Locked Door," "Anna Christie," "Dance Hall," "Happy Days," "Devil May Care," "Son of the Gods." *Weather,* pleasant. *Rating,* 100%.

Happy Days (Fox)

BALTIMORE.—New (1,500), 6 days, starting with a midnight show Sunday, 25c-50c. *Other attractions,* Fox Movietone News, comedy. *Weather,* clear warm to hot, then cold rain to clear and cold. *Opposition,* "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," Concert artists and Baltimore Symphony for Children during week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating,* 200%.

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BOSTON—Keith's (2,900), 7 days, 30c-65c. *Other attractions,* organ specialties, Pathe Sound News, comedy. *Weather,* fair, warm. *Opposition,* "New York Nights," "Devil May Care," "Dames Ahoy," "Street of Chance," "Love Parade," "Unborn Child," "Love Comes Along," "Dangerous Paradise," "Troopers Three." *Rating,* 145%.

DES MOINES—Orpheum (2,000), 3 days, 25c-50c. *Other attractions,* Pathe Review, Pathe News, RKO vaude. *Opposition,* "Locked Door," "Anna Christie," "Dance Hall," "Devil May Care," "Son of the Gods," "Hallelujah." *Weather,* pleasant. *Rating,* 120%.

LOS ANGELES.—Fox Carthay Circle (1,650), 1st 5 days, twice daily, 75c to $1.50. *Other attractions,* Movietone News and Elinors Orchestra. *Weather,* fine. *Rating,* 203%.

MILWAUKEE.—Strand, (1,406), 25-60c, 7 days. *Other attractions,* Fox Movietone News, M-G-M sound short. *Weather,* fair. *Opposition,* "The Royal Box," "Roadhouse Nights," "No, No, Nanette," "Their Own Desire," "Night Ride," "Let's Go Places." *Rating,* 125%.

OMAHA—Paramount (2,900), 25 cents to 60 cents, 4 days. *Other attractions,* "Autumn" (Col.), Paramount News, stage and pit band and organ. *Weather,* mild. *Opposition,* "Son of the Gods," "Anna Christie," "Behind the Makeup." *Rating,* 90%.

PORTLAND, Ore.—Fox United Artists (945), 50c-60c, 7 days. *Other attractions,* Fox Movietone News, Vitaphone shorts. *Weather,* sunshine. *Opposition* "Road House Nights," "Devil May Care," "Grand Parade," "Green Goddess," "Murder On the Roof."

PROVIDENCE—Victory (1,600), 7 days, 15c-50c. *Other attractions,* Pathe Sound News, Pathe Review. *Weather,* fair, cold. *Opposition,* "Paris Bound," "No, No, Nanette," "Devil May Care." *Rating,* 110%.

Harmony at Home (Fox)

CHICAGO—Monroe (982), 7 days, 25c-50c. *Other attractions*: Thirty minutes of Fox Movietone news. *Weather,* seasonal. *Opposition*: "Love Parade," "No, No, Nanette," Tabloid Talkies, "Hunting Tigers in India," "Royal Box," Anna Christie," "Case of Sergeant Grischa." *Rating,* 150%.

BALTIMORE.—Auditorium, (1,600), 4 days of fourth week, 35c-$1.50, with five reserved seat shows daily. *Other attractions,* Pathe Sound News, Travel talks on Madrid. *Weather,* clear warm to hot, then cold rain to clear and cold. *Opposition,* "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lillies of the Field," "New York Nights." Stage, "High Flyers," Concert artists and Baltimore Symphony for Children during week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating,* 35%.

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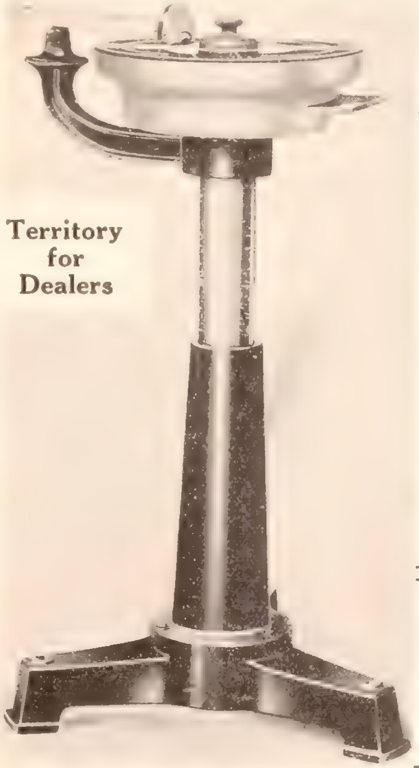

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DALLAS—Capitol, (1,040), 25c-35c-50c. *Other attractions,* Vitaphone short and Universal News. *Weather,* fair. *Opposition,* "Slightly Scarlet," "Anna Christie," "Three Live Ghosts" and "Rich People." *Rating,* 100%.

DENVER.—Tabor, (2,269), 35c-75c, 7 days. *Other attractions,* Fanchon and Marco "Carnival Russe" Idea, Pathe Sound News. *Weather,* fair. *Opposition,* "Locked Door," "Sky Hawk," "Officer O'Brien," "Street of Chance," "Cameo Kirby." *Rating,* 90%.

KANSAS CITY.—Mainstreet, (3,067), 35c-60c, 7 days. *Other attractions,* Pathe Sound News, Eddie Schultz and his R. K. Olians (house orchestra), five acts of vaudeville, headlining Joe Morris and Flo Campbell in "Any Apartment." *Weather,* good. *Opposition,* "Their Own Desire," "She Couldn't Say No," "Tiger Rose," "Broadway Hoofer." *Rating,* 115%.

TROY, N. Y.—Proctor's (2,000), 25c-60c, 7 days. *Other attractions,* vaudeville acts. *Weather,* pleasant. *Opposition,* "She Couldn't Say No," "Other Tomorrow," "It's a Great Life." *Rating,* 135%.

Hot for Paris (Fox)

CLEVELAND.—RKO Hippodrome, (4,500), 7 days, 35c-75c. *Weather,* rainy. *Other attractions,* "All Steamed Up" (Fox), "All American" (Paramount act), Fox Movietone News. *Opposition,* "Anna Christie" (2nd week), "Devil May Care," "Ship From Shanghai," "The Green Goddess," "The Night Parade." Stage, "Elizabeth and Essex," "Padlocks of 1929." *Rating,* 113%.

Hunting Tigers in India (Talk. Pic. Epics)

CHICAGO—Castle (300), 2nd week, 50c 75c. *Other attractions:* Mickey Mouse cartoon. *Weather,* seasonal. *Opposition:* "Love Parade," "Royal Box," Tabloid Talkies, "Harmony at Home," "Anna Christie," "Case of Sergeant Grischa," "No, No, Nanette." *Rating,* 85%.

Illusion (Para.)

VANCOUVER.—New Orpheum, (2,881), 25c-75c, 6 days. *Other attractions,* four vaudeville acts, featuring Adela Verne, R. K. O. News, Laurel & Hardy talking comedy, Calvin Winter and his music. *Weather,* fine. *Opposition,* "General Crack," "The Girl from Havana," "Sally," British Guild Players. *Rating,* 8[illegible]%.

It's a Great Life (M-G-M)

TROY, N. Y.—Lincoln, (1,000), 25c-35c, 3 days. *Other attractions,* Vitaphone acts, Fox Movietone News. *Weather,* pleasant. *Opposition,* "She Couldn't Say No," "Hit the Deck." *Rating,* 95%.

Laughing Lady (Para.)

OTTAWA, ONT.—B. F. Keith's, (2,596), 3 days, 15c-60c. *Other attractions,* Five RKO vaudeville acts, Pathe (silent) News, "Detectives Wanted," orchestra overture. *Weather,* fair and mild. *Opposition,* "Sally," "Dynamite," "Gold Diggers of Broadway," "The Painted Angel," "Glad Rag Doll." *Rating,* 93%.

Let's Go Places (Fox)

CHICAGO—State-Lake (3,000), 7 days, 35c-75c. *Other attractions:* Four acts vaude, headed by Leavitt & Lockwood unit. *Weather,* seasonal. *Opposition:* "Chasing Rainbows," "Dangerous Paradise," "No, No, Nanette," "New York Nights," "Case of Sergeant Grischa," "Love Parade," "Anna Christie," "Harmony at Home." *Rating,* 90%.

MILWAUKEE.—Merrill, (1,298), 25c-60c, 7 days. *Other attractions,* Fox Movietone News. *Weather,* fair. *Opposition,* "Royal Box," "Roadhouse Nights," "Happy Days," "Their Own Desire," "Night Ride," "No, No, Nanette." *Rating,* 90%.

Lilies of the Field (F.N.)

BALTIMORE.—Loew's Valencia, (1,500), 6 days, 25c-35c. *Other attractions,* Metrotone News, "Glorious Vamps," (All talking comedy) "The Spy" (all-talking comedy). *Weather,* clear warm to hot, then cold rain to clear and cold. *Opposition,* "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," Concert artists and Baltimore Symphony for Children during week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating,* 90%.

TACOMA.—Fox Colonial, (965), 7 days, 25 and 35 cents. *Additional attractions,* sound comedy, sound fable, color symphony and Fox Movietone News. *Weather,* fair. *Opposition,* "Anna Christie," "She Couldn't Say No" and "Seven Keys to Baldpate." *Rating,* 75%.

Locked Door (U.A.)

DENVER—Rialto (1,100), 25 and 50 cents, 7 days. *Other attractions,* Charlie Murray in an all-talking comedy, Pathe Sound News. *Weather,* fair. *Opposition,* "Hit the Deck," "Sky Hawk," "Officer O'Brien," "Street of Chance," "Cameo Kirby." *Rating,* 80%.

DES MOINES—Strand (1,100), 3 days, 20c-30c. *Other attractions,* Kinograms, Paramount novelty act, "Mountain Melodies," Pat Rooney in "Marking Time." *Opposition,* "Anna Christie," "Hallelujah," "Dance Hall," "Happy Days," "Devil May Care," "Son of the Gods." *Weather,* pleasant. *Rating,* 70%.

Lone Star Ranger (Fox)

LOS ANGELES—Loew's State (2,418), 7 days, 35 to 65 cents. *Other attractions,* Fanchon-Marco "Broadway Venuses," Laurel-Hardy in "Blotto," Fox Movietone and Metrotone News. *Opposition,* "Anna Christie," "Roadhouse Nights," "She Couldn't Say No," "Condemned," "Seven Keys to Baldpate," "The Grand Parade." *Weather,* fine. *Rating,* 130%.

SAN FRANCISCO—Fox, 50c, 65c, 90c, 7 days. *Other attractions:* New "Musical Delight" concert; Fanchon and Marco "Peasant Idea"; Fox Movietone News. *Weather,* rain. *Opposition:* "Slightly Scarlet," "Seven Keys to Baldpate," "Anna Christie" (2nd week), "Lummox" (2nd week), "Son of the Gods" (2nd week), "Playing Around," "Sacred Flame," "Unmasked," "Undertow." *Rating,* 75%.

Long Long Trail (Univ.)

SPOKANE—Granada (600), 10-35 cents, 3 days. *Other attractions,* serial comedy, Vitaphone shorts and Paramount News. *Weather,* fine. *Opposition,* "Devil May Care," "Evidence" and "Paris." *Rating,* 92%.

Love Comes Along (RKO)

BOSTON—Keith-Albee (2500), 7 days, 25c-60c. *Other attractions,* "New York Nights," "Dames Ahoy," "Devil May Care," "Street of Chance," "Happy Days," "Love Paradise," "Unborn Child," "Dangerous Paradise," "Troopers Three." *Rating,* 110%.

Love Doctor (Para.)

OKLAHOMA CITY—Rialto (700), 15 and 25 cents, 4 days. *Other attractions,* Harry Langdon in "Sky Boy," Vitaphone short subjects. *Weather,* pleasant. *Opposition,* "New York Nights," "Dangerous Paradise," "No, No, Nanette," "Sky Hawk," "Red Hot Rythm." Vagabond Lover." *Rating,* 100%.

Love Parade (Para.)

BOSTON—Scollay Square (1,800), 7 days, 25c-50c. *Other attractions,* All Komedy Kar-

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nival, vaudeville, special professional and revue nights, Paramount News. *Weather*, fair, warm. *Opposition*, "New York Nights," "Devil May Care," "Dames Ahoy," "Street of Chance," "Happy Days" "Love Comes Along," "Unborn Child," "Dangerous Paradise," "Troopers Three." *Rating*, 115%.

CHICAGO—McVickers (2,283), 7 days, 35c-75c. *Other attractions*: Paramount sound news, comedy, sound short, one personal appearance of Chevalier. *Weather*, seasonal. *Opposition*: "No, No, Nanette," "Anna Christie" (3 days), "Harmony at Home," "Royal Box," "Hunting Tigers in India" (2nd week). *Rating*, 150%.

Marriage Playground (Para.)

BALTIMORE—Loew's Century (3,221), 6 days, 25 and 60 cents. *Other attractions*, Fox Movieton and M-G-M News, Loew-Publix Unit "Blue Garden," headed by Allen Rogers, organlogue, orchestra, odditiy, "Brown Gravy" (all-talking comedy, Paramount), "Rings on My Fingers" (novelty song reel). *Weather*, clear, warm to hot, then cold rain, clear and cold. *Opposition*. "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," concert artists and Baltimore Symphony for children during week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating*, 100%.

Men Without Women (Fox)

MINNEAPOLIS—Seventh Street (1,400), 7 days, 6 shows daily, 25c-35c-60c. *Other attractions*, none. *Opposition*, "Sally," "Grand Parade," "Peacock Alley," "Tiger Rose," "Anna Christie," "Seven Days' Leave," "The Nineteenth Hole" (legit. offering by local stock company). *Weather*, fair. *Rating*, 92%.

SEATTLE—Fox Fifth Avenue (2,750), 25c-75c, 7 days. *Other attractions*, "Blotto," Fashion News, Fox Movietone News, Fanchon-Marco "International" idea on stage. *Weather*, fair. *Opposition*, "Devil May Care," "Skinner Steps Out," "No, No, Nanette," "Green Goddess," "Playing Around." *Rating*, 95%.

Murder on Roof (Col.)

BALTIMORE—Rivoli (1,982), 6 days, 25 and 50 cents. *Other attractions*, Pathe Sound and Fox Movietone News, "The Jewel Case" (all-talking Eddie Lambert comedy), "The Cossack's Bride" (all-talking Tiffany color classic), Will and Gladys Ahern in "On the Rancho" (Vitaphone Variety), "Wild Waves" (Mickey Mouse sound cartoon). *Weather*, clear and warm to hot, then cold rain to clear and cold. *Opposition*, "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," concert artists and Baltimore Symphony for children during week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating*, 100%.

PORTLAND, Ore.—"Music Box" (1,835), 25c, 7 days. *Other attractions*, Pete Ashe at organ, Vitaphone acts, Fox Movietone News. *Weather*, sunshine. *Opposition*, "Devil May Care," "Roadhouse Nights," "The Grand Parade," "Green Goddess," "Happy Days." *Rating*, 100%.

Musterious Island (M-G-M)

ALBANY, N. Y.—Mark Ritz (1,146), 25 and 35 cents, 6 days. *Other attractions*, Pathe Sound News, Vitaphone act. *Weather*, pleasant. *Opposition*, "Woman Racket," "She Couldn't Say No," "Hit the Deck," "Party Girl." *Rating*, 100%.

OMAHA—State (1,200), 25 cents to 40 cents, 4 days. *Other attractions*, "Uneasy Street" (M-G-M), Universal News. *Weather*, mild. *Opposition*, "Son of the Gods," "Anna Christie," "Roadhouse Nights." *Rating*, 100%.

New York Nights (U.A.)

BALTIMORE—Loew's Parkway (1,092), 6 days, 15 and 35 cents. *Other attractions*, Metrotone News, "Dangerous Females" (Marie Dressler and Polly Moran M-G-M all-talking comedy). *Weather*, clear warm to hot, then cold rain to clear and cold. *Opposition*, "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," concert artists and Baltimore Symphony for children during the week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating*, 90%.

BOSTON—Loew's State (3,700), 7 days, 30c-50c. *Other attractions*, Stage show, Hearst Metrotone News. *Weather*, fair and warm. *Opposition*, "Dames Ahoy," "Dangerous Paradise," "Street of Chance," "Love Comes Along," "Unborn Child," "Love Parade," "Happy Days," "Troopers Three," "Devil May Care.' *Rating*, 110%

OKLAHOMA CITY—Criterion (2,000), 7 days, 10, 35 and 50 cents. *Other attractions*, "Don't Believe It," Paramount News. *Weather*, pleasant. *Opposition*, "Dangerous Paradise," "Love Doctor," "No, No, Nanette," "Sky Hawk," "Red Hot Rythm," "Vagabond Lover." *Rating*, 100%.

Night Parade (RKO)

CLEVELAND—Keith's East 105th St. (2,200), 7 days, 25 and 50 cents. *Weather*, rainy. *Other attractions*, Pathe News (sound and silent), Pathe Review, Sportlight (Pathe), "Fifty Miles from Broadway" (Pathe), vaudeville. *Opposition*, "Hot for Paris," "Anna Christie" (2nd week), "Devil May Care," "Green Goddess." *Rating*, 75%.

MILWAUKEE—Alhambra (2,660), 25 and 60 cents, 7 days. *Other attractions*, Universal Newspaper Reel, Oswald cartoon, Sunny Jim talking comedy. *Weather*, fair. *Opposition*, "Royal Box," "Roadhouse Nights," "Happy Days," "No, No, Nanette," "Their Own Desire," "Let's Go Places." *Rating*, 95%.

No, No Nanette (Para.)

HOUSTON—Metropolitan (2,512), 25 and 60 cents, 7 days. *Other attractions*, "Uppercut O'Brien" with Harry Gribbon, Paramount Talking News, song sound novelty. *Weather*, warm, some rain. *Opposition*, "Sunny Side Up" (2nd week), "Burning Up" and "Devil May Care." *Rating*, 100%.

MILWAUKEE—Palace-Orpheum (2,587), 25 and 60 cents, 7 days. *Other attractions*, Pathe Sound News. *Weather*, fair. *Opposition*, "Royal Box," "Roadhouse Nights," "Happy Days," "Their Own Desire," "Night Ride," "Let's Go Places." *Rating*, 100%.

OKLAHOMA CITY—Empress (1,500), 7 days, 25 and 50 cents. *Other attractions*, Paramount News. *Weather*, pleasant. *Opposition*, "New York Nights," "Dangerous Paradise," "Love Doctor," "Sky Hawk," "Red Hot Rythm," "Vagabond Lover." *Rating*, 150%.

SEATTLE—The Seattle (3,150), 25c-60c, 7 days. *Other attractions*, Paramount Sound News, Stanleigh Malotte organ solo, Clausen and band, Layne and Gordon singing in lobby. *Weather*, fair. *Opposition*, "Green Goddess," "Skinner Steps Out," "Devil May Care," "Playing Around," "Men Without Women." *Rating*, 110%.

Officer O'Brien (Pathe)

DENVER—Orpheum (1,650), 16 and 60 cents, 7 days. *Other attractions*, RKO vaudeville, Pathe Sound News. *Weather*, fair. *Opposition*, "Hit the Deck," "Sky Hawk," "Locked Door," "Street of Chance," "Cameo Kirby." *Rating*, 90%.

Other Tomorrow (F.N.)

TROY, N. Y.—Lincoln (1,000), 25 and 35 cents, 4 days. *Other attractions*, Vitaphone act, an all-talking comedy, Fox Movietone News. *Weather*, pleasant. *Opposition*, "She Couldn't Say No," "Hit the Deck." *Rating*, 100%.

Paris (F.N.)

SPOKANE—Audian (1,100), 25c-50c, 7 days. *Other attractions*, Vitaphone shorts, cartoon, Fox Movietone News. *Weather*, fine. *Opposition*, "Devil May Care," "Evidence," "Dames Ahoy," "Long, Long Trail." *Rating*, 127%.

Paris Bound (Pathe)

PROVIDENCE—Majestic (2,400), 7 days, 15c-50c. *Other attractions*, "Party Girl," Paramount Sound News. *Weather*, fair, cold.

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Opposition, "No, No, Nanette," "Happy Days," "Devil May Care." *Rating* 100%.

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Party Girl (Tiffany)

ALBANY, N. Y.—Harmanus-Bleecker Hall (2,000), 35 and 50 cents, 6 days. *Other attractions*, Fox Movietone News, Krazy Kat cartoon, Grantland Rice Sportlight and a Laurel and Hardy comedy, "The Hoose-Gow." *Weather*, pleasant. *Opposition*, "Woman Racket," "Mysterious Island," "She Couldn't Say No," "Hit the Deck." *Rating*, 150%.

Peacock Alley (Tiffany)

MINNEAPOLIS—Pantages (1,675), 7 days, 3 shows daily, 25c-50c-75c. *Other attractions*, Pathe Sound News, five acts vaude. *Weather*, fair. *Opposition*, "Sally," "Grand Parade," "Men Without Women" (2nd week), "Tiger Rose," "Anna Christie," "Seven Days' Leave," "The Nineteenth Hole" (legit. offering by local stock company). *Rating*, 90%.

Playing Around (F.N.)

SALT LAKE—Victory (1,287), 15 and 50 cents, 7 days. *Other attractions*, novelty screen acts and sound news. *Weather*, fair. *Opposition*, "Bishop Murder Case," "Seven Keys to Baldpate" and "Dangerous Paradise." *Rating*, 100%.

SEATTLE—New Orpheum (2,650), 25c-75c, 7 days. *Other attractions*, Pathe Review, Pathe Sound News, RKO vaudeville, "Opportunity Week." *Weather*, fair. *Opposition*, "No, No, Nanette," "Green Goddess," "Skinner Steps Out," "Men Without Women," "Devil May Care." *Rating*, 90%.

Pointed Heels (Para.)

BALTIMORE—Hippodrome (2,500), 6 days, 20 and 60 cents. *Other attractions*, Pathe Sound News, Pathe Review, "Camera Shy" (all-talking Educa'l comedy), Bert Smith players in "The Gorilla," with acts, chorus, orchestra, organ. *Weather*, clear warm to hot, then cold rain to clear and cold. *Opposition*, "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," concert artists and Baltimore Symphony for children during the week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating*, 125%.

Red Hot Rythm (Pathe)

OKLAHOMA CITY—Orpheum (1,500), 3 days), 25 and 50 cents. *Other attractions*, Fox News, Vitaphone short subjects, RKO vaudeville. *Weather*, pleasant. *Opposition*, "New York Nights," "Dangerous Paradise," "Love Doctor," "No, No, Nanette," "Sky Hawk," "Vagabond Lover." *Rating*, 125%.

Rich People (Pathe)

DALLAS—Majestic (2,895), 7 days, 25c-35c-60c. *Other attractions*, Interstate vaudeville and Fox Movietone News. *Weather*, fair. *Opposition*, "Slightly Scarlet," "Anna Christie," "Three Live Ghosts" and "Hit the Deck." *Rating*, 100%.

Roadhouse Nights (Para.)

LOS ANGELES—Paramount (3,596), 7 days, 35 to 65 cents. *Other attractions*, Buster West in Christie talking comedy, song novelty, Paramount Sound News. *Opposition*, "She Couldn't Say No," "Anna Christie," "Condemned," "Lone Star Ranger," "Seven Keys to Baldpate," "The Grand Parade." *Weather*, fine. *Rating*, 88%.

MILWAUKEE—Wisconsin (3,275), 25 and 60 cents, 7 days. *Other attractions*, Fanchon and Marco Idea, Fox Movietone News, sound cartoon. *Weather*, fair. *Opposition*, "Royal Box," "Happy Days," "No, No, Nanette," "Their Own Desire," "Night Ride," "Let's Go Places." *Rating*, 115%.

OMAHA—Paramount (2,900), 25 cents to 60 cents, 3 days. *Other attractions*, "Believe It Or Not" unit, Paramount News, orchestra and organ. *Weather*, mild. *Opposition*, "Son of the Gods," "Anna Christie," "Mysterious Island." *Rating*, 100%.

PORTLAND, Ore.—Portland (3,068), 25c-60c, 7 days. *Other attractions*, "Evolution of Entertainment," scenes from past great pictures; Ron and Don featured at Wurlitzer and lobby, Eddie Magill, songster; Paramount Sound News, second anniversary show. *Weather*, sunshine. *Opposition*, "Devil May Care," "Grand Parade," "Green Goddess," "Happy Days," "Murder on the Roof." *Rating*, 110%.

Rogue Song (M-G-M)

HOLLYWOOD—Grauman's Chinese (2,023), twice daily, 75 cents to $1.50. *Other attractions*, Abe Lyman and band, Fox Movietone News. *Weather*, fine. *Rating*, 176% (7th week).

Royal Box (W.B.)

CHICAGO—Orpheum (751), 2nd week, 50c-75c. *Other attractions*: All-German musical overture. (Entire program in German.) *Weather*, seasonal. *Opposition*: "Love Parade," "Hunting Tigers in India" (2nd week), Tabloid Talkies, "Harmony at Home." *Rating*, 100%.

MILWAUKEE—Garden (1,150), 25 and 60 cents, 7 days. *Other attractions*, news reel. *Weather*, fair. *Opposition*, "Road House Nights," "Happy Days," "No, No, Nanette," "Their Own Desire," "Night Ride," "Let's Go Places." *Rating*, 110%.

Sacred Flame (W.B.)

SAN FRANCISCO—Embassy, 50c, 75c, 7 days. *Other attractions*: Georges Carpentier in "Boxing Ideas of France"; Vitaphone short subject, "M'Apparis," song from "Martha"; "Reminiscence of a Poet." *Weather*, wet. *Opposition*: "Slightly Scarlet," "Lone Star Ranger," "Seven Keys to Baldpate," "Anna Christie" (2nd week), "Son of the Gods" (2nd week), "Playing Around," "Unmasked," "Undertow." *Rating*, 150%.

Sally (F.N.)

BALTIMORE—Keith's (3,016), 6 days after one week at Loew's Stanley, starting with a midnight show Sunday, 25 and 50 cents. *Other attractions*, Fox Movietone News. *Weather*, clear, warm to hot, then cold rain to clear and cold. *Opposition*, "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," concert artists and Baltimore Symphony for children during the week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating*, 70%.

MINNEAPOLIS — Minnesota (4,025), 7 days, 4 shows daily, 35c-40c-75c. *Other attractions*, Publix stage show (Shanghai Jesters), concert orchestra, stage band, organ offering, newsreel. *Opposition*, "Grand Parade," "Peacock Alley," "Men Without Women" (2nd week), "Tiger Rose," "Anna Christie," "Seven Days Leave," "The Nineteenth Hole" (legit. offering by local stock company). *Rating*, 78%.

OTTAWA—Centre (1,200), 6 days, 15 and 50 cents. *Other attractions*, "The Golf Champion," Fox (silent) News. *Weather*, fair and mild. *Opposition*, "Dynamite," "Laughing Lady," "Great Gabbo," "First Command," "Gold Diggers of Broadway," "Three Live Ghosts." *Rating*, 85% (2nd week).

VANCOUVER—Strand (1,800), 25 and 60 cents, 6 days. *Other attractions*, Charlie Chase in "Stepping Out" (M-G-M), Paramount Sound News, Aesop's Fables in sound. *Weather*, fine. *Opposition*, "General Crack," "Illusion," "Girl from Havana," British Guild Players. *Rating*, 90%.

Seven Days (Para.)

HOLLYWOOD—Grauman's Egyptian (1,800), 7 days, 35 to 65 cents. *Other attractions*, Fanchon-Marco "Sunshine" Idea, Fox Movietone News. *Weather*, fine. *Gross*, $12,900.

MINNEAPOLIS—Lyric (1,238), 7 days, 7 shows daily, 15c-25c-40c. *Other attractions*, Taylor Holmes in "He Loved the Ladies," newsreel. *Weather*, fair. *Opposition*, "Sally," "Grand Parade," "Peacock Alley," "Men Without Women" (2nd week), "Tiger Rose," "Wise Girls," "The Nineteenth Hole" (legit. offering by local stock company). *Rating*, 83%.

Seven Keys to Baldpate (RKO)

LOS ANGELES—Orpheum (2,750), 7 days, 35 to 75 cents. *Other attractions*, Talker comedy and Pathe Sound News. *Opposition*, "Anna Christie," "She Couldn't Say No, "Roadhouse Nights," Lone Star Ranger," "Grand Parade," "Condemned." *Weather*, fine. *Gross*, $11,500.

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She Couldn't Say No (W.B.)

ALBANY, N. Y.—Mark Strand (2,000), 35 and 50 cents, 6 days. *Other attractions,* two Vitaphone acts, also Little Jack Little in person in songs. *Weather,* pleasant. *Opposition,* "Woman Racket," "Mysterious Island," "Hit the Deck," "Party Girl." *Rating,* 135%.

BALTIMORE—Metropolitan (1,500), 6 days, 15 to 50 cents. *Other attractions,* Kinograms, Mickey Mouse cartoon, "February Horoscope," "Jazz Mamas," Mack Sennett all-talking color comedy. *Weather,* clear, warm to hot, then cold rain to clear and cold. *Opposition,* "Hit the Deck," Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," concert artists and Baltimore symphony for during the week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating,* 90% (2nd week).

KANSAS CITY—Newman (2,000), 25 to 60 cents, 7 days. *Other attractions,* Laurel and Hardy in "Blotto," Publix novelty for Washington's Birthday, Paramount musical short subject, "Moon Brides," Paramount Newsreel. *Weather,* good. *Opposition,* "Tiger Rose," "Broadway Hoofer," "Hit the Deck," "Their Own Desire." *Rating,* 90%.

LOS ANGELES—Warner Downtown (2,400), 7 days, 35 to 65 cents. *Other attractions,* Vitaphone Varieties and sound news. *Opposition,* "Anna Christie," "Roadhouse Nights," "Lone Star Ranger," "Condemned," "Grand Parade," "Seven Keys to Baldpate.' *Weather,* fine. *Rating,* 181%.

TACOMA—Hamrick's Blue Mouse (601), 7 days, 25 to 75 cents. *Other attractions,* Vitaphone acts ("Niagara Falls," "The Benefit," "Darktown Follies"), Sportlight and Fox Movietone News. *Weather,* fair. *Opposition,* "Seven Keys to Baldpate," "Anna Christie," and "Lilies of the Field." *Rating,* 100%.

TROY, N. Y.—Troy (2,000), 35 and 50 cents, 7 days. *Other attractions,* two Vitaphones, sound news. *Weather,* pleasant. *Opposition,* "Other Tomorrow," "It's a Great Life," "Hit the Deck." *Rating,* 110%.

Ad Tips—Billed this star as the "Personality Girl" and played up her songs in all newspapers ads. Predicted that she would be the talk of Troy just as she was of Broadway. Play star heavy. Audience appeal, general.—Benjamin Stern, Mgr., Troy, N. Y.

Ship From Shanghai (M-G-M)

CLEVELAND—State (3,400), 7 days, 30 to 60 cents. *Weather,* rainy. *Other attractions,* "So This Is Paris" (Paramount), "His Birthday Suit" (Educa'l), "Alice Hunting in Africa" (Fischer), "Bedelia" (Paramount), Paramount News, "Toy Town" (Loew's Unit Show). *Opposition,* "Hot for Paris," "Anna Christie" (2nd week), "Devil May Care," "Green Goddess," "Night Parade." Stage, "Elizabeth and Essex," "Padlocks of 1929." *Rating,* 87%.

Skinner Steps Out (Univ.)

SEATTLE—Blue Mouse (950), 25c-75c, 7 days. *Other attractions,* Vitaphone Varieties, Fox Movietone News. *Weather,* fair. *Opposition,* "Green Goddess," "No, No, Nanette." "Men Without Women," "Devil May Care," "Playing Around." *Rating,* 90%.

Sky Hawk (Fox)

DENVER—Aladdin (1,424), 25 to 75 cents, 7 days. *Other attractions,* Mack Sennett comedy, "Hollywood Star," Vitaphone acts: "The Rancho" and "Letters," Fox Movietone News. *Weather,* fair. *Opposition,* "Hit the Deck," "Cameo Kirby," "Locked Door," "Officer O'Brien," "Street of Chance." *Rating,* 80%.

OKLAHOMA CITY—Liberty (1,800), 7 days, 25 and 50 cents. *Other attractions,* Fox Movietone News, talking comedy. *Weather,* pleasant. *Opposition,* "New York Nights," "Dangerous Paradise," "Love Doctor," "No, No, Nanette," "Ret Hot Rythm," "Vagabond Lover." *Rating,* 100%.

Slightly Scarlet (Para.)

DALLAS—Greater Palace (2,350), 7 days, 25c-35c-60c. *Other attractions,* Jimmie Eallard and Publix show, "Marathon Frolic," Alex Kesse with Palace concert orchestra and Johnny Winters at the organ, Paramount Sound News. *Weather,* fair. *Opposition,* "Rich People," "Anna Christie," "Three Live Ghosts." "Hit the Deck." *Rating,* 95%.

Son of the Gods (F.N.)

DES MOINES—Paramount (700), 4 days, 25c-50c-60c. *Other attractions,* Paramount Sound News, Herbie Koch music, "The Invisible Artist," "Charlie Agnew band and local colored star, "Gerry Hays" in "Crying for the Carolines," special stage stunt. *Opposition,* "Devil May Care," "Anna Christie," "Happy Days," "The Locked Door," "Hallelujah," "Dance Hall." *Weather,* pleasant. *Rating,* 250%.

OMAHA—Orpheum (3,000), 25 cents to 60 cents, 7 days. *Other attractions,* five acts RKO vaudeville, Pathe News and cartoon. *Weather,* mild. *Opposition,* "Happy Days," "Roadhouse Nights," "Anna Christie," "Behind the Make-up," "Mysterious Island." *Rating,* 125%.

Street of Chance (Para.)

BALTIMORE—Loew's Stanley (3,654), 6 days, 25 to 60 cents. *Other attractions,* Metrotone News, Stan Laurel and Oliver Hardy in "Angora Love" (sound and musical comedy no talk), "Bedelia" (Paramount screen song), "Night in a Shooting Gallery" (Colortone picture). *Weather,* clear, warm to hot, then cold rain to clear and cold. *Opposition,* "Hit the Deck," "Marriage Playground," "Pointed Heels," "Sally," "Drifters," "She Couldn't Say No," "Happy Days," "Murder on the Roof," "Street of Chance," "Lilies of the Field," "New York Nights." Stage, "High Flyers," concert artists and Baltimore Symphony for children during the week at Lyric, Eleanor Painter in "The Fortune Teller." *Rating,* 95%.

BOSTON—Olympia and Uptown (4,500), 7 days, 25c-60c. *Other attractions,* Paramount Sound News. *Weather,* fair, warm. *Opposition,* "New York Nights," "Devil May Care," "Dames Ahoy," "Happy Days," "Love Parade," "Unborn Child," "Troopers Three," "Dangerous Paradise." *Rating,* 120%.

DENVER—Denver (2,512), 25 to 65 cents, 7 days. *Other attractions,* Publix stage show, Paramount Sound News. *Weather,* fair. *Opposition,* "Hit the Deck," "Sky Hawk," "Locked Door," "Officer O'Brien," "Cameo Kirby." *Rating,* 100%.

Sunny Side Up (Fox)

HOUSTON—Majestic (2,250), 25 to 60 cents, 7 days. *Other attractions,* three acts vaudeville, Fox Movietone News, orchestra overture. *Weather,* warm, some rain. *Opposition,* "No, No, Nanette," "Burning Up" and "Devil May Care." *Rating,* 125% (2nd week).

Their Own Desire (M-G-M)

KANSAS CITY—Midland (4,000), 25 to 60 cents, 7 days. *Other attractions,* Charles Chase comedy, Metrotone News and five acts of vaudeville, starring Belle Baker. *Weather,* good. *Opposition,* "Tiger Rose," "Broadway Hoofer," "Hit the Deck," "She Couldn't Say No." *Rating,* 125%.

MILWAUKEE—Majestic (1,990), 25 to 60 cents, 7 days. *Other attractions,* comedy, news reels. *Weather,* fair. *Opposition,* "Royal Box," "Roadhouse Nights," "Happy Days," "No, No, Nanette," "Night Ride," "Let's Go Places." *Rating,* 105%.

Three Live Ghosts (U.A.)

DALLAS—Old Mill (1,400), 7 days, 20c 25c-35c. *Other attractions,* Vitaphone shorts "Snappy Co-Eds" and "End Of The World," Pathe News. *Weather,* fair. *Opposition,* "Rich People," "Slightly Scarlet," "Anna Christie," "Hit the Deck." *Rating,* 90%.

Tiger Rose (W.B.)

KANSAS CITY—Royal (900), 25 to 50 cents, 7 days. *Other attractions,* Paramount Musicomedy, "Belle of the Night," Paramount Sound News, Fitzpatrick George Washington subject, "Sound Effects," with Buddy Traps. *Weather,* good. *Opposition,* "She Couldn't Say No," "Broadway Hoofer," "Their Own Desire," "Hit the Deck." *Rating,* 70%.

MINNEAPOLIS—State (2,300), 7 days, 5 shows daily, 25c-35c-60c. *Other attractions,* Andy Clyde and Billy Bevan in "Scotch," "Horoscope Reel," Universal Newsreel. *Weather,* fair. *Opposition,* "Sally," "Grand Parade," "Peacock Alley," "Men Without Women" (2nd week), "Seven Days Leave," "Wise Girls," "The Nineteenth Hole" (legit. offering by local stock company). *Rating,* 62%.

Troopers Three (Tiffany)

BOSTON—Modern, Beacon and Egyptian (3,500), 7 days, 25c-60c. *Other attractions,* short subjects. *Weather,* fair, warm. *Opposition,* "New York Nights," "Devil May Care," "Street of Chance," "Happy Days," "Love Comes Along," 'Love Parade," "Unborn Child," "Dangerous Paradise," "Dames Ahoy." *Rating,* 115%.

Unborn Child (Windsor)

BOSTON—Fenway (1,500), 7 days, 25c-60c. *Other attractions,* short subject, Paramount News. *Weather,* fair, warm. *Opposition,* "New York Nights," "Dames Ahoy," "Devil May Care," "Street of Chance," "Happy Days," "Love Comes Along," "The Love Parade," "Dangerous Paradise," "Troopers Three." *Rating,* 115%.

Vagabond Lover (RKO)

OKLAHOMA CITY—Folly (200), 4 days, 15 and 25 cents. *Other attractions,* sound cartoon, Fox Movietone News, talking comedy. *Weather,* pleasant. *Opposition,* "New York Nights," "Dangerous Paradise," "Love Doctor," "No, No, Nanette," "Sky Hawk," "Red Hot Rythm." *Rating,* 100%.

Wise Girls (M-G-M)

MINNEAPOLIS—Aster (812), 20c-35c, 7 days, 6 shows daily. *Other attractions,* Universal Newsreel, short subject. *Weather,* fair. *Opposition,* "Sally," "Grand Parade," "Peacock Alley," "Men Without Women" (2nd week), "Tiger Rose," "Anna Christie," "Seven Days Leave," "The Nineteenth Hole" (legit. offering by local stock company). *Rating,* 80%.

Woman Racket (M-G-M)

ALBANY, N. Y.—Leland (1,400), 25 and 35 cents, 6 days. *Other attractions,* Fox Movietone News, Screen Snapshots, a Mack Sennett comedy "Sugar Plum Papa." *Weather,* pleasant. *Opposition,* "Mysterious Island," "She Couldn't Say No," "Hit the Deck," "Party Girl." *Rating,* 110%.

Niblo's Next Two Set

Hollywood—Fred Niblo has gone to Arizona and New Mexico to search for locations for William Haines' western, "Easy Going." This will be Niblo's first comedy since "Captain Applejack." The original was written by Byron Morgan and Al Block. Following completion of "Easy Going" Niblo will direct "Red River," a special production starring Greta Garbo.

• *Along Chicago's Film Row* •

New 'Change Bldg. To Rise At Wabash Ave. and 13th St.

Further centralization of Chicago's film industry is made possible by the construction of a second film exchange building at the 13th Street and Wabash Avenue.

Building is to cost $960,000 and will be five stories high and have a setback floor on the roof which will contain two 150-seat projection rooms. It will contain 60 to 70 fireproof vaults for storage, and will be of heavy concrete construction throughout, Hooper & Janusch, architects and owners of the building, state. Work is to start at once, and completion is scheduled for next fall. Practically all of the space has been leased for ten years, the rental agents announce.

Site chosen is the northwest corner lot, fronting 100 feet on Wabash and 146 feet on 13th Street. On the southeast corner the new Warner building is rapidly nearing completion. Reports state that RKO will sub-lease its present one story building near 9th and Wabash and build new quarters in that structure and Paramount may forsake its present building south of 13th Street in favor of a Michigan Avenue address.

Racketeers Blamed for Attack on Exhibitor

Officials of DuPage County believe that racketeers were responsible for the bombing of a theatre operated at Hinsdale, Ill., by Geo. W. Kreuger.

Kreuger was beaten and shot in Chicago recently and blamed the attack on the trade unionists, and stated that his revenues did not permit him to meet the wage scales demanded by the union men employed.

Tuckman and Jung Robbed

Arthur Tuckman and Arthur Jung, operators at the Norshore, were compelled to lie on the floor of the projection room by an armed man who paid his admission to the theatre and made his way to the projection room immediately upon entering. Robbery committed while show was going on.

Salkin Kidnappd by Thugs

Richard Salkin, manager of the Shore Theatre, was kidnapped while on his way home and forced to return to his theatre and open the safe. After taking $500 the robbers bound Salkin and locked him in the theatre.

B. & K. Shifts Managers

Publix B. K. announce a shift of managerial talent affecting three of their largest houses: Myles Cuncannon from the Chicago to United Artists; George Brandt from United Artists to the Tivoli; Roy Bruder from the Tivoli to the Chicago.

Wabash Ave.—South

"May I see you tonight, dear?" the old gag runs. "No, it's Lent." Well, may I when you get it back?"

Which is only by way of calling to the exhibitors' attention the presence of those six pre-Easter weeks which annually make their impress on box office receipts—and of the advent of which he is already aware. It is the season when, conscience smitten by the recollection of scarlet hours spent in ballrooms and ice cream emporiums, a certain percentage of your most ardent patronage decides to atone for them by "giving up movies for Lent." Question is, What are you going to do about it?

* * *

With the thing swathed as it is in personal sanctity, there isn't much that can be done about it. Loop theatres and some neighborhoods will feel its effects less than others, but it is a vital problem to those houses situated in determinedly religious centers. There is at least an out on Sundays, since most sects observing Lent exempt this one day out of every seven during the Lenten period. Attractive presentations on that day, together with tactful reminders that the status of individual resolves is not impaired by Sunday indulgence, might be effective. Again, there are those who make no deliberate renunciation of pictures at this time, but refrain from attending them because of the sanctimonious mood in which the Lenten season finds them. Such people would be averse to attending floridly advertised girlie-girlie shows, sex dramas, the more blatant of the revues, and the primarily vulgar comedies. Their sensibilities —even though seasonal only—might not be injured by the worthwhile features of genuine dramatic merit, so Wabash Avenue thinks, at any rate.

* * *

The Essaness Embassy introduced Magnafilm to its patrons on Friday. . . . Fire broke out in the projection room of the Empire but was prevented from spreading by the prompt action of the operator, who closed all openings in the fireproof booth, smothering the flames. . . . The RKO Palace in Milwaukee is combating the Lenten slump by offering 1,000 balcony seats at two bits on week days, and at the same price up to 4 o'clock on Saturdays. No change in program policy. . . . Bill Danziger, RKO Milwaukee p. a., staged his annual free style egg eating contest at the Riverside. E. J. Gillette of West Allis endeavored to shatter his own record of 50 eggs disposed of in 12 minutes, established a year ago. . . . The Essaness Biograph has re-opened with W. E. sound, new decorations and cushion seats. . . . A big, brave bandit robbed Miss Beatrice Newton, cashier of the Indiana theatre, of $115, the night's receipts, recently. Miss Newton was alone in the box office. . . . Jim Costin has embarked for Florida. . . . Dan Roach of the local Pathe office is in Louisville assisting at the opening of a new theatre there. . . . Bob Gumbiner back from a sojourn at Hot Springs, Ark. . . . J. Harry Ott is making news reels filmed locally for exhibition by neighborhood houses under the name of Community News Service. . . . The Fulco projection room in the Gunther Building has been completely redecorated and refurnished, and sound will be installed in about a week. De Forest equipment, it is believed, will be used, although no decision has been made. New seats, 78 in number, will replace the 89 old ones. New Fulco projection machines and a new Kimball organ are in; acoustical insulation completed and $2,000 expended for stage drapes. . . . John Clark's Pathe offices have been refitted and rearranged. He is inviting friends over in order to learn, now that everything is all set, how he should have done it. . . . Norman Moray of W. B. will be in Florida for two weeks. . . . Story is that local exchanges will not move to the new building at 13th and Wabash after all, but will go north on Michigan probably to the Wrigley Building, instead. Explanation is that Mae Tinee complains she has already too far to go for her private screenings.

KANE

Janitors, Scrub Women Ask and May Get Raise

Negotiations for a new contract between theatre janitors and Chicago Exhibitors' Ass'n, as predicted exclusively by MOTION PICTURE NEWS, are now under way.

New wage scale asked by unions is 80 cents an hour for men and 70 cents for women. An eight-hour day and six-day week is also asked. Old contract, which expires March 10, permitted a seven-day week and a ten to eleven-hour day at wages which averaged $20 per week for the scrub women and $35 for the janitors. New scale would give the women $33.60 per week and men, $38.40. MOTION PICTURE NEWS stated that the scrub women, recently admitted to the local janitors' union, would ask a boost of $15 per week, several weeks ago.

Janitors at film exchanges, it is understood, are also included in the negotiations, so that, in addition to 1,010 theatre janitors and scrub women, and 320 theatres affected, a score of exchanges and their janitors are also involved. Agreement must be reached by March 10.

'Date Nite' Boosts B. O.

The Arcada at St. Charles, Ill, managed by W. L. Pracht, is getting a play on a Friday night feature inauguarated recently. Dubbed "Date Nite,"'a popular local orchestra furnishes dance music in the lobby after 10:30 P. M. Attractive decorations and lighting effects have been added. Dancing is restricted to couples only, and the stunt to be repeated every Friday night.

Compo Board Fronts Out

The Department of Electrical Inspection has ordered all composition board (cardboard) signs, banners, posters, etc., removed from the fronts of theatres where they are connected with light circuits.

Now It's Vending Machines

Nine vending machines have been installed in the lobby of the Oriental by Pubix-B. & K. while three are in at the Regal. No other installations are contemplated for the present.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Chasing Rainbows"

(With Apologies to M-G-M)

SHOWMEN are just as human as other people, in that they hope to see the various troubles of the business ironed out and things in general take on a more pleasant and optimistic hue.

Anything that can materialize to better the situation of the house manager, or any others active in the operation or advertising of a theatre, is a task which we cheerfully and willingly took upon ourselves.

If there is any phase of this business where help for the showman is needed, it is on the advertising angle. Chiefly because, through advertising the average theatre must sell his house and attractions to the public.

Therefore, were we to analyze present needs of the showman, we would probably give him more help in this direction than ever before. How such help could be conveyed is then the next problem, and in this respect we would venture our own opinion that it ought to come to the theatre-men through the medium of the trade press.

Let's not take away the importance of the "announcement" type of advertising that we are so accustomed to seeing from the producers and distributors. It serves the purpose it is intended for. Namely to herald the coming of the various productions; who will be featured, and other matter all intended to "sell" the man who is buying the pictures for the theatres.

But the above type of advertising should certainly be augmented with a follow-up series of advertising, just prior to the national release date, featuring the "sales" angles of the picture and giving the different b.o. slants, so vital and necessary to the manager who must sell the picture to the public.

The latter is the type of advertising we are anxious to see adopted by the advertising managers of the film companies. It will help the exhibitor to put the picture over, it will provide opportunities for bigger receipts, and it will stimulate the "men behind the guns" to plug harder for the individual attractions. All of which means greater revenue straight down the line.

Maybe they will say that we are "Chasing Rainbows" in hoping for this type of producer advertising to become a fact, but we're rather inclined to feel that the advertisers themselves, will recognize the value of the suggestion and go in for this even bigger than we dare hope for.

As it has already been expressed: We don't need advertising that sells *us*. We need advertising that will help *us* sell.

"Chick"

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MANAGERS' ROUND TABLE CLUB

Bill Evans Fooled Them Daily With Novel Radio Gag

When it comes to giving your chairman snappy service, Bill Evans, manager of the New Capitol Theatre in Danbury, Conn., is right there with the goods, for no more do we request Bill's picture than, presto, it is before us, with profuse apologies offered for the poor photography, though as Bill says to me, "To my surprise the lens did not break," which makes us believe that Bill is the Rudy Vallee of Danbury, because when Rudy has his physiognomy (map) photographed, the lens doesn't break, either.

Bill will probably wonder why we are dragging Rudy Vallee into this discussion so we'll let him in on the truth that it is only an artifice to lead up to the stunt he used in connection with the exploiting of "Vagabond Lover."

Bill had a miniature stage in his outer lobby and this was pressed into service as a setting for a loud speaker, in the form of a mike, to pull a radio receiving gag. Ruddy's name was worked around the face of the mike with the bottom of the mike carrying the title plug. As the real horn was concealed behind the dummy mike Bill cut a hole in the center of the fake mike and pasted a photo of Vallee and Sally Blane over it. A light was placed behind it which illuminated the two stars and made them stand out away from the rest of the copy.

The wires from the concealed loud speaker were then run to the storeroom where Bill keeps two electric turntables, with a mike attached and during the busiest hours two men were assigned to the turntables, one man to play the records and the other to act as announcer. The man on the mike announcing that the program was coming over WNCT (a clever arrangement of New Capitol Theatre) through the NBC network. After the announcement the records would be played. This gag was continued for four days and had the town buzzing all the time it was worked, some people even going to the extent of calling Evans on the phone and asking what numbers should be set on their dials in order to get WNCT's program. The papers picked up the gag shortly after its appearance and made a big play on it, with the house coming in for some excellent free publicity, and heavy business on the picture.

Oke, Bill, it's a pleasure to pass on a gag like this to the boys, and it sure comes up to what we have been in the habit of expecting from the boys up around Danbury. Give our regards to Jack Sanson and the rest of the gang up there, and let's hear from you again very soon.

Elmer A. Brill Is Latest Upstate Showman To Join

If we don't miss our guess we believe we can safely say that another manager who is going to be an active member of the CLUB is seen in the person of Elmer A. Brill, house manager of the Broadway Theatre in Newburgh, N. Y., and even though it is a secret we are going to tell you that we have a lot of friends up around his district (we won't say what part but they're mighty "close" friends) and it's for that very reason that we needn't have used the word "guess," because what little we have heard concerning our new member has acted as a foundation for our saying he will be very active.

With a bunch of hustling showmen located in the Upstate district it is not surprising to find out that a manager has to hustle to keep up with the leaders, and as we feel that Brill is a showman we expect to find out from his activities that he is keeping abreast of the rest.

We want Brill to know that we extend him a hearty welcome into the CLUB and we look forward with interest to hearing of his activities in the very near future.

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

THE LOCAL NEWSPAPER REFUSES TO MEET YOU HALF WAY!

THE CHAMBER OF COMMERCE GIVES YOU THE "ICY STARE"!

LOCAL MERCHANTS JUST WON'T CO-OPERATE!

CHURCHES AND OTHER INSTITUTIONS CAN'T BE WON OVER TO THE THEATRE!

These represent but some of the many troubles we all encounter in the course of our daily grind.

Tell us your problems and let your brother members and managers help you to the proper solution.

* * *

This interesting and instructive series starts in this issue!

Help Each Other and Help Yourself with

"YOUR PROBLEMS AND MINE"

MANAGERS' ROUND TABLE CLUB

J. Luther Thomas Puts Auto Parade Across For Profit

Another showman we want to introduce to the "gang" is J. Luther Thomas, Jr., manager of the Victoria Theatre in Harrisburg, Pa., for the Wilmer and Vincent Outfit.

Thomas has been following the CLUB'S activities for some time and now that he is a full-fledged member he tells us that he is going to see that his name is before the boys as fast as he can think up new stunts to use, and is going to make up for the time lost while he was at Chambersburg and could not do much exploitation on the four change a week policy the house observed.

We are reproducing a photo of one of the stunts he used in conjunction with "The Love Parade," which picture he sold completely to the patrons of the Victoria, due to his fine exploitation. As you will note from the photo he secured the use of a number of cars and trucks and formed a "love parade," with the cars carrying banners plugging the picture and cruising about town. And with all the interest this parade attracted the theatre certainly got an excellent plug.

In addition to this stunt, Thomas planted twenty-five tire rack banners on taxicabs, through a tie-up with the cab company, who carried them on their cars a week in advance and during the run of the picture. This stunt was very effective, as no matter where you went you'd generally see one of these banners on a cab. A full pag ad, through the co-operation of the local merchants, was secured by Thomas and run in the local papers.

We want to state now that it is this type of live wire showmanship which brings in that extra dollar to the box office weekly, and we're of the opinion that if Thomas keeps up the good work he will more than fulfill his promise to be an active member of the CLUB.

We're glad to welcome him into the "gang" and we want him to know that our pages are always open to credit any showman with a stunt that merits recognition, so let's hear from you real soon, Thomas, and keep up the good work you're doing now.

Inauguration Of Coffee Service Is Addison's Latest

To Managing Director H. M. Addison, of Loew's Rochester Theatre in Rochester, N. Y., must go the honor of being the first showman in that town to follow the example of the Roxy in New York and inaugurate a coffee serving service to patrons of the theatre who come in after the picture has started and prefer waiting for the next performance.

Addison secured a tie-up with the Beech Nut Coffee Company and the local bakery whereby both concerns agreed to furnish their products free of charge for distribution at the Rochester. The coffee company furnishing a quantity of coffee weekly and the local bakery furnishing cake, which was served to the patrons.

Addison lent a touch of originality to the "coffee service idea" by installing a duplicate of a real cafe on the mezzanine floor, with ushers acting as waiters at the tables where the patrons were served.

The idea caught on and was an immediate success, though it looks like the theatre will have to find more room to accommodate the crowds who hourly fill the cafe. Great work, Addison, let's hear some more from you.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MARCH

March 17th.	St. Patrick's Day.
March 21st.	First Day of Spring.
March 22nd.	Emancipation Day (Porto Rico).
March 22nd.	Maryland Day (Maryland).
March 30th.	Alaska Purchased—1867.

APRIL

April 1st.	All Fool's Day.
April 6th.	War Declared with Germany—1917.
April 7th to 14	National Baseball Week.
April 8th.	Battle of Appomattox—1865.
April 9th.	Surrender of General Lee—1865.
April 13th.	Palm Sunday.
April 13th.	First Day of Passover. (Jewish Holiday)
April 13th.	Thomas Jefferson's Birthday.
April 14th.	Assassination of Pres. Lincoln—1865.
April 16th.	De Diego's Birthday (Porto Rico)
April 18th.	Good Friday.
April 19th.	Patriot's Day (Maine & Mass.)
April 20th.	Easter Sunday.
April 21st.	Easter Monday.
April 21st.	Foundation of Rome (Italian Holiday).
April 23rd.	Shakespeare Born—1564.
April 24th.	First newspaper issued in America —1704.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

Notice to Members

PLEASE be sure to notify the chairman of any change of address.

—THANK YOU.

H. D. Pearl Put Better-Business Week Over Fine

Manager H. D. Pearl of Eddie Anson's Revere Theatre in Revere Beach, Mass., engineered a most marvelous campaign for a "Revere Better Business Week" which tied the theatre in with practically all the merchants of Revere.

The double truck used in the tabloid newspaper of that town was certainly a corker, but unfortunately was not fit for reproduction due to the reprint on the reverse side showing through. However, we want Mr. Pearl to know that we appreciate his thoughtfulness in forwarding us this information, and showing us how well he engineered this tie-up.

In addition to the double truck the item received front page publicity as well as editorial comment which was worthy of its weight in gold.

Let's hear some more from you Pearl, and remember us to Eddie Anson and the rest of the boys on your circuit.

Albert Margulies Jacked Up Mailing List With Program

At this time we'd like to tell you a little bit about the way Albert A. Margulies, manager of the Regent Theatre in Brooklyn, New York, keeps patrons informed of the coming attractions at his house by means of a monthly program, which he distributes at the theatre and through a mailing list.

Margulies' program is made up in black and white on good coated stock and carries the entire month's program on the four pages, the first and last pages of the herald being devoted to the first and last parts of the month, respectively. The two middle pages bear the main portion of the month's program.

This is a good gag to use once in a while when any novelty in program make-up is desired, and, according to Margulies, the idea worked great for him. In fact, it worked so well his mailing list increased a couple of hundred names.

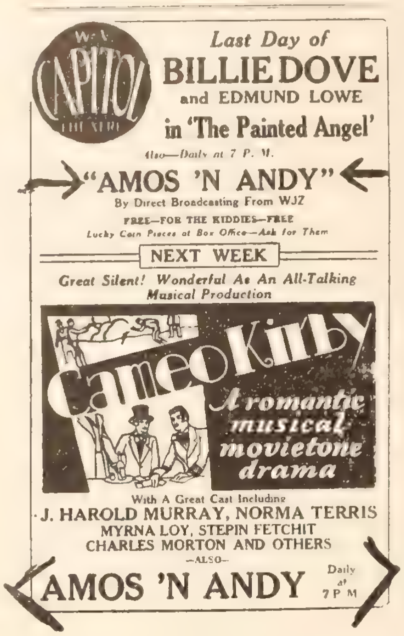
The beauty of a program of this sort lies in the fact that it is "alive" for thirty or thirty-one days, whereas the weekly program shortly outlives its usefulness and is thrown into the discard.

Thanks, Margulies, we're glad to know you're taking an active interest in the CLUB. We'd like to hear more of your doings at the Regent in the very near future.

Harry Stearn Was Wideawake; Cashed In On Amos 'n Andy

We've got to hand a compliment to Harry D. Stearn, manager of the Capitol Theatre in Reading, Pennsylvania, for the way he reached out and brought back his early evening business which started slipping when Amos and Andy, radio entertainers, captured the hearts of the radio audiences.

As you all know Amos and Andy are to-day the world's foremost blackface comedians, broadcasting over a nation wide radio hookup every evening at seven o'clock. Thus when seven o'clock rolled around, the patrons of the Capitol, instead of being seated in the theatre at seven o'clock as usual, preferred to remain home and listen to the radio stars.



W. A. CAPITOL THEATRE

Last Day of

BILLIE DOVE

and EDMUND LOWE

in 'The Painted Angel'

Also—Daily at 7 P. M.

"AMOS 'N ANDY"

By Direct Broadcasting From WJZ

FREE—FOR THE KIDDIES—FREE

Lucky Coin Pieces at Box Office—Ask for Them

NEXT WEEK

Great Silent! Wonderful As An All-Talking Musical Production

Cameo Kirby

A romantic musical movietone drama

With A Great Cast Including

J. HAROLD MURRAY, NORMA TERRIS

MYRNA LOY, STEPIN FETCHIT

CHARLES MORTON AND OTHERS

—ALSO—

AMOS 'N ANDY Daily at 7 P M

Which started Harry to thinking. With the result that a short while later notice appeared in the newspapers that Amos and Andy would be heard at the Capitol every evening. Of course this excited a lot of comment with the result that everybody started talking. After keeping the town mystified for a couple of days, Harry shot ads in the paper which explained the mystery.

Harry installed a ten tube radio set in his office, and having an announcing set with his sound equipment, placed the radio loud speaker in front of the "mike," then after making the regular announcements, tuned in on Amos and Andy whose reception was greeted with applause, the "mike" picking up the radio broadcast and transmitting it to the horns backstage.

The whole town was wildly enthusiastic over this plan and in addition to the regular seven o'clock show patrons being in their seats many new ones were on hand to see Harry's innovation.

We are reproducing one of Harry's ads on this page which he used in conjunction with his campaign in the event that any of the boys are faced with a similar situation.

We notice in the ad a little line announcing lucky coin pieces to be given away free to kiddies which seems to imply that Harry is still on his toes regarding the kiddie biz. situation, and perhaps he'll favor us with an account of what the "lucky coin" gag is, so that we can pass it on to the boys.

We're glad to see that Harry is still stepping right along and displaying the kind of showmanship that brings in business and holds it. Good work Harry. Let's hear more of your live-wire activities.

"'Ray for Bill"

His many friends will be glad to know that William A. (Bill) Levey, popular manager on A. H. Schwartz's Century Circuit Chain, has returned to his first love, the Beacon Theatre in Port Washington, Long Island, N. Y., at which house he made an enviable record for himself prior to his transfer to the Empress Theatre in Brooklyn.

It is seldom that a theatre manager receives a reception such as was accorded Bill upon his return to this beautiful Long Island playhouse, and to quote the words of one prominent merchant in the town, "If we only had a brass band, we could have a parade." Bill, it seems had made many friends during his two year stay in Port Washington and when nearly the whole town turned out to offer him congratulations on his return, it more than ever proved the truth of our statement that he is a real wide awake showman.

We hasten to offer our congratulations to Bill and we know he is going to keep right on observing the high standard of showmanship which has characterized his every activity since he first came to the notice of your Chairman.

MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

By starting a series of this kind we are merely carrying out our own slogan of "All For One And One For All."

Who can honestly say that they never encountered any difficulties in the operation of their theatres?

Who can deny that they had to overcome many a "tough" situation in order that they gain good-will where hard feeling existed before?

It's just part of our everyday life in the show-game and if the successful solution of one man's problems can be of material aid to the other man, then we are all the gainers in the long run.

* * *

Some of the members told us their problems and how they solved them. Others cited their troubles, asking for the advice of their brother-members to help them out.

Follow the series carefully and see if you can make a suggestion or two that will help, not only the man telling about the problem, but the whole crowd of us.

"Chick"

Two Thousand Heads Are Better Than One!

M.'S PROBLEM:

M. was installed in a house that had absolutely no good will.

Why?

Because the house, at one time had run the filthiest type of burlesque; so bad that the police put the padlock on the door for an indefinite period.

Previous to the padlock, the ceiling of the theatre fell and injured several people. The house had always been operated in a "what's the use" manner, and had changed policies, prices and attractions whenever the owners felt in the mood, without any regard for the public.

All M. had to do, so the owners said, was to put the house across, and incidentally, M. had two chain houses for competitors.

M.'S SOLUTION:

M. personally went around and met the various local factions. He told them that things would be different, and the locals promised him co-operation. M. attended meetings of the local Kiwanis, Rotary Clubs and Chamber of Commerce luncheons. M. made friends of everybody, from the lowliest to the highest. He had a good word for everybody. And as a consequence everybody had a good word for him. When the local papers and the Chamber of Commerce saw that he was really in earnest they came through wonderfully, and gave him all the co-operation in the world. After a short time the town belonged to M. and the theatre's business had improved wonderfully. M. had made the house an institution.

When recognition of M's ability came in the form of a better and bigger position in a distant city, M. sent letters to the various heads around town asking them to show the wholehearted support they had given him, to his successor. The locals responded wonderfully and to-day M. has in his possession letters from a Lieutenant Governor of the State, an assistant manager of an important newspaper, and the head of a large city's Chamber of Commerce. Letters that he will always treasure, for they show a city's appreciation of a real showman.

How would YOU handle a similar situation?

MANAGERS' ROUND TABLE CLUB

"LOBBY LAFFS"

By Dick Kirschbaum

You write and rave about Dick's Cartoons!

You're cuttin' 'em out and hanging 'em in your office!

But Dick must have suggestions if the series is to continue!

And don't forget—you get the original if your idea is used!

Give us the "Dope" and Dick will give you the cartoons! Fair Enough?

"LET'S GO!"

A. D. Resnick Still Very Active In Philadelphia, Pa.

Judging from a few of his activities there's a busy member of the ROUND TABLE CLUB in Philadelphia, Pa., who believes in keeping up with the de luxe houses of Philly by some excellent exploiting.

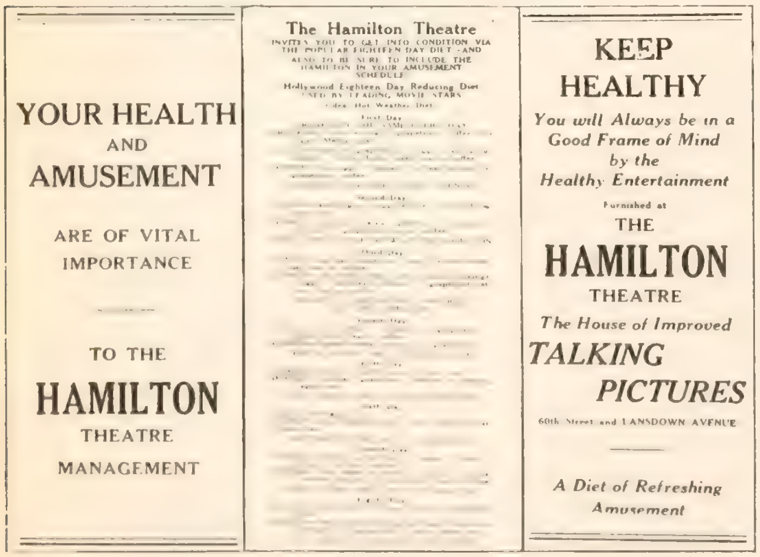
Meet A. D. Resnick, fellers, manager of the Hamilton Theatre in Philadelphia, who has earned himself a place on these pages at this time by the peppy brand of showmanship he is displaying at the Hamilton.

Resnick is a recent member of the CLUB and we set out to make this just an introductory story about him, but after we looked at a few of his stunts we decided that they merited passing on. Not because they are new gags, but because they serve to show what a live wire showman can do in the face of heavy opposition.

The cut we are reproducing below shows in part a sample of the "Eighteen Day Diet" herald which originally appeared on our pages and which Resnick used when that reducing fad became popular. As you will notice the front of the herald is well worded, carrying a teaser which states, "Your health and amusement are of vital importance to the Hamilton Theatre Management." The inside pages of the herald bore the complete schedule of the diet. And in between the daily schedule to be followed Resnick inserted plugs for the theatre. We want to describe the last line of the herald, which was very cleverly worded, and read, "And by now you should be in fine condition to enjoy our perfectly projected programs."

The "Eighteen Day Diet Herald" attracted a lot of attention and secured much valuable publicity for the theatre.

We also want to mention at this time Resnick's tie-up with a local ice cream manufacturer, which boosted his Saturday Matinee business tremendously. The dealer agreed to furnish bricks of ice cream in return for free advertising on the heralds which Resnick had made up announcing the "Ice Cream Party" and the Saturday matinee feature. We're glad to note that Resnick is taking advantage of our recent articles dealing with the necessity of doing something to boost the Saturday matinee business.



YOUR HEALTH
AND
AMUSEMENT
ARE OF VITAL
IMPORTANCE
TO THE
HAMILTON
THEATRE
MANAGEMENT

The Hamilton Theatre
INVITES YOU TO GET INTO CONDITION VIA THE POPULAR EIGHTEEN DAY DIET—AND ALSO TO BE SURE TO INCLUDE THE HAMILTON IN YOUR AMUSEMENT SCHEDULE
Hollywood Eighteen Day Reducing Diet
USED BY LEADING MOVIE STARS

KEEP
HEALTHY
You will Always be in a Good Frame of Mind by the Healthy Entertainment
Furnished at
THE
HAMILTON
THEATRE
The House of Improved
TALKING
PICTURES
60th Street and LANSDOWN AVENUE
A Diet of Refreshing Amusement

In addition to these live wire stunts Resnick tied-up with the local dealers and promoted a masquerade party in the theatre with 35 prizes donated by the local merchants serving as awards for the winners. This stunt went over like a million dollars and the theatre's box office no doubt swelled considerably that night.

This masquerade party is an excellent stunt for the neighborhood theatre to use, and judging from the success of Resnick's experiment, much good will can be had, in addition to making the theatre "homelike."

For a plug on his admission books, Resnick distributed large quantities of "dummy" money, with an imprint on the back requesting any one wishing to save real money to buy the thrift books. So you see, it looks as though we have added another real live wire to the roster of the CLUB, and we want Resnick to know that we extend him a heart welcome to the crowd and expect him to keep us up on his activities at the Hamilton.

How about it, Resnick? Let's hear from you and have a picture of yourself so that we can let the rest of the gang see you.

Hinds' Tie-Up With Local Bakery Was Profitable Stunt

Manager Fred Hinds of the Colonial Theatre in Watertown, S. Dak., sold the town's largest bakery an idea which netted the theatre and the bakery extra profits.

The bakery agreed to wrap a coupon with every loaf of bread sold, with a pass to the Colonial given for ten coupons brought back to the bakery.

A few days in advance the stunt was given publicity in the local newspapers in the form of a story announcing that the bakery had an important message to deliver, regarding its 24th anniversary, which they were about to celebrate, and stating that a pleasant surprise was in store.

On the opening day of the issuance of coupons the bakery carried a three column ad in the local paper, announcing in detail how the coupons could be secured and made to provide the holders with entertainment.

In addition to plugging the stunt in the newspapers the bakery also used their windows to give the gag publicity. Banners announcing the plan were also carried on the bakery delivery trucks.

This tie-up benefitted both the theatre and the bakery and as the bakery paid the full price for the theatre tickets, it can be seen that Hinds got a shade the better of the deal, though both obtained a large measure of good-will.

We're glad to note that Hinds is continuing his peppy activities out in his town and we want to thank him for passing this gag on, in case any of the boys are able to use it. Let's hear from you again in the near future Hinds and you might send us a photo of yourself so that we can give you a send off on the CLUB pages.

Barnett Lazarus Says:

"The fact that the MANAGERS' ROUND TABLE CLUB in MOTION PICTURE NEWS is always so helpful and instructive is reason enough for every live wire manager in the country to belong."

Manager,
Fox-Manhattan Theatre,
New York City.

MANAGERS' ROUND TABLE CLUB

Bromberg Crashes Local Restaurant For Free Publicity

David L. Bromberg, manager of the Fox Japanese Garden in New York City, secured a tie-up with a restaurant in connection with his exploitation on "Hot for Paris," which we think merits a mention in the CLUB's pages.

Dave's restaurant tie-up enabled him to have a special blue plate dinner of boneless chicken pot pie and vegetables, listed on the menu as "Hot for Paris," which was featured on the bill of fare as a "special."

In addition to the menu tie-up, Dave arranged for the distribution of a number of cards of the type we are reproducing below, which read: "ENJOY A 'HOT' MEAL AT FLEISCHER'S—Then—'HOT FOR PARIS' at the WILLIAM FOX JAPANESE GARDEN."

E —A "HOT" Meal at FLEISCHER'S
N Then . . .
J —"HOT FOR PARIS"
O At WILLIAM FOX
Y JAPANESE GARDEN

These cards were attached to all the menus and in that manner the picture was brought direct to the public's attention.

This tie-up while not new, is nevertheless an excellent medium of exploitation and we are glad to note that Dave is right on the job grabbing every opportunity that presents itself to plug his house.

We'd like to hear more of Dave's activities in the near future, and as we live right around his neighborhood we are going to drop in one of these days and say hello to him, and also we're going to note whether his membership certificate is occupying a prominent place on the wall of his office.

It might be of interest to reveal at this time that the Japanese Garden was the first roof garden in New York to instal the sound and talking picture policy and also state that Dave has been making that house click successfully.

Oak, David, and don't think we aren't going to drop in there one of these not too cold days.

Bolivar Hyde, Jr. Makes Them Look And Listen in Fla.

Manager B. Hyde, Jr., of the Polk Theatre, Lakeland, Fla., pulled a "wow" of a stunt, perhaps not altogether new but with an original variation, in advertising a group of pictures.

Working on his public's curiosity and playing up the old psychology of restricting something to one sex only, he rented a vacant store in the heart of the down-town section of the city for a week at a nominal cost. Then he covered the windows on both sides of the entrances with paint, leaving only a small round hole for "peeping" purposes in each of the two windows. One was labeled "Men Only" and the other "Women Only" and inside the hole was copy on the picture playing the Polk at the time. It was kept up-to-date for a week, calling for much comment and exciting lots of attention all the while it was used.

Of course other means of advertising were used, including the distribution of 2,000 stock heralds over the city, through a tie-up with a baking company who also bannered their eight trucks and placed 150 window cards in strategically located stores.

He then placed a new Ford on display in his lobby to sell "Painted Angel."

The car was there for an entire week. And in addition to displaying it in the lobby, the agency also ran quarter-page ads daily telling of this fact as well as mentioning the current picture playing at the Polk.

Hyde explains it : "This tie-up gave us some excellent publicity and no doubt advertised our show more than any other means we could have had right at this time."

The auto agency also had cards in their windows telling about the car on display in the theatre lobby as well as giving the name of the picture.

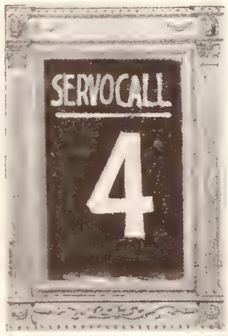
—and up pops Bolivar again.

Seems like we no more than get one story into the pages about him when along comes another, but far be it from us to discourage any CLUB member from sending us the "low down" on how they are getting the cash customers to keep the old ticket machine hot.

Hope you don't mind all the slang, Hyde, but it is really a compliment and not a knock. So keep right on shooting the stuff along and we'll pass it on to the boys.

"Real Service"

This one is Dick Howarth's idea, the progressive young chap who manages the Oakwood in Toronto. This simple contrivance should fill a long-felt want, especially in those houses that are patronized largely by physicians and railroad men and others who are subject to emergency calls.



The accompanying illustration shows a 22 x 14-in. frame, covered with glass and containing rollers (top and bottom) holding drawing linen on which is cut in numbers ranging from 1 to 10. This roll of linen is lighted from behind by two 25-watt lamps.

When a patron, who is anticipating a phone call leaves his name at the box office he is given a number on a card (about the size of a pass-out check). When they are phoned at the box office, an usher goes to the annunciator and turns the roll to the number that the patron holds on the check and switches on the light behind the number, which is of such size and legibility as to be easily discerned by everyone in the theatre.

This box is placed in a conspicuous position on the stage and a trailer on the screen tells the patrons about this service, besides drawing their attention by carrying a notice on the house program.

The cost is so small and the whole outfit so simple to make that no manager can afford to overlook this excellent medium to improve the service to his patrons.

(Note: The above is a marvelous service angle. What are YOU doing equally as good?)

Tschauder's Gag So Hot Whole Town Rushed To Theatre

Time and again word drifts into your Chairman concerning the live-wire activities of Max Tschauder, manager of the Rivoli Theatre in Beatrice, Nebraska, and as we are in touch with Max's work we like to pass his activities on to the rest of the Club.

We're glad to note that he is still stepping high, wide and handsome out there in the West, displaying the same peppy showmanship he has used in connection with various stunts. In fact the gag Max pulled when he shot off a lot of red flares from the top of his marquee, in order to attract attention to his house, the night the opposition was featuring a band concert in front of their house's sidewalk, is still going the rounds of the Western exchanges.

And when you stop to consider that Max is pulling some high pressure gags with every new show it begins to look as though the town of Beatrice will certainly be Rivoli conscious.

Keep us posted on your activities Max, because we still remember the stunts you used to work not so long ago and we know what box office builders they were too, in addition to being fine showmanship.

MANAGERS' ROUND TABLE CLUB

Army Bus Tie-Up Helped Increase Raleigh's Biz.

Here's the way one manager reached out and grabbed in some extra box office biz.

A. C. Raleigh, manager of the Liberty Theatre in Olympia, Washington, effected a neat tie-up with the army post located at Fort Lewis, a short bus run from Olympia, by offering the space in front of the theatre as a bus stop.

Raleigh was aided in this tie-up by a decision rendered by the courts which would not permit army operated transportation buses to run into Tacoma, due to the competition it would give the franchised company operating there.

The commanding office of the army post, upon receipt of the injunction restraining the post's buses from traveling to Tacoma, issued an order stating that the soldiers were to find their future recreation in Olympia. Which is where Raleigh's break came in.

Learning that the buses had no place to load and unload, he called up the commandant at the military post and offered him the free use of the space in front of the theatre. Upon the officer's acceptance Raleigh notified the Police Dept., which agreed to see that the space was reserved.

The time table of the bus' trips was posted in the box office and the bus dispatcher's orders were taken by the theatre and given to the driver of the bus.

On week days there is only one bus in the afternoon, due to the soldiers' time being taken up by drilling, etc., but in the evening, from six o'clock on, buses are run every half hour, and as all the soldiers get out in front of the theatre, a good deal of extra box office revenue is picked up.

The Chamber of Commerce and the local newspapers are co-operating with Raleigh, endeavoring to make the soldiers' nightly visit as pleasant and as beneficial as possible.

This is the type of live wire showmanship that goes far towards bringing up the weekly receipts and it is a pleasure to let the rest of the CLUB know what Raleigh is doing out there in the Northwest. Let's hear more of this kind of showmanship. How about it, Raleigh?

BINSTOCK CLIMBS

And He Deserves It

When it comes to predicting future happenings, we ought to hang out the "crystal-gazing" sign and make a business of it!

When Paul Binstock was just a house manager, we felt that the type of work he was doing would win him recognition from the "higher ups" and, sure enough, Paul was made City Manager for the Fox Metropolitan houses in Astoria, L. I.

Our prediction did not cease with this first promotion and we were certain that Paul would work his way still higher if he would just continue the same brand of showmanship and loyalty to his organization. And it is our pleasure to announce that he has been appointed Assistant District Supervisor for the Fox houses in Queens.

Here's our heartiest congratulations and best wishes, Paul, and the added prediction that we will be hearing still more later.

We wonder what's become of

DON HOOBLER?

This esteemed gentleman was one of the first members of the ROUND TABLE CLUB and as in the case of many others, we have no intention of letting him drop out of sight. At the time he enrolled, he was manager of the Irvin and Castle Theatres, in Bloomington, Ill., and for a while he was an active contributor to these pages.

Since we feel that he was instrumental in helping us put over the ROUND TABLE CLUB, we would like to know whether he is still an interested follower of our pages. So if you see this, Don, drop us a line and tell us the news.

M. R. T. C.

Fred Johnson Shed Plenty of Light On This Subject

Fred E. Johnson, hustling manager of the R.K.O. Drake Theatre in Oil City, Pennsylvania, put over an extensive exploitation campaign on "Rio Rita" that helped swell box office receipts, and knowing Fred's methods the way we do we can be sure that when we say swelled it was some swelling.

Fred secured the co-operation of the Oil City Mayor, and the Keystone Public Service Co. to the extent of gaining permission for the erection of a monster electric sign, to be strung across the street. Letters four feet high were wired and strung from the marquee flasher of the theatre to the light company's poles across the way. And when the sign was lighted up at night it could be seen for blocks away. As this was the first time a high-powered stunt like it was pulled in the town, considerable comment was aroused, with people stopping to look at the sign, and the theatre as a consequence secured much valuable word of mouth publicity, since this stunt clicked like a million.

In addition to this Fred also had a couple of attractive pennants "plugging" the picture extending down from the top of the building for about twenty-five feet and which attracted more than passing interest.

We want to say a word or two about the general layout of Fred's newspaper ads which as we have remarked before are always effective and well made up. An interesting feature of his ads are the little novelties he inserts into the layout from time to time in the form of catch lines or little sayings of famous personalities. In one of his recent ads he carried a little box which carried copy reading—President Hoover Says: "Let us have business expansion, justified optimism and renewed prosperity." You'll probably wonder what bearing this has on the copy—so we'll tell you that while it has no bearing on the copy, it sells, and makes a mighty interesting ad more interesting for just the reason that it has no bearing on the copy in general. Another real little stunt Johnson used was running the ad he made up on Rudy Vallee's picture, on the same page with the radio program, and which stunt again proves Fred a live wire showman who doesn't let a thing get past him.

We're glad to hear from him again and we want him to know we're always interested in hearing news of his doings at Oil City. So don't keep us in the dark concerning yourself, Fred, and give our regards to Mrs. Johnson.

MANAGERS' ROUND TABLE CLUB

An Achievement Of Showmanship Is the Civic, New Zealand

As we have stressed before, when the foreign showmen set out to put a campaign across they sure do it in great style. Which is why we want to call your attention at this time to the way a bunch of peppy New Zealanad showmen put over the opening of the Civic Theatre in Auckland, New Zealand, which house is under the able managership of Stewart Pitt, with A. L. O'Brien, general manager, as supervisor.

A tie-up with the "Sun," Auckland's leading newspaper, was effected by the theatre, whereby the newspaper agreed to edit and circulate a special supplement devoted to the theatre, and since the Sun has the largest circulation in the city the importance of this tie-up can easily be seen.

THE CIVIC THEATRE
A THEATRE WORTHY OF AUCKLAND
The Genie of The Civic Theatre Directs You To
ENTERTAINMENT OF UNPARALLELED MAGNIFICENCE

The front page of the special section carried a beautiful drawing of the theatre, which we show with this story, together with a dedicatory address by the builder and owner, Thomas A. O'Brien. The inner pages carried ads of the various companies whose products had gone into the building of the theatre, with the various motion picture exchanges carrying full page ads announcing their pictures which would show at the Civic.

Many pages were devoted to stories concerning the men who had been instrumental in the building of the theatre, and whose showmanship would be more in evidence when the theatre's policy of de luxe stage shows, with a stage band, ballet troupe and organ solos would become effective.

A fine example of showmanship is seen in the unique uniforms which are featured by the usherettes, consisting of a costume similar to that featured by the harem nautch dancers, while still another innovation in showmanship is the Winter Garden restaurant which has been installed within the theatre. This restaurant, or perhaps we should say cabaret, since it features a revue, is able to accommodate about six hundred persons, who, if they wish, may view the Civic show while dining or, if not, may simply draw the curtains which permit a view of the theatre screen and stage. This innovation is one of the most novel feats of showmanship ever attempted and, boy, we'd sure like to see it.

The management of the theatre has arranged a few services for the convenience of the patrons which show the result of a careful study in showmanship by tying up with the local telephone and taxi companies. Phones were installed in the theatre lobby with direct wires running to the taxi company so that any patron desiring a cab would not have to go out into the street and hail one, and when we think of how many times we've stood out in the rain waiting for a cab we don't doubt but that this kind of thoughtful service will certainly be appreciated.

Some more thoughtfulness and show salesmanship on the part of the management is seen in the arrangement they have made whereby patrons coming to the theatre would be enabled to park their cars free of charge at a nearby garage and also at the side and rear of the theatre where a large parking space to accommodate hundreds of cars, had been provided, and as a measure of protection and assurance against the cars being damaged or stolen, the alert management issued a free insurance policy covering any damage which might be done the cars, and which was handed the patrons by the theatre attendants stationed at the parking space.

The theatre has a seating capacity of three thousand people and its publicity and exploitation is handled by W. A. Malone, and since we believe Malone to be one of those instrumental in securing the special supplement, we feel sure that working for a couple of showmen like Messrs. O'Brien and Pitt, he'll more than put that house on the map.

Since it takes so long for news to come into this office from New Zealand, we'll have to promise you more accounts of the activities of these showmen at a later date and you may expect to be let in on some mighty interesting stuff. Incidentally, while we're on the subject of news we hope that the management of the Civic will favor us by adding our name to their mailing list, for from what we have heard we're sure the boys in the Club will be interested in hearing about the house organ, "The Civic Review."

We want to congratulate the showmen responsible for the excellent special supplement they have put out, and we want to congratulate the builders, too, for the marvelous theatre their craftsmanship has conceived—a theatre which will stand as a tribute to the finest showmanship in New Zealand; and for that matter, a good many other places.

We'd like to hear more of the activities of this live-wire bunch in the future and also publish photographs and news about their activities as it will certainly be a pleasure to let the rest of the world know what the other half is doing.

How about it? Let's hear from you, Oak?

Tell Him Now!

(Thanks to E. E. Bair)

If with pleasure you are viewing any work a man is doing, if you like him or you love him, tell him now.
Don't withhold your approbation 'til the person makes oration as he lies with snowy lilies o'er his brow;
For no matter how you shout it, he won't really care about it;
He won't know how many teardrops you have shed;
If you think some praise is due him, now's the time to slip it to him
For he cannot read his tombstone when he's dead.
More than fame and more than money is the comment kind and sunny, and the hearty warm approval of a friend.
For it gives to life a savor and it makes you stronger, braver, and it gives you heart and spirit to the end.
If he earns your praise—bestow it; if you like him let him know it, let the words of true encouragement be said.
Do not wait 'til life is over and he's underneath the clover, for he cannot read his tombstone when he's dead.

(Respectfully dedicated to the "bosses" of the show-business who still believe its bad dope to pat a man on the back.)

ALWAYS WEAR YOUR CLUB PIN!

MANAGERS' ROUND TABLE CLUB

Safety First and Last

(NOTE: This article appeared in one of the programs of the Broadway Theatre in Norwich as a personal chat between the manager and the patrons. There are many fine angles to stories of this type and we suggest you read it through.)

Broadway patrons enjoy their programs, serenely confident of their absolute safety at all times, due to the unremitting vigilance of the management, who maintains a constant inspection with that one purpose in view. Exit-ways more than sufficient to provide safe and easy egress, numbering four from the second balcony, four from the first balcony, and seven from the main floor, all leading directly to the street, provide open passages capable of emptying the house of 1400 patrons in two minutes—which has been done under a stop-watch test by Fire Chief Taft. In addition, the Broadway maintains the only system of emergency lights in any Norwich theatre, instantly available in case of the failure of the city service, and entirely independent of any outside source, flooding the entire house with light at the flip of a switch, and ensuring the utmost in safety. Wide aisles, accommodious stairways, all doors opening outward at the slightest push on the inside bars, all are important factors in public safety. The latest type of fireproof projection booth, asbestos built on a steel frame, and with portholes instantly and automatically closed if necessary, the latest type projection machines, equipped with the new safety devices, which prevent the burning of more than one inch of film, and the rigid supervision of the projectionists by first, the house manager; second, the Fire Department; and third, the State Police, constitute a safety formula that is one hundred percent efficient. Courteous ushers, trained in the use of all the house safety devices, and thoroughly familiar with every part of the theatre, are at the service of the patrons at all times. The beautifully appointed ladies' room with a smiling matron always on duty, a comfortable men's lounge, the iced bubble fountain, provide the smaller comforts which make a visit to the Broadway just a little more enjoyable than the average theatre. In case you need it, the Manager will gladly call a taxi for you at any time. Physicians, nurses, clergymen find our announcing system a great convenience.

THREE IMPORTANT ESS-ES

SAFETY!

SERVICE!

SHOW!

YOU'LL FIND 'EM AT THE BROADWAY

Congratulations To E. W. Gould On His Fine Record

It is rather unfortunate that a record of many years' service in theatres around New York City cannot be cited as the rule, rather than the exception. But to every one of us who knows our New York and its rather unusual conditions, insofar as theatre managers are concerned, such an achievement is worthy of a fanfare of trumpets and a banquet of honor.

To E. W. Gould, therefore, goes the honor of this occasion as well as the announcement that he is just completing his TENTH anniversary as manager of the Morningside Theatre in uptown New York City.

You may talk about those managers in the smaller towns and cities who have built up tremendous prestige and good will by reason of their long records in the houses they have operated, but to accomplish such a feat in this city of ever-changing managers, must mean that Gould possesses something far above the ordinary and it affords us more pleasure to state these facts than mere type could possibly convey.

We sincerely trust that "E. W." will become a steady contributor to the CLUB pages hereafter and let us in on some of the good will tactics he has put across so successfully over those ten years of faithful service to the Consolidated Circuit. How about it, Gould?

We wonder whether being a subscriber to MOTION PICTURE NEWS over that long period of years had anything to do with his handling of that job of his? But, at any rate, it shows, beyond a shadow of doubt, that Gould knew how to keep in touch with the industry all the time and he sure selected the right trade paper for that purpose.

Irving Feinman Is Always Displaying Fine Showmanship

Not so long ago we predicted that Irving Feinman, assistant manager of the Leader Theatre in Brooklyn, would become a very active member of the CLUB. And from the way Irving is going out in Brooklyn, it looks as though we're going to be right.

With his boss Manager Champlin, Irving promoted a free toy matinee to boost kiddie business on Saturday afternoon, that clicked to the tune of more box office. Cards were distributed in the theatre and vicinity, in the form of a reserved seat ticket, and bearing a detachable coupon. The copy on the ticket announced that the ticket and fifteen cents would admit a school child to the Saturday Afternoon "Kiddie Toy Matinee." When the ticket and fifteen cents was presented at the box office the coupon on the ticket was detached and presented to the child, who held onto it in the event that his number should correspond with the numbers called from the stage entitling the bearer to a toy. The toys generally included a pair of roller skates, a scooter, dolls, etc. This stunt made a great hit with the parents and children in the neighborhood and the Saturday receipts swelled considerably.

The free radio gag which Irving and his boss used a short while ago was such a financial success that they have already promoted another radio from a local dealer and plan giving it away in a short while and no doubt will again bust another house record, as this gag, which consists of procuring a radio, free, from the local dealer, who receives advertising in exchange, with the radio being given away from the stage, has never yet failed to boost the box office.

We want to compliment Irving on the excellent house service he maintains, and we know that the patrons enjoy a "Broadway Service" because Irving himself is a veteran in the service end of the business, having worked in some of New York's biggest houses and been an important member of their service staff, and he has transferred some of that selfsame pep of former days to the young men who make up the service outfit at the Leader and maintain a standard of courtesy always.

It is a source of pleasure to us to keep our eye on Irving's work, since the live-wire manner in which he handles his job gives us the impression that he will soon be qualified to take the next step up the ladder.

(NOTE: While this article and a future one dealing with Irving has been awaiting publication, your Chairman received word that Irving has been promoted to House Manager of the Ozone Park Theatre in Ozone Park, L. I., N. Y., under Monty MacLevy, supervising manager of the Cross Bay and Ozone Park Theatres.)

Did You Order Your Club Pin?

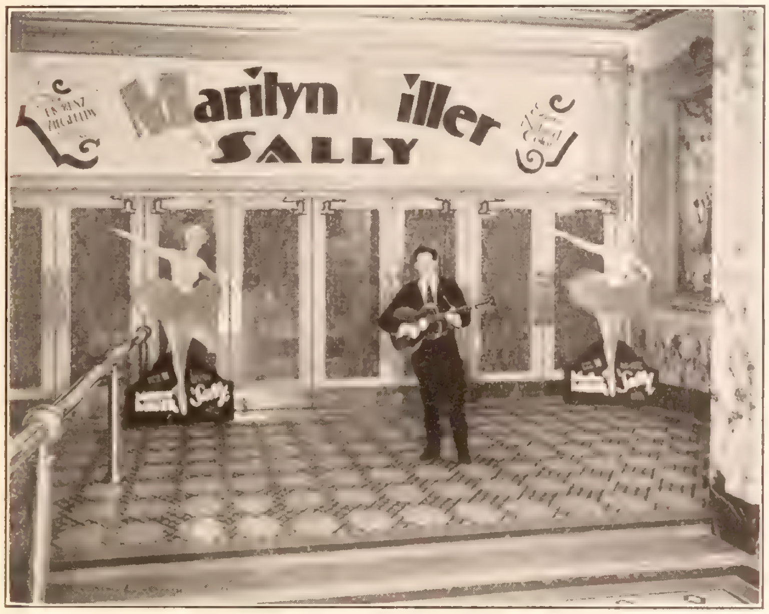
MANAGERS' ROUND TABLE CLUB

Troubadour In Foyer Helped Laby To Boost Business

We're reproducing a picture of the lobby of the Washington St. Olympia in Boston, Mass., which theatre is under the able management of G. Laby. And Laby starts off his letter by asking us a question and then, to avoid any complications? answers it himself.

"Where's the best place to sell your coming attractions?" he asks. And then he answers, "The inside lobby." And just to demonstrate Laby's point we had a cut made showing his lobby so that you boys can pass your own comment on it.

As you will notice Laby has conceived the idea of having a singer croon the song hits from the picture. The singer, "Don" Humby, is active five hours a day. Which is some strain on the tonsils. But, according to Laby, this stunt did a lot towards attracting attention to the picture and selling it. This is not a bad stunt as it gets away from the "non-sync" plugging idea and affords the patrons a little relief from the "horns."



We want you to notice also the cutouts of Marilyn Miller, which stand out like a million bucks and which are made from six sheets with the head piece and bodice done in silver tinsel and the ballet gown made of regular tarlaton ballet cloth studded with silver tinsel, which not only gave the cutouts a lifelike appearance but enhanced the effectiveness of the lobby.

Thanks, Laby, we're glad to know that you're all pepped up down there in Boston and we feel sure that if you continue using the "Old Dome," your box office will show the results. And don't forget, we're always glad to hear of you and your activities. Oak?

Meet John A. Hart Manager Of Doan In Cleveland, Ohio

C'mon fellers, gather about the ROUND TABLE and meet one of the new members.

John A. Hart is the manager of Loew's Doan Theatre in Cleveland, Ohio, and according to Richard D. Deutsch who nominated him for membership we are going to hear a lot more about him.

Hart, we'd have you know, has been in almost every phase of the game and has been a showman for a long time. Prior to breaking into the game as a manager Hart had played "bits" in vaudeville and legitimate production. He is called the "singing manager" and on special occasion has entertained his patrons by vocal renditions of Irish ballads.

We're extending Hart a cordial welcome into the CLUB and we want him to know that these pages are always open for the representation of the showman ideas. We hope Hart will favor us with a photo of himself shortly in order that we can let the rest of the boys see what he looks like. How about it Hart? Let's hear from you again.

"SYNCHRONIZATION"

When the expression synchronization was first used in connection with sound pictures, it typified the *"perfect synchronizing"* of sound to the picture being projected upon the screen.

Today the meaning of perfect synchronization has taken on a more important significance in that one of the most essential necessities in proper projection or theatre operation is *"perfect synchronization"* between the house manager and the projectionist in the booth.

Of what use are good projectionists when they only have a monitor horn in the booth to guide them upon the sound which is being broadcast from the horn back of the screen, when the manager and the booth are not in perfect accord and working together 100 per cent?

This should serve as a warning to every house manager to try his utmost to work out a plan whereby this phase of his show is carefully watched so that the booth is constantly in touch with the floor, and that the sound is being handled in the best possible way. In this manner you will avoid many kicks, not only from the patrons, but from the bosses on their various visits to your theatre.

As far as the projectionists are concerned, they have never been a problem to this department because we have been created solely for the use of the house manager, but from the house-manager's standpoint, he has much to gain by winning the confidence of his projectionist and working in absolute accord with him at all times.

Get wise to the added significance of *"perfect synchronization,"* and see if you can't work out the problems of the sound projection in the booth to the satisfaction of all concerned.

"Chick"

H. Kopplin Annexes A Clever Organist In "Buddy" Webber

The CLUB will soon have another interesting feature to offer in the way of a series of high-powered organ specialties being put across under the direction of Harold Kopplin, Manager of the Capitol Theatre in Miami, Florida, whose organist is a chap well known to your chairman by reason of the fine stuff he put across at the Plymouth Theatre in Worcester.

"Buddy" Webber is the chap we have reference to and we certainly were glad to hear from "Buddy" once again. He came to us out of a clear sky while we were trying to find an organist who would do justice to the beautiful instrument that we had up there in Worcester and he not only filled the bill but really created quite a name for himself up in the New England section.

We have no doubt that "Buddy" will click down at the Capitol in Miami for Mr. Kopplin and his promise to furnish us with the dope about what he is doing is something that we are keenly looking forward to, especially the stunt on "Singing in the Bathtub," wherein he sat at the organ in a bathing suit.

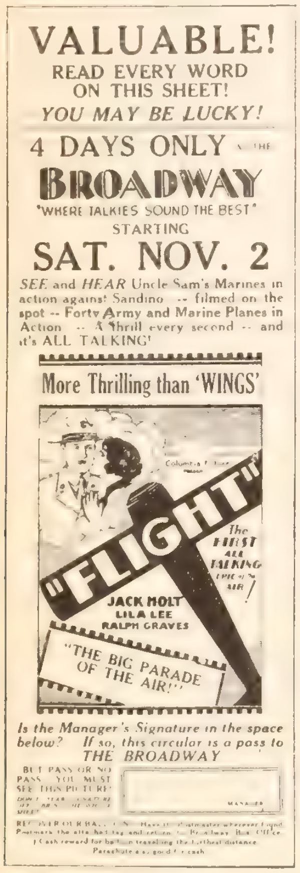
Listen "Buddy," we hope you have put a little "beef" on since we last saw you or I have my doubts as to what you would look like as a "bathing beauty"??? However, kidding aside, we were delighted to hear from you and hope you convey our best regards to Mr. Kopplin. Remember we are looking forward and anxiously awaiting for the organ specialties that we wrote to you about.

MANAGERS' ROUND TABLE CLUB

Novelty Characterizes The Work Of Norman E. Fitz

It looks as though we started something when we made a declaration that Norwich, Conn., was a once peppy show town, and now Norman E. Fitz, manager of the Broadway Theatre in that city, hastens to enter the discussion, demanding that we recount some of his activities. Which we are always glad to do.

To begin with, we want to tell you about Fitz's campaign on "Flight," which helped boost receipts considerably, by reason of Fitz's tie-up with a commercial aviation company which made half hourly flights around the city, and which, for the use of Fitz's screen to run a trailer announcing these flights, permitted him to go up in a plane and throw out 5,000 heralds at different points covering a radius of twenty miles. The heralds were very nicely made up as the reproduction shows, and Fitz made sure that they would be read by writing a head reading: Valuable! Read Every Word on this Sheet! You May Be Lucky! On the bottom of the herald the catchline head was explained by a little box left blank for Fitz's signature, with a note reading: "Is the Manager's signature in the space below? If so, this circular is a pass to the Broadway Theatre." This stunt went over big when pulled, with both adults and kids grabbing the heralds as they fluttered from the plane.



VALUABLE!
READ EVERY WORD
ON THIS SHEET!
YOU MAY BE LUCKY!

4 DAYS ONLY AT THE
BROADWAY
"WHERE TALKIES SOUND THE BEST"
STARTING
SAT. NOV. 2

SEE and *HEAR* Uncle Sam's Marines in action against Sandino -- filmed on the spot -- Forty Army and Marine Planes in Action -- A Thrill every second -- and it's ALL TALKING!

More Thrilling than 'WINGS'

Columbia Pictures
"FLIGHT"
The FIRST ALL TALKING EPIC of the AIR!
JACK HOLT
LILA LEE
RALPH GRAVES
"THE BIG PARADE OF THE AIR!"

Is the Manager's Signature in the space below? If so, this circular is a pass to THE BROADWAY

BUT PASS OR NO PASS YOU MUST SEE THIS PICTURE!
[illegible]

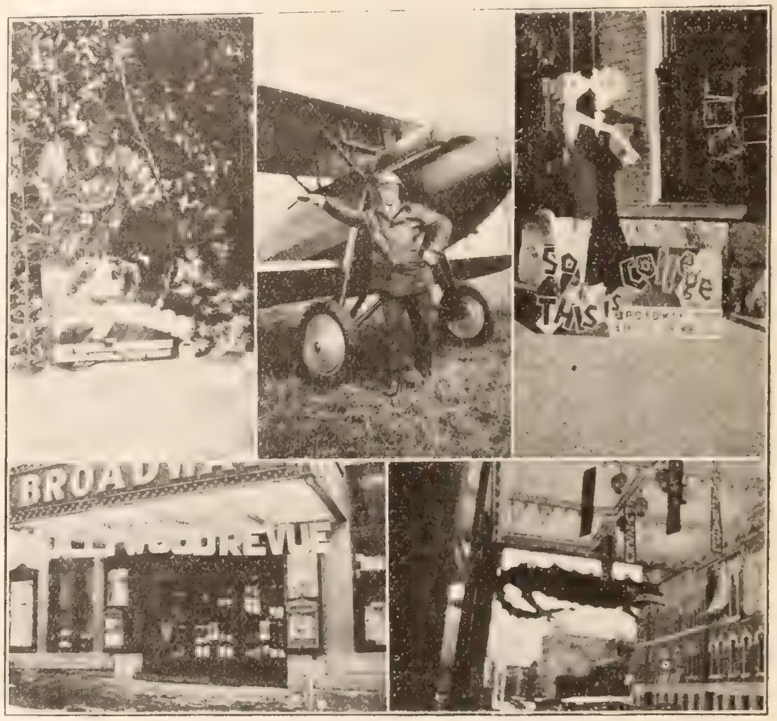
MANAGER

RECOVER OUR BALLOON [illegible] Have it Postmaster wherever found Postmark the attached tag and return to Broadway Box Office
[illegible] Cash reward for balloon traveling the farthest distance
Parachute also good for cash

Another prize stunt which Fitz pulled in connection with the picture was the release from the plane of a compo board dummy aviator, with a parachute attached to his back. The dummy aviator made his drop directly over the theatre, with 10,000 people watching his descent. He landed in a woods about three miles out of town, with a large number of the crowd hot on his trail, since a reward was being offered for his return. The newspapers gave this stunt plenty of publicity, which helped a lot in stimulating interest in the picture. Through a tie-up with the Navy sub-base Fitz was enabled to procure a beautiful display of signal flags which he swung from the flagpole to the marquee. This stunt was excellent as a flash and helped a lot in selling the picture.

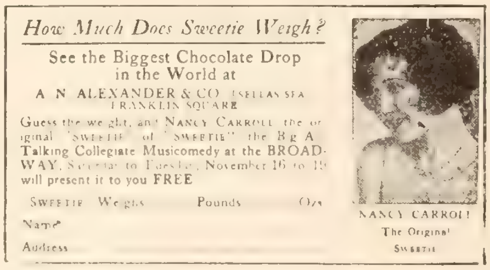
We're sure we don't know where Fitz finds the time to turn out the nice lobby display he arranges on every picture, but he manages to get around to it, as the accompanying illustrations will show. We want to call attention to the "Virginian" cutout he used which attracted considerable comment, due to its being partially hidden behind some small trees and brush, and was outfitted realistically with a sombrero, cartridge belt and buckle and a gun and holster. In fact, it was so real that people would stop and look at it considerably longer than the regular lobby display would command.

The gentleman in the center, holding up the aeroplane, is Fitz himself, and we can tell by the smile that he was sure business would be above par on the picture. The other cutout on the top row is a hand-painted job done on "So This Is College." Since the exchange posters were not suitable enough for the use Fitz wanted them for he made up his own, and it was largely through the novelty of design that he succeeded in landing it in the window of the leading clothing store in town. The two bottom portraits show the attractive fronts he arranged for "Hollywood Revue" and "Fu Manchu." As you will notice, he has added a novel touch to the "Manchu" display by featuring a large cutout of a dragon under his marquee.



While we're about it we want to mention that Fitz promoted a radio from one of the local dealers and gave it away free, turning in one of the biggest days in the history of the theatre. The free radio gag was given a two-week plug and on the night of the award the house was jammed.

The other card we are reproducing shows a tie-up with a local candy manufacturer who cooperated with Fitz on the picture "Sweetie," and made up an immense chocolate drop which he placed on display in his window with a prize offered to any one guessing the weight.



How Much Does Sweetie Weigh?

See the Biggest Chocolate Drop
in the World at
A. N. ALEXANDER & CO. [illegible]
FRANKLIN SQUARE

Guess the weight, and NANCY CARROLL, the original "SWEETIE" of "SWEETIE," the Big All Talking Collegiate Musicomedy at the BROADWAY, Saturday to Tuesday, November 16 to 19 will present it to you FREE

SWEETIE Weighs Pounds Ozs.
Name
Address

NANCY CARROLL
The Original
SWEETIE

A very advantageous stunt was worked by Fitz on "Welcome Danger," whereby he secured a quantity of gravure heralds and sold space on the back page to the local merchants whose ads paid for the cost of printing the heralds and netted the theatre a little profit by increased business. The heralds were distributed at the theatre and the stores of the advertisers, as well as around the town.

We want to commend Fitz on the layout of his house program and the snappy chat box he has arranged on the back page so that he may talk informally to his patrons on the coming attractions, and since it is written in a nice, easy manner it is surely read by every patron weekly.

Oak, Fitz. If you and the rest of the live wires in Norwich keep up that sort of work we're afraid we'll have to retract the statement, but we'll reserve decision until we can take a jaunt up to Norwich and see for ourselves.

Lawrence Lasky says:

"Your pages devoted to the MANAGERS' ROUND TABLE CLUB contain much valuable data which the writer is saving for his tickler file."

Publix Theatres,
Springfield, Mass.
Publicity & Exploitation Director.

MANAGERS' ROUND TABLE CLUB

LOCALIZED ADVT.

"Masterpieces of Make-up" is the way we might describe the many examples of advertising we have come across in the last few years. Today's advertising is certainly a far cry from the "blood and thunder," "holler and yell" layout of yesterday. The small town exhibitor, by the use of the excellent mats furnished by the advertising brains of the biggest motion picture producing companies, is turning out advertising that will stand up with the best that the deluxe houses in the key cities can devise.

The small town exhibitor has taken the mats furnished by the exchanges, broken them up, pasted them together, used them intact, has put in this and put in that, and achieved some wonderful pieces of advertising art. The "Smalltown Gazette," by reason of the "ace" advertising the local theatre manager is turing out, has suddenly decided that all the advertising it is carrying can also be made attractive, so it signs up with a big ad mat service, who can supply anything from a gnat to an elephant for make-up purposes. As a result, the Gazette takes a new lease on life that is directly attributable to the theatre, and knowing this the make-up men in the Gazette's composing room take great pains to see that the theatre's ads will look like a cross between a Rembrandt and a sample of today's modern art. That's fine. Smalltown, with its population of so many thousand, probably appreciates the beauty of the advertising. But suppose Smalltown is not in the mood to go to the movies. Can the flashy advertising make it want to go? Can it sell them? Emphatically, No!

Many exhibitors, located in small towns and fair sized ones, are paying too darn much attention to beauty in their layouts and not enough attention to selling power. A beautiful layout may sell them in the big cities, but it isn't going to sell them often in the sticks. What the little exhibitor must learn to do is "localize" his advertising. He can use the beautiful layouts—all well and good. He can put in a little novelty here and there. Also fine. But when he starts using the copy word for word supplied by the press books—he's crazy. How the deuce is any one going to tell you in advance what will sell your shows? One town may go strong for big words and glowing adjectives of description. Another town might be entirely sold on a couple of simple statements. Still another town may think of a manager's personal endorsement of a picture. Mind you, we're not declaring that all press book advertising copy is phooey. But it just can't be slapped into a paper intact and be expected to grab all the business that an ad with "localized" copy would do.

The manager should know his field. If he doesn't know it let him try out various forms of advertising copy until he strikes the medium that will click with the town, and when once he has hit that medium, hang onto it. If you find that your patrons are partial to the flash ad with its glowing descriptive adjectives, it's pictures, it's modernistic type forms, give it to them. If they want simplicity, give 'em that, too. And another thing—Big Mogul Productions makes a picture with Lillian Wish as the star, while in the cast, playing a featured role, is Jack Mokie, whom your patrons raved about last time he appeared in a picture. Don't her pictures always go big in New York, Chicago, Detroit, Pittsburgh and all the other "Big Towns"? Sure. But in Smalltown Miss Wish is secondary to Jack Moakie.

Smalltown never went wild over Lillian Wish, but it did go wild over Jack Mokie. "Well, now, ain't that too bad," the New York advertising men will say, "but our mats all carry Lilly as the star. But don't worry, she'll bring them into your house." So the little exhibitor makes up his usual beautiful ad billing Lillian Wish, the girl with the weepy voice and willowy form, in "Deserted," with Jack Mokie rating a small 6 pt. line. When the Smalltown resident turns to the theatre page all he sees is Lillian Wish. He shrugs his shoulders disgustedly and does not bother to read the rest. "We'll go some other night," he says.

If Mr. Manager had been alert he'd have tossed the mats giving fair Lily all the breaks out the window and made up an ad which would declare that Jack Mokie, the fellow you liked so well in "Rainbows" is here again and has an important role in the new Lillian Wish special. "And he'd have jammed his house."

There's no use going into lengthy discussion on the subject. Many a small town exhibitor has long ago seen the value of "localizing" his advertising and consequently has been enjoying wonderful business and continued good-will. When the residents of the town read his ads they are unconsciously being sold because the manager knows what they like and he gives it to them in his advertising. He doesn't rely upon the producers' proclamation of the drawing power of the star. He knows who will click and who won't click in his town and he plays them up accordingly in his advertising. And when a guy knows how to do that you can bet his house never has to buy a bottle of red ink.

Midnight Premiers

Despite the success of the Midnight Performance idea in so many spots all over the country, we were surprised to find, upon investigation, that hundreds of cities and towns, all ripe for such performances, are passing up or not trying the idea at all.

Get wise, you "sleepers," because you're losing out on an angle that pays dividends in several different ways.

* * *

Midnight Premiers stimulate interest in a coming "big" attraction.

Starts a lot of word-of-mouth advertising that is bound to react favorably at the b. o. if the picture has any real merit.

Shows a big profit because of the small extra cost of such performances.

* * *

Why should we have to "sell you an idea" when your own common-sense showmanship should prevail?

What can you lose? Try it out—but be sure that you ballyhoo it enough to create plenty of interest for the start-off.

Lucky "13" Gag A Corker For Mgr. Barnett Lazarus

A smart stunt, used in conjunction with the trailer of "The Thirteenth Chair," was pulled by Barnett Lazarus, manager of the Manhattan Theatre in New York City, which was instrumental in swelling box office biz on the picture's play date.

The gag, used by Lazarus, though not new, was very effective and consisted of flashing a trailer on the screen which read: "Is 13 your lucky number? When the lights go on, please arise and look at the bottom of your chair. If the mystic 13 is there you will be rewarded immediately."

The lights were then put on for about a minute and everybody hastened to turn up their chairs to look for the 13, which had been marked in chalk on various seats throughout the house. There were thirteen winners at each show and as they identified themselves they were presented with a pass for the "Thirteenth Chair."

When the passes had been distributed and the lights lowered a flash trailer was shot on the screen which read: "Every seat in this theatre will be a lucky one on (play date). Don't fail to be thrilled by the "Thirteenth Chair." This flash trailer was followed by the regular stock trailer on the picture.

This gag so sold the picture that the receipts for the picture were almost the largest in the house's history.

As you will no doubt surmise, the picture we are reproducing is Barnett Lazarus himself, who, with Herman Starr, the circuit's district supervisor, planned the lucky "13" gag.

We're pleased to be able to pass this gag on to the boys, Lazarus. Keep up the good work and let's hear more from you concerning your activities at the Manhattan.

MANAGERS' ROUND TABLE CLUB

AND "CHUCK" TOO—

We venture to say without fear of contradiction that were we to publish the photograph of every member of the ROUND TABLE CLUB whose certificate occupies a prominent spot in his office, we would have to eliminate everything else in MOTION PICTURE NEWS in order to make room for a display of this calibre.

However, it is the fine CLUB spirit that is being shown by the various members that continually encourages us to try and accomplish more and to make the ROUND TABLE CLUB section of the NEWS more outstanding week in and week out.

Among the latest to show us how proud he is of his membership certificate is Charles B. "Chuck" Copperman, Manager of the Robbins Theatre in Warren, Ohio.

As you will note from the photograph that "Chuck" has placed his membership certificate right above his desk where it will strike the eye of everyone who enters the theatre, and we are certainly tickled to note that he is as proud of his certificate as we are to boast of him as an active member of the CLUB.

Never mind "Chuck" about your difficulty with your CLUB emblem pin, just keep on wearing it because it will identify you among everyone in the business as a "live wire" showman and a member of the greatest organization and the only one of its kind in the whole wide world.

I am looking forward to the "dope" about the "Alibi" contest in connection with that free publicity that you grab for your theatre, as well as the additional dope on "Phantom of the Opera" and we hope that you won't forget to send it along at the first opportunity that presents itself.

Let's hear from you regularly, "Chuck," and remember that anything you care to pass along for your brother members and managers will be assured of more than an ordinary welcome on these pages.

H. E. Armistead Says:

"I want to say . . . that the Club is more helpful to me than any other department in any magazine. Good work."

Manager,
Lyric Theatre,
Easley, S. C.

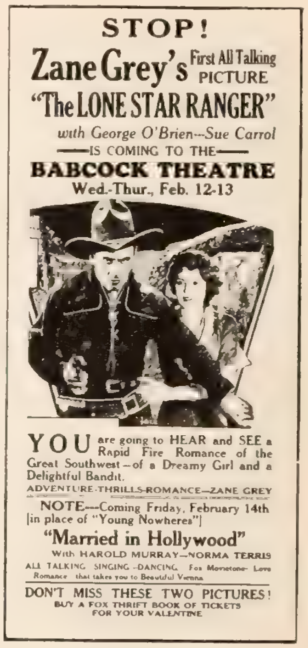
Circus Flyers Are Fine Advertising Says Harold Lee

We are always grateful to any of our members who show the real CLUB spirit by keeping us posted on their efforts and activities, not just once in a few months, but practically on an average of every week or two, and in this respect we owe a voted of thanks to Harold C. Lee, manager of the Fox Babcock Theatre in Bath, N. Y., for his fine CLUB activities.

Only recently we showed you a marvelous lobby flash on "Sunnyside Up" which was engineered exclusively through Mr. Lee's showmanship methods, and now we want you to take a look at a mighty fine looking circus flyer which speaks for itself.

Harold never loses an opportunity of cashing in on any angle that presents itself in connection with either the exploitation of the picture, the theatre he operates or a holiday or event that may possibly tie in with it. In this respect we would call your attention to the last line or two on this circus flyer which tips off his patrons to buy a Fox Thrift Book of tickets as a valentine present.

Great stuff, Harold, and we certainly want you to know that we appreciate your marvelous correspondence, and that we are always glad to hear from you regardless of how often you get around to it. The small town managers' problems are our chief concern, and we say this at the risk of incurring the displeasure of the big city boys, but if the truth were known, the small town theatres are far more in the majority than the big ones, and for that reason we consider it not only the backbone of the ROUND TABLE CLUB, but the backbone of the industry as well.



STOP!

Zane Grey's First All Talking PICTURE

"The LONE STAR RANGER"

with George O'Brien—Sue Carrol

—IS COMING TO THE—

BABCOCK THEATRE

Wed.-Thur., Feb. 12-13

YOU are going to HEAR and SEE a Rapid Fire Romance of the Great Southwest—of a Dreamy Girl and a Delightful Bandit.

ADVENTURE-THRILLS-ROMANCE—ZANE GREY

NOTE—Coming Friday, February 14th [in place of "Young Nowheres"]

"Married in Hollywood"

With HAROLD MURRAY—NORMA TERRIS

ALL TALKING SINGING-DANCING Fox Movietone Love Romance that takes you to Beautiful Vienna

DON'T MISS THESE TWO PICTURES!

BUY A FOX THRIFT BOOK OF TICKETS FOR YOUR VALENTINE

Maybe your wish for a "get-together" for all the members of your section of the country will come to a reality before many more months go by, and, if it is at all possible, you may rest assured that such a gathering will be arranged. The Fox Metropolitan crowd upstate are 100% with the ROUND TABLE CLUB activities, and we know they will do everything in their power to aid us.

So long for the present, Hal, and remember us to Mr. Goldberg, Mr. Olsen and the rest of the boys of the Fox Metropolitan crowd upstate.

Smoot's Program Quotes Copy From Round Table Pages

Harry V. Smoot, proprietor of the Vine Theatre in Mt. Vernon, Ohio, sends us his latest program calendar for the month of February on the reverse side of which he carries what he calls "Screenland Gossip." This is quite an angle which was played up some months ago in connection with Mr. Smoot's activities out in Mt. Vernon, and of course it is unnecessary for us to reproduce it again, because you fellows should be watching this line of stuff closely enough to take advantage or file the suggestions as they appear.

At any rate, what we are trying to get at is just this: he has found many interesting items on our CLUB pages to use in connection with his "Screenland Gossip Calendar" and he sends us one to show with this article in which he was kind enough to credit us and the MANAGERS' ROUND TABLE CLUB for the use of same.

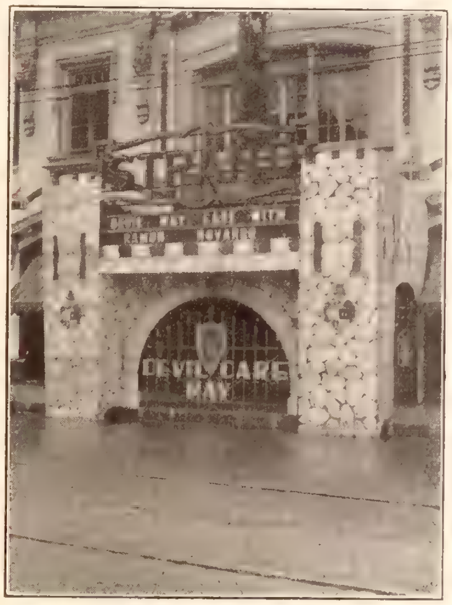
We want to take this means of thanking Harry for this consideration as well as his showmanship in using an article that is really of value to any theatre that makes it a point of warming up to their patrons where they can have a chat with them via their house program or regular mailing matter.

MANAGERS' ROUND TABLE CLUB

A Novel Front For Every Picture Is Miss Ward's Idea

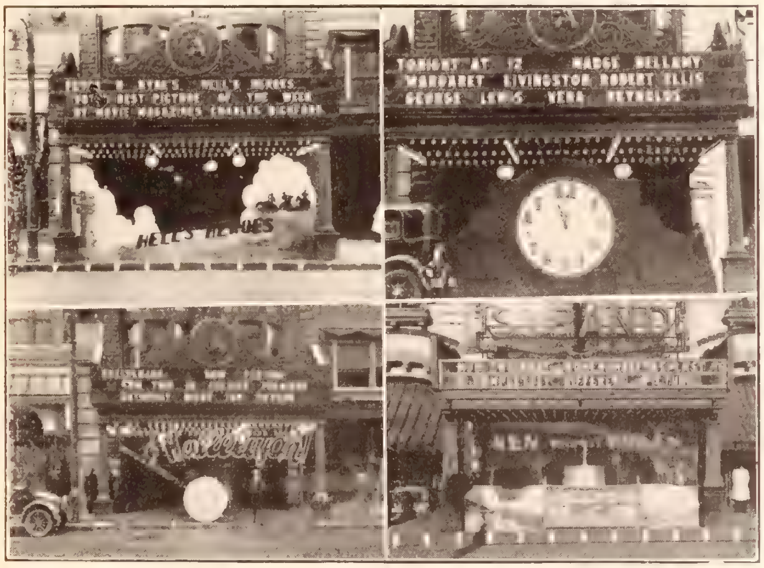
Now, gentlemen, as well as lady members of the ROUND TABLE CLUB, step up and make the acquaintance of Miss Annabelle Ward, Assistant Managing Director of the Phoenix Amusement Company Theatres, located in Lexington, Kentucky, and operating a group of fine houses in that section of the country.

The chief purpose of introducing Miss Ward is to convey to you the delightful information that the marvelous atmospheric fronts, which we are reproducing in connection with this story are part of her work at the different theatres for the Phoenix Company and contain many good pointers that we would all do well to follow.



The Phoenix Circuit makes it a point to build fronts for most of their Sunday opening attractions and you will surely agree with us that these eye-arresting displays must certainly have attracted a tremendous amount of attention among the theatre goers in Lexington, Kentucky.

The displays themselves are so attractive that there is very little need for our going into any of the details in connection with the building of them. If you will look them over closely you will be able to tell without much difficulty or use of your imagination, how they were engineered and worked out. If, however, you are a little in doubt on this subject, just get in touch with us and we will be more than delighted to secure any further information that you may desire.


HELL'S HEROES
TONIGHT AT 12 MADGE BELLAMY
MARGARET LIVINGSTON ROBERT ELLIS
GEORGE LEWIS VERA REYNOLDS

In commenting on these displays, we do not want you to lose sight of the mighty fine wording used in the changeable attraction signs on the marquee of these various theatres, and here is an angle that it would do us all good to watch a little more closely than we may have been watching them in the past.

We could not possibly close this story without thanking Miss Ward for her thoughtfulness in sending us the photographs as well as the other information which she was so kind enough to convey and we are going to hold her to her word to furnish us, from time to time and as fast as it is conveniently possible to do so, with other photographs of their beautiful fronts and lobby displays. Incidently, give a second or third look at that "Devil-may-care" front because it is one of the finest that we have seen and is a credit to any theatre regardless of where it may be located or how large the seating capacity happens to be.

Thank you again, Miss Ward, and perhaps we may be able to coax a photograph out of you, so we can give you a more intimate introduction on the pages of the ROUND TABLE CLUB.

Don't Forget the Junior Set —Lobby Propaganda

By JOSEPH LUNTZ, *Manager,*
Fox-Valley Stream Theatre, Valley Stream, L. I.

During my eight years experience as manager of motion picture theatres, I convinced myself that the children and junior set are doubtless the best propaganda and press agents for any theatre anywhere.

And my advice to anybody who happens to boost a house, or has a hard time to get his house make progress, to start with children.

"Fire Department," "Junior Bands," "Boy Scouts," "Girl Scouts," "Parent Associations," etc., etc., are surely willing to use your theatre for all kinds of different purposes.

It is up to you to start the ideas. After the first time, any of the boys or girls who appear in your theatre will go after you all the time. "Boy Scout Week"—Last Monday, February 10th—bad stormy weather, weak picture—and still a good attendance and what accounts more, tremendous publicity for the Valley Stream Theatre in six local papers and a good-will developed greater than ever.

It cost the theatre two cardboards (1 sheet), in lobby and in the front, with a head of a Boy Scout pasted on and a brief announcement: "Mon. February 10th—150 Valley Stream Boy Scouts will perform on the stage their 'Counsel Ceremony Act.'"

I am a hard believer in so called verbal or lobby propaganda.

It is a simple thing—hang around in the lobby for a while when people come out, start to talk to them about some picture or pictures soon coming to your theatre, mentioning stars, story, wonderful qualities, etc. You can be sure that every ten people you talk with will talk to 100 more and there you have better publicity than thousands of circulars.

Ed. Lewis Returns To Bayonne After A Short Absence

It may interest his many friends to know that Edward B. Lewis, who took "Billy" Stillman's place as manager of the Central Theatre in Newark has just been appointed Managing Director of the DeWitt Theatre in Bayonne.

We have heard many fine things about Ed, and our sincere hope is that he will become a steady contributor to the CLUB pages, because we honestly feel that his activities would be a source of much interest and profit to his brother managers all over the world.

How about it, Ed, why not hop aboard and shoot us a copy of that photo that the Bayonne News published when you returned to the DeWitt? (P. S.—It just arrived. Thanks.)

MANAGERS' ROUND TABLE CLUB

Good For "Wussell"

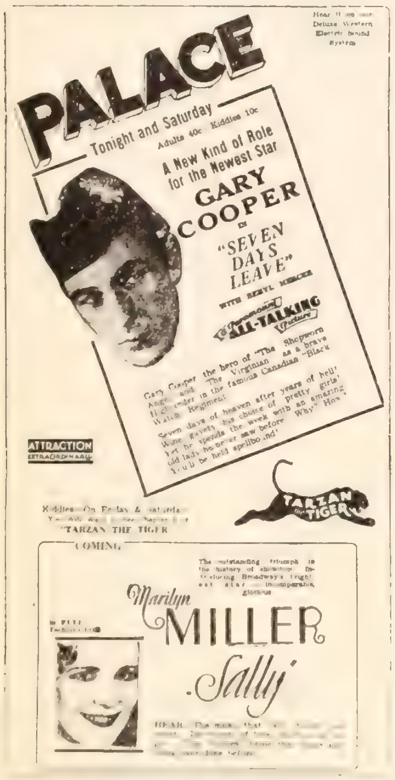
Russell Pierre Cohen (don't mind the Pierre), one of the best known and certainly one of the best liked men in New York theatre and film circles, has just been appointed General Manager of an independent circuit operating houses on Long Island.

"Wussell," as he is affectionately called, can number more "real" friends in the show business than any other individual we can think of at this moment and that host of friends will surely join us in wishing him lots of luck and success in his new position.

Creamer Pays Particular Attention To Newspaper Ads

We have recently been commenting considerably on the layout of newspaper ads in general and have ventured to offer suggestions and criticisms of the ads whenever necessary, so when an opportunity presents itself to us to talk a little about an ad—why, we're glad to do it, and since this time it's more in the nature of a compliment to Jno. W. Creamer, manager of the Palace Theatre in Muscatine, Ia., and his advertising ability, it pleases us mightily.

Creamer laid out an attractive ad, which we are reproducing below, which entirely dominated the page it was on and assured attention being given it. As you can see, the ad is made out neatly and carries all the selling features necessary in addition to getting in a couple of extra plugs for the kiddie "serial" and the coming attraction. Taken all in all, it sells, which is just what we've been stressing for a long, long time.



Now while we agree with Creamer that the ad dominated the page we wonder whether it is of the type for a Muscatine paper. By that we mean that when you stop to consider the work that went into its make-up, getting those little plugs in there and still not crowding the ad, we think that such an ad would be more effective in a larger city, where this type work would really be more useful, for when a man has twenty or so newspapers to deal with daily he often finds it necessary to conceive an ad which will dominate the page and take interest away from the many other attractions listed with his merchandise.

We're afraid that we are of the opinion the ad is too well made up for the local paper and would like to suggest that Creamer use a simpler form for his layouts, as we're sure that a man of his ability will be able to devise an original and simple, but effective, form for plugging his regular pictures. We don't have to say anything on the way Creamer puts over his "specials" as you will all no doubt remember the article we ran not so long ago on his excellent double truck layout for the picture, "Glorifying the American Girl," and when a man can make up two full pages of ads the way Creamer did and get in the ads made by many of the gang, who, too, have often something about advertising.

We want to thank Creamer for passing this on and giving us an opportunity to illustrate a point which has often come up in the ads made up by many of the gang, who, too, have often spent a lot of valuable time on ads which deserve a wider scope.

Window Tie-Ups Prove Effective For A. J. Sharick

Managing Director A. J. Sharick of the Rialto Theatre in Washington, D. C., cashed in on the sound revival of "The Phantom of the Opera" by getting many profitable and effective window displays on a co-operative basis by which both the theatre and the stores benefitted to a great extent.

Some of the store windows displayed "Phantom Red Dresses" and had in one particular display a "Phantom Head" placed on a marble pedestal which turned continually with no apparent means of locomotion. Naturally, this type of stuff attracted a lot of attention, and the usual curiosity seekers gathered around the window which was a marvelous break for the theatre as well as the store.

This constituted but a small portion of Mr. Sharick's activities in exploiting "The Phantom of the Opera" and we would want you to know that his music tie-up on the Faust Music brought in about fifty music stores in Washington with a great big record display besides giving these displays special settings.

A letter in art printing on heavy stock with envelopes to match were sent to a list of music and opera lovers as well as music teachers. This list was secured from the largest downtown music stores, and in addition several hundred cards were sent out in red ink which was mailed to the regular clientele list of the large number of music stores.

We are certainly interested in the activities of Mr. Sharick at the Rialto and we hope that he will continue to pass along some of his exploitation ideas for the benefit of his brother managers so that they may benefit by what he is doing the same as he is no doubt benefitting by the things they do.

"Lots of Luck, Belcher"

W. E. Belcher, whom you will all recall for his past connection with the Schine-Riviera Theatre in Rochester, N. Y., has resigned from that house to take over the management of the Lake Theatre in the same city.

We know that many of Mr. Belcher's friends, brother members and managers who have been corresponding with him will be glad to hear of this latest move of his and join us in wishing him a lot of luck and the best of success.

Let's hear some more from you Belcher and see if we can't pep you to renew your active CLUB membership as you did in the past. In the meantime convey our best regards to our many friends up Rochester way and here's hoping we get to see you soon so that we can tell it to you in person.

MANAGERS' ROUND TABLE CLUB

S. B. Tucker Has Had Many Years Of Good Experience

Another new member anxious to "get going" on the CLUB pages is S. B. Tucker, manager of the Byrd Theatre in Richmond, Virginia, who has been working in the show game for some time, and informs us that we are going to hear many good things from him. Which is oke with us.

Tucker has formerly been associated with vaudeville, burlesque and presentation work, and prior to his taking up the manager's reins at the Byrd, was associated with the Wilmer and Vincent circuit, thus with so varied an experience we can look forward to some mighty fine stuff.

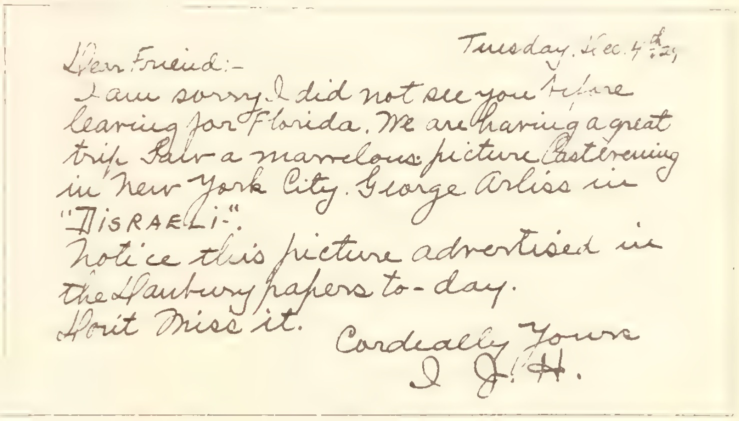
We want to comment upon the excellent use Tucker makes of mats in his newspaper ads, to such an extent that they are bound to attract attention. Space will not permit our reproducing them now but we hope in the future to give you an idea of how they are laid out and to point out why it isn't necessary to crowd every mat you receive into your ad. An example of how your mats can help you secure free advertising, is shown by Tucker crashing the inner pages of the Sunday paper with a neat layout of caricatures by Armando, celebrated artist, on a number of movie stars with a note stating that they would shortly appear at the Byrd.

We want to welcome you into the CLUB Tucker and we hope that you will become a very active member, and if you've a photo of yourself send it in so the rest of the "gang" can meet you.

Chas. H. Oakley Helps Make Danbury 100% M.R.T.C.

A showman whom we believe will become a very active member of the CLUB is Chas. H. Oakley, manager of the Empress Theatre in Danbury, Conn. Oakley has been in the show racket for quite some time and in addition to being a theatre manager is also an accomplished musician, having played the organ for four years in Poughkeepsie, N. Y., which training stood him in good stead last year when he decided to put on a program featuring Christmas Carols, in conjunction with a prologue he conceived as part of his holiday program and in which he sang and played the musical numbers.

The post card we are reproducing below is in the nature of an initial offering to the CLUB pages, and was part of the campaign made up on "Disraeli" by Oakley.



Tuesday, Dec. 4th '29

Dear Friend:-

I am sorry I did not see you before leaving for Florida. We are having a great trip. Saw a marvelous picture last evening in New York City. George Arliss in "DISRAELI".

Notice this picture advertised in the Danbury papers to-day.

Don't Miss it.

Cordially Yours

I. J. H.

What made this stunt very effective was the fact that they were actually posted in New York, Oakley having arranged for two thousand of them to be mailed from the "Big City," and the gag sure made a hit in Danbury. In addition to the postal card stunt, Oakley arranged for a preview showing of the picture before the faculties of the leading schools and college together with prominent business and clergy men.

With the enrollment of Oakley in the CLUB it seems to us that Danbury, like Reading, Pa., is all sewed up 100% ROUND TABLE, and we want Oakley to know that we extend him a cordial welcome to the "gang," and we want him to come up to the prediction we made in the first paragraph.

Give our regards to the rest of the CLUB boys up your way, Oakley, and tell Jack Sanson that we expect to hear from him very soon.

—and still more Adjectives!!

When we gave you those other groups of adjectives we had no idea how popular they would become among our members and readers.

In response to many requests, we renew the publishing of more and hope they will find as much favor as the first batches.

BUOYANT
CHEERING
CONDOLATORY
ENCOURAGING
HEARTENING
INSPIRITING
INSPIRATIONAL
PROMISING
SYMPATHETIC
ANIMATIVE

EMOTIVE
INTERESTING
PROVOCATIVE
QUICKENING
RIPPING
ROUSING
STARTLING
STIMULATING
STIRRING
THRILLING

TOUCHING
VIVIFYING
COMPELLING
COMPULSORY
EXHORTATIVE
IMPORTUNATE
INSISTENT
IRRESISTIBLE
PERSISTENT
URGENT

BEWITCHING
CAPTIVATING
CHARMING
ENCHANTING
FASCINATING
ACTIVE
ANIMATED
EXPEDITIOUS
FLEETING
FLITTING

FRISKY
HEADLONG
IMPETUOUS
LISSOM
PRECIPITOUS
SALIENT
VOLATILE
SPRIGHTLY
PERKY
IMPULSIVE

GOT ENOUGH?

If we get around to it we'll slip you a few more next week. Keep on saving them for future use.

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

THE SLOGAN OF THE M. R. T. C.—

WILLIAM A. "BILLY" STILLMAN as most of the Club members will recall is the manager of the Central Theatre in Jersey City, and it was only a short while ago that we ran a little story on Billy's career and we must confess that it was interesting enough to stretch onto a page, but with the way we were, and in fact are, cramped for space we will have to hold off until we can pass on some of Billy's "on the jump" work, which we feel sure he is going to supply us with plenty of in the very near future.

———*Wear Your Club Pin! ! !*———

STEPHEN CHAMPLIN manages the Leader Theatre in Brooklyn, N. Y., and as we know quite a bit about his showmanship ability, we feel that the Club pages will feature his name frequently. We have seen what his former assistant Irving Feinman accomplished under his guidance and now that Champlin has enrolled in the Round Table, more than ever are we certain that some live wire ideas will be forthcoming. Keep us posted on your work, Stephen, and why not send us a photo of yourself, together with a little note giving us some "dope" on your career, as a showman?

———*Wear Your Club Pin! ! !*———

LOUIE LEVINE is the manager of the Regent Theatre in Worcester, Mass., and with the activities going on in that section of the country, we would more than appreciate some notices of his work, because we are of the opinion it will make mighty interesting reading for the rest of the Club.

———*Wear Your Club Pin! ! !*———

S. B. TUCKER, manager of the Byrd Theatre in Richmond, Va., is another showman who is no stranger to the Club and our pages, for it was only recently that we ran a "pip" of an ad that Tucker used, and it was this same ad which proved to us that there is certainly a wide awake showman handling the Byrd, and for that reason we want Tucker to know that we are always glad to hear of his work. So don't keep us in the dark "S.B.," your work deserves recognition, and we're here to see that you get it.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

FRED MERCY, JR., better known as "Junior" Mercy, is the general manager of the Inland Theatres Corporation, operated by Senior and Junior Mercy, in Walla Walla, Wash. And since we have shown some of Junior's work on these pages, we feel sure that we are going to pass on some mighty fine accounts of his activities. Let's have some more examples of the way you Pacific Northwest showmen put things over, Junior. Thanks.

———*Wear Your Club Pin! ! !*———

FRANK B. HILL is the manager of the Liberty Theatre and assistant to Junior Mercy in Walla Walla, Wash., and knowing the enviable record Frank has for being a real showman, it is perhaps needless to say that whatever he sets out to do he delivers the goods. We've introduced Frank before to the rest of the CLUB but since every Round Table Member must pass through these portals, meet him again. Oak, Frank.

———*Wear Your Club Pin! ! !*———

DAVID A. MILLER manages the Merryland Theatre in the very busy and showmanlike city of Los Angeles, Calif., and when we declare that Miller can keep in step with the rest of the showmen out in his territory we know what we are talking about, as it was only a short time back that we published an account of the up to date way he puts over his shows, and we deduced then that he would make a mighty peppy member. It's too bad we haven't a picture of David on hand, but if he'll shoot one in to us we'll give him a regular sendoff to the rest of the Club.

CHARLES E. DOCTOR manages the Grandview Theatre in Vancouver, B. C., and though his name has appeared on the Club pages before it is absolutely necessary that all members be introduced on these pages, preparatory to entering the sacred inner portals. We want to hear from you again Charlie and in the very near future.

———*Wear Your Club Pin! ! !*———

JOHN V. WARD is the manager of the Capitol Theatre in Ontario, Canada. Ward's name has appeared on the Club pages prior to this introduction but as it is a fixed rule of this department that all new members "break in" on these pages we must introduce him again to you. We know Ward's activities at the Queen Theatre were interesting and we look forward to hearing some accounts of his work at his new house.

———*Wear Your Club Pin! ! !*———

H. E. WILTON, manager of the Strand Theatre in Hamilton, Ont., in Jack Allan's region, is another member of the Club whose name has graced our pages, prior to this "informal" introduction, so just want to state that we know Wilton will continue the good work he is doing up there at the Strand. Oak, "H.W."?

———*Wear Your Club Pin! ! !*———

F. V. GARCIA is the manager of the Claremont Theatre in New York City. And as we know the high standard by which the Claremont is run we feel sure that we are going to hear some interesting things concerning "F.V." and his activities. Send us in a photo of yourself, Garcia, so that we can let the rest of the boys meet you in a "picture" introduction.

———*Wear Your Club Pin! ! !*———

D. C. HARRISON is the assistant manager of the Rialto Theatre in Macon, Ga., and comes proposed for membership by none other than Monty Salmon. With Monty giving you a send-off "D.C." there's no question in our minds but that you can deliver the goods, so don't keep us in the dark. Let's have a few accounts of your work, for under Monty's able guidance, they're bound to be good.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member........................

Theatre ....

Address ....

City.................. State.............

MANAGERS' ROUND TABLE CLUB

"ALL FOR ONE AND ONE FOR ALL"

VINCENT M. TATE manages the Roosevelt Theatre in Swoyerville, Pa. We want to welcome Tate into the CLUB and let him know that we expect to be kept well supplied with news of his doings in Swoyerville. Drop us a line about yourself, Vincent, and let's know of your career as a showman to date.

Wear Your Club Pin! ! !

HERMAN H. BOSS is the manager of the Palmer Theatre in San Francisco, Calif., and is one of the latest of the peppy Coast showmen to join the gang. We know that if Boss expects to keep up the rep that these Far West showmen have acquired, he will keep us well supplied with accounts of his activities.

Wear Your Club Pin! ! !

JACK ALBERTSON is the manager of the Indiana Theatre in Indiana Harbor, Ind. We want to welcome you into the CLUB, Jack, and though this is not the first time your name has appeared in the NEWS, you know everyone must be represented on this page sooner or later. Keep up the good work that you have been doing for some time now.

Wear Your Club Pin! ! !

JOHN NAHALKA, JR., manages the Royal Theatre in Elizabeth, N. J., and we should hear plenty of good things about him, since the CLUB is well represented in the Jersey State, with Charlie Carroll, Billy Stillman and the rest of our live wire representatives.

Wear Your Club Pin! ! !

JOSEPH S. BORENSTEIN is the manager of the Imperial Theatre in Pawtucket, R. I., and is certainly no stranger to us for we have been giving quite a bit of space to his activities on the pages, for Joseph has proven that he too can uphold the standard for crack showmanship that Pawtucket has long boasted of. Greetings, Joseph, and we know you are going to keep up the interest you have shown in the past.

Wear Your Club Pin! ! !

S. S. SOLOMON manages the Paramount Theatre in Youngstown, Ohio, and we have already seen many indications of his unusual ability as a showman and we expect to be able to pass on many good things from him in the very near future. To start the ball rolling in the right direction we would like to have one of his photographs and a little note containing the "lowdown."

Wear Your Club Pin! ! !

ROY ROGAN is the manager of the Rialto Theatre in Joliet, Ill., and he should be able to put over some excellent examples of showmanship because knowing a bit about the town and the opportunities it presents makes us think he will be a very active member. We hope to tell you a lot more about Roy in subsequent issues and to make the stories a bit easier we'd like a picture of Roy, which suggestion we hope he will act upon immediately.

THE ORIGINAL "IDEA EXCHANGE" OF THE INDUSTRY!

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston Honorary Chairman	C. E. Lewis Chairman

WHAT ARE YOU WAITING FOR?

BERNARD RHODES is the manager of the Majestic Theatre in Gettysburg Pa., and comes to the Round Table Club proposed by George Shewell, of the York Theatres Corp. We shall certainly look forward to hearing more from this wide awake showman at frequent intervals and we are certain that he can turn out some fine work. Drop us a note Bernard and tell us some of the theatre news down your way.

Wear Your Club Pin! ! !

P. HOFFMEISTER is the manager of the Marvel Theatre in Cleveland, Ohio. We have had some mighty fine examples of the way Cleveland's showmen put across their attractions and we believe Hoffmeister will fit right into the picture, and talking about pictures, we'd like to have a photo of Hoffmeister, and a little note telling us about himself so that we can give him a regular introduction on these pages.

Wear Your Club Pin! ! !

A. D. DODSON manages the Ritz and Palace Theatres in Midland, Texas. We want to welcome Mr. Dodson into the Club and even though he must be very busy handling two houses we are sure he will find time to drop us a line or two about himself and his activities, and we look forward with pleasure to hearing from him.

Wear Your Club Pin! ! !

JAMES McCULLOUGH manages the Madison Theatre in Peoria, Ill. We are certain that there are many interesting things we can relate about him and we would appreciate a brief letter from him setting forth just what he has been doing the past few years and how long he has been identified with the show business.

Wear Your Club Pin! ! !

I. WIENSHIENK manages the Majestic Theatre in La Salle, Ill., and we are glad to state that he has already shown his willingness to be an active member of the Club by crashing our pages not so long ago with a stunt and since this little paragraph serves as an informal introduction which every member must undergo, we'd like you to meet him again.

Wear Your Club Pin! ! !

J. J. CAHILL manages the Brockton Theatre in Brockton, Mass., for the Publix outfit and with our rolls telling us that we have some mighty fine showmen up in that section of the country, we're inclined to believe that Cahill is going to keep up the fast work going on there, since his application brings us up to 100% Round Table in that hustling town, and if he will let us have one of his photographs we can give him a formal introduction in the near future. What say "J. J."?

Wear Your Club Pin! ! !

WALTER B. ROSE, we'd like to have you know, is a pretty active member of the CLUB but since all members of the CLUB have their names appear here, we just want to state that if you keep your eyes glued on our pages you will see more of Walter's activities at the Strand Theatre in Brockton, Mass.

THE WORLD'S BEST SHOWMEN ARE MEMBERS OF THE ROUND TABLE CLUB

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel Date	Length	Reviewed
Afghanistan	Travelogue	Sept. 28	6000 feet	
Arsenal	S. Svazhenko	Nov. 2	[illegible] feet	
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800 feet	
Forest People	Travelogue	Oct.	5800 feet	
Fragment of an Empire	Nitkin-Semenova	Jan. 25,'30	7000 feet	Feb. 1,'30
Love in the Caucasus	K. Karalashvilli	Nov. 30	7837 feet	Dec. 7
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000 feet	Jan. 18,'30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Soboleveski	Nov. 30	8000 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7200 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd	May 20	5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June [illegible]
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Murder on the Roof	Revier-Livingston	Jan. 19,'30	5400 feet	Feb. 1
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Black Sheep, The				
*†§Borrowed Love				
*†§For the Love of Lil	Arthur-Starr			
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of the Evening (A. T.)				
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Melody Man, The	Collier, Jr.-Day-St. Polis	Jan. 15	6386 feet	Feb.
*†§Paris Nights				
*†§Personality	Starr-Arthur	Feb. 18	6304 feet	Mar. 1
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				
*†§Vengeance	Holt-Revier-Strange			Mar. 1

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. [illegible]
*†§Falling Stars (A. T.)	Bergman-Manning		1 reel	
Farm Relief	Krazy Kat Cartoon		1 reel	Mar. 1
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith		1 reel	
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Bledsoe		1 reel	June 8
*†§On the Levee	Jules Bledsoe		2 reels	Jan. 11, '30
*†§Parlor Pest (A. T.)	Boyce-Combe		1 reel	
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*† Sole Mates	Krazy Kat Cartoon		1 reel	Feb. 8
*†§Spookeasy	Krazy Kat Cartoon		1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan		1 reel	Mar. 1
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Stage Door Pests	Boyce Coombs		1 reel	Feb. 1
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Summer	Silly Symphony		1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Contented Wives	Al Alt	July 28	1 reel	Aug. 3
Fake Flappers	Jerry Drew	Aug. 18	2 reels	Aug. 10
Honeymoonlacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins-Dent	Aug. 11	1 reel	Aug. 10
Joy Land	Lupino Lane	July 21	2 reels	July 13
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Barber's Daughter, The (A.T.)	Clyde-Gribbon	July 21	2 reels	July 29
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23, '30	2 reels	Feb. 22
*†§Bulls and Bears	Pollard-Clyde-Beebe	Mar. 2,'30	2 reels	Feb. 22
*†§Buying a Gun (A. T.)	Lupino Lane	July 14	2 reels	July 20
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9, '30	2 reels	Feb. 1
*†Caviar	Terry-Toons	Feb. 23	1 reel	Feb. 22
*†§Clancy at the Bat (A.T.)	Clyde-Gribbon	Nov. 3	2 reels	Nov. 2
*†§Constabule, The (A.T.)	Clyde-Hill Gribbon	Aug. 11	2 reels	Aug. 24
*†§Crazy Nut, The (A.T.)	Pangborn-Oakland-Murray	June 2	2 reels	June 15
*†§Dad Knows Best	Holmes-Bolton	Mar. 30,'30	2 reels	
*†§Don't Be Nervous (A.T.)	Lloyd Hamilton	July 7	2 reels	July 6
*†§Don't Get Excited (A. T.)	McPhail-Ingraham-Goodwin	Nov. 10	2 reels	Nov. 30
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26, '30	2 reels	Jan. 26
*†§Fire Proof (A.T.)	Lupino Lane	Sept. 8	2 reels	Oct. 5
*†§Girl Crazy (A. T.)	Clyde-Bennett	June 9	2 reels	
*†§Golfers, The (A.T.)	Gribbon-Clyde-Hill	Sept. 22	2 reels	Oct. 5
*†§Good Medicine (A.T.)	E. E. Horton	Dec. 8	2 reels	Nov. 23
*†§Grass Skirts (A.T.)	Lloyd Hamilton	Dec. 22	2 reels	Dec. 7
*†§He Trumped Her Ace	Burke-Beebe	Mar. 23,'30	2 reels	
*†§His Baby Daze (A.T.)	Lloyd Hamilton	Aug. 18	2 reels	Aug. 24
*†§Hollywood Star, A (A.T.)	Gribbon-Clyde	Oct 13	2 reels	Nov. 2
*†Hot Turkey	Terry-Toons	Mar. 9,'30	1 reel	
*†§Hunting the Hunter (A.T.)	Raymond McKee	Oct. 20	2 reels	Nov. 2
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	2 reels	Jan. 11,'30
*†§Jazz Mammas (A.T.)	Virginia Lee Corbin (All Col)	June 16	2 reels	July 20
*†§Look Out Below (A.T.)	Raymond McKee	Aug. 18	2 reels	Aug. 24
*†§Lover's Delight (A.T.)	Arthur Garon	June 31	2 reels	Nov. 9
*†§Lunkhead, The (A.T.)	Clyde-Gribbon	Sept. 1	2 reels	Sept. 14
*†§Madhouse, The (A.T.)	Lambert-Collins-McPhail	Dec. 1	2 reels	Dec. 7
*†§Match Play			2 reels	Feb. 22
*†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel	July 13
*†§New Half Back, The (A.T.)	Gribbon-Clyde	Nov. 24	2 reels	Nov. 23
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16, '30	2 reels	Feb. 1
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel	Sept. 14
*†§Peaceful Alley (A.T.)	Lloyd Hamilton	Sept. 29	2 reels	Oct. 5
*†§Polished Ivory	Lloyd Hamilton	Mar. 16,'30	2 reels	
*†Pretzels	Terry-Toons	Mar. 23,'30	1 reel	
*†§Prince Gabby (A.T.)	E. E. Horton	Sept. 15	2 reels	Sept. 14
*†§Purely Circumstantial (A.T.)	Lupino Lane	Nov. 17	2 reels	Nov 30
*†§Romance De Luxe (A.T.)	Collins-Dover	Dec. 29	2 reels	Jan. 11,'30
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19, '30	2 reels	Jan. 4, '30
*†§Social Sinners (A.T.)	Marion Byron	Sept. 1	2 reels	Sept. 14
*†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel	
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16, '30	2 reels	Feb. 1
*†§Talkies, The (A.T.)	Collins-Dent	Oct. 27	2 reels	Nov. 23
*†§Ticklish Business (A.T.)	Collins-Dent-Drew	Aug. 25	2 reels	Aug. 24
*†§Toot Sweet (A.T.)	Lloyd Hamilton	Nov. 10	2 reels	Nov. 16
*†§Trouble For Two	Raymond McKee	Mar. 9,'30	2 reels	
*†§Trusting Wives (A.T.)	E. E. Horton	June 23	2 reels	July 20
*†§Uppercut O'Brien (A.T.)	Clyde-Gribbon-Beebe	Dec. 22	2 reels	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Length Mins.	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067	90	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308	70	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683	60	Dec. 14
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416	60	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7612	85	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7511	84	Sept. 7
*†§Footlights and Fools (A.T.)	Moore Hackett	Nov. 10	6952	77	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7324	81	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30	6660	73	
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171	69	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159	80	Oct. 19
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722	75	Dec. 14
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324	81	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6188	72	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725	75	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576	84	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621	74	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,'30	6190	68	
*†§Love Racket The (A.T.)	Mackaill-Blackmer	Dec. 8	6118	68	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088	78	Aug. 10
!†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145	79	Oct. 26
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100	107	Jan. 11,'30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30	5800	64	Jan. 11,'30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470	72	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007	100	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30	6057	66	
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857	87	June 1
Royal Rider, The	Ken Maynard	May 5	6063	103	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30	9277	94	Dec. 26
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550	62	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30	8311	63	Feb. 8
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30	5632	107	
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456	100	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266	81	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081	90	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29	6646	74	
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021	67	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			

** Means synchronized score. † Means sound effects. § Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Jail Break (A.T.)	Bernice Claire	
*†§Jazz Queen The (A.T.)	Dorothy Mackaill	
†§Lady Who Dared The	Dove-Pidgeon-Todd	
*†§Murder on Second Floor (A.T.)	Young-Blackmer	
*†§Other Men's Wives (A.T.)	Dove-Rathbone-Thompson	
†§Show Girl in Hollywood (A.T.)	Alice White	
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.	
*†§Song of the Flame (A.T.)	Gray-Claire-Beery	
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young	
*†§Sweethearts and Wives (A.T.)	Billie Dove	
*†§Sweet Mama (A.T.)	Alice White	

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	July 13
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15	6955 feet	April 6
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan-Morton	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar. 23,'30		Feb. 22
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 14
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30	5940 feet	Jan. 25, '30
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.)(F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	Jan. 5
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17	8460 feet	Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3	7125 feet	Oct. 19
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 14
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12000 feet	Oct. 12
*†§They Had to See Paris(A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee	Feb. 25		Mar. 1
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)				
*†§Hollywood Revue of 1930 (A. T.)	Special Cast			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Kick-Back, The (A.T.)	Ames-Lee-Love			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Such Men Are Dangerous (A.T.)				
*†§Temple Tower (A.T.)	Baxter-Owen			
(Reviewed under title of "Mask of Love" in Feb 1, 1930, issue				
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matieson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	June 1	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8	67	

SHORT SUBJECTS

Title	Star		Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment			2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1	8	
*†Allez-Op	Marionettes		1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1	8	
*†Dimples and Tears	Marionettes		1	9	Sept. 14
*†§Feed the Brute (A T)	Animal Novelty		1	8	
*†§Hoak (A.T.)	Frawley & Smith		1	9	
*†§Justice (A.T.)	Special Cast		2	17	
*†§Little Journeys in Songland	Song Series		1	9	
*†§Miser, The (A.T.)	Bransby Williams		1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2	15	
*†§Nora Blaney No. 1	Song Program		1	9	
*†§Nora Blaney No. 2	Song Program		1	9	
*†Operatic	Marionettes		1	9	
*†§Radio Franks & 4 Bachelors	Song Program		1	8	
*†§Teddy Brown & His Band	Jazz Program		1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929 issue)				
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. 28
*†§Dynamite (A. T.) (D)	Bickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Aug. 24
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	11669 feet	June 29
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	7351 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
Reviewed under title of "Imperfect Ladies" in Nov. 2, 1929 issue				
*†Kiss, The	Greta Garbo	Nov. 16	7200 feet	Nov. 25
*†§Lady To Love	Vilma Banky	Mar. 8,'30	not set	Feb. 8
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30	7200 feet	Jan. 25,'30
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Mysterious Island The	Barrymore-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue				
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams-Wycherly	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers in Babies	Ufa Oddities	Aug. 3	1 reel	
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth	Apr. 19,'30		Feb. 22
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Free and Easy	Buster Keaton	Mar. 22,'30		Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15, '30		Feb. 1
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)	Reginald Denny			
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29,'30		Feb. 8
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*Angora Love	Laurel-Hardy	Dec. 14	2 reels	
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
*Bacon Grabbers	Laurel-Hardy	Oct. 19	2 reels	
*†§Bear Shooters	Our Gang		2 reels	Feb. 15
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Kick, The	Harry Langdon	Mar. 29, '30	2 reels	Jan. 25, '30
*§†Bits of Broadway	Special Cast	Sept. 21	2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
*†§Blotto	Laurel-Hardy		2 reels	Feb. 15
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
*Cat, Dog & Co.	Our Gang	Sept. 14	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	1735 feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct 26	795 feet	
*Clyde Doerr		Jan. 18, '30		
*†§College Romeos	Biltmore Trio	Jan. 25, '30	2 reels	
Copy	Roscoe Karns		2 reels	April 13

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll Shop, The	Revue	Sept. 28	2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
†§Fighting Parson	Langdon	Feb. 22, '30	2 reels	Dec. 14
*†First Seven Years, The	Our Gang	Mar. 1, '30	2 reels	
*Flower Garden	Revue	Jan. 18, '30		
Frontier Romance		July [illegible]	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	Jan. 5, '29
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 3	646 feet	Nov. 9
*General, The	Revue	Oct. 26		
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
*†§Great Gobs	Charley Chase	Dec. 28	2 reels	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†Head Guy, The	Harry Langdon	Jan. 11	2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†Hoosegow, The	Laurel-Hardy	Nov. 16	2 reels	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos	May 11	888 feet	
*Jimmy Hussey		Dec. 7		
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"	Aug. 24	2 reels	Nov. 9
†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*Manhattan Serenade	Revue	Dec. 21		
*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metro Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Moan & Groan, Inc.	Our Gang	Dec. 7	2 reels	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4, '30	2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase	Feb. 1, '30	2 reels	Dec. 14
*Revellers, The		Dec. 21		
Robert Chisholm (D)	3 Songs	May 25	768 feet	
*Roy Evans		Dec. 14		
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*Saturday's Lesson	Our Gang	Nov. 9	2 reels	
*†§Shivering Shakespeare	Our Gang	Jan. 25	2 reels	
*† Shooting Gallery, The	Revue	Nov. 23		
*†§Shrimp, The	Harry Langdon		2 reels	Feb. 15
*†§Skirt Shy	Harry Langdon	Nov. 30	2 reels	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffo (D)	Song Program	Nov. 9	520 feet	Oct. 12
Tita Ruffo	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*Van & Schenck		Jan. 11, '30		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*Walter C. Kelly		Jan. 4, '30		
*†§When the Wind Blows	Our Gang	Apr. 5, '30	2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30	6218 feet	Feb. 8
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30	6364 feet	Oct. 26
*†§Burning Up	Arlen-Brian	Feb. 1	5251 feet	Feb. 15
*†§Charming Sinners (A.T.)	Brook-Chatterton	Aug. 24	6164 feet	July 13
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Dangerous Paradise	Carroll-Arlen	Feb. 22	5244 feet	Feb. 22
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	April 20
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 21	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Chatterton-Brook	Dec. 28	7200 feet	Nov. 16
*†§Light of Western Stars (A. T.)	Richard Arlen	April 26,'30		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Men Are Like That	Hal Skelly	Feb. 15	5500 feet	Nov. 23
*†§Mighty, The	George Bancroft	Nov. 16	6802 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 22,'30		
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darro	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A. T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†§Seven Days' Leave	Gary Cooper	Jan 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22,'30	6402 feet	Jan. 25, '30
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15, '30	Not set	Jan. 11, '30
*†§Virginian, The (A. T.)	Cooper-Huston-Brian-Arlen	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7
*†§Young Eagles (A.T.)	Charles Rogers	April 5,'30		

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
*†§After the Ball	Screen Song	Nov. 9	1 reel	
*†§At the Gate	Smith & Dale	Nov. 30	1 reel	
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Bedelia	Screen Song	Jan. 4,'30	1 reel	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
*†§Cow Camp Ballads		Sept. 7	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
*†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
*†§Dixie	Screen Song	Aug. 17	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†Family Next Door, The	Charles Ruggles		2 reels	Feb. 15
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.) (F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
*†§Getting a Ticket	Eddie Cantor		1 reel	Feb. 15
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A. T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Home Edition, The		Dec. 7	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§I Came First	Herman Timberg	April 12,'30	1 reel	
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	Jan. 25, '30
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§I've Got Rings on My Fingers	Screen Song	Dec. 7	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgie (A.T.)	Buster & Chas. West	Dec. 21	2 reels	
*†§Marriage Wows	Talkartoon	Dec. 21	1 reel	
*†§Million Me's, A		April 26,'30	1 reel	Jan. 25, '30
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
*†§Mountain Melodies		Jan. 11,'30	1 reel	
*†§My Pony Boy	Screen Song	Sept. 14	1 reel	
*†§Noah's Lark	Talkartoon	Oct. 26	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon	Oct. 12	1 reel	
*†§On the High C's	Frances Williams	Nov. 16	1 reel	
*†§One Man Reunion		Dec. 14	1 reel	
*†§Piano Tuners, The	O'Donnell & Blair	Oct. 19	1 reel	
*†§Pining Pioneers		Nov. 2	1 reel	
*†§Plasterers, The	O'Donnell & Blair	Dec. 28	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
*†§Put on Your Old Grey Bonnet	Screen Song	Nov. 23	1 reel	
*†§Raising the Roof	Lois Roth	Aug. 24	1 reel	
*†§Radio Rhythm	Rudy Vallee	Aug. 10	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	Feb. 15
*†§Salt Water Ballads		Mar. 8, '30	1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
*†§So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan. 25, '30
*†§Spy, The	Tom Howard	Sept. 21	2 reels	
*†§That Redheaded Hussy	Grapewin	Dec. 28	2 reels	
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Travelin' Alone		Oct. 5	1 reel	
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Voices of Lonely Men		Apr. 19, '30	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5, '30	1 reel	Feb. 15
*†§Weak But Willing (A. T.)	Will King	Dec. 14	2 reels	
*†§Wee Bit O' Scotch		Feb. 8	1 reel	
*†§What Do I Care?	Moss & Frye	Sept. 21	1 reel	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wife's Birthday, The	Solly Ward	Oct. 26	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
*†§Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	
*†§Ziegfeld Midnite Frolic (A.T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Dan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Honey (A. T.)	Nancy Carroll			Feb. 22
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-Sc Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

			Length		
Title	Star		Feet	Mins.	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129	68	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30			
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950	66	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30			
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30			
*†§Crashing Through (A. T.) (F)		June 7,'30			
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6718	74	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607	84	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30			
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440	71	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743	63	May 25
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500	72	Nov. 9
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	June 28,'30			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

			Length Feet	Mins.	Reviewed
†§Lucky In Love (A.T.)(D&F)	Downey-Lawford	Aug. 17	6870	76	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423	82	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30		73	Nov. 30
*†§Oh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881	76	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30			
*†§Paris Bound (A. T.)(D & F)	Harding-Fenton	Aug. 3	6684	74	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30			
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119	67	Nov. 2
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175	78	Oct. 19
*†§Rich People	Bennett-Toomey	Jan. 5,'30	7074	78	Feb. 8
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260	58	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30			
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526	72	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30			
*†§ThisThingCalled Love(A.T.)(F)	Bennett-Lowe	Dec. 15		74	Nov. 9
*†§Up and At' Em (A. T.)(F)		May 31, '30			
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong	April 12,'30			
*†§Woman Afraid, A (A. T.)(F)		May 17,'30			

SOUND SHORTS

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§All Stuck Up			2 reels	Feb. 1
*†§Barbers College, The(A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie(A.T.)(D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Cover Charge	Topics of the Day		1 reel	Feb. 15
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies	Buck & Bubbles	Apr. 13,'30	2 reels	
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. 8
*†§Duffers & Champs(A. T.)(DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.)(D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening(A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Go Easy, Doctor (A.T.)(D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25, '30
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit	Herman-Green	May 4,'30	2 reels	Mar. 1
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
Home Sweet Home	Topics of the Day		1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Chango (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†Sky Skippers	Aesop Fables		1 reel	Feb. 15
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†§Splashing Through	Sportlight		1 reel	Feb. 15
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9,'30	2 reels	Nov. 23
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.)(D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

(See Note Above)

Title	Star	Rel. Date	Length	Reviewed
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught In a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July 6
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. 3
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. 10
Show Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July 6
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July 27
Tuning In	"Aesop Fables"		1 reel	Nov.
Uncle's Visit	Haines-Coombs	June 30	2 reels	July

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30			
Big Diamond Robbery	Tom Mix	May 13	6114		
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532	60	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		60	Jan. 4, '30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481	60	Oct. 5
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 23, '30	8100	85	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O Neil-Cawthorn	Nov. 3	6372	60	Nov. 2
Laughing at Death	Bob Steele	June 2	5009		
Little Savage	Buzz Barton	May 19	4781		
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30			
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048	75	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665	70	Nov. 18
Pals of the Prairie	Buzz Barton	July 7	4776		
Pride of Pawnee	Tom Tyler	June 9	4750		
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506	110	Aug. 24
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742	70	Jan. 4, '30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965	60	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200	60	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626		Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377	60	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		60	Nov. 18
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139	60	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199		

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Mike It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. 9
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb. 2	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Dec. 22	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer		Mar. 2, '30	2 reels	Feb. 22
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13,'30	1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters		Mar. 30,'30	2 reels	
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule	Nov. 10	2 reels	Dec. 14
*†§Mickey's Midnite Follies(A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule	May 25,'30	2 reels	
*†§Old Bill's Christmas		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25, '30
*†§Palooka Flying School (A.T.)		June 22,'30	1 reel	
*†§Setting Son, The	Vaughn-Cooke		2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordecl	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2, '30	1 reel	
*†§Suitor, The (A.T.) (F)	Marc Connelly	Dec. 8	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	1 reel	
*†§Two Gun Ginsburg (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Oct. 13	1 reel	Oct. 1
*†§What Next (A T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan.12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beau Baudet (A.D.)	La Roeque				
*†§Case of Sergeant Grischa	Betty Compson				
*†§Companionate	Olive Borden				
*†§Dance Hall	Borden-Lake	Not set	5700	60	Nov. 23
*†§Dixiana	Bebe Daniels				
*†§Framed (A.T.)	Brent-Toomey	Mar. 16,'30	5780		Feb. 15
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Lovin' the Ladies	Richard Dix				Feb. 22
*†§Radio Revels (A T.)	Special Cast				
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9,'30	5058	60	Feb. 15
*†§Sensation (A.T.)					
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732	68	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136	80	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set		80	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177	69	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950	110	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010	100	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100	79	Nov. 9
Piccadilly	Gilda Gray	July 13	8079	90	July 20
Prince and the Dancer, The	Dina Gralla	June 30	6787	75	
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586	72	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910	76	
*†§Up the Congo (D)	African Adventure Film			58	
Whirl of Life, The	Louis Lerch	June 15	8	80	
Week-End Wives	Thomas-Banks	May 25	6998	77	
White Sheik		Dec. 9	6750	75	Dec. 21

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

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FEATURES

Title	Star	Dist r		Length	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860 feet	Jan. 25,'30
*†§After the Fog (A T.)	Philbin	Beacon Prod.	Dec. 15	5200 feet	Jan. 18'30
*†§Around the World Via Graf Zeppelin		Talk. Pict. Epics	Nov. 2		Nov. 9
At the South Pole					Feb. 22
Battle of Mons, The	English Cast	British New Era		5500 feet	Mar. 23
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon			
*†§Because I Love You	Mady Christians		Jan. 21	9000 feet	Feb. 8
Behind the Altar	Wilhelm Dieterle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Broken Barriers	H. Costello-Glass	Excellent		6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent		5660 feet	
Campus Knights	McKee-Palmer	Chesterfield	June 15	5400 feet	Oct. 26
Caught in Berlin Underworld	Fritz Kastner				Feb. 15
Cowboy and Outlaw	Bob Steele	Big Four	Not Set	5000 feet	Mar. 1
Constant Nymph	Ivor Novello	Big 3	Aug. 1	7800 feet	July 6
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb. 22
Cowboy and the Outlaw	Bob Steele	Syndicate			Mar. 1
†§Clancy in Wall Street	(A. T.)	Murray-Littlefield-Aristocrat			Mar. 1
Dancer of Barcelona	Damita	Capitol Pictures	Nov. 23	5800 feet	Nov. 30
*†§Darkened Skies	Brent-McDonald	Biltmore Prod.	Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.		9000 feet	
Dream Melody, The	Roche-Shelby	Excellent		5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European		8 reels	
Fanny Hawthorn	English Cast	Excellent	Nov. 9		Nov. 16
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845 feet	Jan. 18,'30
Figaro		Franco-American	Not Set	6360 feet	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25,'30
Fight for Matterhorn	German Cast	Allied	Aug. 9	6840 feet	
Fighting Terror, The	Bob Custer	Syndicate Pictures			
Forbidden Trail, The	Jack Hoxie	Cosmo Films			
For the Term of His Natural Life	Special Cast	Australasian		11000 feet	
Headin' Westward	Bob Custer	Syndicate		4980 feet	Oct. 26
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.			
*†§House of Secrets, The	Striker-Manning	Chesterfield	July 15	5600 feet	Oct. 26
*†§Hunting Tigers	Adventure Film	Talking Pic. E.	Dec. 9	7886 feet	Dec. 14
*†§In Old California	Ferguson-Walthall	Audible Pict.		5400 feet	Sept. 14
It's Easy to Become a Father	German Cast	Allied		6000 feet	
Jade Casket, The	French Cast	Cosmos		5800 feet	
Jazzland	Reynolds-Nye	Quality Dist. Corp.		5700 feet	
Just Off Broadway	Christy-Keith	Chesterfield	Mar. 15	6200 feet	Oct. 26
Law of the Mounted, The	Bob Custer	Syndicate		4580 feet	
Life of Beethoven	German Cast	Film Art Guild		7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules		5300 feet	
Linda	Baxter-Foster-Beery	First Division		6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo		5799 feet	
*Lone Horseman, The	Bob Custer	Syndicate			
Lost Patrol		Pro Patria	Not Set	5100 feet	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield	Feb. 15	6160 feet	Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240 feet	Jan. 25,'30
Madonna of the Sleeping Cars	French Cast	Natan	Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict.			Sept. 28
Manxman		Allied	Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual		6000 feet	
Meistersinger		Moviegraphs	Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity		5400 feet	
Mystic Mirror, The	German Cast	Allied		7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.		8700 feet	Aug. 3
'Neath Western Skies	Tom Tyler	Syndicate Pictures		4924 feet	Jan. 25,'30
Nosferatu, The Vampire		Film Arts Guild	Dec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs	Dec. 1	6200 feet	Dec. 7
Parting of the Trails	Bob Custer	Syndicate			
Passion Song, The	Olmsted-N. Beery	Excellent		5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400 feet	
*†§Phantom in House (A.T.)	Star Cast	Continental	Nov. 1	5695 feet	Nov. 16
Pioneers of the West	Tom Tyler	Syndicate	Dec. 1	4262 feet	Feb. 15
Power of Evil, The	Armenian Cast			6300 feet	
Q Ships	Special Cast	New Era		6000 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15,'30	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill	Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent		6040 feet	
Reward of Faith, The	French Cast	Conquest		5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor	Sept. 12	4600 feet	Oct. 19
Sajenko the Soviet		Allied		5921 feet	
Sea Fever	French Cast	Moviegraphs		5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom White		Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo		8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division		6605 feet	
South of Panama	Carmelita Geraghty	Chesterfield		6300 feet	
*Straus, the Waltz King	Special Cast	Allied	Nov. 23	5800 feet	Nov. 30
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700 feet	Jan. 25,'30
Thou Shalt Not Steal	Lillian Harvey	Allied		6911 feet	
Three Loves	Kortner-Dietrich	Moviegraph		7000 feet	Sept. 14
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917 feet	
Treasure, The	Foreign Cast	Film Arts Guild	Nov. 23	5200 feet	Nov. 30
*†§Unmasked (A.T.)	Robert Warwick	Weiss Bros.		6000 feet	Nov. 9
*§†Unborn Child (A.T.)		Windsor	Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore		5770 feet	May 25
U-Boat 9	Foreign Cast	Jofa Prod.		6500 feet	
Wasted Love	Anna May Wong	Allied	Dec. 28	8300 feet	Jan. 4,'30
Waterloo	Special Cast	Ameranglo		8300 feet	Nov. 23
Weavers, The	Paul Wegener	Jos. Fliesler	Oct. 5	5870 feet	Oct. 19
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate	Nov. 15	4421 feet	
*†§White Cargo (A.T.)	Special Cast	Harold Autens			Mar. 1
Why Cry at Parting	Halm-Gralla	International		7000 feet	Feb. 22
Widecombe Fair	Wyndham Standing	British Int'l	Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell		Dec. 14	6000 feet	Dec. 21
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules		June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Rampant Age, The (F)		Continental		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Armistice Day (D)	Holiday Reel	Fitz Patrick Oct. 15	1 reel	
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial	2 reels	
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod	1 reel	
*†Boney's Boner	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Ellbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick Nov. 9	1 reel	
*†§Columbus Day (D)	Holiday Reel	Fitz Patrick Sept. 21	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial	2 reels	
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Down in Jingle Town	Song Cartoon	Biophone	1 reel	Oct. 5
*†Egyptian Gyp, An	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod. Feb. 1	1 reel	
*†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick Sept. 21	1 reel	Nov. 16
*†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Jingle Bells	Song Cartoon	Biophone	1 reel	Oct. 5
*†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick Nov. 15	1 reel	Feb. 8
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11,'30
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Kids and Pets	Color Novelty	Castle	1 reel	
*†§King of the Kongo (Ser)	Logan-Miller	Mascot Sept. 1	10 episodes	Aug. 17
*†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†§Labor Day (F)	Holiday Reel	Fitz Patrick Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick Feb. 12	350 feet	
*†§Mask, The	Lugosi-Rinaldo	Great Arts	1 reel	Nov. 9
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Choo-Choo	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Oct. 12
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Mickey's Follies	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Sept. 14
*†§Monkey Squawks (A.T.)		Burr		
*†§Mr. Conn and Mr. Sapp (A.T.)	Donnelly-Singer	Imperial	2 reels	
*†§My Old Kentucky Home	Song Cartoon	Biophone	1 reel	Oct. 5
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial	2 reels	
*†Opry House	Mickey Mouse Cartoon	Celebrity Prod May	1 reel	
*†§Party, The (D)		Safrus	1 reel	
*†§People Born in January (F & D)	Horoscopes	Fitz Patrick Aug. 26	1 reel	
*†§People Born in November (F & D)	Horoscopes	Fitz Patrick Oct. 3	1 reel	Nov. 9
*†§People Born in October (F & D)	Horoscopes	Fitz Patrick, Sept. 14	1 reel	
*†§People Born in September (F & D)	Horoscopes	Fitz Patrick Aug. 26	1 reel	
*†§People Born in December (F & D)	Horoscopes	Ftiz Patrick Oct. 28	1 reel	
*†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.	1 reel	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick Oct. 21	1 reel	
*†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)		
*†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.	1 reel	
*†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick Sept. 21	1 reel	Oct. 12
*†§Varieties (D)		Safrus	1 reel	
*†§Vaudeville (D)		Safrus	1 reel	
Washington's Birthday		Fitz Patrick Feb. 22	350 feet	
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11,'30
*†§Wonderin's	Kolortone Cartoon	Kolortone Prod.	1 reel	
World Tours of Prince of Wales				Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Lost Zeppelin, The (A.T.)	Tearle-Valli	Dec. 20	6882 feet	Feb. 8
*†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 2[illegible]
*†§Mr. Antonio (A.T.)	Carrillo-Valli	Oct. 1	6985 feet	Oct. 1[illegible]
*†§New Orleans	Collier, Jr.-Cortez-Bennett	June 2	6799 feet	Sept. 21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929				
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	Feb. 8
*†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
*†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
*†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
*†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewe
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Festival of Bagdad, A	Color Symphony	June	1 reel	
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†Love Charm, The	Color Symphony	Sept.	1 reel	
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
*†§Mareea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Days				
*†§Torrent, The				
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239 feet	Feb. 22

** Means synchronized score. † Means sound effects. § Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 16
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8, '30	6900 feet	Feb. 1
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
*†§Condemned (A.T.) (F)	Colman-Harding	Dec. 7	9 reels	Nov. 9
*†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
*†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
*†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	Jan. 25,'30
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 10	7533 feet	Feb. 15
*†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28	7447 feet	Feb. 1
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225 feet	Feb. 22
*†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
*†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
*†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
*†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
*†Three Passions (F)	Terry-Petrovitch	June 1	6646 feet	
*†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
*†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25,'30
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
*†§Sorcerers' Apprentice, The				
§Tannhauser	Novelty Reel			
§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe			
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§City Lights (F)	Charlie Chaplin			
*†§Flame of the Flesh (A.T.)	Norma Talmadge			
*†Hell's Angels (F)	Lyon-Nisson			
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
*†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
*†§Climax, The (A. T.)	Special Cast	Jan. 26,'30	5846 feet	
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
*†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 18
*†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
*†§Dames Ahoy	Glenn Tryon	Feb. 9, '30	5953 feet	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue				
*†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2, '30	5230 feet	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6, '30	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 issue				
Silent Version Reviewed as Port of Dreams in Sept. 23 1928 issue				
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
*§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
*†§Hidden Valley	Ken Maynard	Aug. 10,'30		
†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	Nov. 2
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30,'30		
*†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
*†§Howdy Cowboy	Hoot Gibson	April 27,'30		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
*†§Last Performance (P.T.) (D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
*†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
*§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
*†Lucky Larkin	Ken Maynard	Mar. 2, '30	5785 feet	
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
*†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
*†§Montana Kid, The	Hoot Gibson	Aug. 31,'30		
*§†Moonlight Madness (A. T)	John Boles	June 22,'30		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30	5784 feet	Feb. 15
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
*†§Parade of the West	Ken Maynard	Jan. 19	5900 feet	Feb. 1
†Phantom of Opera	Lon Chaney	Dec. 15	8382 feet	Feb. 15
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
*†§Rodeo Days	Hoot Gibson	June 8,'30		
*†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
*†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
*†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
*†§Shannons of Broadway, The (A. T.)	James & Lucille Gleason	Jan. 5	6155 feet	Nov. 9
*†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
*†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
*†§Song of Passion (A. T.)	John Boles	Aug. 31,'30		
*†§Songs of the Saddle	Ken Maynard	June 29,'30		
*†§Storm, The (A. T.)	Special Cast	May 11,'30		
Straight Through	William Desmond	Dec. 8		
Smilin' Terror, The	Ted Wells	June 30	4525 feet	
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
*†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
*†§Trailing Trouble	Hoot Gibson	Mar. 23		
*†§Undertow	Nolan-Eiler-Brown	Feb 23,'30		Jan. 4,'30
*†§Wagon Master (P T) (D F)	Ken Maynard	Sept. 8	6335 feet	May 18
*†§What Men Want	All Star	June 1, '30		
*†§Week-End Girl	Laura La Plante	May 4, '30		
Winged Horseman, The	Gibson-Elder	July 28	5510 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Nite	Oswald Cartoon	Nov. 18	1 reel	
Badge of Bravery	Ted Carson	Feb 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept 11	2 reels	Aug. 17
Border Wolf, The	Ted Carson	Nov 16	2 reels	Oct 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 4	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Crimson Courage	Ted Carson	Mar. 8, '30	2 reels	Feb. 1
Cuckoo	Edwards & Roach	Sept. 9	1 reel	
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 23
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
French Leave	Sid Saylor	Mar. 19	2 reels	
Getting Buster's Goat	Trimble and Dog	July 24	2 reels	July 6
Getting the Air	Arthur Lake	Mar. 5, '30	2 reels	Feb. 1
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle				Mar. 1
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Daugherty	Sept. 14	2 reels	
Make It Snappy	Sid Saylor	Feb. 12,'30	2 reels	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
Man of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 26
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Red Coats Code, The	Ted Carson	Dec. 7	2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Society Circus	Arthur Lake	June 17	1 reel	May 25
So Long Sultan	Chuck Reisner	Dec. 16	1 reel	
Some Show	Arthur Lake			Mar. 1
Stepping High	Arthur Lake	Aug. 12	1 reel	July 27
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Ace of Scotland Yard (D. F.)	Craufurd Kent	Sept. 30	10 episodes	Aug. 31
*†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
*†§Arabian Daze		Mar. 3, '30	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	
*†§Broadway Follies	Oswald Cartoon	Mar. 3,'30	1 reel	Feb. 15
*†§Broken Statues (A. T.) (D F)	Benny Rubin	Nov. 11	1 reel	Oct. 19
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Cohen on Telephone (A.T.) (D F)	George Sidney	Sept. 2	1 reel	Aug. 10
*†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 14	1 reel	Sept. 14
*†§Delicatessen Kid (A. T.) (D F)	Benny Rubin	Oct. 14	1 reel	Sept. 14
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Flying High (F & D) (A T)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*†§Graduation Daze (A.T.) (D F)	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
**†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
*†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
*†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
*†§House Cleaning (A. T.) (D F)	Charley Grapewin	June 3	1929 feet	May 25
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
*†§Income Tact (A. T.) (D F)	Benny Rubin	Sept. 30	1 reel	Aug. 31
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25, '30
Lady of Lions			2 reels	Nov. 23
*† Law in Saddle			2 reels	Mar. 1
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11,'30
*†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
*†§Love Tree, The	The Rooney Family	Sept. 16	2 reels	Aug. 17
*†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
†§No Boy Wanted (A. T.) (D F)	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
*†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
*†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
*†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
*†§Pilgrim Papas (A. T.)	Benny Rubin	Nov. 25	1 reel	Oct. 5
*†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
*†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
*†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
*†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25, '30
*†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
*†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25, '30
*†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
*†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
*†§Sporting Courage (F & D) (A.T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
*§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
*†§Sweethearts (A. T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Three Diamonds (A. T.) (D F)	The Rooney Family	Nov. 11	2 reels	Oct 19
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Up and Downstairs		Jan. 29	2 reels	
*†§Use Your Feet (D & F) (A. T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17
*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Vernon's Aunt	Dent-Archer		2 reels	Feb. 1
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 9	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Cartoon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Cartoon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2,'30		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast	Mary Nolan	Apr. 20,'30		

**Means synchronized score †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
Kettle Creek	Ken Maynard	May 18,'30		
*†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast			
*†§La Marseillaise (A.T.)	La Plante-Boles			
*†§Little Accident (A.T.)	Glenn Tryon			
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtenay-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6085 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech).	Sept. 15	9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653 feet	Feb. 22
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*† On the Border	Rin-Tin-Tin	Mar. 15,'30	4152 feet	Feb. 8
*†§On With the Show (A. T.)	Compson-Brown	July 13	9592 feet	May 25
*†§Royal Box (A.T.) (German)	Morssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413 feet	Feb. 22
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5910 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Dumbells in Ermine (A. T.)	Mercer-Merriam			
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.)	John Barrymore			
*†§Man Hunter (A. T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Second Floor Mystery (A. T.)	Withers-Young			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Song of the West (A. T.)	Boles-Segal			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Three Rooms (A. T.)				
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
Albert Spalding	Violin Selections		
Alice Gentle	Aria from "Carmen"		Mar. 1
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
All Square		2 reels	
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
And How	Ann Greenway	1 reel	Feb. 8
Apartment Hunting	Fisher & Hurst		
At the Church Festival	Dick Henderson		
At the Party	Harris & Radcliffe		
Baby Rose Marie	Songs		
Bad Boy From a Good Family	Phil Baker		
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Benefit, The	Joe Frisco	1 reel	Feb. 8
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Bigger and Better	Fanny & Kitty Watson		
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Blue Streaks of Rhythm	Varsity Three		
Blue Ridgers, The	Cordelia Mayberry		
Bobby Arnst & Peggy Ellis	Song & Dance Number		
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Charles C. Peterson	Billiards		
Chips of the Old Block	The Foy Family		Sept. 22
Crinoline Classics	Yorke & Johnson	1 reel	Feb. 15
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Dead Line, The			
Dead or Alive	Hugh O'Connell		
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Dooley's the Name	Dooley & Sales		
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Evolution of the Dance		2 reels	Feb. 22
Faint Heart	Bert Lahr	2 reels	
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Fishing Around	Anderson & Graves		
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
For Sale	Gregory Ratoff	1 reel	
Fox and the Bee, The	Fox & Curtis		
Frances Alda	Songs	1 reel	Dec. 28
Frances Alda	Songs	1 reel	Feb. 9
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Fred Allen's Playlets	3 Sketches		
Gay Nineties, The	Burlesque of plays		
Getting a Raise	The Potters Series		
Girl With Perfect Voice	Rose Perfect	1 reel	Feb. 8
Giovanni Martinelli	Duet from "Martha"		Feb. 15
Glee Club, The	Jack Buchanan	1 reel	Feb. 15
Gotham Rhythm Boys	Songs		
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Head of the Family	Little Billy		
Headin' South	Three Brox Sisters		
Hello Thar	Eddie Buzzell	2 reels	
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hilda	Billy (Swede) Hall & Co.	1 reel	Oct. 12
Holiday in Storyland, A	Vitapohne Kiddies		
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Illusions	Fred Keating		
Imagine My Embarrassment	Codee & Orth		
I'm Marching Home to You	Douglas Stanbury		
Impressions	Albert Carroll	1 reel	Feb. 15
Interview, The	Hugh O'Connell	1 reel	Oct. 12
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Nick of Time	Toler-Hall-Beaumont	2 reels	
Irene Franklin	Songs		
Jack North, the Ban-Jokester	Songs		Jan. 19
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Jans & Whalen	Songs, Dances & Chatter		
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Just Dumb	Clifford & Marion		
Just Like a Man	Sketch		
Kiddies Kabaret, The	Kiddie Night Club Review		
Lamb Chops	Burns & Allen		
Larry Ceballos Revue, The	Songs and Dances		June 1
Letter Box, The	Sybil Lee	1 reel	Feb. 8
Letters	Special cast		
Little Miss Everybody	Impersonations	1 reel	Nov. 30
*†§Love Boat, The	Herman Timberg		Mar. 1
Low Down	Songs and Dances	2 reels	Feb. 22
Madcap Musician, The	Herschel Henlere		
Maid's Night Out, The	Bobby Watson		
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Matter of Ethics, A	Earle-Oakland-Mitchell		
Max Schmeling	Interview		Mar. 16
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Minstrel Days	Colored entertainers		
Mirth and Melody	Dorothy & Rosetta Ryan		
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
Motoring	Harry Tate	2 reels	
Moving Day	Frank Hunter & Co.		
Musicale, The	Trahan & Cameron		
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Shop	Dick Henderson	1 reel	Dec. 28
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		Feb. 15
Night on the Bowery, A	Will Aubrey & Co.		
Ninety-Ninth Amendment, The	Richmond-Teasdale-O'Connell		
Odds and Ends	Mr. & Mrs. Jack Norworth		
Oh Sarah	Jack McLallen	1 reel	Feb. 8
Oklahoma Bob Albright and Rodeo Do Flappers	Song and Dance		
On the Rancho	Will & Gladys Ahern		
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Operation, The	Edgar Bergen	1 reel	Feb. 8
Op'ry House, The	Hearn-Walker		
Outlaw In-Law, The			
Pack Up Your Troubles	Douglas Stanbury		
Pagliacci	John Charles Thomas		
Palm Beach Four, The	Guitar Selections		
Patent Office, The	Harry Tate		
Playmates	Arthur & Morton Havel		
Poet and Peasant	Orchestra	1 reel	Nov. 30
Perfect Understanding, A	May & Oaks		
Poor Aubrey	Pangborn-Ferguson	2 reels	
Rarin' To Go	Kraft & Lamont		
Red Nichols and Five Pennies		1 reel	Dec. 28
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Room 909	Keane-Whitney		Feb. 15
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 28
Segar Ellis & Embassy Club Orch.			
Selling a Car	Harry Tate		
Sending A Wire	Eddie Green	1 reel	Nov. 23
Small Timers	Bert Wheeler		
Some Punkins	Summers & Hunt		
Somewhere in Jersey	Halligan & Mulhern		
Song Drama, A	Derickson & Brown		
Songology	Ryan & Yellman		
Spanish Fiesta, A	Roberto Guzman		
Stand Up, The	Mack-Cameron-Lane		
Stimulation	Johnny Arthur	1 reel	Oct. 26
Sultan's Jester, The	Songs and Dances		
Suspicion	Lyons-Earle-Morne		
Sympathy	Hobart Cavanaugh		
Then and Now	Billy & Elsa Newell		
These Dry Days	Fred Ardah & Co.		
They Know Their Groceries	Miller & Lyles		
Those Were the Days	Irene Franklin		
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Trifles	Special Cast		
Two of a Kind	Lytell & Fant		
Typical Types	Bobby Folsom		
Under Dog, The	James Barton		
Vanity	Lyons-Cameron-Oakland	1 reel	Feb. 8
Vengeance	Special Cast	1 reel	Feb. 8
White Lies	Playlet		
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Words of Love	Sanderson & Crumit		
You Don't Know the Half of It	Butler & Brennan		

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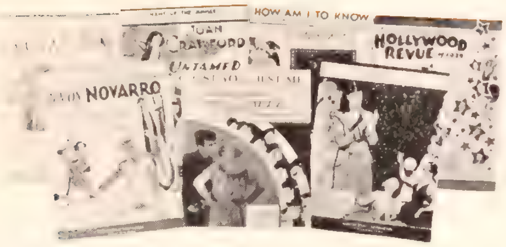

SONG HITS THAT MEAN BUSINESS

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Chant of the Jungle
Pagan Love Song
Singin' in the Rain
Just You, Just Me
I Don't Want Your Kisses (If I Can't Have Your Love)
How Am I to Know?
Should I?
The Woman in the Shoe
A Bundle of Old Love Letters
When I'm Looking at You
The Shepherd's Serenade
That Wonderful Something (Is Love)
Love Ain't Nothin' but the Blues
Broadway Melody

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Another pair of ace comedies! Proving again that the man who plays *Educational's Talking Comedies* has an ace up his sleeve for every program!

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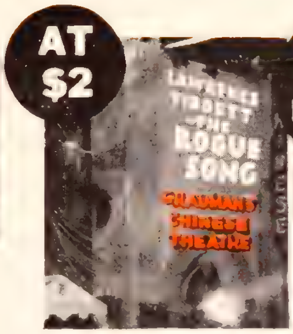
In This Issue: "Booking Guide" For 1928-1929.

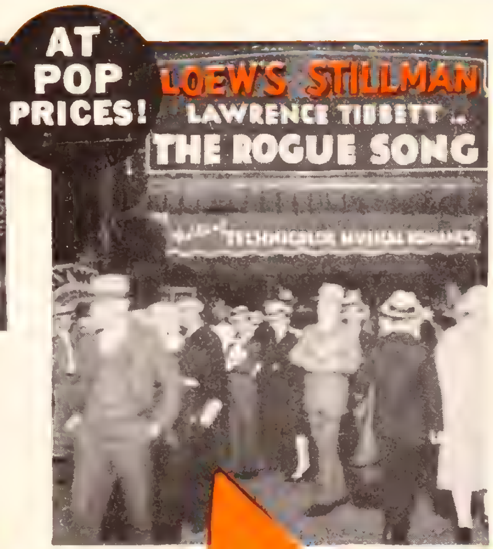
Motion Picture News

Reg. U. S. Patent Office

A sensation in New York!



A smash hit in Los Angeles!



A RIOT IN CLEVELAND!

First Popular Priced Engagement at Stillman, Cleveland Electrifies the Industry—

LAWRENCE TIBBETT
the Biggest Thing in Talkies
THE ROGUE SONG *from*
METRO-GOLDWYN-MAYER

MARCH 15, 1930

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VOLUME XLI
NUMBER 11

Los Angeles **New York** **Chicago**

ONE OF THE CELEBRATED 8

A TALKING-$INGING PICTURE THAT $PELL$ DOLLAR$ AT BOX OFFICE$

A NOVEL THAT CREATED A WORLD-WIDE SENSATION WRITTEN BY AN EIGHTEEN YEAR OLD SCHOOL BOY

RECORDED ON THE CELEBRATED
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PHOTOPHONE SYSTEM

TALKING & SILENT NEGATIVES

A STORY OF THE MODERN JAZZ-MAD YOUTH OF TODAY - OF YOUNG LOVE & DANCING DAUGHTERS - A BOX-OFFICE ATTRACTION DE LUXE!

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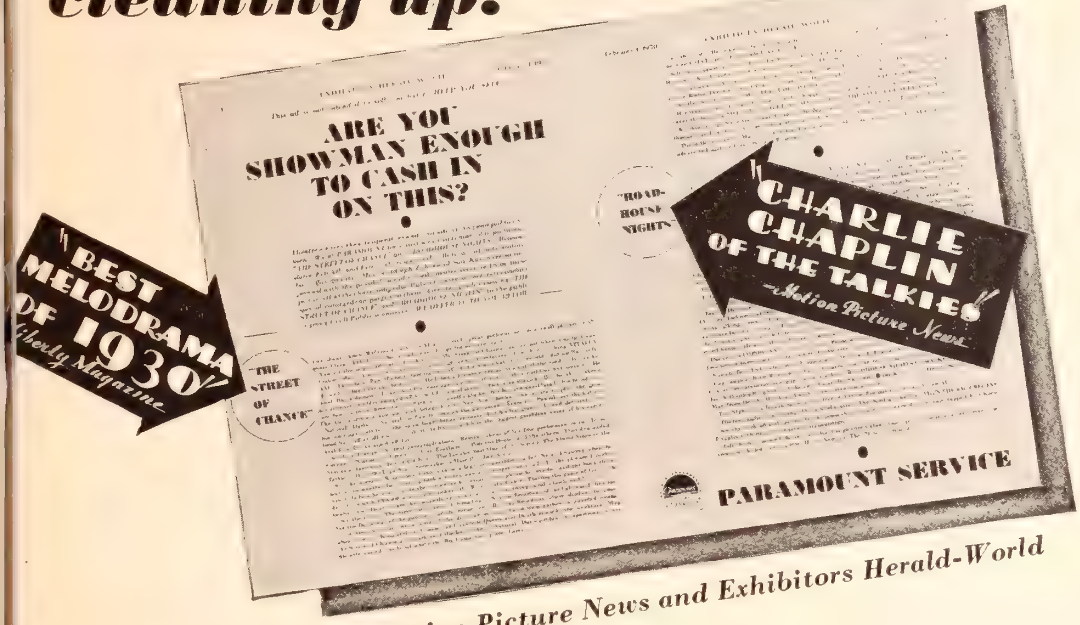
HOLLYWOOD

With MERNA KENNEDY, JAMES MURRAY and EDDIE BORDEN——
PROVING A BOX OFFICE SMASH EVERYWHERE

Plenty of exhibitors took this tip and are cleaning up!



ARE YOU SHOWMAN ENOUGH TO CASH IN ON THIS?

"BEST MELODRAMA OF 1930" Liberty Magazine

"THE STREET OF CHANCE"

"ROAD-HOUSE NIGHTS"

"CHARLIE CHAPLIN OF THE TALKIES!" —Motion Picture News

PARAMOUNT SERVICE

Ad in Motion Picture News and Exhibitors Herald-World

HERE'S 2 MORE "E. P." PARAMOUNT PICTURES!

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"E. P." Means "Exceptional Possibilities" at the Box Office! "Extra Pressure" in Selling the Public Will Pay!

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24-sheet on "HONEY"

"HONEY"

Musical comedy sister picture to "Sweetie." Starring Nancy Carroll. With Harry Green, Lillian Roth, Skeets Gallagher and Stanley Smith.

SONG HITS: "Sing, You Sinners" (getting big plug on radio chains) "My Little Hope Chest"; "I Don't Need Atmosphere"; "Let's Be Domestic."

SPECIAL NEWSPAPER CAMPAIGN on "Honey". Ask your Paramount representative.

THINGS TO SELL: Like "Sweetie," with same star. Big cast. Hit songs, sparkling comedy, luscious romance. Exactly the type of entertainment that's most popular today.

WIRE FROM AKRON, O.: "'Honey' opened here Saturday and has them standing, even matinees. Gross best in ten weeks. Colonial Theatre."

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24-sheet on "SARAH AND SON"

"SARAH AND SON"

With Ruth Chatterton (star of "Madame X", "Doctor's Secret", "Laughing Lady"), Fredric March and others. The dramatic triumph of the year! From best selling novel by Timothy Shea.

S. R. KENT *Says:*

"This is the best woman picture Paramount has released in a long time. It makes Miss Chatterton the foremost dramatic actress of the screen. In every way an exceptional box office offering."

THINGS TO SELL: Ruth Chatterton, First Lady of the Screen. A woman's dramatic fight for her son and the man she loves. From the gutter to glory; from broken-hearted tragedy to love and happiness.

NOTE: *Messrs. Adolph Zukor and Sam Katz picked "Sarah and Son" and "Honey" as outstanding pictures and instructed Publix managers to increase effort and budgets on them.*

EXTRA PRESSURE IN THE PAPERS. Ask your Paramount representative about these special ads.

PARAMOUNT SERVICE

B.O. Smash *for any day!*

Don't fail to read complete details in UNIVERSAL WEEKLY

"OF all the Cohens and Kellys this one easily THE BEST AND FUNNIEST," Quinn Martin, N. Y. *World*.... "hilarious as anything to be found along Broadway"—to which Mordaunt Hall, in the N. Y. *Times*, adds: "Not since "Charley's Aunt" has the Colony been as merry as it was yesterday.... 'The Cohens and Kellys in Scotland'....the BEST OF THE SERIES." Get that, Mr. Showman—THE BEST OF THE SERIES—the best of the biggest money-making series the industry has ever known. GRAB IT!

Directed by William James Craft

The COHENS & KELLYS in SCOTLAND

WITH THE FOUR ORIGINAL COHENS AND KELLYS

CHARLIE MURRAY · GEORGE SIDNEY · VERA GORDON · Kate Price *presented by* **CARL LAEMMLE**

Pictures --- Not Promises! That's Universal!

★ ★ ★ *Presenting* **THREE MORE**

WARNER BROS. *present*

UNDER A TEXAS MOON

Selected as the premiere attraction for Warner Bros.

Winter Garden ▲ *change of policy*

"The SECOND FLOOR MYSTERY"

featuring

Hollywood's Most Romantic Couple

GRANT WITHERS : LORETTA YOUNG

and a great cast including H. B. Warner, Claire McDowell, Sydney Bracy, Crauford Kent. A new kind of baffling mystery story from the famous novel "The Agony Column" by Earl Derr Biggers. Screen dialogue by Joseph Jackson. Directed by Roy Del Ruth.

Hold Everything . . .

for

"HOLD EVERYTHING"

with

WINNIE LIGHTNER · JOE E. BROWN

WARNER BROS. & VITAPHONE TALKING & SINGING PICTURES
REG. TRADE MARK

SENSATIONAL MONEY-MAKERS!

will be hailed as one of the season's greatest pictures. It's a fascinating tale of a gay two-gun Lothario who makes the famous heart wreckers of history look like boy scouts. A glamorous singing, talking Technicolor production with

FRANK FAY, RAQUEL TORRES,
MYRNA LOY, NOAH BERRY,
FRED KOHLER, ARMIDA, TULLY MARSHALL.

And hundreds of ravishing senoritas. Adapted by Gordon Rigby from the story by Stewart Edward White. Directed by Michael Curtiz.

"THOSE WHO DANCE"

TIMELY—VIVID—GRIPPING

with

MONTE BLUE

LILA LEE • BETTY COMPSON • WILLIAM BOYD • DE WITT JENNINGS • WILLIAM JANNEY • WILFRED LUCAS

Fearless guardians of the law fighting fire with fire—matching wits and nerve with a desperate band of racketeers. A daring expose of an amazing phase of underworld life. From the famous story by George Kibbe Turner. Adapted by Joseph Jackson. Directed by William Beaudine.

Coming!

AL JOLSON

in **"MAMMY"**

A Box-office Combination that can't be beat.

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

SECOND ANNUAL

WARNER CLUB

FROLIC BANQUET AND BALL

GRAND BALL ROOM
HOTEL COMMODORE
SATURDAY
APRIL
5

Dinner
at 8:30

Stars
Galore

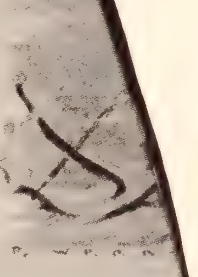
MUSIC BY
Sam Lannin's Ipana Troubadors

Movies · *by* Harry Evans

The Answer to Poor Talkies

THIS Department recently received a bitter complaint from a man who said he had gone to see "Bulldog Drummond" on our recommendation and had walked out of the theatre because he could not understand more than half of the dialogue. He added that he had also registered his grievance with the manager of the theatre in the hope that the house would stop showing these "terrible talkies" and return to silent films.

The gentleman in question lives in a small town and, checking back, we find that most of the complaints we have heard against the talkies have come from people in small communities. This point is important, because the future of the talkies depends upon the success with which they can be shown in rural theatres, and if the excellent sound recording that features "Bulldog Drummond" becomes a jumble of unintelligible noises when shown in a small town theatre, the talkies will never be successful.



To investigate this situation, we visited several movie houses on a recent trip to Florida, and in a town of less than fifteen thousand inhabitants we found the answer. There are two theatres in this town. The pictures on display during our visit had recently been shown in New York, and the critics had been unanimous in declaring the recording good in both films. In the first theatre the dialogue and sound effects were reproduced as clearly and effectively as we have heard in any New York house, but in the second theatre the reproducing was not at all satisfactory. The machines used in the two houses were similar types (sound-on-disc, in which phonographic records are used) but they differed greatly in one respect—namely, the manufacturer. The first house was equipped with standard Western Electric sound apparatus . . . the second with one of those cheap, unproven makes of reproducing outfits that have been appearing on the market by the dozens recently. In a desire to save a few hundred dollars, theatre owners in small towns (and some of the larger ones) are installing these cheap makeshift machines, and consequently losing thousands of dollars in patronage, as well as giving the talkies a bad name.

The remedy is simple. The theatre

owners should do more intensive thinking and manufacturers of standard talkie equipment should do more intensive selling.

Testimony from a recognized authority—

from "Life" – Feb. 7. 1930

Western Electric
SOUND SYSTEM
THE VOICE OF ACTION

Distributed by
Electrical Research Products Inc.
250 West 57th Street, New York, N. Y.

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

BIG
AND
SMALL

EXHIBITORS ALL PLAY & PRAISE » »

PATHÉ NEWS (sound & silent)

PATHÉ audio REVIEW

Grantland Rice Sportlights

Van Beuren Song Sketches

Talking Topics of the Day

Aesop's sound Fables

PATHÉ
ONE-REEL
SHORTS

Fox Cabinet Either to Head Company Or New Firm Backed by Halsey Group?

Rogers, Franklin To Head Fox Firms?

Saul Rogers will be president of Fox Film and Harold B. Franklin president of Fox Theatres in event the Halsey, Stuart-Electrical Research group assume executive control of the companies, according to information given to MOTION PICTURE NEWS from a reliable source. Franklin, according to court testimony by William Fox, was offered the presidency of the theatre firm at a salary of $150,000 a year and a five per cent cut of the gross.

Other new developments in the Fox case are:

Suit of William Fox in Federal Court to void the trusteeship agreement with John E. Otterson and Harry L. Stuart. Show cause order returnable Friday.

Refusal of Dr. Julius Klein of the Dept. of Commerce to head Fox enterprises.

Call to stockholders to subscribe to new securities under terms of Lehman Brothers-Bancamerica-Blair-Dillon, Read refinancing plan.

Report of Fox Films of profits of $11,848,276 for year ended Dec. 28, 1929 and Fox Theatres of $2,748,006 for year ended Oct. 27, 1929.

Loew purchase called "actual fraud" in suit opening in Brooklyn to block Loew deal and force sale of stock. Decision in case reserved.

Filing of new suit by Class A stockholders to restrain carrying out of Lehman Brothers-Bancamerica-Blair-Dillon, Read plan and reiterating demand for receivership.

Hollywood — That jamboree involving Fox now being staged in New York is not without its effect upon the studio. However, despite the number of wild rumors making the rounds, Sol Wurtzel continues as boss at the studios, and will do so until the status of the company is finally settled. If Fox goes out, Wurtzel may, and in that event Al Rockett might be brought in by Sheehan. Meanwhile, Sheehan's return to the Coast is being awaited.

Sheehans, Grainger, Rogers and Zanft Reported Sought To Direct Two Companies or Be Nucleus of Another

Those five Fox "cabinet" members, whose opposition to the Fox-favored refinancing plan and adherence to the Fox-Otterson-Stuart trusteeship, furnished the industry with one of its greatest sensations, either will emerge in executive control of the Fox companies, or as heads of a new company sponsored by the Halsey-Stuart-Electrical Research Products interests.

That is the exclusive information given to MOTION PICTURE NEWS by a source regarded as authoritative and may be the answer to the many questions which followed in the wake of last week's meeting of stockholders, as to what would be the future of the five as a result of their public espousal of the Halsey, Stuart financing plan.

When they came out in favor of the plan which their chief opposed, the five did so in the belief that their course was best for the company. Since that time, it is reported, they have been tendered an offer of leadership in a new company of which they would be the executive nucleus.

The five are: Winfield Sheehan, vice-president and general manager of Fox Film; Saul Rogers, vice-president and general counsel of Film and Theatres; James R. Grainger, general sales manager; Clayton P. Sheehan, head of the foreign department, and John Zanft, head of Fox Theatres.

New Managements Slated

The two companies, it is stated, will be under entirely different managements within a month. Regardless of whether the Lehman Brothers-Bancamerica-Blair-Dillon, Read, or the Halsey- Stuart plan of financing the difficulties of the companies, the annual meeting which takes place on April 15 will end, according to report, with either William Fox deposed from his position in both companies, or the main executives of both companies will resign.

Fox evidently does not believe that a compromise plan can be arranged, such as was talked of since Otto Kahn, of Kuhn, Loeb & Co., and one of the most experienced film bankers in the world because of his connection with Paramount, was known to have seen Judge Coleman, before whom the application for a receiver is pending. Fox's move in renewing the same application for an injunction in the Federal court that was denied him in the state court, to restrain John E. Otterson and Harry L. Stuart from voting his stock, would indicate that he still feels that they are inimical to him personally.

The Berenson stockholders suit, is expected to draw forth in the answer from Halsey, Stuart, that they do not consider that the Lehman-Bancamerica-Blair-Dillon, Read plan ever was legally adopted. It is pointed out that the modification of the plan on the eve of the stockholders' meeting, eliminating the preferred stock which was included in the original plan, removed any necessity of the Class "A" stockholders voting on the plan. As far as the Class "B" shares were concerned Otterson and Stuart voted the William Fox holdings against the so-called Lehman plan, and Fox voted the same stock in favor of it. Under Judge Levy's decision, it is held, only the vote of Otterson and Stuart should have been counted, and the plan defeated by the Class "B" holders.

This is the point that is expected to be raised before Judge Coleman on resumption of hearings on application for receivers. If Halsey, Stuart is upheld the company is in a position of not having adopted a plan, which Judge Coleman said would have to be done if a receivership was to be avoided. It may be, however, that Judge Coleman will make a ruling on the application of Fox for an injunction restraining Otterson and Stuart from voting his stock, and then order the "B" stockholders to vote on a plan.

(Continued on Page 31)

Motion Picture News

Vol. XLI NEW YORK CITY, MARCH 15, 1930 No. 11

THE SCREWS BEGIN TO PINCH

TURN to Hollywood for the latest demonstration of how quickly bad boys can be brought into line when the screws tighten until they hurt.

The producers' association out California way has adopted a new set of rules to control the merry game of production. A code of ethics it is called. The purpose, so the careful explanation tells you, is to set up from within a form of self and pre-censorship. Supervisors and directors—even producers—are told what they may do and what they may not do in talkers. A splendid idea. This column is hooraying for it.

Hollywood advises further that producers, thoughtful individuals that they are, are voluntarily submitting their scripts to the Public Relations Department of the Hays association where the blue-penciling prerogative will be exercised to its full.

What remains unexplained is the real reason why. Here it is:

This code, hailed in some Hollywood quarters as the dawn of a new day, is the result of censor agitation stirred up by malodorous talking pictures. Sounds peculiar to find that censors can be right about anything, but in this instance they are.

Moreover, it seems, strangely enough, that there are many individuals left in these United States who object to laughter when it is induced by swinging a sledgehammer at their ribs. It seems, further, that there are many who hold an unmistakable dislike—even disgust—for the liberties in propriety and good taste assumed by the studios in Hollywood.

If this business behaves itself and watches scrupulously, as it must, the type and calibre of entertainment it gives the public to masticate, the ensuing situation will be eminently more satisfactory for all concerned. Some of the stuff which producers have attempted to get away can be described in but one way and that way hasn't reflected much credit on their ideals, if any.

The only argument which we present here today—and these remarks have been mulled over again and again—is that this industry, for the sake of the investment at stake both in dollars and reputation, should have enough sense to keep its nose clear of the mud. The purpose of any business is obviously to make money, of course. But temporary profits are one thing and sustained profits for the long haul are something else.

It is a well known fact that smut is a short cut to increased earnings. In a number of instances, this industry has listened that call. Particularly since the talker vogue gained hold. Yet it was inevitable that this course would pile up on the rocks of shortsightedness. To expect that a realization of the danger would come from the industry's own ranks was to anticipate too much. But regardless of how the objective was reached, the fact remains that something is to be done to keep the studios in line.

Under the coating of this whitewash, or code of ethics if you like, appears to be a layer of common sense. If the producers will stop long enough to live up to its terms, order may be restored. Past performances indicate that holding the line is one of the worst things Hollywood does and so it is defection in the ranks that represents the greatest danger the new plan must confront. This will be denied, but anyone who knows his motion pictures will recognize this statement as the deplorable truth.

KANN

Sorry — No Advertiser Was Responsible for This NEWS Mystery!

SUSPICIONS, rumors, insinuations and whispered charges that eight pages of news stories were mysteriously omitted from last week's issue of *Motion Picture News* have swamped the staff with questions.

An exhaustive investigation by strained sleuths reveals that it wasn't eight pages. It was two—Editorial and Insider's Outlook. It's a dirty trick to thus spoil the pleasant publicity break we got from the insinuations in Exhibitors Daily Review.

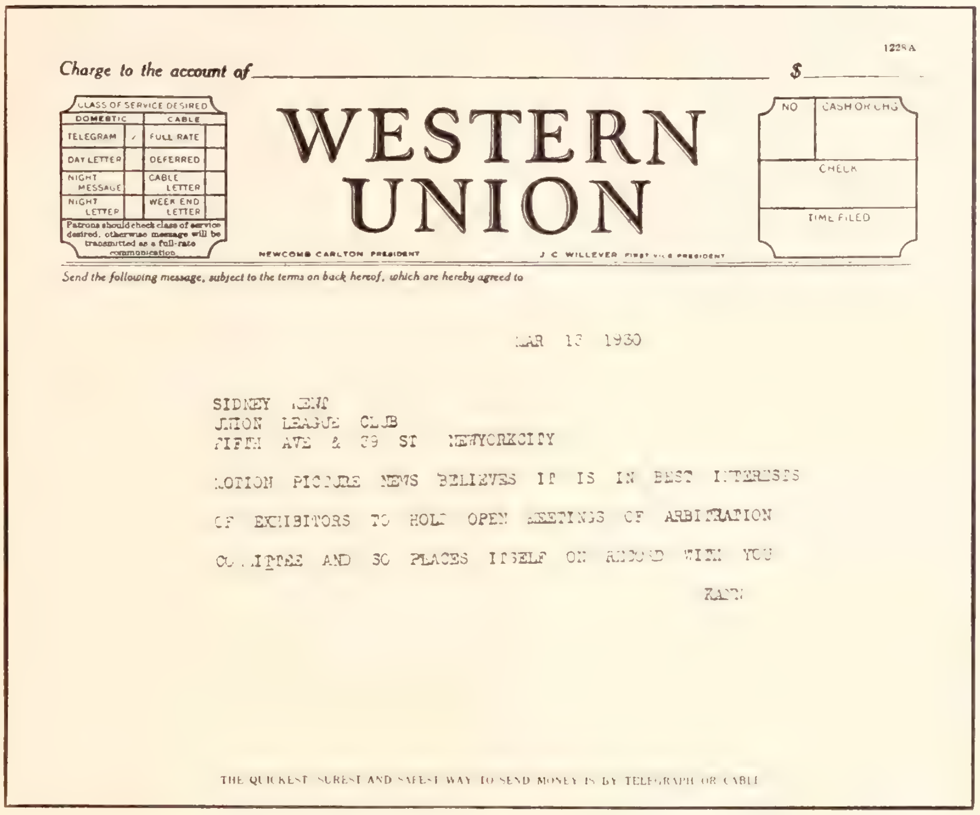
The Editorial and Insider's Outlook pages were left out deliberately, and for strictly political reasons. We wanted to find out whether they would be missed. They were—plenty.

Now that our distorted sense of humor and method has had its fling, we're worse off than ever. With such a great number of kicks registered we confront a degree of reader interest that means we have got to work harder than ever to hold for these two pages the reputations they seem to have won.

We're through monkeying with the buzz-saw. Our collective left ear is sore from listening to 'phone calls; our credit with Western Union is strained sending "Charge" explanations to "Collect" questions. But we know—and how we know—what we wanted to know.

From now on the Editorial page will be a "scoop" or two farther back in position, but far ahead in reader interest.

5-5-5 Conferences Being Resumed on April 1 With Open Sessions Slated



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MAR 13 1930

SIDNEY KENT
UNION LEAGUE CLUB
FIFTH AVE & 39 ST NEWYORKCITY

MOTION PICTURE NEWS BELIEVES IT IS IN BEST INTERESTS OF EXHIBITORS TO HOLD OPEN MEETINGS OF ARBITRATION COMMITTEE AND SO PLACES ITSELF ON RECORD WITH YOU

KANN

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Request for Open Sessions Made by MOTION PICTURE NEWS

Motion Picture News Request Favorably Acted Upon as Groups Hold Meeting

Setting a precedent in film industry, conferences, open to the press, will start April 1 on drafting of a new form of contract by joint committees representing the Hays organization, Allied States Ass'n and the M. P. T. O. A.

Decision to make the meetings open was reached Thursday in a brief session between the Hays and Allied groups, after MOTION PICTURE NEWS made formal request to Chairman S. R. Kent that open sessions be determined upon.

"MOTION PICTURE NEWS believes it is in best interests of exhibitors to hold open meetings of arbitration committee and so places itself on record with you," stated the wire despatched to Kent. Previously, effort had been made to gain access to the meeting, which was held behind closed doors.

Seven to Confer

Seven members will comprise the committee which resumes the 5-5-5 discussions April 1. These will be, two from the Hays association, two from Allied, two from the M. P. T. O. A., and one member representing affiliated theatres. The purpose of the meeting will be to "put into concrete language the subject matter heretofore taken up by the so-called 5-5-5 committee."

Confirmation of the April 1 date was made late Thursday in a long-distance telephone conversation between Kent and M. A. Lightman, M. P. T. O. A. president. All sides expressed themselves as optimistic over outcome of the conferences.

The 5-5-5 conferences were brought about upon suggestion of S. R. Kent at the Columbus convention.

Leaders Confer

Both the M. P. T. O. A. and Allied States proposals were submitted in written form, but the handing down of the Thacher decree outlawing arbitration, put a sudden end to the sessions, and distributors' proposals never have been submitted. However, following Kent's return from Europe he conferred with Abram F. Myers, Allied president, with result that the sessions now are being resumed.

Thursday's meeting was attended by Kent, Felix F. Feist and Phil Reisman, for distributors, and Myers, W. A. Steffes, H. M. Richey, Glenn Cross and H. A. Blum of Allied, with C. C. Pettijohn and Gabriel L. Hess representing Film Boards of Trade.

News' Editorial Championed End of Star Chamber

"Death to the Star Chamber" was urged by MOTION PICTURE NEWS Feb. 22, in an editorial calling upon exhibitors and distributor to hold open meetings in the 5-5-5 conferences.

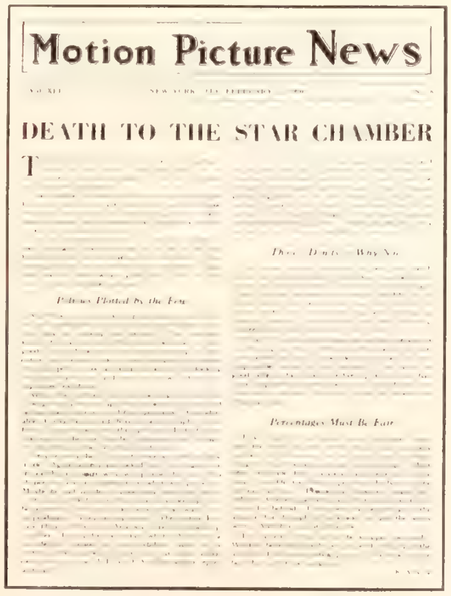
Star chamber proceedings, it was pointed out, deprived exhibitors of their right to know about what was going on at the sessions at which their future relationships were being determined.

"It seems to us," this publication said, "that in this particular conference, and in all others that have a bearing on the future relationship between buyer and seller, the doors should be thrown so wide open that the hinges creak. No one group, regardless of its mental make-up, can set itself up as a court of last resort. Remember that there is no corner in constructive thought. Plans can be and are evolved from many quarters. Impracticable they may be, but at least they are entitled to a hearing."

The NEWS editorial, which elicited widespread exhibitor comment, culminated Thursday in formal request to S. R. Kent that the meetings be open to the press. Favorable action upon this request followed.

Judge Thacher Approved for Solicitor General

Washingon—Nomination of Federal Judge Thomas D. Thacher of New York to be solicitor general has been approved by the Senate Judiciary committee. This removes all opposition to his confirmation.



Motion Picture News

DEATH TO THE STAR CHAMBER

Here's editorial calling for open decisions openly arrived at in 5-5-5 discussions

Bicycling Charged

Philadelphia—Violation of the copyright law for alleged bicycling will be charged Monday in Federal Court against Harry Perlman, local exhibitor.

An Insider's Outlook

PUBLICITY-SEEKING executives in at least one major distributing company are being closely watched by representatives for the concern's bankers. Two of these executives have had their names in print, in and out of the trade, a number of times in recent months. The story patter was obviously publicity.

The executives in question were quoted at great length on unimportant matters. The bankers are wondering, and asking casual questions of "supposed-to-know's" in the trade. They asked us how many stories concerning the two tops in question we had received lately, and why we hadn't published the yarns. Perhaps, if the two execs. ever see the banker's memo book, they'll see a note reading something like this: "Empeenews didn't recall number of stories received, but said they hadn't been published because they were bunk."

Bankers suspect that the personal publicity is part of a campaign anticipating possible internal changes and that both men are doing a little tactful groundwork for preference or opportunities elsewhere.

A Secret Is Being Born

There may be a resignation announced within the next couple of months that will surprise many people, and, most of all, those now in closest daily business contact with the individual who may write it. He is well known—muchly so, and his name appears with legitimate frequency in the trade papers. It also is well known to many on the industry's fringe whose business is of an extra-legal and extra-political nature. He has intimated—ever so casually—in chats with a couple of men whose duties are so heavy and far-flung that his experience and ability would be of real value to them—that he might, under certain circumstances—and so on. At least three men may be surprised when they read this. Perhaps not. But we know what we know.

Dirty Snoots and Slander Suits

There are two or three ugly yarns trickling through the business about personalities that are wide open to criticism. These stories are extremely unpleasant to hear, with details capable of producing something akin to nausea. We happen to know that these smut-shots haven't an atom of truth in them. But the idlers who are passing the dirt along with that "I'm-in-the-know" manner are apt to bump their own dirty snoots squarely against the sharp edge of suits for criminal slander if the persons involved ever get a whiff of their identities on the up-wind of one of these early spring days. We hope the pedlers will take this hint and get a new and safer line to hawk. If they don't, then we hope the victims will get the facts direct, and take action that will clear the air of some very bad odors.

what organization in the industry is out gunning for another and via what trade publication!!

?

Then There Is This

A fascinating and very-much-on-the-inside piece of unsavory business:

Two companies handling the same type of product. The names don't matter. A friendly discussion between the two execs who count and the result is a gentlemen's understanding on how sales were to be handled. Neither company had a thing in the world to do with the other unless you figure them kindred spirits in their collective race for contracts and playing time.

It so developed that both outfits then considered it a good piece of business to set down in writing the highlights of the understanding of which we talk. It had something to do with prices and such. Somehow or other—the way it happened is a bit elusive—a certain individual in Company No. 1 learned what was going on. And that was that.

The next chapter takes place some time later. Company No. 3—no piker outfit at that—determines to enter a sector of the business which it had kept out of for many years. Surprise and consternation in the camps of Companies No. 1 and No. 2. Then one fine day it was discovered the telltale book was missing from a locked desk. And that the certain individual with Company No. 1 had landed a swell job with Company No. 3.

The deduction is yours to dope out from here on.

He Wonders Why

This chap is really making a good job of it. Not that the going for him is easy. Hardly that. But his company and the chain theatre situation being what they are, the record ledger reads pretty well for the hero of this episode.

But here and there in the routine conduct of business, this unnamed heads into a blank wall. Puzzling and troublesome and, on the surface, unreasonable.

He thought it over—hard. Couldn't dope it out. He began to analyze the individuals who might be responsible. Then came the dawn:

It was in another country. Years ago. Against each other in flotation of a picture project were two men. One, our unnamed, and the other, a chap whose name today is page one stuff. The headliner gave way to his less formidable foe in that deal and hasn't forgotten it to this day. And so when the opportunity presents itself to make the sailing rougher for the chap who licked him once, he seizes it.

Which demonstrates, if anything at all, that the arm of coincidence is long and tricky.

Can You Explain—

How long the president of a certain company, dissatisfied over management, will hold on to his patience before blowing up? And when he does explode, as he will, what's going happen to whom and how much will it cost?

Exactly how much of Warner Brothers, John Raskob owns and if it is a fact that he accumulated his shares "in the open market" as some individuals would have you believe?

Why the Warners, with a $5,000,000 profit plus for the first quarter of their fiscal year, should issue $19,205,000 in nine year debentures?

KANN

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Paramount-Warner Merger Talk Being Revived on Reported Shubert Tie-up

And How!

Ben Turpin, queried through a "Station S-T-A-R" release as to whether he is really cock-eyed, declares he is so much so that he spent several years in the Southeast trying to get a job with the Northwest Mounted Police.

Did George Cohan and Joe Schenck Pull a Fast One?

Why did George M. Cohan quietly pull away from United Artists following his verbal deal with Joe Schenck to make at least one talker?

When United announced acquisition of the "Yankee Doodle Boy" several weeks ago, the company called in the press to spread the news. "A great conquest" had been made by U. A. and the story landed. Which was okay if Georgie intended to make pictures for United Artists—but did he?

In Chicago, a few days ago, Cohan and Schenck sat down to talk things over. They wrangled for hours over details of the deal, and, so the story goes, Georgie told Joe that he would not go through with the deal. Reports have it that Joe balked, but Georgie comforted him with an honorable reason for pulling out and everything was jake. He "loved the theatre," Cohan told Schenck, and decided not to double-cross "our Nell" of the stage. Besides, Cohan is reported to have stated, there was plenty of dough in the "legit," and lots more fun than in films, especially when a fellow is a novice at production and a flop picture might hurt his rep.

This may all be true, but the story won't down that Schenck and Cohen—they're pals, you know—made a little deal between themselves to chisel some free space. Whether this is the case or not, they at least succeeded in the chiseling process.

Georgie was all set to start a tour of the keys at that time with his show. And United had already opened negotiations for talker rights to one of Georgie's plays.

Gilbert to Remain with M-G-M at Least 3 Years

Hollywood—John Gilbert will remain with M-G-M for three more years at least, states Louis B. Mayer. Gilbert's name had been linked with reports of Charlie Chaplin's new venture for the making of silent pictures.

Current understanding in the trade is that Gilbert is under contract to M-G-M to appear in four talkers to be made over a period of two years at $250,000 a picture for Gilbert's end. "His Glorious Night" was the first.

Jake Shubert Said to Have Made Claim Company a Party to Reported Amalgamation

Has the Paramount-Warner deal been resumed, with Shubert theatres added to the project? That is a question being asked in New York, following statement of Jake Shubert in Chicago that his company's chain of 107 houses is being sought as part of a reported deal. The proposed merger, called off last fall, after months of negotiations, is again attracting attention of Wall Street, where it is reported that an amalgamation is imminent.

Shubert in Chicago said that the alleged merger would make possible the routing of stage shows to wind up in Hollywood to make a talker version of plays, with stars in employ of the combine to be transferred between stage and screen. Lee Shubert, however, is quoted as denying the company is a party to any Paramount-Warner deal. Meanwhile, reports linking the firm with reported Radio-Keith-Orpheum-Pathe negotiations also have been denied.

Reports trickling through from banking circles during the week added additional credence to the report that "Erpi" is still negotiating for control of Warners. If events demonstrate this to be fact and if the Paramount-Warner amalgamation should also develop, the long-anticipated debut of the American Telephone and Telegraph Co. into the business will have become fact.

Starr Confers in Chicago On Warner-Brunswick Deal

Chicago—Herman Starr, president of First National, has been visiting on the Brunswick-Balke-Collender deal for Warners. Starr refused to be interviewed while here.

B. E. Bensinger, president of Brunswick, likewise refuses to reveal the status of Warner's negotiations for the purchase of the concern after Starr's visit. He assumed the conventional "can neither affirm nor deny" attitude, but inadvertently spilled the information that the purchase negotiations had not been completed while Starr was in Chicago.

"I am unable to give out any information whatever at this time," he said, but later denied that Starr had completed negotiations while here.

David Selznick Renews Contract With Paramount

David O. Selznick has just been signed to a new long-term contract with Paramount as executive assistant to B. P. Schulberg, general manager of West Coast production. Selznick came to the Paramount studios in Hollywood three years ago after holding executive positions with various producing companies. He joined the staff as an assistant to Schulberg and shortly afterward was made associate producer.

A Thought for Danny

Those whose memories function as they should stopped their busy doings on Monday of this week to recall with regret the anniversary of the death of Joe Dannenberg, the "Danny" of The Film Daily, on March 10, 1926.

Chaplin Voice Test Rumored Reason Silent For Policy

Hollywood—The "mike" is said to have dictated the press yarn from the Chaplin studios that Charlie would stick to pantomime.

Report has it that Chaplin is far from satisfied with secret voice tests and has decided to use sound and dialogue for other characters but with his performance limited to silent action only.

Not more than five people are said to have seen or heard the tests, and these were cautioned to maintain absolute silence on the subject under pain of deep blue envelopes, plus.

While insiders admit that Chaplin makes a record for time spent on production every time he starts, the current gap between releases which may take the crown from Howard Hughes and "Hell's Angels," is claimed to have been greatly widened by experiments with sound while Chaplin attempted to register his voice without getting anything like the result he sought.

Again, even this tip may be one of those boomerang press stunts, with an eye to the box-office possibilities of a surprise billing: "Chaplin Talks."

Whoopee or Not, Chicago's Critics Enthuse on "King"

Chicago—The girls paid for their New York trip apparently with clear consciences, too. It's like this:

Several weeks ago Paramount turned kind-hearted, determined a lot of hard-working critics needed recreation and brought them all down to New York to see the big city, meet Rudy Vallee and finally end up at the Criterion to preview "The Vagabond King." Geno Harris and Mae Tinee, however, turned the invitation down cold. Now the picture has opened here at the United Artists. The critics threw a couple of raves over it, even Harris and Tinee, who owed Paramount nothing for partying in New York.

Now the obligated ones are just plain worried. The results, Paramount must know, are the same whether critics are dined. Which leads the cruising critic to wonder if future picnics by producers aren't to be abandoned.

Axe Swings High at Universal City Complete Reorganization Under Way

The Dollar Parade

Janet Gaynor and Charlie Farrell—their mere presence together in any picture is a practical guarantee that the results will be worth watching. "High Society Blues" is really "Sunny Side Up" turned over on its side and produced in reverse.

What you get is the complete charm of these two young players against a pleasing and entirely inconsequential background. It's fluffy and light, but it's pleasant stuff for any audience and powerful box-office fodder for any exhibitor. Take the tip and don't overlook a natural. KANN

"U" Sales Heads Being Realigned By Lou Metzger

Ted Schlanger

Realignment of Universal's sales heads, with Ted Schlanger named eastern and Harry Taylor western sales managers, and about five assistants slated to be named, now is under way by Lou Metzger, general manager. Metzger, upon resignation of M. Van Praag as sales manager, added the duties of sales chief to his duties as general manager.

Harry Taylor

Sig Wittman, former Philadelphia manager, has been named assistant eastern sales chief, and is the first of the new executives to be named, to contact circuits throughout the country. Wittman will headquarter in New York, and have jurisdiction over the Philadelphia and Pittsburgh branches and be in charge of sales to the Stanley, Comerford, Wilmer & Vincent and other eastern circuits. Wittman has been succeeded at Philadelphia by William J. Doyle.

West Coast Expansion Program Being Enlarged

Los Angeles—With weekly business since the first of the year, exceeding $1,000,000, according to Harold B. Franklin, Fox West Coast is enlarging its 1930 expansion program. Franklin is confident of another boom year.

Pensioners and Favorites Out Under New Policy of 18 to 20 Films Yearly

Hollywood—From 18 to 20 pictures, all of them designed as specials, will constitute Universal's new line-up, with a complete shake-up of production forces slated to be made before the new season gets under way.

Contract of Harry Pollard has expired and will not be renewed; in fact, Tod Browning, who has a five-year agreement, is the only director under a term contract under the new policy. Nat Ross, former director, has been signed to produce a tentative schedule of three Charles Murray-George Sidney talkers for the new program.

Tentative line-up for the new year includes three starring or special pictures each for John Boles, Mary Nolan and Lupe Velez, with the balance of first-line names from the free-lancing field. Jeanette Loff, so report has it, is the only featured player being retained. Among players reported being dropped are: Joseph Schildkraut, Merna Kennedy, Katherine Crawford, Barbara Kent and all contract players.

Ken Maynard has one and Hoot Gibson two pictures yet to deliver under their contracts which are not likely to be renewed. Martin Murphy is out as production manager and other department heads are going out daily, under the program mapped by Carl Laemmle, Jr., who has convinced his father of the necessity for entirely rebuilding the production organization, slashing off pensioners and favorites.

Fewer Pictures, Higher Standards, "U's" Plan

New production policy of Universal, now being determined upon by Carl Laemmle, calls for fewer pictures, all of them based upon the idea of quality in production, rather than upon negative costs, according to Lou B. Metzger, general manager, who has returned to New York from the Coast, where he conferred with the company chief. Fewer short subjects, all of a better grade, also are called for in Laemmle plans, he states.

Universal's new production policy means the end of pictures produced with the idea of cheap negative costs, according to Metzger, who says every film will be aimed at first run houses.

While the definite number of productions has not yet been determined, a number of outdoor action pictures are called for in the new group, according to Metzger. He declined comment on exclusive MOTION PICTURE NEWS report that the new program would comprise 18 features.

Universal has no intention of abandoning its complete service contract, which was put into effect several years ago by Metzger. No change in the method of selling the complete service is contemplated, he declares.

Leave for Wedding

H. J. Yates and Harry and Mrs. Goetz of Consolidated Film Industries; Charles S. and Mrs. Goetz of States Cinema Corp., and Mrs. S. Dorson and Mrs. Anna Laskin, sisters of William Goetz, are en route to Hollywood for wedding March 19 of Edith Mayer, daughter of Louis B. Mayer, and William Goetz, production manager for Corinne Griffith. Artie W. Stebbins, insurance broker, is accompanying the party west.

The wedding, uniting two prominent film families, promises to be an outstanding social event in the film world.

Moss Reported as Planning Circuit Of 50 Theatres

Six New York theatres, the first a $2,000,000 project, are included in the chain of 50 houses throughout the country, which B. S. Moss, former New York chain operator, says he will build throughout the country. The initial house is to be located at 8th Ave. and 23rd St., New York, work on which starts soon. Some time ago, Moss sold his holdings to Radio-Keith-Orpheum.

"U" Pulled La Plante from Location and Put Lupe in

Hollywood—It took an argumentative battle with Carl Laemmle, Jr., that ran until 2 o'clock in the morning before decision was reached to pull Laura La Plante from "The Storm" company on location and use Lupe Velez in her place. However, the reluctance to do so in view of Miss La Plante's long period of starring service with the company was finally overcome. Shortly thereafter, the La Plante contract with Universal was terminated.

FORMULATE NEW POLICY

Carl Laemmle Lou B. Metzger

Academy, Once Step-Child of the Coast Hays Office, Now Its Stiff Competitor

Fred Beetson-Col. Joy vs. Frank Woods - Lester Cowan Now Competing On Service

Hollywood—A story that just won't break is simmering here in the situation between the Producers' Association, local division of the Hays office, and the Academy of Motion Picture Arts and Sciences.

Principals in both groups are said to be doing a fine job of maintaining attitudes of friendliness toward each other. Observers claim that below the surface the pot is boiling close to the scalding point in a keen competition by officials of both organizations for support from studio executives.

The producers' association is headed by Fred Beetson and Colonel Jason Joy. Until a year ago the Academy, under the leadership of Frank Woods, was regarded as a stroke of political genius by the Producers' Association. It served as a safety valve for temperamental producers, directors and stars who found themselves in a foreign atmosphere in attempted discussions of serious and not-so-serious technical problems at meetings of the Producers' Association.

Academy Not Encouraged

It is generally believed on the Coast that Will Hays has maintained an attitude of passive resistance toward members of the Academy whenever the latter undertook the handling of matters which overlapped the activities of the Producers' Association. This policy is said to have been reflected in the viewpoints of Beetson and Col. Joy toward things advocated or undertaken by the Academy officials and membership.

Producers are now viewing the results of two major propositions, one handled by the Association, the other by the Academy. The Producers' Association had charge of adjusting demands made by the cameramen for a code of ethics. The situation remained unsolved until the cameramen were unionized, almost overnight, and producers were forced to accept their demands. Observers claim that earlier action by the Association would have made it far more difficult for union officials to successfully organize the photographers.

Checking against this, so the story runs, is the quick and mutually satisfactory settlement by the Academy of the new standard contract for actors. The troupers received practically all they demanded, but the interests of the producers were fully protected, and the contract adopted with both sides happy.

Producer interest in the Academy, and the work of Frank Woods and his assistant, Lester Cowan, jumped with bull market speed after the Academy's successful establishment of sound schools and a plan for the cooperative handling of difficult technical problems affecting the entire production industry. This was accompanied by excellent contacts with universities and colleges throughout the country which since have proven far more significant in behalf of the producers than was at first anticipated.

Producers Warm to Academy

With these achievements to its credit Academy officials suddenly found producers taking the first official step to transfer activity from the Producers' Association to its offices. Producer Association members voted to switch the Technical Bureau from under the wing of the Association to the Academy. A significant feature of this action is seen in the fact that the Academy was given full authority to operate the Technical Bureau, plus an initial appropriation of $15,000, without strings or supervision.

According to the record the Technical Bureau operated for more than a year as a department of the Producers' Association without making satisfactory progress.

When the proposition of organizing a Foreign Production Committee was presented to the Producers' Association, it is said that Col. Joy recommended that it be created by the Academy. As the latter began to grow in the opinions of producers something happened and the Foreign Production Committee work was taken over by the Producers' Association on the ground that the Hays office in New York was in intimate contact with foreign problems and could provide a degree of cooperation not possible for the Academy.

Non-Technical Jobs for Ass'n

One explanation, from an authoritative source, of the growing disposition by producers to compliment the work of Woods and Cowan with increased scope and activity for the Academy is that it will free the local Hays office of many technical production problems and free Beetson and Col. Joy for non-technical work.

However, the fact which most interests Hollywood is that the Academy and its officials, at first regarded by the Producers' Association staff as a step-child and playground for production temperaments, has quietly gone about its job and developed real competition for the Association, and with every indication of supplanting it as a functoning unit on all matters of technical and artistic concern to the producers.

Influence of Color

Tampa, Fla.—Following two or three big flops on different policies, the Rialto opens Saturday midnight with an all-negro tab show, but for whites only.

After a brief burlesque season, which caused so much adverse criticism that it had to be pulled, the house started a season of sex pictures, silent, with mixed audiences the first week. This didn't click, so they separated the customers, one week for men and the following for women, and still the Jonah hung around, so the colored shows were picked as a last straw.

Plug for Grainger

Hollywood—In "High Society Blues," Charlie Farrell's film name is Eddie Grainger; Lucien Littlefield's, dad Grainger, and Louise Fazenda's, Mrs. Grainger. The gag is going to hand the Fox sales force a big laugh, particularly when Willie Collier turns to Littlefield and says, "Eddie's got much more sense than his father ever had."

Even dragged Jimmy Grainger's chauffer, Thomas, into the line-up. Doesn't detract from the entertainment value of the picture a bit, because it won't mean a thing to the mob. But to those in the know, the ad libbing is funny.

New Class in Recording and Reproduction Gets Under Way at U. S. C.

Opening session of the Academy of M. P. Arts & Sciences' School in the fundamentals of sound recording and reproduction, which is being repeated for studio employees who were unable to gain entrance under the limited quotas of the original course last fall, was held this week at the University of Southern Cal. Fred Niblo gave an introductory talk, followed by a lecture by Prof. A. W. Nye, of the University faculty, who covered the speed of sound, meaning of vibration and method of propagation, pitch, wave length and complication of vibrations.

Advance Dope Hints Big Things for Derr's First

Culver City—E. B. Derr's debut as vice-president in charge of production at Pathe is to be an auspicious one, if advance indications are borne out, for already they're predicting big things for his initial picture, "Swing High."

The picture, now nearing completion at the studio, which has undergone complete executive reorganization, boasts a cast embracing 16 names, all of them players who have been starred or featured in their own right on stage or screen. They are Helen Twelvetrees, Fred Scott, Bryant Washburn, Dorothy Burgess, Nick Stuart, Sally Starr, John Sheehan, Stepin Fetchit, Ben Turpin, Daphne Pollard, Chester Conklin, George Fawcett, Robert Edeson, Little Billy, Mickey Bennett and Bill Lagnan.

In the $2 Class

(Write this down)

"Song O' My Heart," which introduces John McCormack to the picture audience of America, is headed in the direction of real money. For the Irish, it will hold a tremendous appeal. For music lovers, its charm is beyond question.

Frank Borzage, clever and sympathetic in his direction, handled the singer with great discretion. He injected into his various sequences whimsicality and charm and garnered for himself the major credit for turning what might have been a sad affair in other hands into an outstanding attraction.

A $2 picture—one of the few.

KANN

Old Reliables Wobble, New Names On Wing As Sound Alters Star Values

Ups and Downs in These Days of Dialogue Pictures Cause Much Worriment

By WALTER R. GREENE

Sound Proves Grim Jokester To Hollywood

The old wheeze of the ill wind, etc., is running true to form. The film colony, still trying to learn what this sound business is all about, is discovering something new almost daily. The big guns of the silent days are the lowly duds of the talker era. And vice versa. In this analysis, Walter R. Greene, West Coast representative of *Motion Picture News*, takes the studios one by one and explains what's going on in each.

Hollywood—The transition from silent to dialogue and musical pictures has definitely re-arranged all box office values of picture names. Certain stars of the silent era have found the dialogue picture entirely too much for them while others discovered in the ,talker an opportunity to either re-establish themselves or shoot themselves to greater heights as box-office potentialities. Former silent featured players who received small notice from producers found themselves catapulted into the front ranks. Studio contract lists have been changed, with practically every company now carrying many former stage favorites and those who have had stage and musical comedy training.

Two interesting examples of star return through talkers after they had admittedly been on the down grade are Betty Compson and Bessie Love. Miss Compson found herself gradually easing out of star and featured spots during the last year of silent production, but overnight became a find in talkers through her revived personality via dialogue. Bessie Love, who attempted to become a name star for ten years in silents without success, found this was an easy accomplishment after her first appearance in a talker, "The Broadway Melody."

Studios have made radical changes in their stars and contract players. Taking them individually, a detailed checkup presents the following results:

Paramount

Eighteen months ago Paramount stars included: George Bancroft, Wallace Beery, Clara Bow, Gary Cooper, Bebe Daniels, Richard Dix, Jack Holt, Emil Jannings, Adolph Menjou, Esther Ralston, Charles ("Buddy") Rogers, Florence Vidor and Fay Wray.

Of this list, Beery, Daniels, Dix, Holt, Jannings, Menjou, Esther Ralston and Florence Vidor are no longer with the company. Jannings is the only one whose contract was terminated because of inability to appear in talkers. Most of the others were released because their contract salaries had reached a point which the company considered too high for the organization to carry.

Featured players in June of 1928 included Richard Arlen, Evelyn Brent, Mary Brian, Clive Brook, Louise Brooks, Nancy Carroll, Chester Conklin, James Hall, Fred Kohler, William Powell, Ford Sterling and Ruth Taylor. Of this group Brent, Brooks, Conklin, Kohler, Sterling and Taylor have been dropped. Of the remaining Carroll, "Buddy" Rogers and William Powell have been raised to star rating while the others, still on the payroll, have been found to be satisfactory to continue as featured players. Among that group, Mary Brian is the best potential star material for development within the next five years that Paramount has.

With the introduction of talkers, Ruth Chatterton, Maurice Chevalier, Dennis King and Moran & Mack have been added to the list of stars in the West Coast studios. Chatterton, an unknown picture "name" at the start, is rapidly developing into a draw personality. Chevalier sky-rocketed into a box office success with his first talking picture "Innocents of Paris" and probably will hold front rank as an "ace" star for some time to come.

Moran & Mack were brought from vaudeville after they had become established as stage and radio stars. Dennis King from the stage, appears to need a long period of plugging to establish his rating as a film star.

Among Paramount's featured players signed since the introduction of talkers are Kay Francis, Little Mitzi Green, Jeanette MacDonald, Lillian Roth, "Skeets" Gallagher, Harry Green, Phillips Holmes, Frederic March, Jack Oakie, Stanley Smith and Regis Toomey. Kay Francis, from the dramatic stage, is likely to go over stronger as a featured player. Little Mitzi Green, an eight-year-old youngster, provides possibilities for becoming the next child star of pictures. Jeanette MacDonald has both beauty and a fine voice for spots in film musicals. Lillian Roth has personality and a good voice to put over song numbers and will probably be seen a lot in Paramount musical pictures.

Skeets Gallagher recently put under term contract by Paramount, presents an interesting case where a stage personality tried to break through into silent pictures. Gallagher didn't get a tumble in silent productions and it took producers a long time to discover him for talkers. Now, however, he seems to have hit to the extent that he should be in the featured player class for a long period of time.

Harry Green with years of stage training and background as a writer, actor, and producer, made an instantaneous hit in talkers and is guaranteed to steal the comedy honors in practically every picture in which he appears. Phillips Holmes, Frederic March and Regis Toomey were imported by Paramount from the dramatic stage. Their spots appear to be featured players in supporting casts as not one of the trio seems likely to rate future stardom.

Pre-Sound Actors Make Grade Frequently, But Others Are Losing Out

Jack Oakie is one of the outstanding successes developed by sound pictures. Oakie's personality radiates and he is likely to become a substantial star comedian in talkies the next few years. Stanley Smith, from the stage, was under contract to Pathe for a year without the latter organization doing anything with him. When free, Paramount signed him, with Smith bidding fair to justify the company's decision as a featured player for filmusicals. Smith has a nice personality backed by a pleasing voice that can put over a romantic song number.

Metro-Goldwyn-Mayer

M-G-M has had particular success in retaining its group of star personalities in the transition from silent to sound production. In 1928 its list of stars included: Lon Chaney, Marion Davies, Greta Garbo, John Gilbert, William Haines, Buster Keaton, Col. Tim McCoy, Ramon Navarro and Norma Shearer.

Of this group, Gilbert is the only one whose popularity has been shaken through the introduction of talking pictures. He has made two talkers, and from present indications will have to take an intensive course in stage training and dialogue delivery before he can hope to make a dent on the talking screen. Tim McCoy is the only one missing from the star contract list of that time, because of the company's decision to discontinue the westerns in which he appeared.

M-G-M's stars today include: Lon Chaney, John Gilbert, Ramon Navarro, Marion Davies, William Haines, Norma Shearer, Greta Garbo, Buster Keaton, Joan Crawford, Duncan Sisters and Lawrence Tibbett.

Joan Crawford rose from featured billing to a star over a year ago and seems to be a cinch for continued popularity in the talkers. The Duncan Sisters are spotted for a series of film musical comedies peculiar to their personalities. Tibbett now has a long term contract with M-G-M as a result of his hit in "The Rogue Song."

Although Chaney has not yet appeared in a talker, his tests at the studio would indicate no difficulty will be encountered in maintaining him as one of the best box office personalities regardless of his story material or the quality of pictures in which he appears.

Novarro and Garbo, both tremendous assets in silent pictures, will become even more so in the talkers. Garbo demonstrated her ability to overcome dialogue in her first talker "Anna Christie," while Novarro has the added advantage of a highly trained voice for musical operettas, besides his regular screen value.

Of the list of featured players in 1928, Renee Adoree, Geo. K. Arthur, Eleanor Boardman, Lew Cody, Ralph Forbes, Lars Hansen, James Murray, Aileen Pringle are today missing. Most of these would be satisfactory in talkers but they have been eliminated because of the general shifting of contract players over a period of the last year.

Of M-G-M's group of featured and stock contract players added during the past eighteen months, many were former personalities in silent productions, either free lancing or under

But Who Cares?

As an intelligence test you might see how many of your film friends can name the seventeen other amendments to the Constitution of the United States.

Many Silent Performers Flounder In Rough Waters Kicked Up By Talkers

Recruits from "Legit" and Musical Comedy Threaten to Dominate Coast

contract to other studios. This group includes Wallace Beery, Harry Carey, Julia Faye, Lawrence Gray, Hedda Hopper, Leila Hyams, John Miljan, Duncan Renaldo and Lewis Stone. All of them have demonstrated their ability to handle dialogue.

M-G-M has been one of the leading producers in the importation of stage personalities for talkers. Its group of contract players having recent stage background include: Jack Benny, Charles Bickford, Mary Doran, Cliff (Ukelele Ike) Edwards, Paul Cavanagh, Wynne Gibson, Raymond Hackett, Lottice Howell, Kay Johnson, Dorothy Jordan, Carlotta King, Charles King, Mary Lawlor, Andre Luguet, George F. Marion, Nina Mae, Dorothy McNulty, May Moylan, Robert Montgomery, Elliott Nugent, J. C. Nugent, Catherine Dale Owen, Basis Rathbone and Roland Young.

Of this group, Bickford appears at this time to be the most potential starring timber with Robert Montgomery a close second. It is unlikely that M-G-M will carry several of these players beyond their current contract option period. This especially applies to Carlotta King, who has not appeared in a single picture since joining the organization; and Catherine Dale Owen, who seems to be decidedly negative in pictures, whether silent or dialogue. Miss Owen has been spotted in about four productions and has failed to click.

RKO

RKO has an entire new group of contract stars and featured players as against eighteen months ago. This is primarily due to the change from FBO to RKO plus the fact that the new organization has raised the quality of its productions. On RKO's current contract list of sars in Bebe Daniels, Richard Dix, Betty Compson and Arthur Lake.

Bebe Daniels and Dix have found themselves greater box office personalities as a result of talkers than while stars on the Paramount program in silents. Betty Compson's return to stardom has already been noted. Arthur Lake was signed after he had been with Universal for several years, and the company is endeavoring to build him up into a draw star on his own.

Joel McCrea, Ivan Lebedeff, Hugh Trevor, Sally Blane and Ned Sparks are former silent players now on RKO's contract list. This organization has brought many stage personalities to pictures under their revised production plans. This group includes: Joe Cawthorne, June Clyde, Roberta Gale, Helen Kaiser, Dorothy Lee, Marguerita Padula, Rita Le Roy, Renee Macready, Bert Wheeler, Robert Woolsey, Ralf Harolde, Marguerite Robinson and Raymond Maurel. Nearly all of these players are most suitable for comedy roles or film musicals.

First National

First National's contract list of eighteen months ago was completely revolutionized through introduction of talkers. Only one star, Richard Barthelmess, now remains with the company. All others have departed, including Mary Astor, Billie Dove, Corrinne Griffith, Harry Langdon, Colleen Moore, Charles Murray and Milton Sills. Most of these left on account of revised production policies instituted by the new owners, Warner Brothers.

Corrinne Griffith is the only one on that lot who appears to lose her silent picture popularity or standing through the introduction of talkers. After two dialogue productions, both the star and company officials decided to call it quits, with an agreement calling for one more picture cancelled.

Alice White, a featured player of eighteen months ago, has since been raised to star rating and justifies that promotion through recent hits in talkers. Featured and stock players of 1928 no longer being carried include Yola D'Avril, Doris Dawson, Larry Kent, Doris Kenyon, Jack Mulhall, Molly O'Day, Donald Reed, Thelma Todd and Paul Vincente, with only Dorothy Mackail still remaining as a featured actress. Currently, First National is carrying two stars, Barthelmess and Alice White. Barthelmess, a star and featured player of silent productions for twelve years, found his drawing power increased through appearance in talkers. He is one of the small group of silent stars who saw their stocks rise even higher when the sound transition took place. Barthelmess is reported to be First National's biggest individual drawing card at the present time.

Marilyn Miller has made one successful musical picture for First National and is under contract for a series. She is a definite box office personality, but it is unlikely that she will make more than one or two pictures a year under her agreement. Otis Skinner was recently signed, but has so far had nothing released. His status is, therefore, problematical.

In the First National group of featured players currently under contract are Dorothy Mackail, Loretta Young, Douglas Fairbanks, Jr., Bernice Claire, Fred Kohler, Alexander Gray, Lois Wilson, Sidney Blackmer, Joe E. Brown and Lila Lee. Of this entire list Bernice Claire appears to be definite star material for film musicals. It looks as if First National is developing her rapidly for that spot. Douglas Fairbanks, Jr., has made rapid strides in the past year and there is no doubt that he will join the First National stars within the next eighteen months.

One of the Climbers

First big producer: "Your wife likes to go to Miami every year, eh?"

Second ditto: "Yeah, she loves to spend the winter in the rotogravure sections."

Pretty Figures and Handsome Profile No Longer Enough, Producers Maintain

Columbia

Columbia continues its policy of signing players for series of pictures rather than on weekly contract basis. Dorothy Revier, under term agreement with this company for the past five years, continues on that basis. Ralph Graves is the only other regular contract player with Columbia although the company has Jack Holt, Wm. Collier, Jr., Aileen Pringle, Margaret Livingston, Sally O'Neil, Molly O'Day, Marie Prevost and Virginia Valli under contract for series. All of these were former silent players who have encountered no difficulty in appearing satisfactorily in talkers. Columbia recently signed series contracts with Jack Egan from vaudeville, and Barbara Stanwyck from the stage, but it is unlikely that this company will hand out wholesale groups of contracts to stage players.

Pathe

Pathe is another organization which has been reorganized insofar as production is concerned during the last eighteen months. Of its list of contract stars and featured players of 1928, only William Boyd and Eddie Quillan remain. Stars and players dropped during the interval include Robert Armstrong, Lina Basquette, Junior Coughlan, George Duryea, Allen Hale, Phyllis Haver, Jeanette Loff, Jacqueline Logan and Rod LaRocque.

Armstrong, former stage player, has found his popularity increasing through talkers. Allen Hale and Rod LaRocque found no difficulty in securing contracts since leaving the Pathe banner. Jeanette Loff was immediately signed by Universal when released.

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Players Fox Drops Nabbed in Hurry by Other Plants

Hollywood—Contract players at Fox seem to have no difficulty as a general rule in obtaining term agreements with other producers when the Fox organization fails to renew options. At least 75 per cent of Fox featured players jump directly to another term contract at another studio.

June Collyer is the latest to make a quick switch, having signed a term agreement with Paramount after being with Fox for the past four years.

Voice Culture New Creed for Film Colony

Hollywood—Yogi philosophy, the various "isms" and cults which thrive here, are giving ground to the mania for voice culture. A surprising number of "experts" have made their appearance here and an equally surprising number of film notables—real and near—are falling for what is rapidly developing into a racket. The reason? Hollywood is shy on such data and, faced with the necessity of learning in a hurry, is simply falling for whatever is thrown in its lap.

Erlanger Death Regarded as Halting Deals for Chain; Expansion Planned

A Long Wait

"Television," according to one who knows his sight-broadcasting, "is far from ready for the market." This authority told a MOTION PICTURE NEWS reporter yesterday that "at least five years will pass before television broadcasts occupy an important berth in the radio-sound field."

Hollywood Crowd Worried Over Tax Jams with Gov't

Hollywood—Income tax jams with Uncle Sam—bugaboo of Hollywood—caused more headaches in this town last week than color, sound, television and wide film combined.

Warner Oland and John Dillon forked over $5,014 and $2,506, respectively, on back taxes and fines. The director, according to U. S. District Court Judge James, forgot about his 1926 return of $3,843, and it cost him exactly $1,921 for this little lapse of memory. Judge James, being big hearted, added $250 for extra fine. Oland paid $1,504, which he owed since 1927, a penalty of $752 and a fine of $250. Oland told the court that his gross for that year was $55,016.

Henry King and Raymond Griffith were haled before the same judge—and they took the same licking as Dillon and Oland. King it was held, should have paid $11,201 for 1927, but only remitted $4,138. For the privilege of waiting three years, King paid a penalty of $3,531, and of course, the back debt of $7,062.

Ray Griffith's complaint dates back even further than that filed against King, Oland and Dillon. Ray met a Hollywood tax "expert" in 1925, judging from testimony of revenue agents, who claimed the player owed $2,597 for that year, thereby rating a penalty payment of $1,298.

Eleanor Boardman Vidor pleaded guilty to each of two counts and paid $2,000 to redeem both. She admitted to Judge Killits that she was in error for 1926 and 1927.

Raymond McKee was placed on the spot for failure to pay full 1927 taxes. He owed, according to U. S. District Attorney McNabb, $1,647, and rated a $500 fine. The judge gave McKee until April 1 to dig up the jack.

And more than one Hollywood "name" is known to be waiting the visit of Uncle Sam's revenue agent, bearing a cordial invitation to see Judge James.

One "expert" on income tax matters is now behind bars. J. Ira Angus, another alleged authority, is up on $7,500 bail. It took two policemen and a deputy U. S. marshal one hour to convince him—in a fist battle—that he was wanted on a bench warrant to explain alleged falsification of Earl Foxe's returns.

Building of Chicago Theatre Slated First Step; Chain Reorganization

With death of A. L. Erlanger regarded as having forestalled reported deals for acquisition of the chain by one or more picture firms, plans are under way for carrying out of the expansion program formulated by the circuit's founder. Former Supreme Court Justice Mitchell E. Erlanger is new president of the circuit, in a reorganization following death of A. L. Erlanger, one of the pioneers of legitimate show business in America. On the board of managing directors are Charles B. Dillingham, Florenz Ziegfeld, Marcus Heiman and Saul J. Baron. The board will govern and direct affairs of the organization.

First step in the scheduled expansion program is to be erection of a house in Chicago, it is understood. The firm recently purchased the Broad Street at Philadelphia.

Theatres of the Erlanger circuit are:

New York—Erlanger, Gaiety (wired), Frolic, Belmont, New Amsterdam, Liberty (wired), Fulton, Globe (wired), Avon.
Philadelphia—Erlanger, Garrick, Broad Street.
Los Angeles—Biltmore (wired), Mason.
Seattle—Metropolitan (wired).
Boston—Colonial, Tremont (wired), Park Street.
St. Louis—American (wired).
Detroit—New Wilson.
San Francisco—Erlanger.
Chicago—Erlanger (wired), Illinois, Blackstone.
Washington—National (wired).
Buffalo—Erlanger (wired).
Cincinnati—Erlanger (wired).
Baltimore—Ford's (wired).
Atlanta—Erlanger (wired).
New Orleans—Tulane.
Birmingham—Erlanger (wired).

Paramount and M-G-M Making Films in Spanish

Hollywood—Both Paramount and M-G-M has launched their initial productions in Spanish, after weeks of investigation as to proper procedure. Paramount is making an all-Spanish version of "The Benson Murder Case," while M-G-M will present Buster Keaton in a Spanish version of "On the Set," his first talker comedy.

The Spanish "Benson Murder Case" will present a cast with several known picture "names," including Antonio Moreno, Barry Norton, Maria Alba and Andre de Segurola. Spanish adaptation was prepared by C. Carner-Ribalta, with co-direction by Cyril Gardner and A. W. Pezet.

Buster Keaton and Anita Page, both of whom appeared in the regulation talker of "On the Set," will carry their same principal spots in the Spanish version. Miss Page speaks fluent Spanish, while Keaton can easily get by with a scrambled dialogue of Spanish on account of his comedy role and the small amount of dialogue necessary for him.

Both Paramount and M-G-M officials have decided that foreign versions of pictures can be made better and more economically in Hollywood than abroad, and are proceeding with production plans on that basis.

Seek Peace

St. Louis—Musicians and theatre owners are slated to meet here Friday night in effort to adjust various phases of their working agreement and avoid a strike. Friday night is end of the time limit on points of difference remaining in the truce signed following the 11 weeks' strike last year.

"Kibitzer," "Anna Christie" Play to Par, Others Under

Minneapolis—Tough week for most local stands. Only two pictures, "Anna Christie" and "The Kibitzer," checked off 100% and the rest flopped. "Dangerous Paradise" (Paramount) hit the low mark, 70%, despite its second high gross of $19,600. "Son of the Gods," First National-Barthelmess opus, drew $30,000, rating 80%.

Full report on the eight down-town houses follows:

"SON OF THE GODS" (First Nat.)

MINNESOTA—(4,025), 7 days, 4 shows daily, 35c-40c-75c. OTHER ATTRACTIONS: Publix Unit ("Stepping High"), stage band, concert, orchestra, organ, musical cartoon novelty ("Summer"), Paramount Sound News. WEATHER: fair. OPPOSITION: "Let's Go Places," "Dangerous Paradise," "Vengeance," "Such Men Are Dangerous," "Anna Christie" (2nd week), "Unholy Night," "Kibitzer," "Weaver Brothers (vaude, headlining RKO bill), "Romance" (legit. offering by local stock company), Mischa Levitski, pianist, in recital at Cyrus Northrop Memorial Auditorium (one appearance); Tito Fandos, tenor, singing with Odin Club at church recital (one-day appearance); Meta Ashwin Birnbach, soprano, appearing with Minneapolis Symphony Orchestra at Lyceum Theatre (one-day appearance); "Under Northern Lights," photoplay and personal appearance of Capt. Donald MacMillan at Lyceum (one-day appearance). GROSS: $30,400. RATING: 80%.

"DANGEROUS PARADISE" (Par.)

STATE—(2,300), 7 days, 5 shows daily, 25c-35c-60c OTHER ATTRACTIONS: "Moonbride's Wedding," "The Spy" (Paramount comedy), "Feline Fighter" (Grantland Rice Sportlight), Van & Schenck-"Request Revue," Graham McNamee reel. GROSS: $19,600. RATING: 70%.

"ANNA CHRISTIE" 2nd week (M-G-M)

CENTURY—(1,640), 7 days, 6 shows daily, 30c-40c-75c. OTHER ATTRACTIONS: Laurel and Hardy comedy, "They Go Boom." GROSS: $17,000. RATING: 100%.

"LET'S GO PLACES" (Fox)

HENNEPIN ORPHEUM—(2,900), 7 days, 3 shows daily, 25c-50c-60c. OTHER ATTRACTIONS: Weaver Bros. and company of 20 headlining a five-act vaude bill. GROSS: $19,550. RATING: 85%.

"VENGEANCE" (Col.)

PANTAGES—(1,675), 7 days, 3 shows daily, 25c-50c-75c. OTHER ATTRACTIONS: Five-act vaude bill. GROSS: $7,500. RATING: 75%.

"UNHOLY NIGHT" (M-G-M)

ASTER—(812), 20c-25c-30c, 7 days, 8 shows daily. OTHER ATTRACTIONS: News reel. GROSS: $2,500.

"THE KIBITZER" (Par.)

LYRIC—(1,238), 7 days, 7 shows daily, 15c-25c-40c. WEATHER: Fair. OTHER ATTRACTIONS: Newsreel and group of short subjects. GROSS: $5,000. RATING: 100%.

New W. E. Policy Aims To Keep Small Theatres Going As Industry Factor

Will Licensed Companies Make Squawk?

With approximately 4,000 theatres and bulk revenue controlled by producer-distributor interests, a question developing out of Western Electrics stand in encouraging small town theatre operation is this:

Will "Erpi's" licensed members raise objections to what one insider says may be construed as the electric's participation in exhibition via its efforts to keep patronage in small communities on home ground and away from de luxe houses?

5,000th Theatre Wiring Completed for W. E. System

Continuing to wire houses at the rate of 90 weekly, Electrical Research Products has just completed its five thousandth installation. The theatre which wins the distinction is the Lyceum Cinema, 750-seat house at Belfast, Ireland. It is the third house in the Irish city to install Western Electric equipment.

Installation of equipment in the Lyceum Cinema finds the Western Electric sound system represented in 3,629 theatres in the United States and in theatres in 40 foreign countries. These include 587 installations in Great Britain, 216 in Canada, 210 in Australia and the remainder in theatres in Algeria, Austria, Balkan States, Belgium, Czechoslovakia, Denmark, Egypt, Finland, France, Hungary, Italy, Netherlands, Norway, Poland, Spain, Sweden, Switzerland, Syria, Tunis, Turkey, China, Dutch East Indies, India, Japan, New Zealand, Philippines, Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Guatemala, Jamaica, Mexico, Panama and Porto Rico.

Contracts for the installations of equipments in theatres of other foreign countries have also been accepted. Another field for this new art has been opened up in ocean travel.

Aschers Stage Return Play In Chicago Theatre Field

Chicago—Ascher Bros., one time power in the Chicago exhibition field, are staging a come-back. They have opened the Viste, a neighborhood house, and comment now is that this will be the first of a chain.

Harry Tague re-enters the field with the Bryn Mawr, formerly owned by Joe Pastor. The house has been completely re-decorated and W. E. sound installed.

Columbia Earns $250,081 In Last 3 Months of 1929

Columbia earned $252,081 for the quarter ended Dec. 31, 1929, equal after preferred dividends to $2.33 a share on the 100,000 shares of common outstanding. This compares with $227,048 or $2.08 a share on the common in the preceding quarter. Net for the six months ended Dec. 31 was $479,129 or $4.41 a share on the common.

"Grischa" Dies in Baltimore; Gross $2,640 in 8 Days

Baltimore—In eight days, RKO'S "Case of Sergeant Grischa" grossed only $2,640 (40%) at the Auditorium, where the picture played to five reserved-seat shows daily. It was the week's big flop, exclusive of the art-theatre performance of "The Chess Player," at the Little, where this foreign film took in $30, rating 35%, and hardly paying the help.

Here's the story, complete:

"DEVIL MAY CARE" (M-G-M)

(After One Week at Loew's Stanley)

LOEW'S PARKWAY — (1,092), 6 days, 15-35c. OTHER ATTRACTIONS: Metrotone News, "Angora Love" (Laurel and Hardy sound comedy). WEATHER: Clear and cold with rain one day. OPPOSITION: "Case of Sergeant Grischa," "Other Tomorrow," "Night Parade," "Rich People," "Grand Parade," "Chess Player," "Isle of Escape," "Happy Days," "Anna Christie," "Loose Ankles," "Devil-May-Care," "Zeigfeld's "Show Boat," (stage); "Step Lively Girls" and New York Philharmonic Orchestra one night at Lyric. GROSS: $3,960. RATING: 90%.

"HAPPY DAYS" (Fox)

NEW—(1,500), 6 days, 25c-50c. OTHER ATTRACTIONS: Fox Movietone News; comedy, "Snapshots of Hollywood." GROSS: $9,000 RATING: 90%.

"ANNA CHRISTIE" (M-G-M)

LOEW'S STANLEY—(3,654), 6 days, 25c-60c. OTHER ATTRACTIONS: Metrotone News, Organlogue, "Autumn," (Cartoon), "Skirt Shy," Harry Langdon (all-talking comedy. GROSS: $21,250. RATING: 121%.

"RICH PEOPLE" (Pathe)

KEITH'S—(3,016), 6 days, starting with a midnight show Sunday; 25c-50c. OTHER ATTRACTIONS: Fox Movietone News. GROSS: $5,200. RATING: 65%.

"NIGHT PARADE" (RKO)

HIPPODROME—(2,500), 6 days, 20c-60c OTHER ATTRACTIONS: Pathe Sound News, "Jazz Mamas" (Educational all-talking comedy in Technicolor); Bert Smith Players in "Oh, Daddy!" with acts, chorus, orchestra; organ. GROSS: $7,500. RATING: 75%.

"CASE OF SERGEANT GRISCHA" (RKO)

AUDITORIUM—(1,600), 8 days, starting with a show on Friday night previous and then five reserved seat shows daily at 35c-$1.50. OTHER ATTRACTIONS: Pathe Sound News. GROSS: $2,640. RATING: 40%.

"OTHER TOMORROW" (F. N.)

LOEW'S CENTURY—(3,221), 6 days, 25c-60c. OTHER ATTRACTIONS: Metrotone and M-G-M News. Loew-Publix Unit "Gypsy Dreams," with Leon Navara as M. C.; Organlogue, Orchestra, "Bear Shooters" (Our Gang all talking comedy). GROSS: $21,000. RATING: 100%.

"ISLE OF ESCAPE" (W. B.)

(Shown simultaneously with the Metropolitan Uptown)

RIVOLI—(1,982), 6 days, 25c-50. OTHER ATTRACTIONS: Pathe Sound and Fox Movietone News, "The Beauty Spot" (all-talking comedy), Waite Hoyt and Fred Coots and Herman Timberg in acts, (Vitaphone Varieties), "The Voice of Hollywood." GROSS: $6,400. RATING: 80%.

Must Be Done Via Sound, Is Belief, So "Erpi" Aids In Securing Financing

Western Electric is in the open with a plan to keep the small theatre in business. The company believes the small house is essential to the prosperity of the business and that, via sound, this type of theatre can survive.

Without sound, the company argues, the small town house must go and, therefore, the problem as viewed by "Erpi" is to wire these theatres as rapidly as possible. By making available to the little man the same calibre of show which his public may see in the big theatres, it is felt patronage will be dissuaded from traveling to larger centers. "Erpi's" representatives are working in conjunction with local Chambers of Commerce in a widespread plan to secure for the exhibitor local financing necessary to buy sound equipment. That the reproducer will be W. E. is, of course, part of the plan.

An "Erpi" official insists that there is nothing to the report that this indicates the company is entering exhibition. His stand is that the organization is a manufacturer of sound equipment and is entitled to use all legitimate means to further sales.

E. F. Albee, Vaudeville Chief, Buried Saturday

Marking the passing of one of the outstanding figures of the show world, funeral services for E. F. Albee, former head of the Keith-Albee-Orpheum circuit (now Radio-Keith-Orpheum) will be held Saturday morning at 11:00 P. M. in New York. Body of the veteran showman, who long has been known as "the father of vaudeville," arrives in New York Friday to lie in state at the Cathedral of St. John the Divine until the funeral.

Albee, who was 72, died at Palm Beach, Fla. He had been in show business since the age of 17, when he ran away from home to join a circus. From an old store show at Boston, Albee, with B. F. Keith, continued in the theatre field, specializing in vaudeville. He retired from control of the Keith-Albee chain in 1928 when the merger with Radio-Keith-Orpheum became effective.

Orpheum Net $142,830

Net of $142,830 after interest, depreciation and Federal taxes, equal to $2.23 a share on 63,840 shares (par 100) of eight per cent preferred is reported by Orpheum Circuit and subsidiaries. In 1928, the company reported net loss of $8,931.

K-A-O Reports $2,362 Loss

Keith-Albee-Orpheum, Radio-Keith-Orpheum subsidiary, reports net loss of $2,362 after taxes and charges for the year ended Dec. 31 last. This compares with net income of $356,907 the preceding year, including $1,134,827 on sales of investments.

R-K-O, Facing Competition on Purchase of Pathe, Seeks Increase of Its Stock

Million Share Increase Sought At Special Meeting Called for March 26

Facing competition in reported plans to acquire control of Pathe, Radio-Keith-Orpheum has called a special meeting of stockholders March 26 to vote on proposed increase of the Class "A" stock to 4,500,000 from 3,500,000 shares. The step is seen as a forerunner of the proposed deal with Pathe, reported at various times to be completed or near consummation.

A Wall St. group, MOTION PICTURE NEWS learns, has been surveying the Pathe properties, with a view to engineering a deal. So far, no overtures have been made directly by the group, but the analysis is said to have been satisfactory, with negotiations slated at an early date.

Need for carrying on and expanding business of the company is cited by President Hiram Brown as reason for action of the directors in calling the special meeting.

RKO Grossed 9 Millions More in '29 Than in '28

RKO's balance sheet, which revealed a net of $1,669,564 after all charges, lists total income of $51,696,860 for 1929, a jump of $9,072,000 over 1928.

Company's income account for 1929, ending Dec. 31, follows in detail:

	1929	1928
Income	$51,696,860	$42,624,964
Expenses, costs, etc.	46,080,872	39,506,090
Operating profit	$5,615,988	$3,118,874
Depr. and amort. of leaseholds	2,438,684	1,914,383
Balance	$3,177,304	$1,204,491
*Other income	1,564,859	2,020,623
Total income	$4,742,163	$3,225,114
Investmts, advances, etc., written off	66,108	446,241
Interest and discount	1,843,587	1,472,827
Sundry other deduct.	58,910	359,713
Federal taxes	250,000	69,000
Profit	$2,523,558	$877,333
Preferred dividends of subs.	853,994	†923,076
Net profit	$1,669,564	‡$45,743

*Includes $525,035 profit on sale of investments in 1929 and $1,134,827 in 1928. †Preferred dividends and minority interest requirements applicable to capital stocks of subsidiaries outstanding as of December 31, 1928, not to be acquired. ‡Loss.

Twelve RKO Houses Give Midnite Bill

Twelve neighborhood RKO houses in Manhattan, Brooklyn, inaugurated midnite shows on regular schedule. The theatres are: Coliseum, Jefferson, Chester, Fordham, Franklin, and Proctor's Eighty Sixth Street, in Manhattan; the Bronx, in the Bronx; the Albee, Bushwick; Greenpoint, Madison, Kenmore and Orpheum, in Brooklyn.

Meeting May 17

May 17 has been set as tentative date for RKO's annual sales meeting on the Coast. There is a possibility that this date may be changed, the company states.

Tiffany Attorney Hits Suit

Tiffany has completely performed its agreement with Mae Murray "and in addition to its legal obligations has extended her unusual courtesies and co-operation," H. William Fitelson, Tiffany attorney, declares in commenting on what he says is the star's "annual spring suit."

"This action of Miss Murray's assumes no greater significance or validity than many of her other pretty gestures," he said. Her indulgence in litigation is a matter of common knowledge, as is her inclination at hurling invectives, without moderation.

This claim against Tiffany would have been absurd and unfounded even had she demanded a more modest sum than $1,500,000.

Texas Unit Head Backs Anti-Chain "Battle" in State

Col. H. A. Cole, head of the Texas exhibitor unit, who has pledged co-operation to the Texas Anti-Chain Ass'n, is in New York in connection with a co-operative equipment deal and the 5-5-5 meetings. Cole, who recently formed the anti-chain association, says Texas exhibitors have encountered great difficulties on account of "the practical monopoly enjoyed by a few film companies." The association, its officers and members, Cole stated, "have been up against terrible hardships along this line."

Dallas—Under the heading, "Corruption of Movie Trust to Be Exposed in Texas," the Texas Anti-Chain Ass'n has called upon theatre patrons of the state to aid the cause it is declared expounding and threatens legal action against theatre circuits of the state.

"For some years," states the association, "the independent moving picture theatre owners of Texas, with the exception of a few 'pets' who were free with their liquor when certain Texas branch film exchange managers were with them, have been ground under the heel of the conscienceless moving picture producers' trust, which boasts the has-been politician, Will H. Hays, as its 'patron saint.'

"These tactics have been forced on many branch managers, who are very likeable men personally, in the main, but who have to do what the Wall Street chain producer barons say or they are out.

"This is due largely to the fact that most of the producers are large chain theatre owners, though sometimes, to dodge the Federal anti-trust law and try to fool the United States government, they pretend to have no connection between the exhibiting and producing end.

Publix Tramples Exhibitor

"Publix Theatres, controlled by the gold of Adolph Zukor and other Wall Streeters, are the chief reason for so many Texas theatre men having been forced to go out of business. When the Publix gang wanted a film first, which has been previously sold and booked to some small town show, in the

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Call Bureau Will Be Kept Under Eye Of Producer Ass'n

Hollywood—Complete control and supervision of agents, managers and representatives, besides closer contact with operation of the Call Bureau, will result from current meetings of the committee appointed by the producers' association to thoroughly investigate the agency situation on the Coast.

The committee is meeting two and three nights a week, and representatives of every large studio have been present at the conferences. Although listening to various complaints of double-crossing tactics employed by agents in the past, it is understood that the final report of the committee will not censure any agency for overstepping the line in the past. Rather, the committee is endeavoring to work out a practical plan of operation for agencies in the future, with a code of procedure being established for the representatives to follow from now on.

Seek to Cut Evils

Although the producers' committee is making a sweeping investigation of agencies and sharp practices, it is understood the material gathered is only for the purpose of working out a practical plan of operation for the future, so that all evils and difficulties previously encountered will be eliminated. One producer representative is reported to have said that it is not the intention of the committee or the association to refuse recognition of agencies already established—regardless of their past wrong-doings. If this is correct, all agencies now operating will continue with the sanction of the producers—but there will be a code of procedure which the agents will have to follow, and if one oversteps under the new system, he will be classed as "undesirable" by the producers' association, and thereby automatically refused privileges of doing business with the studios.

As the agency situation is so closely linked with operation of the Call Bureau, the committee has been going into the latter rather thoroughly. Although not admitted by any producer, it is generally understood that the

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Players' Contract May Write Finis To Hollywood's Phantom "Blacklist"

Running Time

MOTION PICTURE NEWS' Release Chart, long recognized as the authority by exhibitors, now includes running time on releases, as well as footage.

This additional service, introduced at the request of theatre owners throughout the country, is gradually being extended to releases of all companies. Addition of this data will take several more weeks to complete.

Call Bureau Will Be Kept Under Eye of Producer Ass'n

(*Continued from Page* 22)

committee will recommend methods of operation of the Call Bureau in the future to conform with the code for agents, and this is expected to eliminate many practices that have been complained of by players in the past. There is a good chance that the Call Bureau will have a general manager as is the case with the producer association—controlled Central Casting Offices for extras.

Plan Ready Shortly

As now lined up, the Call Bureau comes under the general supervision of Fred Beetson, executive vice president and secretary of the association, with two girls employed to operate the bureau. The general manager would be able to keep the office functioning through proper channels, and, furthermore, would be in a position to check up on any attempts of agents or studio casting offices to take advantage of players by making the Call Bureau an unsuspecting agency for such procedure.

The producer association committee hopes to have a complete report on the agency situation before the producers next week.

Improvements for Tampa Four Publix Houses

Tampa, Fla.—Eugene Zukor, Morris Greenburg, E. Perkins and J. J. Friedl, Publix officials, accompanied by Chas. G. Branham, district manager of the West Florida theatres, while here on a visit authorized improvements on four of Tampa houses amounting to over $100,000.

1,946 Films Shown in Manitoba During 1929

Winnipeg—Films shown in theatres in Manitoba last year were classified according to country of origin by censors as follows: United States, 1,932; Great Britain, 6; Germany, 4; France, 2., and Ukraine, one; unclassified, one Yiddish feature. The Manitoba censors rejected 57 pictures and made 693 deletions.

Actors, Fearful of Reprisals, Told They Can Talk Freely to Own Committee

Hollywood—The "blacklist" accepted as fact all through Hollywood, but never proven, in fact, need hold no future fear for the actor under an arrangement by which an actors' adjustment committee will handle all disputes under the new standard contract arising between players and producers. The committee which promises this is composed of five actors, all members of the Actors' Branch of the Academy of M. P. Arts and Sciences, and is Sam Hardy, Monte Blue, De Witt Jennings, Jean Hersholt and Mitchell Lewis. They will receive all complaints of players and producers where the standard contract is involved, and serve as the board of arbitration on all cases.

Full Rein on Complaints

Establishing such a committee, composed entirely of players, it is promised, will give every actor with a just or supposed grievance plenty of opportunity to present his claims without fear of future "blacklisting" by casting offices or producers.

Many players hesitate to present claims because of the well-grounded, but unconfirmed, understanding that a "blacklist" prevails in Hollywood. Certainly there is nothing new about that impression. Dozens of players will readily admit how cautious they are not to offend studio officials, fearful that if they do the grapevine system of communication from one studio to another will bar them out.

Under the previous standard contract, there were admittedly abuses by both studio subordinates and players themselves. In justice to the producing heads, it must be stated that immediate adjustment was made on player claims presented where the actor was in the right. There are no definitely established known cases where the particular complaining player was refused consideration for future work by any studio as a result of his claim.

Members, Ex-Equity Men

It is expected that the new actors' adjustment committee will engage a secretary or employee to act as adjustor and contact man to conduct thorough investigations of all complaints brought before the committee. Discussions are known to have been held on this point, with the committee and other first rank players agreeing that better results on the new contract can be obtained via a players' representative rather than to burden the committee of five with all details of every complaint filed.

Most interesting in the personnel of the committee is the fact that every member was a staunch supporter of Frank Gilmore, Equity president, during the ill-fated players' strike last summer. Sam Hardy was one of Gilmore's chief lieutenants during the difficulties, while Jennings, Hersholt and Lewis were in the front ranks of the leaders.

Gag?

Hollywood — With the Universal Studio virtually closing for the next ten weeks, and production completed on "All Quiet on the Western Front," an employee at the studio stated that the company had decided to change the title of the German war picture. When questioned on the new title, he said:

"Junior decided to call it 'All Fired on the Universal Lot!'"

No Tax Decrease To Be Made This Year in Ontario

Ottawa—No changes in taxation or license fees will be made in this province in 1930, according to Provincial Treasurer J. D. Monteith. Last year, the revenue from the amusement tax totaled $1,315,656. This is a record figure, due principally to increased revenue due to talkers. A charge of $17,483 was made due to increased number of inspectors. The Ontario censor board collected $46,659 during the year, and its expenses totaled $20,459. The government's studio at Trenton spent $107,416 and its intake totaled only $15,275. The province's 428 theatres paid licenses of $97,512 during the year. The chairman of the censor board received $3,359 as salary and an allowance of $500. Major G. E. Patten of the Trenton studio received $2,850.

Subsidiary Is Named for Coast M. P. Relief Fund

Hollywood—Additional revenue for operation of the M. P. Relief Fund will be provided through a subsidiary of the charity to be known as the Film Stars Thrift Outlet. The latter will collect donations of clothing, dresses, gowns and other wearing apparel from stars, players and others in high salaried positions in the coast colony.

The donations will be resold by the Thrift Outlet to lesser lights in the business, giving the public second choice after extras, etc., have been given first chance at purchases. Mary Pickford is president of the fund.

Return of Stage Shows at Omaha Thatre Is Planned

Omaha — Negotiations are reported in progress between Publix and the musicians' union to open the World theatre with a stage-show, split-week policy with the band which closes the Paramount on March 16. World is now playing an all sound program with two changes weekly.

Under the new plan, flash acts would be booked from Chicago to augment the picture. The Paramount, further uptown, will remain split-week with pictures only.

Headache for Entire Industry When Battle Starts Over Color Patents

Stiff Tilt Foreseen in Two Years, Comparable to Old Patents Scramble

Patent litigation in the color field within two years bids fair to plunge this new industry development into a state of turmoil as disturbing, chaotic and costly, perhaps, as the bitter patents fight of early film days.

Battle axes are being sharpened in many quarters where check-ups have been under way for many months to ascertain how far violations have progressed. Two years may be allowed for a full development of color and then the warring factors may be expected to swoop down with a flood of injunctions.

The U. S. patent office at Washington is understood to have on record in excess of 6,000 patents or applications on chemical and mechanical phases of color. By the time the first gun is fired in the battle which now seems inevitable, hundreds more may be expected to further complicate the struggle.

After Secret Formulas

Like all other developments which turn into big money-makers over night, the color field is having its hands full, what with fake stock companies and efforts to spy on secret formulas. One of the rawest cases involves the head of a second string outfit, who secured a job with an entirely legitimate company holding a basic patent. The inquisitive individual made the hook-up solely in an effort to steal material needed for his ham-and-egg process. He was discovered in due time, but not until he had secured enough dope to pull his own racket out of deep water.

Fake stock promoters are losing no time in peddling stock to the gullible public. The racket is still in its early stage and the squawks have not as yet been registered, but they are anticipated. When they do, the district attorney's offices in Hollywood and in New York will have ample opportunity to make fur fly high, insiders predict.

Color Following Sound

An executive of one color company describes six stock companies within a stone's throw of his office near Times Square as fakes. Promoters are developing sales arguments via the financial report of Technicolor, which showed a jump in net earnings of several hundred per cent over last year. This angle, coupled with announcements from practically all companies which are set for color in a big way next season, is tearing down sales resistance in the minds of the skeptical.

Color is following in the footsteps of sound. When sound began to click, many get-rich-quick artists flocked to market with cheap reproducers. In mid-winter, there were no less than 170 companies operating, most of them with elaborated phonograph devices. Color companies are springing up as rapidly.

Jungle Film Made in Bronx, Charged

Boston—Claim that the jungle film, "Jango," was made in the wilds of the Bronx, New York, rather than dark Africa as claimed, is made in an attachment for $700 filed against box office receipts of the Tremont Temple by Firpo Jacko, one of the "cannibals" in the film. He asserts the "cannibals" were pretty good janitors originally and that Dr. Daniel Davenport, who sponsors the film, has never been in Africa.

Operator Absence from Booth Hit Under Mass. Bill

Springfield, Mass.—Desertion of his booth by an operator, even for one minute would be punishable by heavy fine and revocation of his license, under terms of a bill now before the Massachusetts legislature.

The bill is being opposed by exhibitors who see in it an effort to force theatres to provide an additional operator.

Orpheum, K-A-O and Consol'd Declare Divid'ds

Consolidated Film Industries, at its quarterly meeting, declared the regular quarterly payment of 50 cents a share on both common and preferred, payable April 1 to holders of record March 18.

Orpheum Circuit's quarterly dividend of $2 a share on preferred will be paid on April 1 to holders on the books as of March 19.

Keith-Albee-Orpheum declared quarterly dividend of $1.75 on the preferred, payable April 1 to holders as of March 19.

New Foxcolor Laboratory To be Opened Next Month

Fox's new home office annex, which will be devoted to Foxcolor, is scheduled to open early next month, states Jack Leo, company vice president. The new laboratory practically trebles capacity of the present plant. A feature is a 400-seat sound theatre constructed on the roof.

Columbia Handling Series

Columbia is to distribute the series of eight talking westerns starring Buck Jones. "The Man from Hell's River" is the first, and will be released in a few weeks.

New House for Midland

Kansas City—A $400,000 theatre and store building is under construction at Joplin, backed by Joplin Building Corp., which will lease it for 20 years to the Midland Circuit.

RKO at Waterloo

Waterloo, Ia.—Options on several local theatre sites have been secured by RKO, which has contractors in town for surveys.

Great "American Venus" Is Again Pounding Keys

Hollywood—Fay Lanphier—"The American Venus"—was handed a crool, crool deal from the those moguls of Hollywood, who, only a few short years ago, touted her as the country's most beautiful girl, feted her and starred her in pictures only to let her down heavily at the height of her short-lived career.

Fay was taken from a typewriter. She had pounded the keyboard for many years, until a national beauty contest proclaimed her the record-breaking beaut of all times. Film and vaudeville offers flooded her. And Paramount's looked the best. They built high hopes with a starring contract. She pictured herself running far ahead of Pickford's popularity—or that of Bebe Daniels, Greta Garbo and others.

A few rehearsals and then her first starring opus, "The American Venus," was made by Paramount. She waited for the next—and what a wait that was. Paramount scratched her from the race which was to place her ahead of the other blue-ribbon winners.

And now Fay is again pounding the keyboard of a typewriter, eight hours every day, and, as fate would have it, in the publicity office of the very studio which spent a fortune to plug her as that great "American Venus." Her office is but a few feet away from the stage where she reached the height of her fame.

An unhappy marriage is but a small part of the drama. Many weary months on the merry go-round from casting directors is another, because those hard-boiled c. d.'s now recognize her as one of Hollywood's countless thousands.

Hays Shifts Fischer to Coast; Plummer Promoted

Miss "Bobbie" Plummer succeeds J. Fischer as head reviewer of members' product at the Hays office. Fischer was transferred to Col. Jason Joy's office in Hollywood, where he will do special work.

Reciprocal German-Swede Deal

Amsterdam—Arrangements for a reciprocal deal between The Kuchenmeisters-Tobis group and the Swedish film industry at Stockholm are reported to have been completed.

Stiff Competition for Technicolor With H. J. Yates' Entrance in Color Field

Setay Buys Bldg.

Setay, investment firm headed by H. J. Yates of Consolidated Film Industries, has purchased the Liberty Bank Bldg., 1776 Broadway, New York, which will be renamed the Setay Bldg. The firm recently made a substantial investment in the Liberty National Bank & Trust Co., a branch of which is located in the building. A number of prominent film people are stockholders of Setay, which has financed numerous new structures in the Times

"Anna Christie" On Way to a Record In Chicago Loop

Chicago—Publix-B. & K. reports current box-office take is the best in the local history of the organization—a cheery report handed out to the organization's executives who gathered here for their annual convention this week.

The current month is the fourth anniversary of the founding of Publix by Sam Katz, and elaborate stage presentations are making the rounds of the big houses in observance. Some of the big draw is credited to this, but feature specials in the loop are paying big without them.

"Anna Christie," now in its second week, has consistently bettered "The Virginian" record gross at the Roosevelt and also said to be threatening all-time house record (net) set by a Chaplin picture several years ago. The Chaplin feature ran alone on the program, holding costs to a minimum and emptying the house more times per day than a lengthier program would permit.

"The 'Love Parade,' in its third week at McVickers, is holding up well, and although consistently above box-office average, is said to be under the take of "Sunny Side Up," which preceded it.

"The Vagabond King" has been playing to capacity at $1 top prices in its first days. Dennis King, a local favorite, is the draw. The Chicago played to near capacity during the week, with Nils Asther appearing in person at every performance, and Frankie Masters' band, liked here, as decoys. House figures "The Girl Said No" means less than the headliners.

Suit Against Ministers Is 'Blue' Fight Aftermath

Hillsboro—John T. Evans, exhibitor, recently arrested and acquitted for operating his theatre on Sunday, has sued four ministers and W. C. T. U. for $10,000, charging false arrest.

Pathe Signs Robertson

Hollywood—E. B. Derr signed John S. Robertson to direct "Beyond Victory." Pathe has also added Ralph Murray, author, to its staff.

Daylight Saving Bill Slated for Defeat in N. Y.

Albany—Defeat for the bill to outlaw daylight saving throughout New York is in prospect. As a result, local option on the question will be continued. Last year, 37 out of 59 cities of the state turned the clock ahead one hour, and many villages followed suit.

Another Election to be Held at Rutland, Vt.

Rutland, Vt.—Although daylight saving was defeated by 125 votes here, a petition has been circulated getting the required number of votes to call a special election, date of which soon will be announced.

Fanchon & Marco Seeking Season Goal of 58 Houses

Fifty-eight theatres playing Fanchon & Marco shows by the beginning of the 1930-31 season is the goal set by Marco, who is in New York. While in the East he is to arrange for additional houses for F. & M. time.

Elvey Joins British Firm Sponsoring Multi-Lingual

London—Maurice Elvey has signed with the company headed by Sir Gordon Craig, who is sponsoring the Williams multi-lingual plan of producing six versions of all features.

Norma in "Let Us Be Gay"

Hollywood—Robert Z. Leonard, who recently completed direction of "The Divorcee" with Norma Shearer, has been assigned to direct her next production, "Let Us Be Gay," which starts immediately.

Zieggy Girl in De Mille Film

Hollywood—Elsa Peterson, Ziegfeld "Follies" prima donna, has been imported by M-G-M for a featured spot in Cecil De Mille's filmusical, "Madame Satan."

Consolidated Will Place a Photochemical Process on Market in Two Months

H. J. Yates is all pepped up over color. So much so that he is about to purchase important interests in a photochemical natural-color process, on an outright buy, and market through Consolidated Film Industries, which operates a half dozen laboratories in New York and Hollywood.

Sensational returns and scarcity of competition in the color field were the tip-off. When color started its whirlwind climb, Consolidated which handles most of the big producer-distributor lab work, found itself without a process and its distributor accounts were forced to throw all color work to Technicolor.

Yates, it is understood, dickered with several color outfits, but mechanical or chemical hitches flopped the deals. Eastman Kodak, often reported to be but never confirmed a dominating backer in Consolidated, has Kodacolor, but Yates has been unable to make a deal with this company.

Setay (reversal of Yates' name) financing organization, backed by big guns in the business, and also headed by "H. J.," was another strong influence for acquisition of color. Seeing possibilities of big earnings in the field, at least four important Wall Street financing groups have indicated a willingness to back various color propositions. And Yates clambered on the bandwagon with Setay, which will hold the money bag for the new Consolidated development.

Consolidated is now building a $2,000,000 plant on the site of the recently purchased Universal lab in Fort Lee (N. J.) and, upon completion, the company will darken all of its New York branches, centering activities in the new structure. Wyanoak Publishing Co., theatrical printers owned by Setay-Consolidated, will also headquarter in Fort Lee.

Denny to Alternate on M-G-M, Sono Art Pacts

Reginald Denny will alternate in starring for Sono Art-World Wide and M-G-M, making the first for Sono Art. He is under contract to make five pictures for each company. The first will be "His Dark Chapter," directed by George J. Crone and adapted by Harvey Gates.

Lenore Coffee Expectant

Hollywood — Lenore Coffee, scenarist, leaves M-G-M this month after being under contract to that company a year and a half. An impending family event in the Coffee family was a most logical reason for the contract termination.

Eckman Due in April

London—Samuel Eckman, managing director of Jury-Metro-Goldwyn, leaves for New York shortly for his regular annual conference with Nicholas M. Schenck and Arthur M. Loew.

Monkey Business Seen in Stock Gag Planned by Big Firm About to Merge

Pool to Knock Down Shares, Then Buy Heavily with Suckers as Patsies

Wall Street and the industry are discussing the merger of two well known companies. This deal is in the bag and will be all set within a month, but before it is announced one of the companies plans to gather in a big piece of change via a cleverly concocted stock manipulation which it will pull just before the dear old public learns that the merger has been closed.

The company in question is on the wrong side of the ledger for several millions. This info is held very closely, so much so in fact that the company's stock is trading at a figure much higher than would be expected from the frequency with which it goes in for red ink. The level is in keeping with the scheme of the group pulling the lines. They managed to keep the spotlight away from the big debt to plug the stock up to its present figure.

When the merger papers are signed, announcement will be withheld, and the big moguls will issue a statement, reeking of pessimism and telling of the company's debts. They figure that this will knock the stock off several points, sending it down to a price which they have already decided upon. After that, it's easy. The pool will buy heavily and hold for the big merger announcement. The deal is very favorable for the debtor company and is expected to send the stock to its former higher level. When they unload, somebody will be in several millions. And the suckers will be sore.

Chicago

Out Windy City way. What Chicago and the surrounding territory is up to every week in MOTION PICTURE NEWS. Always the page facing the *Managers' Round Table Club*. Surefire way of keeping in touch with activities in the second largest city

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Continue Lobby Show

San Francisco—Lobby entertainment inaugurated about two weeks ago at the Granada continues to be popular with San Francisco theatregoers. Beatrice McNamee, singer, and an orchestra entertain twice daily.

Silent Players Floundering in Rough Waters

(*Continued from Page* 19)

This company's current group of stars and featured players besides Boyd and Quillan include Ann Harding, Ina Claire, Helen Twelvetrees, Harry Bannister, Fred Scott, Lucille Williams and Constance Bennett. With the exception of the latter all of them are new names in pictures although some have been more or less prominent on the stage.

Pathe's new production policy provides for keeping the contract list of players down to a minimum, which makes it decidedly unlikely that any more will be added this year.

Tiffany

Another organization that has a policy which does not provide for carrying a regular group of stars and featured players. In 1928 Tiffany had under regular contract Shirley Palmer, Barbara Leonard, Caroline Snowden and Eve Southern, all of whom have been dropped in the interval. At the present time Tiffany has Rex Lease under regular contract and will try to build him into a starring spot. Lease, a former silent player, seems to justify the company's prediction through successful appearance in several recent dialogue productions.

Universal

Universal has also materially re-arranged its contract list of stars and featured players through the introduction of talkers. Reginald Denny, Dorothy Gulliver, Arthur Lake, George Lewis, Jean Hersholt, Laura La Plante, Mary Philbin and Conrad Veidt, stars and featured players of the company in 1928, are missing from today's list. In their places we find John Boles, Joseph Schildkraut and Katherine Crawford. Hoot Gibson, Universal's western star for many years, retains his popularity in sound westerns, while Ken Maynard has been added as another western star under the Universal banner, duplicating Gibson's experiences in the switch from silent pictures to sound.

Glenn Tryon, Mary Nolan and Barbara Kent are the best known Universal players who have increased their value through talkers. Miss Nolan was formerly of the stage, although she joined Universal before dialogue pictures came to the front. Schildkraut is another Universal contract player who was signed for silent productions before the advent of sound. Jeanette Loff recently placed under a term agreement, looks to be a definite talker bet of the future.

Fox

Fox had a total of thirty-two contract stars and players on its list of June, 1928, but only eight of these remain. The eight include Rex Bell, Charles Farrell, Janet Gaynor, Edmund Lowe, Victor McLaglen, George O'Brien and David Rollins. Prominent featured players of 1928 who have been dropped, most of whom are now working for other organizations, include Ben Bard, Madge Bellamy, Sue Carol, Sammy Cohen, Nancy Drexel, Mary Duncan, Earl Foxe, Farrell McDonald, George Meeker, Charles Morton, Barry Norton, Sally Phipps, Arthur Stone, Nick Stuart, Don Terry and Virginia Valli.

Fox's current contract list includes a total of fifteen stars and first line featured players, eight of which have been imported from the stage since the introduction of talkers. These eight are John McCormack, William Collier, Sr., Paul Muni, J. Harold Murray, Will Rogers, Don Jose Mojica, Lee Tracy and Beatrice Lillie.

Five Fox stars of eighteen months ago remain, Charles Farrell, Edmund Lowe, Victor McLaglen, Janet Gaynor and Lois Moran; while Warner Baxter and Louise Dresser are silent artists who have been added to the contract list as a result of their ability to get over in talkers. Baxter's work in "In Old Arizona" sent him over with a bang.

Rearrangement of Players Occupies Studio Officials

Fox's regular stock player list, in addition to stars and featured players, totals thirty-six, twenty-seven of whom were placed under contract on account of stage experience and ability in talkers. Outstanding in this group are El Brendel, Walter Catlett, Marguerite Churchill, Mae Clark, Fifi Dorsay, Marjorie White and Jillian Sand.

In surveying each of eleven prominent producers on the coast, it is found that Fox has revised its contract list to include more stage importations in proportion to total carried than any other company in Hollywood.

United Artists

United Artists has found little material change in its stars as a result of sound pictures. Douglas Fairbanks, Mary Pickford, Dolores Del Rio, Gloria Swanson and Ronald Colman have all been seen in the new medium without any of their popularity or standing being lost. In fact, the reverse is the case.

Norma Talmadge, with one talker to her credit, seems to need an outstanding story to bring her back to the spot she held about four years ago. Although Miss Talmadge registers satisfactorily in dialogue pictures, her decline in box office rating started before the advent of sound. Chaplin has made repeated statements he will not appear in talking pictures. Whether or not he will change his mind remains to be seen, although it is pointed out that Chaplin is a peculiar star personality who depends entirely upon pantomime and action rather than titles or dialogue. An insight into the inside of the Chaplin situation appears elsewhere in this edition.

In 1928 United Artists and its affiliated companies carried a number of players under stock contract who have since departed. This group includes Don Alvarado, Nils Asther, Vilma Banky, John Darrow, Roland Drew, Camilla Horn, Leroy Mason, Lucien Prival and Lupe Velez. Walter Byron, Lily Damita, Gilbert Roland and Louis Wolheim still remain as contract players. United Artists' only definite addition to its list of stars through talkers is Harry Richman, New York night club entertainer, who recently finished one picture for the company. Richman has a personality distinctly fitted for film musicals and United

(*Continued on page* 29)

Famous Canadian Reported Seeking Dominance with Merger Report Rife

Killam Ridicules Report

Montreal—Merger of Famous Player Canadian Corp. and Paramount never has been considered, I. W. Killam of the Royal Securities Corp., one of the voting trustees of the Canadian firm, declared Thursday. Other local interests close to the company also ridicule reports that any amalgamation is contemplated.

At Toronto, N. L. Nathanson has denied he has had any discussion looking to a merger of the two firms. The former managing director pointed out that Adolph Zuker and Killam would be the parties to confer in any such deal.

Combine Planned By Independent French Showmen

Paris—Formation of a national circuit of independent exhibitors is reported planned. The proposed combine would buy films independently abroad, support French independent producers and negotiate equipment purchases for members.

Rehfield Prevented from Running Second Election

Bloomfield, Ia.—The city council, after calling a special election on Sunday shows, has refused to call another after the temporary injunction restraining the election was prevented from becoming permanent. The election, set for Jan. 16, was opposed by reason of the fact that publication of the election had not been sufficiently made and because H. E. Rehfield, owner of the Iowa, had offered to pay the costs of the election.

Rehfield appeared in court in answer to the temporary injunction and prevented the move to make the injunction permanent. City council now holds that they gave the theatre manager opportunity to put the question to the vote and that it was not its fault that the election was prevented.

Columbia Making Drive to Select Girl for Trade Mark

Thirteen fan magazines are participating in an effort to name Miss Columbia, who is to typify American womanhood, as part of the national campaign being staged in connection with Columbia's tenth anniversary in April. The girl is to be used as the opening flash trailer on all all-Columbia pictures. If her voice is suitable, she will speak in the introductory sequence. The girl selected will receive a trip to Hollywood and a one week's contract at $250.

Warners Go in for Opera and New Theatre Types

Full length grand operas and Shakesperian plays and theatres of an entirely new type are planned by Warners, it is stated in an interview with J. L. Warner, published in March issue of "The Delineator."

Paramount to Make French and Spanish Talkers

London—Paramount is planning production of French talkers probably at the Gaumont studios in Paris, states J. C. Graham, managing director of the company here. The films to be made in France will be in both French and Spanish.

New U. S. Film Aide for N. Y. Territory Named

Harvey Sheahan of Wickford, R. I., for several years connected with Mexican and Latin American distribution, now is commercial agent of the Department of Commerce at its New York office, where he is to have charge of film work of the Bureau of Foreign and Domestic Science, and will assist in increasing distribution of American films in foreign markets. Co-operation of the bureau has aided 95 firms in the New York territory to increase business more than $6,000,000 during the last year, it is stated.

Children Up to 16 Will Be Admitted to Ont. Houses

Ottawa—Minimum age of children, accompanied by an adult, who may attend Ontario theatres has been raised to 16 from 15 by the legislature. Cancellation of licenses after May 31, 1931, of theatres not considered fireproof, examination of projectionists at designated intervals, and licensing and regulation of buildings housing film exchanges, also have been provided for by the solons. All of these measures become effective June 1.

"Party Girl" Banned by Haverhill, Mass., Council

Haverhill, Mass.—Ban on Tiffany's "The Party Girl" as immoral was voted after a special showing before the city council. Immediately after, City Marshal Charles D. Jones ordered the showing discontinued.

Franklin Reveals Plans for New Coast House

Los Angeles—West Coast will build another in town, purchasing a site at Pacific Blvd. and Saturn St. for a $500,000 house.

Paramount Declared Moving for Control of Canadian Chain

Montreal—With negotiations for acquisition of control of the chain by Paramount reported under way, Famous Players Canadian Corp. is continuing its expansion program, which has as its reported aim domination of every principal city in the Dominion.

I. W. Killam, local banker, with Adolph Zukor, Paramount chieftain, holds the voting trust for Canadian Famous binding for another nine years. The pair, several months ago, blocked effort of N. L. Nathanson to submit to stockholders proposed sale of the circuit to Gaumont British.

In the maritime provinces, here and in the western territory, the rapid expansion of the chain is being continued, with American interests, meanwhile, reported threatening to enter the Canadian field. Warners has denied report that it intends to acquire a house at Ottawa.

Famous Players Takes Over 3 at Hamilton

Hamilton, Ont.—Famous Players has taken over the Capitol, Palace and Strand, owned by Hamilton United Theatres, Ltd., in which Famous Players Canadian Corp. is said to hold majority of stock. Leonard Bishop, formerly of the Hamilton Tivoli, becomes Capitol manager, and Robert Knevels goes into the Tivoli, with George Stroud, veteran exhibitor, continuing at the Palace. H. E. Wilton still presides at the Strand. Hamilton United capitalization is figured at $1,988,400. This company was organized in 1922 to take over the assets of Loew's Hamilton Theatre, Ltd., and Hamilton Theatres, Ltd.

Start Vancouver Project

Vancouver—Excavations are under way on the projected $225,000 theatre site between Eleventh and Twelfth Avenue on South Granville Street, a development which was forecast in September last when the property was purchased by Frederick Guest of Hamilton, Ont., for the Famous Players Canadian Corp.

Plans for a building which will accommodate about 1,200 are being prepared by the firm of Hodgson & Simmons, architects.

Another for R. & R.

Dallas—An addition will be made to R. & R.'s chain in Big Springs, where the chain operates one house.

Deal Denied

Toronto—There is no foundation for reports that merger of Famous Canadian with Paramount-Publix is in prospect, it is stated here by officials of the Canadian firm. The report, it is alleged, originated in New York.

Publix to Commercialize Lobbies to "A Vast Extent," Managers Are Told

Vending of Merchandise In All Houses of Circuit Planned for "Big Profits"

Chicago—Publix will commercialize its theatre lobbies "to a vast extent," M. Schosberg, head of the merchandising department, told managers at the annual convention here. Announcement of the chain's intention to sell merchandise in lobbies was announced exclusively last fall by MOTION PICTURE NEWS.

The firm, says Schosberg, "has not scratched the surface" of merchandising, as yet, and will earn $500,000 yearly on vending machines in its various houses. Analysis at 50 theatres shows that one person in 18 uses the vending machines, which offer a "big profit on a small investment," according to Schosberg.

Growth and expansion of Publix is due to its high calibre personality, which assures future of the circuit, President Sam Katz wired the assembled managers. Emphasis was placed on the jubilee business drive May 4 to 24, the second business-getting drive to be staged by the circuit. Awards are to be made for box office records during the drive.

Attendance at the session approximated 250, including office departmental heads, divisional directors, booking and advertising managers. Dave Chatkin, general director of theatres, presided at the sessions. Jack F. Barry, director of personnel, handled convention arrangements.

Publix's plans for expansion in all sections were outlined at the meetings.

CONVENTION SIDELIGHTS

By Sherwin Kane

Chicago—Two hundred and fifty Publix officers were taken on a tour of the key houses of the Publix-Balaban and Katz circuit as one of the highlights of the three-day convention here. The sight undoubtedly was a cheerful one, as business in the big houses is the best it has been in some time. Special stage shows, commemorating the fourth anniversary of Publix, were presented.

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Group meetings conducted by the various divisional directors apart from the main business meeting at the Drake were a feature of the get-together.

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All meetings at the Drake were held in the strictest seclusion, admittance being limited to Publix execs and officers only. As a further guarantee of privacy a staff of haughty, uniformed ushers was drafted from the organization's local houses to guard meeting room doorways. Their demeanor, not their strength, turned back the occasional gate-crasher.

* * *

A worried New York exec had to be reassured at the meeting that Chicago was not making a mistake by charging $1 top for "The Vagabond King" here. He was quoted box office receipts at the United Artists, where the picture is showing, and was relieved to learn that business to date couldn't be improved much at any price. How long that lasts, of course, is another question, but the dollar top in the loop is always good advertising, making for better business in the lower priced neighborhood houses later on. If the picture slumps downtown, the exec was told, it can be made up for later in neighborhood business.

Also it was reported that Detroit business on "The Vagabond King" was near capacity for the first days after opening, but that Texas business was "disappointing." The drop there is credited to general depression.

Turning Back Houses Is Nat'l Plan

Minneapolis—Decision of Publix to weed out a number of houses in this territory is in line with an industry move to return small houses to individual operators. The circuit, in line with the other big chains, is reported to have been inventorying its small theatres, to determine whether disposal of them is not advisable.

All in all, it is expected that around 1,000 theatres in various sections will revert to independents this year.

All Publix Deals in Northwest are Held Up by N. Y.

Minneapolis—All Publix deals for theatres in this territory have been called off, with no reason for this step advanced. The various transactions had been agreed upon as to terms, when an apparent blanket order postponing them came through from New York.

Deals scheduled included M. Walker's interest in houses at Aberdeen, S. D., now owned 50-50; Bennie Berger's houses at Grand Forks, Sioux Falls and Bemidji; John Piller's two houses at Valley City, and Franklin Amusement Co.'s houses here and at Wilmar, Minn.

The firm still is trying to dispose of a number of houses in this territory, under its weeding process started some time ago.

Publix Speeds Building of New England Theatres

Lawrence, Mass.—Publix will erect a new theatre here and another at Lynn. The new theatre at Salem will be ready probably by the end of next month and the Lynn house is to be ready by July or August.

Publix Convention at Chicago Calls Brief Recess to Pose

Plans for operation this year of the 1,200 Publix houses throughout the nation were discussed at annual meeting of company executives at Chicago.

Silent Players Floundering In Rough Waters

(Continued from page 26)

Artists expect to star him in two productions of this type yearly.

Of Warner Brothers' stars and contract players in 1928 only two remain. These are Al Jolson and Dolores Costello. Jolson leaves the organization upon completion of one more picture and moves over to United Artists. Dolores Costello, ace star for Warners in silent films, has had her difficulties in the switch to Vitaphone.

The 1928 contract stars and players who have left the organization in the meantime include Monte Blue, Clyde Cooke, Helen Costello, Audrey Ferris, Leila Hyams, Myrna Loy, May McEvoy, John Miljan and Irene Rich. All of these are either free lancing or under contract to other studios at the present time and were dropped from the contract list because of company policies and box office reports rather than because of their inability to change over to dialogue pictures.

Warners' current group of stars and featured players under contract include John Barrymore, George Arliss, H. B. Warner, Noah Beery, Frank Fay, Vivienne Segal, Grant Withers, Edward Everett Horton, Edna Murphy, Marion Nixon, Winnie Lightner, Tully Marshall, Alice Gentle, Irene DelRoy and Claudia Dell, besides Al Jolson and Dolores Costello.

Arliss, as a result of the reception accorded "Disraeli," will make one cr two pictures yearly for Warners. Barrymore, developed as a silent picture star by Warners several years ago, returned to the organization after a few silent pictures for United Artists.

Of Warners' present contract list, Winnie Lightner, Alice Gentle, Irene DelRoy, Frank Fay and Vivienne Segal were imported during the past year from the stage.

Oakie Among the Stars

Hollywood—Jack Oakie becomes a member of the Paramount star group with "High Society," which Edward Sutherland will direct. Film play is based on story by Octavus Roy Cohen titled, "Marco Himself." Cast includes Mary Brian, Skeets Gallagher and Olive Borden.

Pat J. Flaherty, now vice-president as well as general manager of Red Star, Fox music subsidiary. Ten per cent of the profits go to Flaherty under his deal.

Record British Deal is Closed By Pat Flaherty

What is claimed to be a record figure in the song publishing industry is called for in the contract between Pat Flaherty, vice president and general manager of Red Star Music Co. and Campbell-Connelly, Ltd. Under terms of the two-year deal, said to call for $400,000, the London firm will get British rights to musical scores of 52 Fox productions as well and have the music played in the houses of the British-Gaumont chain, Great Britain's largest theatre circuit.

The sum involved is six times larger than any previous foreign royalty ever paid to any one firm, according to Flaherty, who also disclosed that he soon will announce foreign deals covering France, Central Europe, Australia and Scandinavia.

Stage Director Goes Out

Hollywood—Ben Holmes, former director of talkers at Universal, has returned to New York to direct the staging of Chic Sales' musical play sponsored by the Shuberts.

Texas Unit Head Backs Anti-Chain "Battle" In State

(Continued from page 22)

past, the bookers at the exchange handling such pictures have been given orders to give some excuse so as to make the exhibitor take a substitute.

75-Day Protection Now

"Now the movie magnates are getting bolder, and are having their salesmen say to the small town showman near a large town where Publix has a theatre: 'You can't have that picture for 75 days after Publix and their allied Texas interests have run the picture.' This is done very adroitly so as not to violate any law, or put too much in writing. If the showman insists, they will find some way to put him off, by telling him they haven't a print of the film, or it is booked solid and gain the point anyway.

Small Town Fans Mistreated

"The result is that the men, women and children of Texas, who live too close to San Antonio, Austin, Dallas, Fort Worth, Waco and scores of other Texas cities, will either have to go in and look at a picture at the house of the movie trust—including Publix and their 'pups'—or wait to see it in your home town until the picture is old and worn.

Let's Call a Halt

"So you movie fans write your local theatre man a letter, telling him he must have new pictures. He can use such letters to great advantage when he buys pictures, demanding new ones. Or he can call on his State Theatre Men's organization and the Texas Anti-Chain Ass'n, and action can be gotten legally against the Wall Street pirates by law and through United States government channels."

Publix Launches Invasion Of Jersey; Trenton First

Trenton, N. J.—Publix has begun invasion of New Jersey by taking over the Lincoln here, and there are a lot more moves scheduled, it is understood.

This Picture for Motion Picture News Photographer

Here are those who participated in the discussions and learned that Publix is going in for sales of merchandise in its lobbies on a big scale next year. Dave Chatkin presided at the two day sessions.

Market Slump, U. S. Trust Suit Held Causes of Fox, Halsey, Erpi Break

Stockholders' Suit Charges a Conspiracy Abandoned When U. S. Filed Complaint

Slump in the stock market and the government's suit to force Fox Theatres to divest itself of control of Loew's, under the Clayton anti-trust act, are among causes of the rupture of relations between William Fox and Halsey, Stuart and Electrical Research Products, it is charged in suit to restrain carrying out of the alleged conspiracy between the three, filed in Supreme Court, Brooklyn.

Complainants in the action are Isidor Weiss of Brooklyn, owner of 325 shares of Fox Theatres Class "A" and Henry F. Otto, Irvington, N. J., owner of 500 shares.

"In and about the month of February, 1929, the defendants, William Fox, the film corporation, Halsey, Stuart & Co., Inc., Nicholas M. Schenck and David Bernstein," reads the complaint, "conspired or agreed among themselves and with each other to acquire control of Loew's, Inc., for the benefit and in the interest of the film corporation through the purchase of stock of said corporation sufficient at least in amount to constitute a working control or to bring about a merger of the two corporations.

"It was part of said conspiracy, agreement or scheme that the theatres corporation be used as the apparent or pretended purchaser of said stock, but such use of the theatres corporation was intended to be and was only casual or transitory, and such apparent or pretended ownership of said stock was to remain in the theatres corporation only until legal obstacles to the purchase of said stock by the film corporation were removed or surmounted or a merger of the film corporation and Loew's, Inc., legally might be effected.

Faced "Keen Conspiracy"

"All of the above-named conspirators well know, that the theatres corporation did not have any real or beneficial interest in the transaction, but all of them in one way or another, as will presently appear, aided and abetted the defendant, William Fox, to impose the risk of their speculation upon the theatres corporation, and later, when as a result of changed market conditions and litigation by the United States government, their plans miscarried, all of them stood from under and left the theatres corporation to face ruin and bankruptcy as a result of their acts," the complaint continues.

"In or about the month of February, 1929, the defendants, Schenck and Bernstein, pursuant to said agreement, conspiracy or scheme, acquired 437,500 shares of stock of Loew's, Inc., which included their own stock, stock owned by the estate of Marcus Loew, deceased, and stock either previously owned or newly purchased in the open market by their close and chosen associates, who were also members of the board of directors of Loew's, Inc., and who together with the defendants, Schenck and Bernstein, constituted and still constitute a majority of the board of directors of Loew's, Inc.

In the Same Boat

Hollywood—A local newshound relates the story about Frank Borzage, who called Winnie Sheehan up in New York during the hectic Fox confabs, to ask for suggestions on how to proceed with the work on "Liliom", in which Janet Gaynor will be starred.

"Well," long-distanced Winnie, "you made 'heaven,' and you went through hell with the John McCormack picture, so I guess you ought to be able to use your own judgment on this."

Another

And now Halsey, Stuart has entered the courts to force adoption of its proposed financing plan. The firm has obtained an order from Judge Townley in Supreme Court, against Fox Film and Fox Theatres to show cause why a temporary writ should not be granted restraining carrying out of the Lehman-Bancamerica-Blair-Dillon, Read plan.

"The stock purchased by the defendants, Schenck and Bernstein, from the estate of Marcus Loew, deceased, cost the defendants not in excess of $102.50 per share, and the defendants, Schenck and Bernstein, paid the same price for the stock acquired by them from their close associates and co-directors, but the stock so purchased originally had been acquired by the sellers at much lower prices. The personal holdings of the defendants, Schenck and Bernstein, also had been acquired at much lower prices.

"In or about the month of February, 1929, all of said stock was sold by the defendants Schenck and Bernstein to the theatres corporation at and for the price of $12 per share, through the defendant, William Fox, who, as will hereinafter appear, was aided and abetted in consummating the transaction by the defendants, the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc.

Claims "Monstrous" Profit

As a result of this transaction the defendants, Schenck and Bernstein, realized a profit of between $8,000,000 and $9,000,000 and their co-directors of Loew's, Inc., who sold their stock to the defendants, Schenck and Bernstein, at $102.50 per share, realized profits on their respective holdings in various amounts unknown to plaintiffs, and that such was the case was well known to the defendant William Fox, the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., all of whom acquiesced in and agreed to the terms of the transaction to the end that through the payment of these monstrous profits, now sought to be saddled upon the theatres corporation they might secure and rely upon the continued cooperation of a majority of the board of directors of Loew's, Inc., in furtherance of their conspiracy, agreement or scheme to acquire control of the last named company for the benefit and in the interest of the film corporation or in bringing about a merger of the two corporations upon such terms of exchange of stock of the film corporation for stock of Loew's, Inc., as would make the average price of all stock of Loew's, Inc., acquired by the film corporation materially less than the price paid for the stock sold and delivered to the theatres corporataion by the defendants, Schenck and Bernstein.

"The defendants, Schenck and Bernstein, and their co-directors of Loew's, Inc., who participated in the profits of the transactions, have continued to be and still are directors and officers of Loew's, Inc., although they have been bought and paid for by the defendant William Fox, and his associates, and reasonably may be depended upon to assist and further and have assisted and furthered by public utterances and otherwise such aims and purposes.

Secret Profits Claimed in Deal for Acquisition and Sale of Loew Stock

Price Paid Too High, Is Claim

"Throughout the transaction the defendants, Schenck and Bernstein, well knew, and as reasonable men could not but have known, that the price paid them was so extravagant and exorbitant that such payment could have been prompted only by the confident expectation of the defendant, William Fox, and his associates, that the average cost of a merger of Loew's, Inc., with the film corporation would be brought within figures which would be within reason, through their assistance and cooperation and through their influence with the remaining stockholders of Loew's, Inc., or in other words through the exploitation of the remaining stockholders, and in fact, as they were informed and well knew at the time, the plans of the defendant William Fox, and his associates, contemplated the acquisition by the film corporation of the remaining stock of Loew's, Inc., on a basis of exchange or at a price less than half the price paid to the defendants, Schenck and Bernstein, and contemplated their assistance and cooperation to this end.

Price Range $84.50 to $32

"In the year 1928 the stock of Loew's, Inc., ranged between a low price of 49 and a high price of 77 and in the year 1929 between a high price of 84½ and a low price of 32, the low price being registered during the panic in the stock market in the months of October and November, 1929, just as the high price of the year was registered in connection with additional purchases in the open market by the defendant William Fox, or his agents or attorneys, as will presently appear.

"At the time of the transactions, referred to above, the stock of Loew's, Inc., was on a dividend basis of $3 per share and at the time of the commencement of this action on a dividend of only $4 per share.

"In the months following the above transaction and defendant William Fox, purchased in the open market, either in his own name or in the names of others, but for his personal account at an average price more than 50 points below the price paid to the defendants Schenck and Bernstein, 223,400 additional shares of Loew's, Inc., and later through his dominion and control of the theatres corporation and with the assistance of the defendants, the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., caused

At Half Price?

William Fox and his associates in the Loew purchase expected to acquire remaining stock of Loew's on a basis of exchange or at less than one-half the price paid to Nicholas M. Schenck and David Bernstein, it is charged in complaint of Isidor Weiss and Henry F. Otto. The price paid Schenck and Bernstein was $102.50 per share, it is alleged.

Market Slump, Trust Suit Held Cause of Break

$25,000,000 Drop

Stock of Loew's, Inc., purchased by Fox for Fox Theatres Corp., dropped $25,000,000 between the time of its acquisition and date of filing of their action, it is asserted in suit of Isidore Weiss and Henry F. Otto.

the theatres corporation to purchase these additional shares at an average price considerable above the then current market price.

"To aid in financing the purchase of 660,900 shares of stock of Loew's, Inc., and in furtherance of the conspiracy, agreement or scheme hereinabove outlined, the defendant Electrical Research Products, Inc., lent the theatres corporation the sum of $15,000,000 and the film corporation not only lent the theatres corporation an additional sum of $17,000,000, but also guaranteed the payment of the principal and interest of the $15,000,000 lent by the defendant, Electrical Research Products, Inc. The defendant, Halsey, Stuart & Co., Inc., lent the film corporation $10,000,000, and was later repaid this amount from the proceeds of the sale of $12,000,000 of one year notes of the film corporation.

"To arrange the balance of the necessary financing the theatres corporation was compelled to borrow against the stock as collateral substantially the full current market value of the stock, so that the $32,000,000 advanced to the theatres corporation by the defendants, the film corporation and Electrical Research Products, Inc., represented at the time of such advances no value whatever to the theatres corporation, and at the time of the commencement of this action there is a deficiency between the current market price and the total amount involved in the purchase of said stock of approximately $25,000,000.

Cites 15 Year Contracts

"The defendant, Halsey, Stuart & Co., Inc., at or about the time of the inception of the transactions hereinbefore related, had or expected to obtain through the defendant, William Fox, a contract or agreement by virtue of which the defendant, Halsey, Stuart & Co., Inc., would secure or assure to itself a first call on all financing to be done over a period of fifteen years by the defendant, William Fox, or by the companies or corporations controlled by the defendant, William Fox. The defendant, Electrical Research Products, Inc., had or expected to obtain a contract or agreement with the defendant, William Fox, or through the defendant, William Fox, which would secure or assure to the defendant, Electrical Research Products, Inc., over a period of fifteen years the use under license agreements of its system of synchronizing sound with motion pictures in all of the motion pictures studios and theatres owned, leased or otherwise controlled by the defendant, William Fox, or by companies or corporations controlled by the defendant, William Fox, or thereafter acquired or controlled by the defendant, William Fox, and the equipment of such studios and theatres with the appliances and devices of said defendant.

"The desire on the part of the defendant, Halsey, Stuart & Co., Inc., to realize the banking profits, which might result from financing the contemplated merger of the film corporation and Loew's, Inc., and the desire of the defendant, Electrical Research Products, Inc., to extend the use of its products and appliances and to realize the profits resulting from the extension of the use of such products and appliances, constituted the inducement, which led the said defendants to conspire or agree with the other defendants to bring about a merger of the said corporations.

Day and Date

The day that Fox executives battled behind closed doors over refinancing and proxies with Bill Fox on the Lehman side and Messrs. Sheehan, Grainger, Rogers and Zanft on the Halsey, Stuart lines, the company's release was "Harmony at Home."

Fox Declared After Dominance

"The desire of the defendant, William Fox, to become the leading and dominating factor in the moving picture industry, together with the rich pecuniary rewards which he expected to realize by the attainment of such a dominating position, was the inducement which led the defendant, William Fox, to conspire or agree with the other defendants to bring about said merger.

"Actuated by these various motives, but primarily by the hope of pecuniary gain and profit, all of said defendants did and performed the various acts and deeds, herein stated, as steps in carrying out their conspiracy, agreement or scheme with a ruthless disregard of the property interests and rights of the theatres corporation and its non-voting stockholders and with their eyes closed to the self-evident fact that the defendant, William Fox, occupied a position of a highly fiduciary character with respect to the theatres corporation and its non-voting stockholders resulting from his having assumed full dominion and control over its business and affairs and from his having excluded all stockholders except only himself from a voice in the management and conduct of its business and affairs.

Film Firm the Purchaser

The theatres corporation was in no way interested in stifling or lessening the competition which existed between the film corporation and Loew's, Inc., through its subsidiary companies, in the production of motion picture films and

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Lehman, Halsey, Stuart Plans Hit in Court Action

Neither the Lehman-Bancamerica-Blair-Dillon, Read nor the Halsey, Stuart plans contain provision for the situation which would result if an adverse decision is rendered against Fox Film and Fox Theatres in the government's action under the Clayton act to restrain merger with Loew's, J. Markham Marshall, declared in arguing for plaintiffs on a show cause order to force sale of the Loew stock and restrain carrying out of that deal.

Marshall, attorney for two minority stockholders, told Supreme Court Justice Norman S. Dike in a two-hour discussion that the projected merger was an "actual fraud" upon those who have no voice in the matter. The action is against Fox, his companies, Halsey, Stuart and Electrical Research Products.

Alvin Untermyer, for Fox, raised the question of jurisdiction, stating there is pending in Federal Court an action to set aside the merger. He ridiculed the conspiracy charge and stated the projected merger had been broadcast. Marshall said he would favor a financing plan provided it contained a stipulation to permit stockholders to have final action in approving or rejecting it. Decision was reserved by the court.

Halsey Group to Break Fox Cabinet Unit?

(*Continued from page* 11)

Even if the injunction is granted Halsey, Stuart and Co. believe they have an ace in the hole in their contract with the Fox companies for financing. If the Lehman plan wins out on another stockholders' meeting, it is more than probable that the Halsey, Stuart will seek an injunction in turn.

However, no matter which side wins out, the executive management is expected to change at the annual meeting. If the Lehman-Bancamerica-Blair-Dillon, Read plan wins out it is reported the Sheehans, Rogers, J. Grainger and Zanft will immediately present their resignations. All are said to have offers of other positions, and it is deemed more than likely that they would prefer to move rather than work under a management that they have opposed. Another report has it that Wall Street bankers have arranged for a new producing and distributing company with these five executives as the nucleus, if conditions arise which cause them to leave the Fox company.

On the other hand, if Otterson and Stuart vote the Fox stock at the annual meeting it is believed that Rogers will become president of Fox Film. It is said that Sheehan has been offered the position but prefers to remain in his present job and head production for which he wouldn't have time if he took the presidency. Harold B. Franklin is said to be slated for president of the theatres corporation, under Halsey, Stuart reorganization.

The annual meeting also will bring a change in the directorate. To provide the common stock under either of the plans, the increase approved by stockholders last September of authorizing 4,900,000 shares of Class "A" instead of the present 900,000 shares, would have to be operative and it provides that the "A" stockholders shall have three directors of an enlarged board of 12 members.

If the Fox contingent could hold the same number of "A" stockholders in line, it is probable that they could elect the "A" members. The remaining nine, however, would be elected by Otterson and Stuart, as it is expected if they have the power to vote Fox's personal stock which is a bare majority of the "B" shares in the film company and all of the theatres company.

Untermyer Collapses

Albany—Samuel Untermyer, attorney for Fox, collapsed here while at the office of Lieut. Gov. Lehman, conferring on the New York unification plan. Soon after, he returned to New York.

Sought Control?

William Fox engineered the Loew deal because he wanted to become "the leading and dominating factor" in the industry, it is charged in suit brought against him and others in that transaction by Isidore Weiss and Henry F. Otto, stockholders.

Week Okay for 4 Providence Runs; "Christie" Leads

Providence—Local houses had average business for the week, with the exception of Loew's State, where "Anna Christie" (M-G-M) ran the gross up to $24,800, knocking off with a percentage of 125. Three other first runs here all ran about the same, chalking up from 90 to 95 per cent.

The complete record for the week:

"Anna Christie" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. OTHER ATTRACTIONS: Charley Chase comedy, Joe Stoves' organlogue, Hearst Metrotone. WEATHER: Cool, fair. OPPOSITION: "Street of Chance," "Happy Days," "Sky Hawk." GROSS, $24,800. RATING, 125%.

"Street of Chance" (Para.)

STRAND—(2,200), 15c-50c, 7 days. OTHER ATTRACTIONS: "Oh, Darling," "Bulls and Bears," Paramount Sound News. WEATHER: Cool, fair. OPPOSITION: "Anna Christie," "Happy Days," "Sky Hawk." GROSS: $12,200. RATING: 100%.

"Happy Days" (RKO)

VICTORY—(1,600), 15c-50c, 7 days. OTHER ATTRACTIONS: Pathe short, Sound News. WEATHER: Cool, fair. OPPOSITION: "Street of Chance," "Anna Christie," "Sky Hawk." GROSS: 16,500. RATING: 90%.

"Sky Hawk" (Fox)

MAJESTIC—(2,400), 15c-50c, 7 days. OTHER ATTRACTIONS: "Rich People," supplementary feature; Fox News. WEATHER: Fair, cool. OPPOSITION: "Happy Days," "Street of Chance," "Anna Christie." GROSS: $11,350. RATING: 95%.

Union Ruling Causes Jam

St. Louis—The German theatre, on Lafayette Ave., was placed on the spot when the management was left in the hole for music for "I Lost My Heart In Heidelberg," an operetta. The house was placed on the "unfair" list by the musicians' union and 12 amateur musicians had to be drafted for the show.

"Clancy" Set in N. E.

Providence, R. I.—First showing of Aristocrat's initial release, "Clancy in Wall Street" is scheduled for the RKO Albee. Charles Reed Jones, company's publicity chief, is here arranging for the premiere.

Projection Council Electing

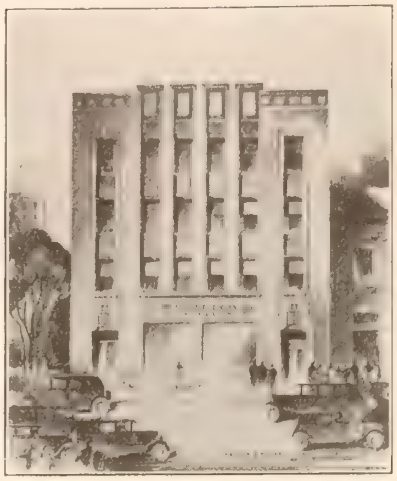
Nomination and election of officers of the Projection Advisory Council is slated for March 25 at Town Hall, New York.

"Old, But Grand!"

Jolson used it in "The Honeymoon Express" over a dozen years ago, but, states Winchell in the "New York Mirror," it remains funny. Veteran theatregoers probably remember it. The 20th Century, which refunds so much coin to passengers for every hour it is late, was speeding to New York from Chicago and was 30 minutes behind schedule.

Suddenly, the train stopped when a flagman waved his red lantern. The officials on the train breathlessly rushed up to him and cried: "Good Heavens! Why did you stop us? We're 30 minutes late as it is?"

"That's just it," replied the scolder as he placed a hand on a hip, "where have you been?"



Minneapolis—New $250,000 exchange building under construction at 952 1st Ave. North for Warners and First National. The structure will be fireproof throughout and will embrace the latest in fire safety devices. Small theatre on the roof is included. The building is concrete faced with brick, the front having dark granite base with Bedford stone trim. Larsen and McLaren are the architects.

Paramount Still Refuses to Serve Poster 'changes

Paramount continues its lay-off policy with independent poster exchanges, refusing to sell paper on its product through any but Paramount exchanges.

Al Steffes attempted to stock his new Northwest M. P. T. O. poster exchange with Paramount displays and the company refused service, although Steffes closed with all other distributors for posters and accessories.

Lowe and Fields In Columbia

Hollywood—Edward T. Lowe, Jr., has been signed by Columbia to supervise story material, continuity and dialogue on the balance of the current program, while Leonard H. Fields guides similar activities on next season's product. The innovation is to avoid any confusion in the overlapping of production activity on pictures of the two groups.

Sunday Morning Shows?

Mason City, Ia.—Sunday morning shows are being proposed here as a means of providing Sunday entertainment. The ministerial association and Y. M. C. A. are declared opposing the plan, as well as Saturday midnight shows.

Elinor Joins Fox Staff

Hollywood.—Fox signed Carli Elinor as studio musical director under long term contract. Elinor was musical chief at Fox's Carthay Circle.

40 "Pop" "Rogue" Song Runs

M-G-M will release "Rogue Song" in forty keys, starting late this month and in April, showing the Tibbett operetta simultaneously with the New York and Los Angeles runs.

"Officer O'Brien" Tops at Portland Grossing $11,675

Portland, Ore.—Bill Boyd's "Officer O'Brien" (Pathe) proved the big money draw among local first runs, the picture copping a $11,675 gross at RKO's Orpheum, which rated the vehicle 150 per cent for the seven-day run. The intake was not high for the week, however. M-G-M's "Girl Said No" pulled $12,000 at Fox's Broadway, but the figure represented 10 per cent less for the house than the 150 per cent rating of "Officer O'Brien." Warners' "Second Choice" was the week's flop, although it did not fare badly, running around 95 per cent, or $6,500.

Complete lineup for the week follows:

"SECOND CHOICE" (Warners)

"MUSIC BOX"—(1,835), 25c, 7 days. OTHER ATTRACTIONS: Vitaphone Acts, Fox Movietone News, Pete Ashe at Wurlitzer. WEATHER: Sunshine. OPPOSITION: "Son of the Gods," "Girl Said No," "Awful Truth," "Happy Days," "Officer O'Brien." GROSS, $6,500. RATING: 95%.

"OFFICER O'BRIEN" (Pathe)

RKO ORPHEUM—(1700), 25-60c, 7 days. OTHER ATTRACTIONS: Four Diamonds, Walter Wahl, "The Great Rolle," Valentine Vox-Emily Walters, ventriloquists, Pathe Sound News, Catherine Custer at Wurlitzer. GROSS: $11,675. RATING: 150%.

"AWFUL TRUTH" (Pathe)

TEBBETTS ORIENTAL—(1,600), 25-35c, 7 days (5 shows daily). OTHER ATTRACTIONS: Pathe Sound News, Vitaphone shorts, Glen Shelley at Wurlitzer, (Radio, "Amos and Andy"). GROSS: $4,500. RATING: 110%.

"SON OF THE GODS" (Para)

PORTLAND PARAMOUNT—(3,068), 25-50c, 7 days. OTHER ATTRACTIONS: Paramount Sound News, Ron and Don at Wurlitzer, Eddie Magill, crooning love ballads, "Big Kiddies Show," "Koin Lobby" entertainment. GROSS: $10,500. RATING: 100%.

"GIRL SAID NO" (MGM)

FOX'S BROADWAY—(1,912), 25-60c, 7 days. OTHER ATTRACTIONS: Fanchon & Marco's "Havana Bound," idea headed by Samuel Pedraza, tenor; plus Stella Royal, diminutive dancer; Harry and Frank Seamon, burlesque acrobats; Sam Jack Kaufman and his band, piano numbers by Kaufman, Devaney at organ, Fox Movietone News. GROSS: $12,000. RATING: 140%.

"HAPPY DAYS" (Fox)

FOX'S UNITED ARTISTS—(495), 50-60c, 7 days. OTHER ATTRACTIONS: Fox Movietone News. GROSS: $7,000. RATING: 100%.

Tiffany Signs Two More

Hollywood—Dorothea Wolbert and Billy Butts have been added to cast of Tiffany's "The Medicine Man." Players include, Jack Benny, Betty Bronson, Eva Novak, Tom Dugan, Georgie Stone, Caroline Rankin and E. A. Warren. Scott Pembroke is directing.

Tra-la-la

Press announcement from Roxy:

"The festive atmosphere surrounding the third anniversary of the Roxy Theatre will be emphasized by the free distribution of bottles of perfume to feminine patrons of the theatre throughout the week. The perfume chosen for this birthday innovation is "Doux Jasmin," specially concocted for this occasion by Ciro of Paris. The distribution of the souvenirs is effected in conjunction with the stage number called 'In a Jasmine Garden,' during the performance of which perfume is vaporized throughout the theatre. Fifty thousand flacons of the perfume will be given away during the week."

Advance Payment or C. O. D. Demanded Under Policy of Cleveland Exchanges

Lightman Doubted Confabs Could Do Industry Any Good

Value of advisability of any continuation of the 5-5-5 hearings was doubted late in January by M. A. Lightman, president of the M. P. T. O. A., following the Thacher decree outlawing arbitration. In a statement issued at the time, Lightman took the position that only distributors and exhibitors represented at the discussions could be bound by any agreements made. Despite this, Abram F. Myers, Allied States Ass'n, president, and S. R. Kent, chairman of the distributors' committee, continued their efforts for a resumption of the conferences.

Fulfillment of Contract Urged by Cleveland Unit

Cleveland—Fulfillment of contracts is being urged upon members by George W. Erdmann, business manager of the Cleveland exhibitor association, regardless of discontinuance of arbitration.

The organization says it is opposed to any laxity of responsibility on the part of its members in regard to the terms of the contracts which were signed in good faith, and should be executed in good faith, it maintains. Erdmann advises his members to adjust personal differences with branch managers.

Failing that, they are requested to refer their charges against the distributor with him, and he will make every effort to come to a satisfactory adjustment. Erdmann claims that he has settled approximately 90 per cent of the claims that he has handled in this way.

First National Starts to Bring Suits in Carolina

Charlotte—First National has filed suits in Mecklenburg superior court against four theatres in North Carolina for $81,815. Alleged breaches of contracts formed the basis of the three actions instituted.

The Dixie and Carolina at Hamlet, the Mason at Goldsboro and the Ansonia at Wadesboro are the houses named in the litigation brought by the producers.

A total of $32,115 is sought from R. P. Prosser against the Dixie and Carolina based on a contract dated March 6, 1929; $26,950 from H. R. Mason against the Mason based on a contract dated April 5, 1929; $22,750 from L. L. Drake against the Ansonia based on a contract dated March 16, 1929.

Advises Compliance

Detroit—Exhibitors are advised to carry out contracts by H. M. Richey, business manager of the Michigan unit, who warns that distributors can bring suits to force fulfillment.

Tiffany Not to be Affected by F. B. T. Action

Resignation of William Shapiro, Tiffany franchise holder, from the Boston, New Haven, Pittsburgh, Cleveland and Cincinnati Film Boards of Trade, will have no affect on national policy of Tiffany, as respects the organization, states Oscar Hanson, company sales manager.

Tiffany, he says, intends to continue its film board membership in all sections of the country, where sales of its product are controlled by the home office.

Shapiro's exchanges withdrew from Film Boards in their respective territories for the savings which could be effected, it is stated.

Distributors Can Sue on Contracts, Steffes Warns

Minneapolis—Distributors can sue exhibitors to enforce contracts, as the Thacher decision ruled only that the compulsory arbitration clause is illegal, W. A. Steffes, head of the Northwest exhibitor unit and chairman of Allied's 5-5-5 committee, says in an interview published in "Greater Amusements."

As there have been no suits on the balance of the contract, there is no way to tell whether or not the balance is legal and binding, he says. He advises exhibitors to go through with their contracts, except where managers show an unreasonable attitude towards necessary adjustments and where contracts were obtained by fraud and misrepresentation. Ignoring of contracts by exhibitors would "wreck the industry," according to Steffes.

Percentage Shows Favored by "Philly" Zone Ass'n

Philadelphia—Percentage bookings, upon a "fair arrangement," is advocated by the board of managers of the eastern Pennsylvania and southern New Jersey exhibitor unit. They favor "a small guarantee, allowing the exhibitor his overhead, plus cost of the film, records short product and 50 per cent of the guarantee figure for profit, and then the 50-50 split." The proposition, outlined by "The Exhibitor," is to be discussed at a meeting of the exhibitor unit, scheduled soon.

Not Concerted But Individual Moves Is Claim; Preferred Credit Rating Out

Cleveland—Payment in advance or C. O. D. on pickups and shipments is new policy decided upon by nine local exchanges, and which becomes effective Saturday. The new rulings are the result of the ban on the arbitration system by decision of U. S. Judge Thacher.

The new policy was announced by Warners, Paramount, M-G-M, First National, RKO, Universal, Pathe and Columbia in letters to exhibitors stating that preferred credit ratings have been discontinued.

This is not a concerted action, it is claimed, nor a move by the Film Board. Instead, so the story goes, each branch manager is acting independently in the matter. Preferred credit, operative under the arbitration system, is declared impossible without arbitration due to impossibility of enforcement of contracts within reasonable time and the fact that branch managers are held responsible for credit extended on pictures played. No favoritism nor discrimination is intended, it is stated.

Exhibitor Raps Policy

M. B. Horwitz, general manager of the Washington circuit, which operates ten theatres in Cleveland and vicinity, declares the new policy to be an insult upon a man's credit standing in the industry, and hardship to all circuit owners who have checks in payment of pictures countersigned by house managers. Short time bookings, necessary under certain conditions, present the difficulty of getting checks signd by out-of-town managers in time for film delivery, he says. Uncertainty of mail delivery also enters into the problem, Horwitz has pointed out.

6 Distributors in "Trust" Suit on Arbitrat'n Award

Rochester—Echoes of Federal Judge Thacher's decision outlawing arbitration were heard here when Elmer Loritz and William Stahley, former operators of the Monroe, filed a Supreme Court suit asking $200,000 from six film producers and the Film Board of Trade, whom they charged with conspiracy. Loritz and Stahley already have filed a $200,000 counter-claim against Fox Film Corp. in New York in reply to a suit for $1,307, said to be owed on contract.

Universal, Warners, M-G-M, Pathe, Paramount, Educational and the Film Board of Trade are named defendants in the Rochester action. John F. Kinney and William A. Ader, attorneys for Loritz and Stahley, said the exhibitors charged they were forced out of business after the six defendant producers had demanded security under the arbitration contract, following failure of Loritz and Stahley to pay a $77 claim to Pathe awarded in a dispute by an arbitration board.

Some Inside Dope
On Pictures and
Picture People

They Say That—

Paragraph Pickups
from the Columns
of Contemporaries

REPORTS seeping through underground channels claim distributors are resorting to coercive measures to curb practices considered unethical on the part of exhibitors relative to fulfillment of contracts considered legitimate, with threats of court action and refusal to negotiate new contracts where contractual agreements have been violated.—*"Greater Amusements."*

* * *

A 17-year-old film actress has eloped for the second time with the same man. By the Hollywood rule, if she elopes with him once more he becomes her own property.—"Punch," London.

* * *

Raoul Walsh cleaned up about 75 gees on the horse Greyola he bought two days before she loped home with the $29,300 prize money in the Agua Caliente derby. She was such an unlikely candidate for the honors they were paying three to one on her and Raoul played 16 grand on her nose. He bought her for $14,000.—*New York Daily News."*

* * *

'Sharon Lynn . . . proved she had a level head when she accepted studio direction so graciously that she got a part intended for Fifi Dorsay. The little brunette Francais indulged in a tantrum. And the guillotine was the result.—*"New York Eve. World."*

* * *

Jack Oakie, who was working for coffee-and-cake money not so long ago, is now a real honest-to-John star. It took talkies to put over this youngster, whose map is the sort only a mamma could chirp over. But Oakie is okay with the "mike." He's got something in his voice that gets the dames and bowls them right over. That's why he's pulling in the dough-re-mi while other handsome guys, like John Gilbert, are sulking in a corner.—"New York Telegraph."

* * *

Talking or any other kind of noises by directors, electricians, cameramen, etc., during the filming of a picture are strictly taboo. This means that yes men have disappeared; they are now known as nod men.—*"New York Post."*

Yes—and No!

"Photoplay" offers a batch of "articles of half faith which are believed by millions because they hear them so often." For instance, do you really believe—

That assistant directors date up all the extra girls and that they get a job the next day.

That Lon Chaney really does not like publicity.

That Florence Vidor is always a lady.

That publicity men can keep any scandal out of any paper if they only would.

That Ramon Novarro goes to church every Sunday.

That the best talkie performances so far have been given by film stars.

That Emil Jannings was the greatest actor that ever appeared in films.

That Aileen Pringle is intellectual.

That any 500 people in one room with enough liquor will have a good time.

That every divorced couple is still "awfully good friends."

That all actors are crazy.

That everything Billy Haines says is funny.

That Irving Thalberg is a genius.

That the only worthwhile thing in a star's life is a flock of babies.

That everybody in the outside world is thrilled at knowing a picture star.

That any girl in the world would fall for Richard Dix.

That Greta Garbo was never in love with Jack Gilbert.

That Grant Withers is the best of Hollywood heart breakers.

That supervisors are always wrong?

"General" Nuisance

—*Reprinted from "Judge."*

Movie palaces are getting so large that they have to provide the Field Marshal of the ushers with a horse to get about.

MOST of the big studios plan to release their contract talent during the next few months. . . . A great many holding contracts will soon be seen in the open market.—*"Film Mercury."*

* * *

Probably we shall have to accept it, just as we are forced to stand for dialogue until we came to like it, but the overuse of Technicolor is far from popular at the moment, and murmurs of revolt are heard. The process is far from perfect and the distant shots are in such poor definition as to tax severely the optic nerve.—*"The Exhibitor," Philadelphia.*

* * *

James Hall, who is supposed to be sealed to Myrna Kennedy when he gets the handcuffs Houdini'd from Margaret Breen, is arm-in-arming it with Margie here. . . . Warren Nolan will receive from the U. S. "the indeterminate value" of his play, which was being air-mailed when the plane crashed and flamed. . . . Grantland Rice's dotter, Florence, and Syd (Park Ave.) Smith will tell it to a Justice of the Peace.—Winchell in "New York Daily Mirror."

* * *

Lita Grey Chaplin has licked the game! After her divorce from the little gray comic (no pun!) Hollywood put her on the greased skids. A year after she tried her wings in vaudeville she is still flying high. . . . These are dark days for Nils Asther. Dark, because the talkies are bumping his career pretty badly. It has even been reported that he has been unhappily hibernating in the hills above Hollywood, a prey to sad and unpleasant thoughts, and guarded by a large pet leopard. . . . In Kansas City, they bill Buddy Rogers as "The Love Arouser," but I know at least three girls to whom he's only forty winks. . . . Studios are now using aluminum furniture on the sets. Lighter to move, and no creaks for the mike. . . . Paramount has found that George Bancroft sings. If he turns out to be another of these barrel-chested canaries, I'll double for a Chicago cop.—*"Photoplay."*

* * *

Rumors of the engagement of Billie Dove and Howard Hughes, millionaire producer of "Hell's Angels," are causing a good deal of comment, inasmuch as Mr. Hughes already has one wife.—*"New York Eve. World.'*

* * *

It cannot be repeated too often that the Hollywood magnates, for all their stupidity, lack of culture and desire for money, have a curious way of doing things which they know cannot bring them in a profit; that from time to time they do determine to produce something artistically important, while the public so insists from staying away from such works that the resultant economic failure must sound pretty ironical to the sentimental and idealistic gentlemen in Hollywood.—"New York Herald-Tribune."

MARIE PREVOST is making a desperate effort to come back with the aid of massage and diet. She had her eye on a part in De Mille's "Madame Satin," but the old poundage was too much in evidence.—*"New York Daily News."*

* * *

Daniel in the lion's den has nothing on Joe Kennedy of Pathe, who has cast Ina Claire and Ann Harding to appear in the same picture. Both these ladies being stars in their own right, what will happen is anybody's guess. If only Kennedy would hire Von Stroheim to direct he could sell grandstand seats for a premium.—"New York Telegraph."

* * *

That exhibitors as a body in all towns below the first class cities will respond to (Western) offerings there can be no doubt; too many of them are on the market week after week looking for product to fill Saturday dates and bolster up their dwindling intake.—*"Motion Picture Journal."*

* * *

The Barrymore baby is going to be a sailor and sail the bounding main . . . a sailor first and an actor last, if ever.—*"New York World."*

* * *

There is no beautiful woman on the entire moving picture screen, with possibly two or three exceptions. The exceptions are Alice Joyce, Lily Damita and Bebe Daniels.—Abel Warshawsky in "Screenland."

* * *

Fox is turning out decidedly mediocre pictures, there is no reason the public should clamour to see them. Nor are the stars of a magnitude that should pull. There are several reasons for poor films. The principal one being the fear of the workers for chief executive. Instead of simulating his staff into creating ideas, it is said that Sol Wurtzel frightens most of them out of any thought they get.—*"Film Mercury."*

* * *

It takes more than a smile from Mme. Elinor Glyn to make you a riot in pictures these days. Two of her best known proteges are slipping. One, Orville Caldwell, has slipped out of cinema ways completely. Slipped quietly and not a little bitterly, into the ranks of bond salesmen. Jack Gilbert is another of Mme. Glyn's finds. He has found himself under the spell of the old silent regime. . . . He is an idol of the fan system. And preposterous as it may seem, it is quite true that

(*Continued on page* 35)

The Lowdown

Leo T. Heatley tells you "what you may not know about celebrities" in the "New York Evening Journal":

The Four Marx Brothers have no Christian names.

John McCormack always wears his pajamas pressed from left to right.

S. L. Rothafel (Roxy) used to cut paper dolls when he was in the kindergarten.

Ed Wynn always puts on his left shoe first and vice versa.

Marilyn Miller always peels a banana before eating it.

Harry Richman is that way about Harry Richman.

Clayton, Jackson and Durante are three different people.

Jesse L. Lasky never wears the same pair of socks more than two days in succession.

Walter Damrosch never learned to play a zither. He thinks it's a sissy instrument, and so do I.

Al Jolson isn't really colored; he just blacks up his face.

Walter Hampden thinks Shakespeare was a good playwright, but old-fashioned.

Joe Cook has never been to Hawaii.

George M. Cohan can't write shorthand and doesn't know a word of the Chinese language.

Babe Ruth wouldn't know a pate de fois gras if he tripped over one.

Harry Lauder thinks it's great fun to give mothballs to children who ask him for candy.

Rudy Vallee got the idea of the megaphone from wearing one on his head when he was a schoolboy.

Vincent Lopez was born in Granada, Spain, before they passed a law.

They Say That—

(Continued from Page 34)

his countless fanatical following cooled somewhat when he had the audacity to fall in love with and marry Ina Claire.—*"New York Eve. World."*

* * *

There has been an enormous and gratifying reduction in the number of amateur scenario writers, due, of course, to the addition of spoken dialogue to motion pictures.—*"New York Post."*

* * *

It will require a very careful calculation to determine if it is advisable to establish again the (arbitration) system in the industry—for the big companies no longer need it. Its absence opens up the sales chances of the smaller companies.—"Motion Picture Journal."

* * *

Lon Chaney is pouting at Universal with each of his thousand faces because they dubbed talk in "Phantom of the Opera" and some of the exhibitors are advertising that Lon makes his share of the noise. This, he claims, takes the novelty off his voice and no less than seventy thousand smackers will fix the matter, sez he.—*"New York Telegraph."*

* * *

Five years from now will see all production centered in little old New York.—*"Film Daily."*

* * *

Irving Berlin's monthly bill for flowers for the Mrs. is $1,000. . . . *Jack Donahue has a scar, hardly noticeable, on his forehead. The result of a beer bottle which he forgot to duck. . . . W. C. Fields is the proud possessor of a Phi Beta Kappa key—which he found. . . . George Jessel has been married three times. And to the same lady, Florence Courtney. . . . Al Jolson will not sleep in a hotel room where one of those windows open on a fire escape. . . . Gertrude Lawrence is always recognizing people she has never seen before. . . . Fannie Brice, no matter how hard she may try, can't say cinema, panorama or aluminum.* —"New York Daily News."

* * *

Those Broadway producers who lay back supinely and allowed the Hollywood wolves to steal their stars when the talkies first came along are now apparently in the process of retaliation.—*"New York Post."*

* * *

Further talk was in circulation of plans of Warner Brothers interests for adding to properties. New interests are expected to go on the board, it is claimed. —*"New York American."*

* * *

Ruth Roland, one-time serial queen who made a fortune in real estate, is spending $450,000 *of her own money on a production just to prove to the world that she has a voice.*—"Film Fun."

* * *

Hollywood has gone cultural with such a vengeance that the leaders of the cinema colony are finding it advisable to organize enthusiasts for the various arts. In the old silent days, there were always the pioneering figures who went in for cultural pursuits and there were even libraries out there that were read. . . . But the idea of a girl of the other days devoting hours each day to improving her mind was unheard of. Now there isn't a woman in Hollywood who has any plans for a future career who doesn't have daily studies. . . . for the talkies reveal faults which hid behind surface beauty in the pantomime days.—*"New York Graphic."*

* * *

The actors who on the screen are the most dangerous for sweet innocent maidens are in every day life the least dangerous men of all. The dangerous males of Hollywood are not the Gilberts, the Schildkrauts, the Asthers, the Lebedeffs. They are the nice, upstanding, typical Americans, or the harmless looking "funny" men of movieland—the Dixies, the Barthelmesses, the Rogers, the Chaplins.—*"Motion Picture Magazine."*

* * *

Fox Film will earn better than $15 *a share for the current year. That's certainly being bullish! Less would suit many people.*—"Daily Investment News."

* * *

With a half dozen or so of sexless talkies coming up, the big shots of cinemaland are aghast and agog over the dank reception that has met the first of these cinematic freaks and are wondering what to do about it.—*"New York Daily News."*

Action Big Need in New Pictures Reisman States

Now, as in the days of silent pictures, the public wants action films which move, rather than draggy vehicles, used as an excuse for dialogue.

Phil Reisman

This is the opinion of Phil Reisman, general sales manager of Pathe, formulated during a five weeks' trip to southern, Middle West and western branches. Reisman, who has returned to his headquarters in New York, is convinced that the return to action films is imminent.

His trip to principal key cities emphasized the manner in which the public is turning thumbs down on insipid films, used merely to get over dialogue, declares Reisman. This is brought home by the manner in which so-called specials are flopping, while "little program pictures" are getting the dough.

Audiences are walking out on lavishly-produced stage shows which lack action, and are turning to fast-moving drama, showing their choice for the latter in no uncertain terms, he continues.

The trend toward fewer pictures in 1930-31 will be "a good thing" for the whole industry, enabling the companies to spend more time, money and effort to make better pictures, in Reisman's opinion.

Huerta, Mexican Political Leader, Voice Teacher

Hollywood—Adolph de la Huerta, former provisional president of Mexico, is now established locally as a specialist in voice culture and vocal placement.

It is understood that Huerta is an authority on the throat and vocal qualities of speech and singing, and has gathered many customers from players on the coast.

The Big So-and-So

"There's a big motion picture concern in this city that employs a woman scout to look for talent," to hear Mark Hellinger tell it. And "it's her job to visit various clubs and shows in an attempt to dig up new faces for the screen.

"She was walking along 5th Ave. the other day when she saw a male type that fascinated her. This chap was very fashionably attired and was decidedly handsome. The woman scout, on the job every minute of the day, rushed over to the handsome gent. "Pardon me," she said enthusiastically. "Would you be interested—"

"The man placed a hand on his hip and regarded her haughtily. "I certainly would not," he interruped. 'And if you say another word, I'll call an officer!'" . . .

Another Tully Jam

Hollywood — Jim Tully evidently is aspiring for fistic honors in his turbulent Hollywood career. This time, he is said to have punched Murphy McHenry, 26-year-old writer, when the latter objected to Tully's alleged treatment of John Gilbert.

Fox Plant Busy on First Batch of '30-'31 Pictures

Hollywood—Fox studios are speeding preparations of stories for the scheduled list of productions to go into work during the next four months.

Howard Higgin, former Pathe director, has been added to the Fox writing staff to prepare the adaptation and script of "Alcatraz," a picturization of Max Brand's novel. Elliott Clawson has the adaptation and script assignment for a story being written under the supervision of James K. McGuinness.

Screen play and dialogue on Zane Grey's "The Last of the Duanes" has been assigned to Earle Snell, with A. F. Erickson slated to direct.

George Manker Watters continues to adapt, dialogue and script "The Fatal Wedding," which William K. Howard will direct. Dudley Nichols and Henry Johnson have the assignment to write an original adventure story.

Harvey Gates is adapting and dialoguing "Dust and Sun," from Clement Ripley's novel. Victor McLaglen will be featured under direction of Irving Cummings.

Ralph Block, former Pathe producer, is writing the screen play and dialogue for Jack London's "The Sea Wolf," which Al Santell will direct upon completion of "The Arizona Kid."

Charninsky Pulls One; Lands in Callaboose

Kansas City—This town's greatest lover of advertising, Louis Charninsky, manager of the Pantages, pulled a stunt in connection with "Peacock Alley" which will be memorable even in his colorful career as an exploiteer. He advertised for two live peacocks, and had a pair sent from Chandler, Okla.

Shortly afterwards, Charninsky walked down Kansas City's main shopping street, Petticoat Lane, pulling the two birds along by means of strings tied to their legs.

He did not walk far, because he was arrested for obstructing traffic. Birds and manager, of course, got their pictures in the paper. The peacocks spent the rest of the week in the lobby of the Pantages.

Lloyd on "Right of Way"

Hollywood—Frank Lloyd is to direct "The Right of Way," First National's talker version of the novel by Sir Gilbert Parker in which Conrad Nagel is to have the male lead. Lloyd has just finished "Sin Flood," which has a cast headed by Douglas Fairbanks, Jr., Dorothy Revier and Noah Beery.

Mindlin Quits Art Group

Michael Mindlin has sold his stock in 5th Ave. Playhouse Group, New York, to F. Stanley Groves, Jr., of Philadelphia.

• Briefly Told •

New 'Frisco House Opens

San Francisco—"Uptown" has made its debut as San Francisco's newest talking picture house. The theatre, at Sutter and Steiner streets, opened with "Romance of the Rio Grand." Mayor James Rolph, Jr., the Fillmore Merchants' and Improvement Ass'n and R. A. McNeil, vice president and general manager of the Golden State Theatre Circuit, were present.

New Firm Formed

Boston—Empire theatre of Whitman, Inc., has been organized with $10,000 capital. Incorporators are Harry Stanley, Amy O. Belcher and Earl W. Belcher.

Thursday Change Adopted

Boston—B. F. Keith's will start its weekly programs hereafter beginning Thursday and closing the following Wednesday. Heretofore the week has started on Saturday.

Manville House Dark

Manville, R. I.—The Central is closed temporarily. Paul Denning is owner.

Medford House Closed

Medford, Mass.—The Riverside is temporarily closed.

Running Double Features

Malden, Mass.—The Strand, which has operated under a policy of a feature and vaudeville, will run as a double feature house without vaudeville for an indefinite period.

Continue Malden House

Malden, Mass.—Ramsdell Brothers and others who purchased the Auditorium will continue its operation and will show films which were booked for some time in advance by the former owners.

Seek Sunday Shows

Arlington, Mass.—Requests for Sunday shows have been made of the selectmen by the two local exhibitors.

African Pictures Incorporates

Boston—African Pictures, Inc., has incorporated with 1,000 no par shares. Incorporators are Ralph C. Piper of Concord, Mass., Edward C. Mack, Jr., and Scott D. Ferguson.

Lefko, New Tiffany Manager

Oscar R. Hanson, general sale smanager of Tiffany, has appointed Joseph Lefko to replace Jack Cohen as manager in Pittsburgh.

Swiger Recovering

Houston—Holden Swiger, manager of the Kirby, spent a week in the hospital, suffering from influenza. He now is at his hotel.

Leases Mt. Gilead House

Cincinnati, O.—C. E. Wagner has leased Kaypee, Mt. Gilead, Ohio's smallest first run "Griff" Granger, former manager, has been retained as publicity manager.

Transfers Honored

Hamilton, O.—The Rialto has a tie-up with city street railway whereby passengers, upon payment of regular fare, may secure a transfer which will be honored for ten cents at the matinee, daily, except Sunday.

Otis Skinner

Eminent legit actor a recruit to the talker field. Skinner has signed with First Nat'l

Auguste Bruckner Dies

Auguste Bruckner, German cameraman who photographed several wild animal films, died in South America while traveling through that country with a German film expedition.

Swift on Swift Trip

Paul J. Swift, general sales manager of Vitaphone, left Thursday on a sales trip to Cincinnati and other exchange cities.

FitzPatrick Now in Ceylon

James A. FitzPatrick cables his arrival at Colombo, Ceylon, latest stop on his tour of the world to film novelty shorts. FitzPatrick next goes to Java, then Singapore, Siam and the Phillipines.

U. A. Holding Richman Film

United Artists will extend the New York run of Harry Richman's film, "Puttin' on the Ritz," to six weeks. The film was due to end its run at the Earl Carroll this week.

Another New Firm

Boston—Woonsocket Theatres has incorporated with $50,000 capital. Incorporators are William Preston, Florence R. Dubin and Theodore Shaps.

Reinstates Orchestra

Covington, Ky.—L. B. Wilson, operating the Liberty, Covington, Ky., has reinstated his orchestra. No change in sound programs will be made.

Sunday Shows Start Sound

Franklinville, N. Y.—Passage of a bill repealing the "blue" ordinance here resulted in installation of sound at the Adelphi, operated by A. D. Gould.

"Lummox" After "Love Parade"

United Artists will open "Lummox" at the Rivoli, New York, following "Love Parade."

Weber Opens Export Branch

Weber Machine Corp., Rochester, has opened export headquarters in New York where company's Syncrodisk turntables, pickups, amplifiers and channel racks will be handled for foreign markets. New office is located at 15 Leight St.

Now "Colonel" Roxy

Governor Sampson of Kentucky has turned S. L. Rothafel into a southern colonel, giving Roxy an appointment in the state guard.

Armo Theatre, Inc., Incorporates

Indianapolis—Suchar and Lerman have incorporated Armo Theatre, Inc., to operate at South Bend.

Stinnett Buys Queen's Houses

Dallas—Ray Stinnett has increased his Texas chain by purchasing Yale and Palace at Cleburne from S. E. Queen, who will move to Temple, Tex.

Publix Dickering

Durham, N. C.—Publix-Saenger has put in a bid to the city council for the public auditorium.

Greenstone Retires

Rochester—Selling out his interests in the Empire, downtown house, Jules Greenstone, president of the Rochester exhibitors unit, has quit business. S. B. Josephs bought the house and took over the managership personally.

Rochester Managers Switched

Rochester—Theatre staff shifts here include: Robert Sloat, from manager of the Eastman to manager of the three Publix houses, Eastman, Regent and Piccadilly; Ralph Ayer, from assistant manager at the Eastman to manager; John Appleton, from manager of the R K O Temple, to chief assistant at the RKO Palace; Russell Carew, from Palace staff to manager of the Temple; Walter Knopf, from manager of the Thurston to manager of the Arnett, both neighborhood houses.

Baltimore House Dark

Baltimore—The Parkside, suburban house, has been closed and is for rent.

McKay at Guild House

Germantown, Pa.—The Bandbox, recently opened by the Guild, Inc., is being managed by Clyde V. McKay, formerly manager of the Little, Baltimore.

Julius Goodman Ill

Baltimore—Julius Goodman, proprietor of the Ideal, Hampden, and booker for the Astor, may have to undergo an operation soon.

Stocked Up

Decision of Louis K. Sidney to discontinue sales of sheet music and records in Loew theatres has left the circuit with a stock of records on its hands. Efforts to peddle job lots at cut prices have hit a snag, it is said, due to the fact that dealers are stocked up.

Loew Purchase Is Termed Wasteful And Extravagant

(*Continued from Page* 31)

sound devices, and the distribution thereof through the channels of interstate commerce and otherwise, and was not and is not interested in the acquisition of theatres whether owned by Loew's, Inc., or others, except at a fair market price and not a price many millions of dollars in excess of such fair market price.

"On the other hand, the film corporation was interested in stifling or lessening the competition which existed between the film corporation and Loew's, Inc., through its subsidiary companies in the production of motion picture films and sound devices and their distribution through the channels of interstate commerce or otherwise, until as above set forth the defendant, William Fox, and his co-conspirators, for the benefit and in the interest of the film corporation, secured control of a majority of the board of directors of Loew's, Inc., and a working control of the stock of said corporation.

Claims Breach of Trust

"So far as any uses, aims or purposes of the theatres corporation were concerned the price paid for the stock of Loew's, Inc., was so extravagant, wasteful and ruinous as to constitute a gross breach of trust and confidence with respect to and a fraud upon the theatres corporation and its non-voting stockholders on the part of the defendant, William Fox, and on the part of the other defendants, the film corporation, Halsey, Stuart & Co., Inc., Electrical Research Products, Inc., Nicholas M. Schenck and David Bornstein, who with full knowledge of the fiduciary character of the relationship of the defendant, William Fox, to the theatres corporation and its non-voting stockholders, conspired and dealt with him in such manner as to impose the full risk of their speculative adventure upon the theatres corporation and its non-voting stockholders.

"All of the conspirators from the inception of their conspiracy knew that the theatres corporation was not and would not be able to meet or pay the short term loans contracted in its behalf, in order to finance the purchase of 660,900 shares of stock of Loew's, Inc., or to pay interest on said loans, and knew that the theatres corporation was not and would not be able permanently to fund said loans, and were advised and knew that financing of the transaction was complicated by the existence of grave doubt as to the legality of the acquisition of control of Loew's, Inc., by either the theatres corporation or the film corporation, a complication which has recently assumed a more definite form through the commencement by the United States of America of a suit in the District Court of the United States for the Southern District of New York under the anti-trust laws, wherein the United States of America asks as relief, among other things, that the theatres corporation be directed to divest itself of its ownership of stock of Loew's, Inc.

Refinancing Plans Cited

"In the months of October and November, 1929, there occurred a break in the securities markets and shortly thereafter the United States of America filed suit, wherein relief was asked among things that the theatres corporation divest itself of control of Loew's, Inc., and thereupon William Fox, the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., abandoned the adventure, and since the abandonment of the adventure have been quarreling among themselves with the result that William Fox and the film corporation have been sponsoring one plan for financing the transaction and Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., have been sponsoring an alternative plan.

Spreading English

San Juan, P. R.—Talking pictures are credited with a 20 per cent increase in English class at the University of Porto Rico.

Tribute

S. R. Kent, says one of the Paramount general manager's admirers, is one executive in the business who puts the industry first, his company second and S. R. Kent third.

"So far as the theatres corporation is concerned both plans are alike in this respect, that both plans contemplate that the theatres corporation shall continue to bear the entire risk of the speculation and adventure and both plans increase by $4,000,000 the already ruinous and extravagant cost of the adventure. A meeting of the voting and non-voting stockholders of the theatres corporation has been called to be held on March 5, 1930, for the purpose of obtaining an expression of opinion on the part of the non-voting stockholders of the theatres corporation with respect to the plans proposed and sponsored by the defendants, William Fox and the film corporation and the defendants, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., but both plans contemplate saddling upon the theatres corporation, and either plan if adopted will saddle upon the theatres corporation the entire risk, and cost resulting from the ill-advised and speculative adventure of the other defendants, whereas the theatres corporation was never intended to have any interest other than a casual and transitory interest in the transaction, and in fact did not have any real interest whatever in the transaction.

"The defendant, the film corporation on the one side, and the defendant, Electrical Research Products, Inc., on the other, are asserting against the theatres corporation claims, growing out of the transactions hereinbefore stated, which amount in the aggregate to $36,000,000, and in addition to the defendant, Halsey, Stuart & Co., Inc., is asserting a claim against the theatres corporation for $1,000,000 for services alleged to have been rendered by the said defendant in connection with investigations in contemplation of permanent financing of the transaction.

"Moreover, as a result of the transaction, the theatres corporation is indebted to various banks, firms and individuals to an aggregate amount in excess of $25,000,000 and has pledged as security for such indebtedness the entire 660,900 shares of Loew's, Inc.

Forced Sale Asked

"The plaintiffs are without an adequate remedy at law in the premises and will suffer irreparable damage unless a court of equity shall intervene and direct by a judgment to be entered herein, that the 660,900 shares of Loew's, Inc., be sold for the best obtainable price, and that the defendants, William Fox, the film corporation, Halsey, Stuart & Co., Inc., Electrical Research Products, Inc., Nicholas M. Schenck and David Bernstein, account to the theatres corporation for any loss or damage which it has suffered or sustained or may suffer or sustain as a result of the transactions hereinbefore stated, and pending such accounting be enjoined and restrained, especially the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., from enforcing or commencing any action to enforce their respective claims against the theatres corporation, or in the alternative, that the defendants, other than the theatres corporation or such of the defendants as legally may, be directed to take from the theatres corporation at the cost thereof, with interest paid less dividends received, the said 660,900 shares of stock of Loew's, Inc., and pending the entry of such judgment that all the defendants, but especially the defendants the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., be enjoined and restrained from enforcing or commencing any action to enforce any alleged claims against the theatres corporation.

Forced Sale of Loew's Stock Is Asked In Suit

Accounting Demanded

"Wherefore the plaintiffs demand judgment as follows: That 660,900 shares, or all of the shares of Loew's, Inc., purchased as aforesaid for account of the theatres corporation, be sold for the best obtainable price and that pending such sale and the accounting, hereinafter provided for, the defendants Electrical Research Products, Inc., Fox Film Corp. and Halsey, Stuart & Co., Inc., be enjoined and restrained from asserting or enforcing by any suit at law or in equity any claim or claims which said Electrical Research Products, Inc., or the said Fox Film Corp. or the said Halsey, Stuart & Co., Inc., may have or assert against the theatres corporation, and after such sale if there is any deficiency between the cost to the theatres corporation of the stock of Loew's, Inc., after the payment of interest and all other costs and charges, that the defendants, William Fox, the film corporation, Halsey Stuart & Co., Inc., Electrical Research Products, Inc., Nicholas M. Schenck, David Bernstein, account to the theatres corporation for any such deficiency or damage, or in the alternative that the defendants, William Fox, the film corporation, Halsey, Stuart & Co., Inc., Electrical Research Products, Inc., Nicholas M. Schenck and David Bernstein, or such of said defendants as legally may take and hold said stock, take over from the theatres corporation the said 660,900 shares of stock of Loew's, Inc., at the cost thereof to the theatres corporation, plus interest paid by the theatres corporation on the cost of said stock less dividends received by the theatres corporation, and that in such alternative case, that the defendants, William Fox, Fox Film Corp., Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., be enjoined and restrained from asserting or enforcing in any suit at law or in equity against the defendant, the theatres corporation, and that the plaintiffs may have such other and further relief as their cause may require together with the costs of this action."

Operator Dies in Film Fire at Libson "Cincy" House

Cincinnati—Fire resulting from breakage of a film which became tangled and was ignited by a spark from the projector, destroyed the booth of the Bijou, one of the downtown houses of the Libson chain, resulting in death of one operator and serious injury of three other men in the booth.

Deal at "Philly"

Philadelphia — Complete control of Warner-Equity circuit is being acquired by Stanley-Warner, according to "The Exhibitor."

State Legislative Activities

CURRENT proposed or passed state legislation includes a Kentucky bill calling for a state board of censorship; three bills levying taxes on billboards or outdoor advertising, and a bill passed in Virginia regulating the industry.

Although most pieces of legislation recorded in this regular weekly survey do not influence the industry directly, they do involve its operation through the channels of general business. Number of each bill, name of its author, a brief description, and the committee to which it was referred for action are included in the list, which follows:

Kansas

S. 2. Repealing chapter 275, Laws of 1925, concerning registration and taxation of real estate mortgages and providing that mortgages registered under said chapter and tax paid thereon shall not be subject to further taxation; Assessment and Taxation.

S. 3. Repealing chapter 327, Laws of 1927, known as the secured debts law, and providing that several debts upon which tax has been paid as provided in said chapter shall not be further taxed; Assessment and Taxation.

S. 6. Amending section 79-319, R. S. 1923, and exempting property brought into Kansas after March 1 from taxation, if owners can show tax receipts in states from which property was brought.

H. 2. Mr. Waggoner. Providing for taxation of corporate shares on a proportionate basis; owners and not corporations to pay the tax; Assessment and Taxation.

H. 3. Mr. Waggoner. Increasing the mortgage registration fee from 2½ to 5 mills; Assessment and Taxation.

H. 4. Mr. Waggoner. Providing for classification of money, notes and other evidences of debt for taxation at rate of 5 mills on the dollar.

H. 27. Mr. Edwards. Providing for the imposition of an estate tax equal to hte maximums credit allowable to the estate under the Federal estate tax law; Assessment and Taxation.

Kentucky

S. B. 204. To revise and regulate the present workmen's compensation law. Reported to Senate favorably with amendment, read first time and placed in calendar.

S. 345. Mr. Booles. Regulating issuance of licenses by county clerks and providing that all licenses shall be renewed the same date; Revenue and Taxation.

S. 415. Mr. Brock. Authorizing the filing of notices of liens for taxes payable to the United States; Courts and Legal Procedure.

H. 538. Mr. Everhart. To provide that when a corporation publishes a statement of assets the surplus of assets shall not be included with the capital; Corporate Institutions.

H. 539. Mr. Everhart. To provide that any person, firm or corporation doing business in the state which shall publish or circulate a statement of its resources shall be required also to publish its liabilities; Corporate Institutions.

H. 6238. Mr. Weathers. Strengthening present laws relating to the sale of property in state. Revenue and Taxation No. 1.

H. 634. Mr. Via. To create a board of examiners for master electricians; Public Safety.

(Change in Status)

H. 32. Mr. Strange. To provide a penalty of $100 for the issuing of a cold check. Passed by senate.

H. B. 150. To provide for the creation of a Kentucky industrial safety board in the department of labor. Reported favorably with amendment by way of substitute. Read second time and placed in orders of the day.

S. B. 204. To revise the present workmen's compensation law. Passed by senate.

S. 315. Mr. Cline. To establish a board of censors for moving pictures; Kentucky Statutes.

Massachusetts

H. 724. Relative to the sale of automatic sprinklers in connection with the placing of insurance. Report, leave to withdraw, accepted by senate. Killed.

H. 765. Relative to insurance protection for lessees of real estate in the event of a public taking. Report, leave to withdraw, accepted by senate. Killed

Mississippi

S. 6. Mr. Fischel. Preventing collection of penalty on taxes delinquent for 1929 until April 1.

S. C. R. 16. Mr. Kiger. Amending constitution so as to provide for a severance tax, fixing the limitation upon tax levies and bond issues, and for the classification of personal property for taxation. Constitution and Finance.

S. 21. Mr. Roberts. Levying a tax on the privilege of making sales and exchanges of all tangible and intangible real and personal property in the state; one-half collections to go to the counties; Finance en Banc.

H. C. R. 35. Mr. Sanderson. Amending section 112 of the constitution so as to provide for the imposition of a severance tax, fixing the limitation upon tax levies and bond issues, and for the classification of personal property for taxation; Constitution.

S. 147. Messrs. McInnis and Barlow. Requiring chattel mortgages, conditional sales, contracts and leases of personal property with option to purchase to be recorded, and to raise revenue. Finance en Banc.

S. 148. Mr. Casteel. Authorizing owner of property exempt from taxation under chapters 138 and 139 of the Laws of 1922, who has not heretofore applied for and obtained the exemption, to do so, and authorizing refund of the taxes paid. Finance A.

H. 278. Mr. Sanderson. Limiting taxation in the State, counties, municipalities and subdivisions of counties. Ways and Means.

H. 311. Mr. McGehee et al. To license and regulate the business of making loans in the amount of or of the value of $300 or less, secured or unsecured, at a greater rate of interest than 8 per cent per annum; Judiciary "A."

H. 355. Mr. Posey. Preventing the collection of damages on taxes delinquent for the fiscal year 1929 until on and after April 1, 1930; Judiciary "A."

New York

S. 841. Mr. Gates. To amend sections 15, 25, 28, 54, workmen's compensation law, relative to compensation for disfigurement, to determination of wage-earning capacity, to reimbursement of employer by insurance carrier for payments made, to limitation of right to compensation and to insurance of corporation officers, employers not deemed to be included in insurance contract; Labor. (Same as A. 681.)

S. 492. Mr. Williams. Adds art. 11-a general business law, for licensing resident buyers. (Same as A. 648); General Laws.

S. 495. Mr. Patrie. To amend subd. 6-a, section 15, workmen's compensation law, by striking out limitation that reclassification of disabilities by board must be made within one year; from date of accident; Labor. (Same as A. 719.)

S. 507. Mr. Hofstadter. Amends tax law so as to exempt personal property from taxation. (Same as A. 660); Taxation.

S. 821. Mr. Mastick. Amends section 248-1 of the tax law by striking out provision that in case of real property in hands of bona fide purchasers, transfer tax shall be presumed to be paid and cease to be a lien as against such purchasers after expiration of six years from date of accrual; Taxation.

S. 924. Mr. Hickey, Mr. Burchill. Adds new art. 17, tax law, for assessment and collection of taxes on out-of-door advertising by localities, tax to be 5 cents for each square foot; Taxation.

S. 971. Mr. Mastick. Amends section 360, tax law, so as to permit deductions from net income for personal income tax purposes, of contributions or gifts to any trust, community chest, fund or foundation organized for religious, charitable, literary and similar purposes, and to veterans' organizations or societies and fraternal societies operating under lodge system; Taxation.

S. 979. Mr. Mastick. Amends section 260, tax law, relative to determination and apportionment of mortgage recording taxes; Taxation.

S. 1061. Mr. Gates. To amend section 52, workmen's compensation law, by providing all fines for failure to secure compensation shall be paid directly t oindustrial commissioner instead of state treasurer; Labor.

S. 1065. Mr. Gates. To amend subd. 3, section 50, workmen's compensation law, by making compulsory deposit of securities with the commissioner, as he may deem necessary, as proof of financial ability of employer to pay compensation for himself; Labor.

S. 1080. Mr. Gates. To amend subd. 4, section

(Continued on Page 40)

Let's Get Together

Omaha—Much confusion has been caused over changes in first run opening days. The Orpheum opens its new show on Friday. Paramount, now changes every Monday and Friday, while the State switches on Sunday and Wednesday. The World is a Monday-Friday opener.

Prevents Panic

Albany.—Hang a medal on William O'Neill, stage manager of the Rialto at Glens Falls, N. Y. He prevented a panic at one of the hotels in that city when steam and hot water, escaping from a burst pipe in the hotel, next to the theatre alarmed the audience of the Rialto. It was necessary for O'Neill to cover his face with towels in order to enter the room and shut off the steam.

Accord Reached in Chicago Row With Janitors

Chicago—Last hour agreements between Chicago exhibitors and the theatrical janitors' union have averted a strike that would have closed the city's theatres. Operators, engineers and musicians had threatened to walk out in sympathy had no settlement been effected.

The Chicago Exhibitors' Ass'n, through Jack Miller, succeeded in trimming the janitors' demands appreciably at a meeting held after midnight on the date when the old agreement became invalidated. The union representatives accepted exhibitors' original terms of a $2.50 increase for janitors receiving less than $30 per week, and a $1 increase for those already receiving more than $30 weekly. The agreement is effective for two years.

The Illinois Independent Theatre Owners' Ass'n. announced that it, too, had reached an agreement with the janitors' representatives on all major considerations, thereby averting a strike in its theatres. The terms of this agreement differ from those made by the Chicago Exhibitors' Ass'n and Aaron Saperstein, president of the independents, stated that these could not be made public until the entire agreement was complete.

Three Units at Darmour

Hollywood—Two comedy companies and one feature company are working at the Larry Darmour studio. Al Herman is directing the Toonerville "kids" in "Mickey's Luck," another of the Mickey McGuire comedies, while Lewis R. Foster starts immediately direction of "The Land of the Sky-Blue Daughters," a Witwer talking short.

"The Second Honeymoon" is the feature being photographed and recorded under direction of Phil Rosen, with Josephine Dunn, Edward Earle, Ernest Hilliard and Bernice Elliott in the lead.

Warner Enlarging At Boston

Boston (Local).—Epidemic of exchange changes and enlargements has hit Warners' branch with the result that the company has added the rest of the building at 131 Arlington St. to its quarters.

London Premiere Set

Herbert Clayton, of Clayton & Walker, of London, has just closed a deal with Talking Picture Epics for the British premiere, March 15, of "Hunting Tigers in India." The film is to be shown at the Palace for six weeks.

Danke at Des Moines

Des Moines.—Alfred Danke, formerly of Tiffany organization at Omaha, has been engaged by Sono Art-World Wide, Inc., as feature sales manager at Des Moines.

Fishman Back After Illness

Cleveland.—Jess Fishman has recovered from a three weeks' illness and is again managing the Standard exchange.

Compositions Stolen, Small Publishers Being Killed Off, Music Group Charges

New Canned Entertainment for the Home

Washington—Nathan Burkan, counsel for the Society of Composers, Authors & Publishers, in his plea for passage of the Vestal bill for revision of copyright laws involving mechanical reproduction of musical compositions, told the House Committee on Patents that a new concern is in process of formation, which when fully developed, will manufacture 20,000,000 sets of a new musical instrument for use in private homes. It will not only provide sound pictures but radio and mechanical music produced by records, Burkan stated.

Goodman States Music Deal With Universal is Set

Frank Goodman has confirmed the deal whereby all music used in Universal productions will be published by Handman, Kent & Goodman, as exclusively stated by Motion Picture News. This firm is now getting ready to exploit the songs in "La Marseillaise" which are "For You," "You Alone," "Can It Be?" and "Maids on Parade," all of which were written by Lou Handman and Rox Rommell, and "Why Did It Have to Be You?" from Mary Nolan's forthcoming Universal flicker, "Carnival Girl."

Bob Cole has been appointed manager of the Los Angeles office and other branches will be opened in key cities, under present plans. The songwriting staff includes Lou Handman, Bernie Grossman, Mack Gordon, Rox Rommell, Sam A. Perry and William F. Dugan.

Trio Leaving for Coast

DeSylva, Brown & Henderson leave Sunday for the Coast, where they will do a picture for Fox and then one for United Artists. DeSylva, Brown & Henderson will publish the scores, although Fox and U. A. scores are generally published by Red Star Music Co. and Irving Berlin, respectively. This trio wrote "Sunnyside Up" for Fox.

Writing Gloria's Songs

Hollywood—George Waggner and J. Russell Robinson, M-G-M song writing team, are moving over to Pathe with Vincent Youmans to write the lyrics for original song numbers in Gloria Swanson's next talker, "What a Widow."

Toomey Joins Paramount

Hollywood—Paramount has placed Regis Toomey under a new term contract for featured spots in productions of that company.

Grandeur for Dallas

Dallas—Grandeur equipment will be installed soon at the Majestic.

Sono Art Boom of 300 Per Cent Is Cited by Rogers

Ushering in what he says is a revolutionary development in the company's history, bookings and billings of Sono Art-World Wide Pictures since Jan. 1 have increased 300 per cent over the same period last year, states Budd Rogers, director of sales. Rogers has just returned to New York from a visit to Middle West keys.

Budd Rogers

"This encouraging state of affairs is a graphic commentary—commentary borne out by my observations and recent contacts with large circuit operators—that the so-called producer-owned theatres are open to good pictures from companies other than their producer affiliations," says Rogers. "I found that chain operators are more receptive than ever to the independent producer's selling story, and are on the alert to discover whether his product contains star value, and in particular story value."

Vidor Assigned "Billy"

Hollywood—M-G-M has finally decided to picturize the life of Billy the Kid, famed desperado of the early southwest days. Lawrence Stallings is whipping the screen story into shape, with King Vidor assigned to direct. An original story and adaptation of "Billy the Kid" was prepared for M-G-M several months ago by Willard Mack.

Moran-Dressler in Series

Hollywood—"Sheriff Nell" of Mack Sennett comedy fame—none other than Polly Moran, has captured a long-term contract at M-G-M. Polly will hereafter be teamed with Marie Dressler in a series of feature comedies for the M-G-M organization.

"Cohens and Kellys" Holdover

"The Cohens and Kellys in Scotland," at the New York Colony, is to be held over for a scond week.

House Committee on Patents Gets Alleged Lowdown In Vestal Bill Hearing

Washington—Charges and counter charges of crookedness and unfair competitive methods were hurled thick and fast by Nathan Burkan and his group of music moguls, who washed more than one basketful of dirty linen before the House Committee on Patents at the Vestal bill hearing for revision of copyright laws dealing with mechanical reproduction of musical compositions.

Gene Buck, president of the American Society of Composers, Authors and Publishers opened the plea for passage of the bill and asked that the present licensing clause be removed. He charged that "fly-by-night" composers and irresponsible producers of music were stealing original compositions, without any protection being afforded their creators.

Burkan Charges Thefts

Burkan, counsel for the society, also charged theft of music on a wholesale scale, citing instances where no royalties were being paid and others where not even an accounting was made. He warned the committee that independent authors, composers and publishers were being wiped out by sound producers who are "swallowing up a group of music publishing companies," and deplored the means by which many were getting rich from the labors of other people.

Arthur W. Weil represented the Hays organization and while he did not oppose the Vestal bill in principle, he did object to any revision of the copyright patent laws pending new international agreements which are to be embodied in the Berne Convention. He claimed that passage of the Vestal bill at this session might hamper a general revision of the American patent laws.

Most witnesses said the proposal would not prevent the composer from bargaining for the sale of his product and pointed out that it would not create a monoply at the expense of the public.

The copyright law, enacted in 1909, provides that whenever a copyright owner uses or permits or knowingly acquiesces in the use of a copyrighted work for mechanical reproduction any person may make similar use of the composition upon payment of a royalty of two cents.

New Bill Eliminates Fixing

The new bill eliminates entirely the price fixing of two cents per record or roll and the compulsory license provision. J. C. Rosenthal pointed out to the Motion Picture News that the right of the copyright owner of music to bargain in the open market has been denied to the owner for 21 years.

The hearing was adjourned to March 22, to afford the representatives of the manufacturers of records an opportunity of preparing a brief, but it was suggested by the House Committee that the parties interested get together and endeavor to agree upon a satisfactory and acceptable bill. This will be done.

Activities of State Legislative Bodies

(Continued from Page 38)

16, workmen's compensation law, relative to death benefits; Labor.

S. 1087. Mr. Hickey. To amend section 13, workmen's compensation law, by permitting injured employe to provide for his own treatment and care at expense of employer; Labor.

A. 1091. Mr. Carlin. To add new section 11-a, workmen's compensation law, providing contract for workmen's compensation insurance must contain clause affording complete coverage and protection; Labor.

A. 1094. Mr. Condon. Providing, among other things, that a broker loaning securities belonging to a customer on which he has a lien for indebtedness due such broker, shall be guilty of felony if loan is made without or with customer's consent, and listing brokers with executors and trustees under provision for conversion of property; Codes.

A. 1095. Mr. Cornaire. Amends section 270, tax law, by increasing stock transfer tax from 2 to 4 cents on each $100 of face value; Taxation.

S. 1118. Mr. Mastick. Amends section 259 of the mortgage tax law by providing that bonds issued under a trust mortgage in exchange for bonds previously issued shall be taxable as an advance under this article, except where time of payment of principal indebtedness is not extended beyond date of retired bonds; Taxation.

S. 1119. Mr. Mastick. Amending section 138 and 139 of the tax law relative to redemption of real property from tax sales by holders of mortgages; Taxation.

A. 1134. Mr. Piper. To add new section 1916 penal law, requiring owners and insurance agents and brokers to make detailed report on demand of fire department chief, of amount of fire insurance on real or personal property or both; Codes.

A. 1185. Mr. Coughlin. Amends section 252, tax law, by exempting registered mortgages from mortgage tax; Taxation.

A. 1209. Mr. Holley. To amend subd. 2, section 3, workmen's compensation law, by providing compensation for all disabling diseases and disabling illnesses; Labor.

A. 1309. Mr. Pratt. Amends section 258-a, tax law, relative to recording tax on instruments not recorded, by providing among other things that copy of each instrument shall be filed with and preserved by recording officer; where instrument subject to tax has been lost or destroyed; Commission.

A. 1479. Mr. Cornaire. Amends section 198 of the tax law, so as to provide for an increase from one year to two years in making claims for revision and provides for interest on refunds except where the refund is due to an error in the return made by the taxpayer; Taxation.

A. 1480. Mr. Cornaire. Amending subdivision 1, section 192 of the tax law, so as to fix June 30 as the date of filing returns instead of Feb. 15. Law to take effect Jan. 1, 1931; Taxation.

A. 1481. Mr. Cornaire. Amends section 211 of the tax law by simplifying the language which has to do with the form of the report by eliminating the description of the segregation formula; form to contain any information which the tax commission may require for any purpose; changing the provision for consolidated returns; Taxation.

A. 1482. Mr. Cornaire. Amends section 196 of the tax law relative to corporation tax by requiring commission to audit account in case of a wilfully false or fraudulent return, within two years after return is filed; Taxation.

A. 1483. Mr. Cornaire. Amends section 214-a of the tax law relative to business corporations by providing section shall not apply to purchase by one corporation of assets of another corporation for fair value for cash or property other than stock or securities of purchasing corporation; Taxation.

A. 1484. Mr. Cornaire. Amends section 215 of the tax law by providing a net loss allowance for similar conditions provided under the Federal revenue of 1928; Taxation.

A. 1486. Mr. Cornaire. Amends section 217 of the tax law by authorizing commission to make rules and require such information to be reported as it may deem necessary to enforce provisions relating to franchise tax on business corporations; Taxation.

A. 1487. Mr. Cornaire. Amends section 219-a of the tax law by providing commission shall audit accounts of business corporations paying franchise tax within two years after filing return; Taxation.

A. 1488. Mr. Cornaire. Amends section 218 of the tax law by providing interest on refunds and also that applications for revision may be made within two years instead of one year; Taxation.

A. 1489. Mr. Cornaire. Amends section 208 of the tax law relative to franchise tax on business corporations so as to permit deduction in determining entire net income, of losses sustained in other years whether or not deductible by Federal Government; Taxation.

(Change in Status)

A. 100. Relative to immoral plays. Third reading.

Rhode Island

S. 56. Mr. Bodwell. Permits destruction of business corporation reports after five years and non-business reports after six years; Judiciary.

S. 69. Mr. McLaughlin. To amend sections 10, 11 and 12 of article II of chapter 92 of the general laws (workmen's compensation act) so as to increase benefits for total disability from 50 to 66 2/3 per cent of average weekly wages; Judiciary.

H. 722. Mr. Easton (by request). To amend article 5, of chapter 92 of the General Laws and adding section 12a and 13a to article III of said chapter to give minors, illegally employed, benefits under the workmen's compensation law and to increase the compensation to which they are entitled for industrial accidents; Judiciary.

South Carolina

S. 1196 Mr. Gray. Amending section 3, article 2, chapter 15, Code of Laws of South Carolina, 1922, volume 3, so as to further regulate the time and manner of paying taxes. Finance.

S. 1275. Messrs. Arrowsmith and Welsh. Relating to advertising signs or devices on or near public highways; Roads, Bridges and Ferries.

H. 1467. Messrs. Smith and Thomas. Amending section 3942 of volume 3, Code of Laws, 1922, so as to divide license fee into installments of $50 each; Ways and Means.

Texas

H. 25. Mr. Williams. Failure to render land for taxes shall be adverse proof of title; Judiciary.

H. 27. Mr. Richardson. Rendition of property to be under oath; Judiciary.

H. 28. Mr. Richardson. Non-resident firms or individuals whose plants are outside Texas to be assessed on all securities held against citizens of Texas; failure to pay tax to avoid their obligation; Judiciary.

H. 48. Mr. Finley. Occupation tax of 2 cents per square foot on billboards; Revenue and Taxation.

Virginia

H. 177. Mr. Warren. Amending section 121 of the Tax Code in relation to the recordation of taxes; Finance.

H. 266. Amending sections 410 and 414 of the Tax Code relating to correction of erroneous assessments of state taxes and local levies. Finance.

H. 271. Messrs. Moffert, Whitehead, Terrell and Bader. Amending certain sections of the Tax Code in relation to delinquent taxes and levies. Finance.

H. 274. Messrs. Davis and Brewer. Amending sections 390, 393 and 394 in relation to delinquent taxes and levies. Finance.

So!

Opera stars are expensive, as well as expansive, according to Dewey Bloom, former manager for Gertrude Lawrence, who says he has the real low-down on the why of wide films.

Additional width was necessary, states Dewey, to accommodate the hefty Met stars who will do picture work.

Chicago Hi Hats Out in Force for Swanky Premier

Chicago—Publix-Balaban & Katz aroused the envy of the local press agentry with their society coup, maneuvered by Lloyd Lewis, for the Chicago preview of "The Vagabond King." Annie Oakleys were employed as the sole consideration for which the local social register crowd went to work for Publix-B. & K. In appreciation, Lake Shore Drive and Lake Forest aristocracy permitted the use of their names in newspaper advertising of the preview. This is the first time real society here has ever co-operated to this extent for the purposes of a picture opening.

The usual roster of stage names also appeared in the advertising, and the promise of this double feature bill—one on the screen and the other in the orchestra—was sufficient to give the United Artists a sell-out and Chicago its most successful $1.50 opening.

Clientele, largely of the wide-eyed, open-mouthed variety, and unused to the meaningless filming of arriving celebs and the other hokum common to New York and Hollywood openings, was so visibly impressed as to make B. & K.'s one mistake obvious: they could have nabbed $2 a head with ease.

The West Coast Switching Post

Hollywood

KAY HAMMOND is playing Mary Todd in D. W. Griffith's "Abraham Lincoln," now in production at United Artists.

* * *

Mary Doran has signed a brand new long term contract with M-G-M.

* * *

Ronald Colman is putting finishing touches to title role of "Raffles." Colman's next will be an original by Louis Bromfield.

* * *

Francis Dayde and Bramwell Fletcher, two newcomers to the screen, make their debut in "Raffles."

* * *

George Sidney and Charles Murray are priming their comedy selves for a special number in Universal's all-Technicolor production, "King of Jazz," starring Paul Whiteman.

* * *

Ina Claire has been cast for the lead in "Holiday."

* * *

Albertina Rasch, dance specialist, has put the finishing touches to a new conception which she calls 'The Snowman," for M-G-M"s "The March of Time."

* * *

Barbara Kent has joined the cast in support of Mary Nolan in "What Men Want."

* * *

Lila Lee will be heard in song for the first time in "Under Western Skies."

* * *

Marcelle Corday, character actress, has been signed for an important role in RKO's "Hawk Island." Lowell Sherman, Betty Compson and Hugh Trevor are in the cast.

* * *

Bebe Daniels' next RKO release will be "French Gerty," instead of "Smooth As Satin."

* * *

Lewis Stone has been added to the cast of M-G-M's "The Big House."

* * *

Doris Dawson has been signed for a role in "The Beauty Spot" (Pathe).

* * *

Leila Hyams will appear as one of the leads in "The Big House."

* * *

Joe E. Brown, Fred Kohler and Lila Lee are the latest to join Warners under contract.

* * *

Marilyn Miller is expected to star in two pictures for First National this year.

* * *

Alice Gentle, opera star, will be seen in First National's all-Technicolor feature, "Song of the Flame."

* * *

Ruth Chatterton has started work in "The High Road," M-G-M's screen version of Frederick Lonsdale's stage play.

* * *

Marion Davies' next for M-G-M will be "Rosalie," and Norma Shearer will draw "Let Us Be Gay."

Page Reichenbach!

The recent Hoboken (N. J.) gun duel between beer runners and cops, which was climaxed by a murder, the suicide of one racketeer and the wounding of a policeman occurred almost directly in front of a picture house which had large banners strung across its front plugging "Underworld," current attraction.

'Dick' Knocks 'Em Cold at Des Moines With $12,206 Take

Des Moines—Richard Barthelmess this week walked away with the honors in the first run lineup here, grossing $12,206—160 per cent—with "Son of the Gods" at the Des Moines. They liked "Song of the West" too, the Warner feature hitting 150 per cent with $11,788.

Here are complete reports on the six first runs:

"Son of the Gods" (F. N.)

DES MOINES—(1,600), 7 days, 25c-35c-50c-60c. OTHER ATTRACTIONS: Paramount short, "Moonbride's Wedding," Paramount comedy, "Belle of the Night," Paramount Sound News, Fashion News. OPPOSITION: "Song of the West," "Tiger Rose," "Wedding Rings," "Harmony At Home," "Men Without Women." WEATHER: Changeable. GROSS: $12,206. RATING: 160%.

"Song of the West" (Warner)

PARAMOUNT—(1,700), 7 days, 25c-35c-50c-60c. OTHER ATTRACTIONS: Charlie Agnew Band and Gypsy Dancers in stage presentation, Educ'l comedy, "Sugar Plum Papas," "Paramount News. OPPOSITION: "Tiger Rose," "Wedding Rings," "Harmony At Home," "Men Without Women," "Son of the Gods." GROSS: $11,788. RATING: 150%.

"Tiger Rose" (Warner)

STRAND—(1,100). 4 days, 20c-30c. OTHER ATTRACTIONS: Fitzpatrick novelty, "March Horoscope," Columbia Krazy Kat, "Farm Relief," "U" Sporting Youth, "Royal Fourflusher," "U" Sound News. OPPOSITION: "Song of the West," "Wedding Rings," "Harmony At Home," "Men Without Women," "Son of the Gods." GROSS: $4,623. RATING: 90%.

"Wedding Rings" (F. N.)

STRAND—(1,100), 3 days, 20c-30c. OTHER ATTRACTIONS: Pathe comedy, "Syncopated Trial"; Paramount song cartoon, "After the Ball"; Pathe Sound News. OPPOSITION: "Tiger Rose," "Son of the Gods," "Harmony At Home," "Men Without Women," "Song of the West." GROSS: $4,009. RATING: 90%.

"Harmony at Home" (Fox)

ORPHEUM—(2,000), 4 days, 25c-50c. OTHER ATTRACTIONS: Pathe News, Pathe Review, RKO vaudeville. OPPOSITION: "Tiger Rose," "Wedding Rings," "Song of the West," "Harmony At Home," "Son of the Gods," "Men Without Women." GROSS: $7,702. RATING: 110%.

"Men Without Women" (Fox)

ORPHEUM—(2,000), 3 days, 25c-50c. OTHER ATTRACTIONS: Pathe News, RKO vaudeville. OPPOSITION: "Son of the Gods," "Harmony At Home," "Wedding Rings," "Song of the West." GROSS: $7,100. RATING: 100%.

Reed Ready for "Dixiana"

Hollywood—Luther Reed has completed the film adaptation of "Dixiana," RKO's first original filmusical operetta, and is now preparing the script. In the meantime, Fred Fleck, Reed's assistant, is en route to Louisiana to obtain exterior shots. Reed starts actual production within two weeks with Bebe Daniels starred and Edward Marshall featured. Harry Tierney wrote music and score.

Benjamin Sherman Returns

Declaring that he would like to "pull stakes" in Florida, and reinvest it in New York, Benjamin Sherman of Manhattan Playhouses, New York, has returned from a trip to Havana and Florida. Business conditions, he says, are better in Florida than in New York, but the nut is higher.

Sally and Molly Together

Hollywood—Sally O'Neil has the starring spot in Columbia's talker, "Sisters," with Molly O'Day, her sister, also in the cast. James Flood will direct the production.

Scene in inspection room of Bell & Howell's new Engineering Research Laboratories, daily engaged in solving today's ciné industry problems and planning new designs for the future

Bell & Howell Accuracy Begins in the Test Tube

THE rigid specifications guiding every operation in the manufacture of Bell & Howell Cinemachinery begin with inflexible chemical formulae. For the various kinds of metals used, specifications as to hardness, texture, and reaction to temperature are inviolable, and can be achieved only by exacting restrictions in their manufacture.

Scores of minute inspections follow every manufacturing operation. Tolerances of one ten-thousandth of an inch are commonly demanded. Completed machines must run a hard gauntlet before they are released. Bell & Howell's first guarantee is to itself . . . that its Standard Studio Cameras, Film Perforators, Printers and Splicers be made in such a way as to render the full measure of dependable service the world has learned to expect of them.

From the "lot" to the projection booth, this insistence upon accuracy paves the way for better motion pictures, sound or silent. Every branch of the industry shares in these values — Bell & Howell's permanent contribution to widespread economic advancement of the industry.

BELL & HOWELL

BELL & HOWELL COMPANY
Dept. O, 1852 Larchmont Avenue, Chicago, Ill. New York, 11 W. 42nd Street Hollywood, 6324 Santa Monica Boulevard
London (B. & H. Co., Ltd.) 320 Regent Street Established 1907

High and Low Along Music Row

THE wisdom of Winnie Sheehan's selection of Pat Flaherty as general manager of the Red Star Music Co., Inc., was emphasized when Pat closed that big deal with Campbell-Connelly. With conditions in the music business as they are these days, $500,000 is a lot of money even if you haven't got it.

* * *

Robbins Music Corp. has certainly been contributing songs consistently to the list of best sellers. With an average of at least one hit to a picture, this firm now ranks as one of the most progressive publishers in the business. "Should I" and "A Bundle Of Old Love Letters," written by Nacio Herb Brown and Arthur Freed for M-G-M's "Lord Byron Of Broadway," are already drawing in the jack into the coffers of the "house that Jack (Robbins) built."

* * *

Didjever hear the one about the two—yeh, well here's one that we know you didn't. A songwriter, trying to place a song with a music publisher was told, "You can't get away with that, it's taken from "Faust." "Yep, I know that," was the reply, "but you can't go wrong with a 'Faust' song." Interment was held—

* * *

Billy Kent has sold his interest in the firm of Handman, Kent and Goodman and has returned to his old love—Wall Street.

* * *

Jerry Macy and Ed Smalle have been proving to be popular with the radio addicts, being featured with the Marathon Shavers over station WOR, the La Palina hour over WABC, and the Paramount-Publix hour over WABC. "Happiness Boys," look to your laurels.

* * *

Charlie Harrison, songwriter and formerly an executive with Ted Browne Music Co., is now associated with Red Star Music Co., Inc., as Pat Flaherty's right hand man. Charlie's a hustler and we don't mean maybe.

* * *

Here's a little story in songtitles seen on the catalogue at DeSylva, Brown & Henderson's. "I'm Not Worryin' Over You" because I know that "You Will Come Back To Me" and we'll buy "That Cottage For Sale" where I'll take great pleasure in "Washing Dishes" with you. And oh, yes, thanks for "Congratulations."

* * *

Paul Jonas, radio manager for Handman, Kent & Goodman, has been getting a great play on "Collegiate Love" and "That Homesteady Steady of Mine," two of the song numbers in the forthcoming Universal production "Czar of Broadway," featuring Betty Compson, Johnny Harron and King Baggot. Handman, Kent & Goodman will also publish the songs used in "La Marseillaise," which is now in production at Universal City, announced Frank Goodman on his return from California.

* * *

Shapiro-Bernstein & Co. is to handle physical distribution of Charles Bayha Music Co. catalogue, becoming sole selling agents. The Bayha catalogue, which includes "That's When I Learned To Love You," "Forever And Ever And Ever," "So Lonesome" and "I'm Nuts About Nuts."

* * *

Seen in the lobby of the Strand while meandering along "the alley" in quest of scandal. Coming, Alice White in "Playing Around," with Chester Morris.

PINCUS

S. R. O. Sales Ban Being Sought by Toledo Alderman

Toledo—Business is not merely good in Toledo theatres; it's too good.

At least that appears to be the opinion of City Councilman A. J. Lee, for he tells the city fathers he has received a number of complaints relative to the "overcrowding" of local houses. The municipal legislator has introduced a resolution calling upon Safety Director A. D. Black to investigate these complaints and enforce any existing ordinances aimed at the abatement of such nuisance.

Councilman Lee also has voiced indignant protest against theatres opening before noon on Sunday. He is quoted as saying, "I do not believe that theatres should open so early and thus compete with church services."

Warners Rebuilding House

Lynn, Mass. — Reconstruction of the Mark Strand is planned by Warners. A Magnascope screen is to be installed. John J. Scanlan, present manager, will continue in that capacity when alterations are completed, with the name to be changed to the Warner.

Renaming 2 Publix Houses

Seattle.—Report current in local circles, given credence by a "teaser" campaign just beginning in the public press, have whispered that the Publix Seattle in this city next month will be rechristened the Paramount. The same move is reported to be planned for the Portland in the Oregon city.

Gluckman Buys N. Y. Rights

"Clancy In Wall Street" will be distributed in New York and Northern Jersey by Herman Gluckman, Capitol Films, New York. Herman Rifkin, Hollywood Pictures, Boston, has purchased New England rights from Nat Levine of Aristocrat, which will release four made by Edward Small.

Boston Business Booms

Boston—There was a noticeable increase in morning and matinee performances in Boston and suburban theatres the past week, probably due in part to the annual spring vacations.

Pantages Denies Deal

Los Angeles—Alexander Pantages, confined to jail here pending an appeal from a conviction several months ago for attacking a 17-year-old girl, denies rumors that he contemplates the formation of a new chain.

Fox Buys Pomona Site

Pomona, Calif.—M. H. Potter, real estate operator, has purchased a site here for Fox-West Coast Theatres, Inc., for the erection of a $200,000 theatre to seat 2000.

Before the "Mike" In N. Y. Studios

ARTHUR HURLEY directed "At Your Service," a one-reel comedy, at the eastern Vitaphone studios last week and a side-splitting time was had by all. Jessie Boyce Landis portrayed the wife. William Halligan, the husband, and George Blackwood was the lover.

* * *

Neville Fleeson, composer and writer of many successful musical comedies including "Bye Bye Bonnie," "The Gingham Girl," "Adrienne" and "Honey Girl," and also vaudeville playettes for Trixie Friganza, Ray Samuels, Florence Moore and others, has joined the writing staff at Warner's Eastern Vitaphone studios.

* * *

Redheads here, redheads there, redheads everywhere is the best description of the situation anent the making of the Vitaphone Variety of Babe Egan and her Red Hot Hollywood Redheads, at the Warners Flatbush studios.

* * *

When Phil Quinn, assistant director at the eastern Vitaphone studios, shouted "Quiet" during the taking of a scene for the Ben Bernie Variety, an ambitious carpenter took a last whack with his hammer. Murray Roth, who was directing, simply said, "He doesn't believe you."

* * *

Louise Wehyraugh, the pretty little secretary to Murray Roth, celebrated her birthday (let's see now the ——), anyhow it was her birthday. Incidentally, it also marked the fourth year that Louise has been with the Warner eastern studios.

* * *

During the shooting of some retakes of Maurice Chevalier in "The Big Pond," under Hobart Henley's direction at the Paramount Long Island studios, a new camera blimp was used by William Miller and his assistant, Billy Casel, marking the first time that this experiment was attempted in the east. The camera blimp, if successful, will do away with the sound cages, it is said.

* * *

Talking about ambition, Caesar had nothing on George Folsey, Cameramen at the Paramount Long Island studios. It was of a Sunday that our hero (George) rose bright and early, and foregoing the chances of getting the proverbial worm, set out for the studios. And kin y'amagine, he sez sezze, "I forgot it was Sunday."

* * *

The "Buster Brown" twins (Victor Moore and Frank Morgan) were just too cute for words in "Dangerous Nan McGrew." That is, everyone thought so but Helen Kane, 'cause one of the twins, Frank Morgan, offered to knock her for a loop. (But it was just make-believe.)

* * *

The Four Marx Brothers have signed to make another comedy at the Paramount Long Island studios, production to start in May. That's good news. They're the fellows without Christian names, you know.

THE STUDIO SLEUTH.

Betty Balfour in Talkers

London—Wardour is releasing "Raise the Roof," the first talker vehicle starring Betty Balfour. British International produced. Walter Summers directing.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

Threat of Patent War Made by San Antonio Company

San Antonio—Patent war against some 80 companies in the sound equipment field, with Electrical Research Products selected as the first adversary, has been declared by the Aleograph Co. of America. The firm has brought an injunction and accounting suit in Federal Court here, as the opening gun in its fight.

The Aleograph Company alleges that a patent issued to Allen Stowers and Leo De Hymel, San Antonio inventors, in May, 1924, and now owned by it, supersedes all subsequent patents issued to other sound equipment companies.

Stowers and De Hymel assert that patents have also been issued to them in Germany, Canada, England, Australia and the Irish Free State, where forty different types of sound processes are being exploited, all of which they claim to be infringements on patents held by them.

"Erpi" Denies Infringement

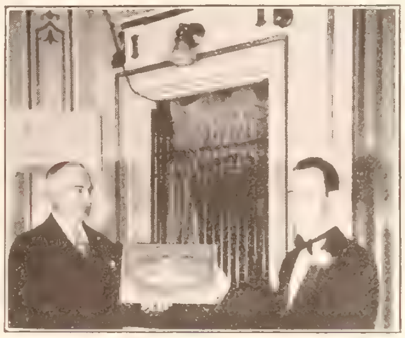
Electrical Research Products denies allegations of patent infringement in a suit brought by the Aleograph company. The suit refers to three minor mechanical features covered by Patent No. 1494514—an adjustable clutch, index mechanism and a lever in connection with the driving mechanism of the equipment for projecting sound on disc talking pictures, "Erpi" says. None of these features are embodied in the Western Electric Sound System, it is claimed.

St. Louis Office for "Erpi"

St. Louis—A branch has been established by Electrical Research Products at 1218 Olive St. Morris Chase is managing a staff of 40 salesmen and technical men.

Audiotone Markets New Model

Sydney—Practical training school for projectionists is announced by Audiotone, Ltd., which is marketing a new reproducer in addition to its original sound device.



Boston—Governor Allen of Massachusetts presenting RCA Photophone black and gold placque to Manager Albert Fowler of the Uptown during the New England premiere of "Vagabond King."

Television Broadcasts Planned In Germany

Washington—Plans for beginning television service on a commercial basis are under way in Germany, according to Federal Radio Commissioner Gerald Gross. In a report on his recent survey in Europe, Gross stated that television research is carried on by the German post office department with the cooperation of some of the private companies. He witnessed a demonstration of the German system devised by Telefunken Mihaly-Telehor and Deutsche-Fernseh.

"The system demonstrated to me was one using 30 holes or lines with scaning clockwise from top to bottom," stated the report. "The speed of the disc is 750 revolutions per minute. The ratio of width to height is four to three.

"I was informed that certain measurements show that the width of the frequency bank transmitted, was 7,500 cycles. The demonstration given to me was quite good and the person televised was easily distinguishable and recognizable. It must be stated, however, that the tests I witnessed were made with a wire connection between the receiving and transmitting apparatus."

Jannings In New Ufatone

Berlin—Emil Jannings has been signed for Erich Pommer's next Ufatone, to be titled "The Great Tenor."

RCA Going Ahead On Plans for N. Y. Amusement Plant

RCA is going ahead with plans for its 8,000,000 amusement center and office project at 51st St. and Lexington Ave. in New York. The structure will be 50 stories high and will house the various enterprises of the company and its subsidiaries. A house to rival or exceed the Roxy in size is one of several type theatres planned for the building. S. L. Rothafel, it is reported, would operate this theatre.

RCA officials have been silent on the reported project, but arrangements have been completed with General Realty and Utilities Corp. to finance the structure.

RCA Photophone Wiring Continues at Fast Pace

Installations of RCA Photophone small theatre equipments are continuing at a fast pace under direction of Sydney E. Abel, general sales manager. Sales organization of the company was rounded out at the recent sales convention held in New York, with Abel now predicting that the rate of installations will be increased henceforth. Since Feb. 15, it is understood, that 400 equipments have been ordered for theatres up to 1,000 seats. Many of these are replacements of other equipments, he says.

Talkers in Dept. Store

Chicago—Dr. Lee De Forest, inventor of De Forest Phonofilm, will be principal speaker at the seventy-fifth anniversary celebration here of Mandel Brothers, department store. The event will mark debut of the store's talking picture equipment, said to be the first installation of its kind.

Installing Magnoscope

Ottawa—Ambrose Nolan, general manager of the Nolan Theatre Enterprises, is supervising installation of Magnoscope full-stage screen equipment in various theatres of Ontario. Nolan says he holds patent rights on the Magnoscope in Canada, the United States and Great Britain.

New Policy Aids Business

Ottawa—First three days of Lent produced higher returns at B. K. Keith's than the first three days of the previous week, due to the new split week policy of the house. The new policy calls for vaudeville the first half of the week and pictures the last half at 50 cents top, or ten cents under the price of the vaudeville.

Reverts To Silents

Cleveland—The Princess, downtown grind picture house, which opened recently as a sound house under management of James Elliott, has reverted to a silent policy, because of the high cost of sound operation.

Starts New Power Plant

Hollywood—Power demands at RKO will be supplied by a new 3,000,000-watt electric plant which has sufficient power to supply a city of 50,000.

A.R. BOYD ENTERPRISES
WE BUILD, BUY, LEASE,
OPERATE OR MANAGE
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• *New Sound Installations* •

MANHATTAN, Kan.—RCA Photophone sound equipment has made its debut at the Wareham here.

HIAWATHA, Kan.—Floyd G. Ward has reopened the Hiawatha, Dickinson chain house, with Western Electric equipment.

WILLIAMSPORT, Pa.—New acoustical treatment has been given the Park, which also has installed a new Raytone flameproof screen.

CLEVELAND—The Marvel has been wired by Western Electric.

CHICAGO—The Douglas has installed Western Electric film and disc equipment. The Imperial, seating 1,146, has also installed Western Electric.

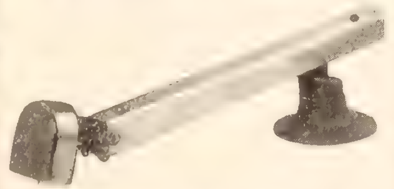
NANTUCKET, Mass.—Sound pictures will be shown at the Dreamland over the Western Electric sound equipment.

ROSEBURG, Ore.—The Antlers has gone talkie with the installation of the Western Electric sound system.

TEMPLE, Ariz.—The Menhennet has opened up with sound. Western Electric equipment.

CAMDEN, Ark.—The Rialto has joined the list of wired houses, installking the Western Electric equipment.

CHICAGO—The Rialto has been wired for sound by Western Electric. This theatre seats 1,559. Talking pictures are coming to the Randolph, which has installed Western Electric. The Parkside is another.



Audak

Audak Low Impedance Pick Ups, marvelous for their tone quality and tone sensitiveness, are mounted on Vitadisc Aluminum Tone Arm. Delicately adjustable counterweight and ball-bearing pedestal. Needle tracks lightly and smoothly; groove jumping, repeating, and scratch eliminated. Low impedance pick-ups are standard for the most costly equipments.

AUDAK *Low Impedance Pick-Ups, Each* **$20**

Complete, long cord and terminals.

VITADISC CO.

92 MORTIMER ST. ROCHESTER, N. Y.

Talkers at 15c

Omaha—Two 15-cent talker houses, reputed to be among the first in the country, will open downtown here April 1. World Realty Co., former operators of the World and State, have acquired the Moon and Muse for the policy.

Harry Goldberg, recently resigned Publix division chief, is associated with World, which formerly operated a string here.

CORDOVA, Alas.—Western Electric equipment has been installed in the Empress.

ANNAPOLIS, Md.—The Star has been wired for sound by Western Electric.

NEW YORK—Western Electric has wired the Film Guild Cinema. The New Law Theatre has installed Western Electric.

LAKE PROVIDENCE, La.—The Ace has opened up with sound with Western Electric equipment.

CHICAGO—The Crescent is now using the Western Electric sound.

CLAIRTON, Pa.—Talking pictures are planned for the Plaza, which has been wired for sound by Western Electric.

McGEHEE, Ark.—Western Electric equipment has gone into the Seigle.

MONROE, La.—The Seigle has been wired for sound by Western Electric.

W. MONROE, La.—Sound pictures will be shown at the Seigle over the Western Electric sound equipment.

CLEVELAND—The Norval has completed installation of a Western Electric sound system.

BUCKSPORT, Me.—The Alamo is installing RCA Photophone equipment.

PITTSFIELD, Mass.—The Tyler is installing RCA Photophone equipment.

MANCHESTER, N. H.—The Globe is installing RCA Photophone.

ATHOL, Mass.—The Colonial has been reopened by Goldstein Brothers and is fitted with sound equipment.

DORCHESTER, Mass.—The Magnet is installing Western Electric equipment. There is no interruption to programs while the equipment is being installed.

BROOKLYN, N. Y.—The Manhattan is now listed among the wired houses, installing Western Electric sound equipment.

FAYETTE, Mo.—The Alamo has installed Western Electric apparatus.

LOS ANGELES—The Triangle, seating 905, has put in a Western Electric film and disc equipment.

NORFOLK, Va.—Western Electric apparatus has gone into the Park.

COVINGTON, Tenn.—The 550-seat Palace has installed the Western Electric sound.

NOTICE PROJECTIONISTS AND MANAGERS WRITE US REGARDING REPRESENTATION

NO DOWN PAYMENT FOR THE POPULAR RADIOTONE $1200

TALKIE EQUIPMENT

PAY AS YOU PLAY — $100 MONTHLY

Rent Talkie Equipment for 4 months with option to purchase. This gives you sufficient time to see if talkies will prove profitable. After 4 months you may return the equipment without further obligations or you may continue to use Radiotone on the monthly payment plan until $1,200 has been paid. Then you own the apparatus complete. Your monthly rentals paid for it. Powerful and brilliant tone for theatres up to 2,500 seats. Written guarantee against defects. No weekly service charge. Installations and service representatives in every state.

Communicate With Home Office

RADIOTONE PICTURES CORPORATION, 729 Seventh Ave., New York City

BEAUMONT, Tex.—The Tivoli, seating 550, has put in Western Electric film and disc equipment.

HENDERSON, Tex.—The Palace has been wired for sound by Western Electric.

BOWLING GREEN, Ky.—The Capitol has installed Western Electric film and disc equipment.

MARIETTA, O.—The auditorium has opened up with sound. Western Electric equipment used.

WHARTON, Tex.—Talking pictures are coming to the Queen, which has installed Western Electric sound.

NACOGDOCHES, Tex.—The Austin has put in Western Electric film and disc system.

LUFKIN, Tex.—Western Electric sound system has been installed in the Pines.

JACKSONVILLE, Tex.—The Palace has been wired by Western Electric.

DETROIT—Engineers for Western Electric have completed wiring the 1,752-seat Kramer.

NEWPORT, Ky.—The Strand has gone talkie with the installation of Western Electric sound.

WHEATON, Ill.—The Paramount has installed Western Electric equipment.

LONGVIEW, Tex.—Western Electric equipment has been installed in the Rembert. The house seats 795.

UTICA, N. Y.—Western Electric engineers have wired the Colonial.

SYRACUSE, N. Y.—The Cameo has completed installation of a Western Electric sound system.

LURAY, Va.—Western Electsic equipment has gone into the Page.

CHANDLER, Ariz.—Sound equipment has been installed in the Manhennet by Western Electric.

KANSAS CITY, Kans.—The Art, seating 1,042, has installed Western Electric equipment.

MONESSEN, Pa.—The Olympic has been rewired for sound. Western Electric system.

CHEYENNE, Wyo.—The Strand has joined the list of wired houses, installing Western Electric sound.

DEL NORTE, Colo.—The Princess is now showing talking pictures over Western Electric equipment.

ALEXANDRIA BAY, N. Y.—Western Electric has wired the Weller.

MADISONVILLE, Ky.—Talking pictures are planned for the New Capitol, which has installed Western Electric sound system.

GLENSIDE, Pa.—The Glenside has completed installation of a Western Electric sound system.

CLASIFIED ADS.

Business Opportunities

The first $10,000 cash will get a first run situation of 2,000 seats at a rental of $15,000 per year, fifteen-year lease, Western Electric Equipment Pictures on contract, everything to do business with. Act quick, this is a bona fide proposition. Apply Box 681, Motion Picture News, 729 Seventh Avenue, New York.

For Sale

1,000 leather upholstered theatre chairs. Write Palace Theatre, Jamestown, New York.

Equipment

Theatre lobby frames, manufacturer to you. Low cost. Gem Frame Company, 2805 Brighton, Kansas City, Mo.

New· Installations

LOUISVILLE—The Brown has been wired for sound by Western Electric. It seats 1,512.

CRESTON, Ia.—The Iowa has completed installation of a Western Electric sound system.

ALBUQUERQUE, N. M.—Western Electric equipment has gone into the Mission.

COLEMAN, Tex.—The Dixie has been wired for sound by Western Electric.

NEW YORK—The Orient is carrying out a sound picture policy by installing Western Electric sound.

WALLACE, Ida.—First sound-on-film show was presented at the Grand here recently, wiht "The River" as hte feature.

LOS GATOS, Calif.—Following installation of sound equipment the Strand has reopened.

GLENDALE, Ariz.—RCA Photophone engineers are installing sound in the Rainbow.

SILOAM SPRINGS, Ark.—The Rialto is being wired with RCA Photophone equipment.

ATLANTA.—The West End wil open soon with RCA Photophone equipment.

MALAD CITY, Ida.—RCA Photophone sound reproducing equipment is being installed in the Star.

BELLEVILLE, Ill.—The Rex is being wired for soudn by RCA Photophone.

TERRE HAUTE.—The Lyceum will open soon with RCA Photophone equipment.

BELMOND, Ia.—RCA Photophone sound equipment is going into the Lyric.

BURLINGTON, Kan.—The New is being wired for sound by RCA Photophone.

FRANKFORT, Ky.—RCA Photophone sound equipment is being installed in the State.

BUCKSPORT, Me.—The Alamo will open soon with RCA Photophone equipment.

SAN ANTONIO—A Western Electric reproducer has been installed in the Strand.

SAPULPA, Okla.—The Empress has been wired for sound. Western Electric film and disc equipment.

OAKLAND, Cal.—Film and disc equipment has been installed in the Allendale by Western Electric engineers.

PHILADELPHIA—Coliseum and Eureka are the latest to install Western Electric sound.

GREEN BAY, Wis.—The new Fox, seating 2,000, has been wired for sound by Western Electric.

NEW ORLEANS—Sound equipment has gone into the 464-seat Roxy, Western Electric system.

PIERRE, S. D.—The Grand has opened with RCA Photophone.

PHILADELPHIA—Keystone Amusement Co. has installed RCA Photophone equipment in the Keystone.

MANCHESTER, N. H.—The Globe is being wired for RCA Photophone.

NEWARK, N. J.—The Treat is being wired for RCA Photophone.

GLASGOW, Mont.—The Orpheum recently inaugurated sound pictures with a Western Electric installation.

PORTLAND, Me.—The Strand, South Portland, is being wired for RCA Photophone.

WEST POINT, Mont.—The Liberty expects to reopen this week following installation of sound.

ELMA, Wash.—The Graham recently reopened equipped with RCA Photophone sound system.

SHERIDAN, Ore.—The Grand now is operating as a sound house.

ASHTON, Ida.—The Star now is operating as a fully equipped sound house.

CONCRETE, Wash.—The Concrete recently reopened as a fully equipped sound house, after extensive remodeling.

GOODING, Ida.—The Schubert was recently wired for DeForest Photofilm equipment.

DALLES, Ore.—The Columbia is being wired for Western Electric sound reproduction.

BUTTE, Mont.—The Broadway has been equipped with RCA Photophone equipment.

CALVERT, Tex.—RCA Photophone equipment has been ordered for the Queen.

CORRIGAN, Tex.—Talk-A-Phone equipment has been installed at the Corrigan.

DENVER — RCA Photophone sound reproducing equipment is being installed at the Cameron.

PLAINVILLE, Conn.—The Strand will open sound with RCA Photophone sound equipment.

MIDDLETOWN, Del.—The Everett is in the hands of RCA Photophone engineers, who are installing sound equipment.

LAKE WALES, Fla.—The Scenic is having RCA Photophone sound equipment installed.

LOS ANGELES—RCA Photophone sound reproducing equipment is being installed in the following theatres in California: Minor, Arcata; Egyptian, Indio; Valley, Lancaster; Home and Pike, Long Beach· Arrow, Art, and Optic, Los Angeles.

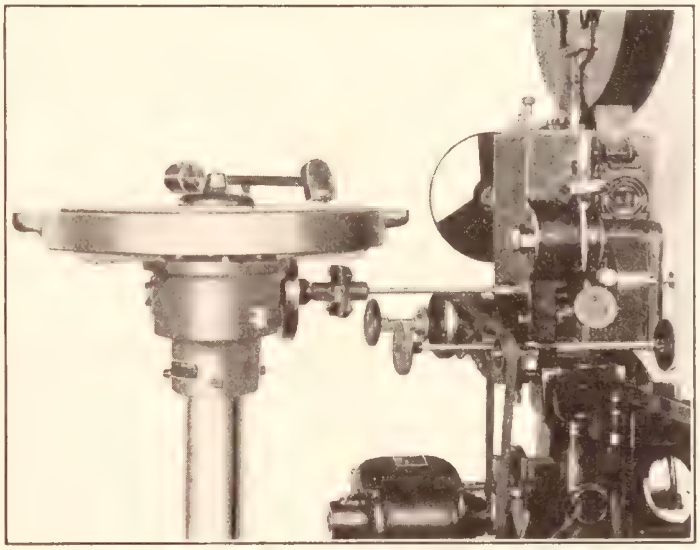
READING, Mass.—The Reading here and the Andover at Andover, both of which have just changed ownership, are being equipped with Western Electric sound equipment.

HUDSON, Mass.—The Strand is having Western Electric equipment installed.

NATIONAL SCREEN SERVICE
SOUND AND SILENT
TRAILERS

SMALL HOUSES
ARE YOU DOOMED?

$500 per pair



$500 per pair

Syncrodisk Turntable Attached to Simplex Projector

Silent pictures are passé—done.

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Show talkers in your house or close up and look for a job—that's your choice, bluntly but honestly stated.

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Opinions On Pictures

Song O' My Heart

(Fox—All-Talker)

Real $2 Picture

(Reviewed by Red Kann)

JOHN McCORMACK, whose concerts prove a Mecca to which sentimentalists and music lovers alike throng here and abroad, comes through in a picture that rates the road show prices to be asked for it.

The Irish tenor's beautiful voice is heard eleven times. If the picture had nothing else to it, box-office wise it would be over with miles to spare. But it has. The charm of Ireland is there. Also the delicate, appreciative and showmanship direction of Frank Borzage, who handled McCormack with uncanny cleverness. Then there is the story, unimportant but delightful, and the rich Gaelic comedy supplied by Kerrigan, aided by MacDonald.

Important in the cast are Maureen O'Sullivan, the young daughter, and Tommy Clifford, the eleven-year-old brother, who contribute much to the vast appeal which "Song o' My Heart" holds. The picture will mop up on strength of McCormack's name, and it's there as well.

Produced and distributed by Fox. Story by Tom Barry. Directed by Frank Borzage. Adaptation by Sonya Levien. Edited by Margaret Clancy. Photographed by Chester Lyons. Length, feet. Running time, minutes. Release date,

THE CAST

Sean	John McCormack
Eileen	Maureen O'Sullivan
Peter	J. M. Kerrigan
Fergus	John Garrick
Tad	Tommy Clifford
Mary	Alice Joyce
Rafferty	Farrell Macdonald
Mona	Effie Ellsler
Aunt Elizabeth	Emily Fitzroy
Vincent	Edwin Schneider

Only the Brave

(Paramount—All Talker)

Civil War Drama With Kick

(Reviewed by Joseph Kelley)

ROMANCE plucked from Civil War days usually insures entertainment. Provided, of course, the personnel behind the production knows what drama is all about. It's apparent those behind this one did know.

Young officer of Union troops volunteers to go over the Confederate lines as a spy. He has one chance in a million of returning in one piece. His chief aim is to be captured with phoney orders on his person. Daughter of Confederate general falls for him and, despite his desperate efforts to be discovered as a spy, her ingenuity saves his life until Grant's troops arrive in their victorious march on Richmond.

Gary Cooper fits well as northern hero. Phillips Holmes as a young Confederate officer, jealous of Cooper's hit with daughter of colonel, comes pretty near taking all thunder away from Cooper for an outstanding performance. Mary Brian is blah and meaningless. William LeMaire, a sentry in Confederate army, should be promoted for his comedy performance.

Cartoons and sound acts O. K. here.

Produced and distributed by Paramount. Directed by Frank Tuttle. Dialoguers, Agnes Brand Leahy and Edward Paramore, Jr. Story by Keene Thompson. Adaptor, Agnes Brand Leahy. Photography, Harry Fischbeck. Length, 6,024 feet. Running time, 64 minutes. Release date, March 8.

THE CAST

Captain James Braydon	Gary Cooper
Barbara Calhoun	Mary Brian
Captain Robert Darrington	Phillips Holmes
Vance Calhoun	James Neill
Tom Wendell	Morgan Farley
Gen. Grant	Guy Oliver
The Sentry	William LeMaire

O'Malley Rides Alone

(Syndicate Pictures—Silent)

Fast Moving, Hero Stuff

(Reviewed by J. P. Cunningham)

TYPICAL western backgrounds, leathery-faced types, villainous villains, a pretty girl, and stolen gold dust—all shaken up in the usual style. There is no pretense at lavishness, but there is plenty of action with the eleventh hour rescue of the hero, the recovery of dad's gold dust and the inevitable skyline cottage scene where hero and girl take eternal vows.

Bob Custer stars. He is a ridin' fool as well as a good hero type and makes an ideal "mountie" who plays a lone hand in running down a band of traitors who have proven arch enemies of a man who was their friend.

J. P. McGowan, who directed the role of the girl's father, never loses an opportunity to inject plenty of action in his western dramas. McGowan is an old hand at such, as well as thrillers. He has shown his hand here to good entertainment advantage. Phyllis Bainbridge, in curls and gingham, can ride a horse and that is about all. Bud Osborne, the villain in many of such westerns, doesn't forget the fact here. Although following the set formula for such stories, its rapid-fire action holds interest.

Bolster this with musical and comedy shorts.

Produced by Syndicate Pictures. Directed by P. J. McGowan. Story by Sally Winters. Photographed by Hap Depew. Length, 4,730 feet. Running time, 62 minutes. Release date, Dec., 1929.

THE CAST

Sergenat O'Malley	Bob Custer
Joyce McGregor	Phyllis Bainbridge
Sled Sasson	Martin Cichy
"Bull" Sampson	Bud Osborne
Jacques Renault	Cliff Lyons
Trooper Dan Calhoun	Perry Murdock

Mamba

(Tiffany—All Talker)

Melodramatic Thriller

(Reviewed by Charles F. Hynes)

STRONG meller, a fine portrayal by Jean Hersholt, and some beautiful color work stamp this as a picture which should get money even though it is handicapped by its title and an obvious story.

Except for the opening shots, when Director Al Rogell employs a traveling camera to introduce the South African background, the color is effective. In this opening, however, it produces a dizzy effect which proves an eyestrain. It is a story of South Africa where an uncouth German (Hersholt) brings a beautiful German girl as his wife. His bestiality estranges the girl, who falls in love with a German officer. The war's outbreak is vividly told, with the German and British soldiers, who always had fraternized, now made enemies by the orders from far-away Europe. There is a terrific battle as the Germans are attacked by natives, and "rescued" by the British.

Hersholt has a powerful, although unpopular part, and stands head and shoulders above the cast. Eleanor Boardman has little more to do than look pretty. Ralph Forbes is the dashing German officer. The title, "Mamba," is the name given to a poisonous snake.

Sell this on the angle of its novelty and as out-and-out melodrama. You need comedy with it.

Produced and distributed by Tiffany. Story by F. Schumann-Heink and John Reinhardt. Directed by Al Rogell. Continuity and dialogue by Tom Miranda and Winifred Dunn. Photographed by Charles Boyle. Length, 7,041 feet. Running time, 70 minutes. Release date, about March 20, 1930.

THE CAST

August Bolte (Mamba)	Jean Hersholt
Helen von Linden	Eleanor Boardman
Karl von Rader	Ralph Forbes
Count von Linden	Josef Swickard
Major Cromwell	Claude Fleming
Cockney Servant	William Stanton
Guido	Andres de Segurola
Fullerton	Edward Martindel

China Express

(Amkino—Silent)

Propaganda, but Meritorious Fine

(Reviewed by Joseph Kelley)

IF obvious propaganda can be overlooked, here is an importation from Russian studios that has plenty of merit as real entertainment. Some deft directorial touches, the intelligent use of emblematic drama, excellent types and real human interest flashes places this offering well up in front as an appealing silent drama. Propaganda, always out in front, detracts.

There really is no connected story. It is narrative, pure and simple, with little care for good continuity. These omissions are forgotten, however, in the fast-moving episodes as they flash over a Chinese background along the International Railway route into China. The fact that the producers have refrained from even presuming to tell a story following prescribed formula as to plot, hero, villain and inevitable girl, aids rather than takes from this picture as entertainment.

Illy Trauberg, although probably meaningless as a director to Americans, nevertheless has done a job with the megaphone of which he may be proud. Realizing, probably, that he had little or no story to work with, Trauberg made up for this omission by giving quick episodic flashes of changing scenes and types, never forgetting that in such a country as China there always arouses occidental interest.

With musical and comedy talker shorts this should stand up.

Produced by Sovkino and distributed by Amkino. Directed by Illy Trauberg. Photographed by Boris Khrenikov. Scenario by L. L. Yerikhonov. American titles by Michael Gold. Length, 5,900 feet. Release date, March 8, 1930.

THE CAST

A European	S. Minin
A Girl	San Bo Yan
Peasant	Chu Chai Wan
Fireman	Chzan Kai
Coolie	A. Vardul

Cohens, Kellys in Scotland

(Universal—All-Talker)

Best in Cohen and Kelly Category

(Reviewed by Joseph Kelly)

GOLF enthusiasts, especially, will be tickled with the latest exploits of Jew and Irishman in Scotland. They'll learn what not to do—not what to do. If they don't learn anything about the game they'll learn how to laugh. The friendly enemy spirit runs throughout their varied experiences in the land of Harry Lauder and Scotch jokes. A lot of conversation—some of it a bit aged with use—but always given a fun-provoking twist by two comedy players—Charles Murray and George Sidney.

A Jew and Irishman combine their respective commercial abilities and hit upon the big business idea of buying up all the woolens in Scotland because they have the tip a certain dressy prince will wear Scotch plaids. They sink their fortunes and nearly lose every dollar until the prince comes across. In the meantime, a lot of foolishment happens.

Both Murray and Sidney take to the "mike" like a baby to the bottle. Vera Gordon, more or less famous for her Jewish characterizations, is Cohen's wife, and Kate Price, of equal fame along Irish lines, is Kelly's better half. E. J. Radcliffe doesn't do so well with his Scotch dialect, which is stilted and far too studied.

Musical shorts will supply variety.

Produced and distributed by Universal. Directed by William James Craft. Story by John McDermott. Adaptation and dialogue by Albert De Mond. Photographed by C. Allen Jones. Length, 7,401 feet. Running time, 1 hour and 24 minutes. Release date, March 17.

THE CAST

Cohen	George Sidney
Kelly	Charles Murray
Mrs. Cohen	Vera Gordon
Mrs. Kelly	Kate Price
McPhearson	E. J. Radcliffe
McDonald	William Colvin
Prince	Lloyd Whitlock

Current Lineup of Short Subject Product Hits An Average Pace

"A Song Drama"

(Vitaphone Varieties No. 912—1 Reel)

Just Another Short

HERE'S a song and piano duo composed of Derickson and Brown. The pianist isn't so bad, but the offering stacks up as one of those things. Just another sound short. Dozens and dozens like it floating about. Runs six minutes.

Slip it in with a strong feature if you have to run it. If possible, avoid it.

"Six Gun Justice"

(Universal Silent—2 Reels)

Mediocre

A WESTERN, as old as the hills in which it was filmed. Bobbie Nelson, the youngster, clicks, as usual, and gives the only excuse for the short's existence. Bobbie, no doubt, will entertain the kiddies in neighborhoods where cut-and-dried claim-jumping reels get by. Jack Nelson directed. Running time, 22 minutes.

Musical short and a comedy feature suggested.

"On the Rancho"

(Vitaphone Varieties No. 952—1 Reel)

Excellent Novelty

A ROPE twirling act with one song number and a short dance routine. A good novelty bet, principally because of the variety of the three numbers that make it up. Suitable for almost any type of program. Running time about nine minutes.

Clever enough for a spot on any bill. Particularly good to lighten dramatic feature.

"Honest Crooks"

(Pathe Talker—2 Reels)

Good—But!

WE have a hunch that Pathe had Amos 'n' Andy in mind when they made this two-reel Buck and Bubbles comedy. And, if they did, it's too bad. Buck and Bubbles both shake a wicked hoof, they can sing, and are pretty good all-around entertainers, but when it comes to two reels of straight comedy, minus their musical relief, the pair is not so hot. Spooky events in a dark warehouse are the highlight, with lots of slapstick thrown in. Running time, 20 minutes.

A good feature, not too heavy, will go well with this one.

"The Military Post"

(Vitaphone Varieties No. 3278—1 Reel)

Good Musical Short

ROBERTO GUZMAN, tenor, possesses a tenor voice which records excellently. The picture is set with a military background and is filmed in Technicolor. He sings "La Golondrina" and "Under the Moonlight." Running time about nine minutes.

An excellent short feature for music lovers.

"Who Pays?"

(Vitaphone Varieties No. 3873—1 Reel)

Short Skit Well Done

JOHN MURRAY and Vivian Oakland have a great time telling lies to each other and protesting all the time regarding their honesty. Has plenty of laughs and will fit any bill. Running time about nine minutes.

Will balance a heavy feature.

Hear, Hear

That new producers' code of ethics may not permit them to record the word hell, but some of the stuff they put through the mike sure sounds like it.

"50 Miles From Broadway"

(Pathe Talker—2 Reels)

Fair Hick Revue

ONE of the Rubeville group in the "Golden Rooster" series. C. B. Maddock's newest has a fair amount of entertainment, despite the obvious weakness of its construction. Two homesick hoofers return to their home town and succeed in straightening out a lifelong feud between the dads of both families. The whole berg celebrates with jazz. This has some laughs and plenty of song and dance stuff, but it is by no means the highlight of the series. Bradley Barker directed. Running time, 21 minutes.

Straight dramatic feature will go best with this.

"Foul Ball"

(Universal Silent—2 Reels)

Pretty Good

SID SAYLOR'S show, and he turns out a fairly good comedy short, centering around old gags which are, nevertheless, effective. Saylor is a frozen-faced, timid ball player who clicks with the manager of the big league team in his town after he routs the villain star-pitcher. Gus Meins directed. Running time, 20 minutes.

Strong feature support needed.

"Love Boat"

(Vitaphone Varieties No. 955—1 Reel)

Dreamy Fantasy

HERMAN TIMBERG plays a violin and cracks many gags in this fanciful little skit. The setting is laid on a vamp ship and a kiss means disaster. Turns out to be a dream.

Barbara Blair, Maoni Morton, Virginia Howard, Leo Chazel and Oliver Harris in the cast.

Can be used on nearly any sort of a bill.

"Underdog"

(Vitaphone Varieties—2 Reels)

Fine Little Picture

THIS is a bang-up two-reel comedy fairly reeking with pathos. James Barton springs a lot of philosophy which carries a vein of optimism. He is down and out and hungry, but at the finish is seated in front of a huge meal in typical Horatio Alger style. The terrier, Oscar, does nothing except look hungry and appealing, but that's enough to bring a cheer from the house. He's the cutest screen pup in a long time. Running time about 18 minutes.

An excellent number to bolster a weak feature bill.

"Dogging It"

(Pathe Talker—1 Reel)

Another Rice—and It's Okay

TRAINING trick dogs, and a snappy little sequence highlighting greyhound racers in a well rounded reel which deserves a spot on any bill. Grantland Rice maintains the high standard set by his series. Running time, 10 minutes.

Show this with a comedy feature.

"Big Top Champions"

(Pathe Talker—1 Reel)

Grantland Rice—'Snuff Said

THIS chap Grantland Rice turns out as many entertaining novelties as any other short-subject producer in the field. His new reel is no exception. Rice gives the lowdown on animal training for circus work, using Ringling's show in Florida winter quarters to reveal how it's done. The trick horses, elephants and other four-footed animals are put through the paces by crack trainers, and it's mighty interesting to watch 'em. Running time, 11 minutes.

A fine reel to offset a heavy dramatic feature.

"Potters at Home"

(Vitaphone Varieties No. 3827—2 Reels)

Has Family Appeal

THE Potters have their usual family arguments, Pa entertaining the boss in hope of a raise. He gets the job of president of the Welfare Board and has to organize a charity campaign. Lucien Littlefield, Dot Farley, Lucille Ward, Mary Hutchinson, Billie Taft, Dell Henderson and Junior Bailey in the cast. Byron Foy directed. Running time about 18 minutes.

Will balance with heavy feature and cartoon shorts.

"Audio Review No. 9"

(Pathe Talker—1 Reel)

Fine

OPENS with several hundred feet of stuff shot in waters near Labrador. A scenic wow! Next unit is commemorative of John Howard Payne, who wrote "Home Sweet Home." Payne's subject, a picturesque house on Long Island, is flashed while a quartet sings the old piece, with organ accompaniment. Women will like the last unit in the reel. Kiss clinches from several Pathe features are offered to show that "Love Finds a Way." Running time, 10 minutes.

Good feature comedy, a dramatic short and this.

"The New Racket"

(Vitaphone Varieties No. 3686—1 Reel)

A Good Short Skit

A VERY NEAT little skit featuring the incidents which occur in the life of a couple of bank bandits. Two officers are outwitted by having a pair of buddies pose as detectives. Then the officers capture the quartet and everybody has a good time on the train, there being six hands in the poker game.

Funny enough to furnish contrast with heavy feature.

"Sixteen Sweeties"

(Pathe—2 Reels)

Stale Jokes, Staler Dancing

IF tap dancing by blonde sweeties still interests you this one should go over big. Orchestra, bare-legged girls doing the Tiller stuff and master of ceremonies trying to be funny, aided and abetted by two alleged comedians who peddle their stuff during intermission before closed curtain to give way to full stage and sweeties. Produced by George Le Maire. Running time, 13 minutes.

Support—plenty of it—in other shorts and feature necessary if you book this.

• Along Chicago's Film Row •

Exhibitors Become Operators, Finding More Dough In It

Recent increase in membership of the Chicago operators' union is credited by disgruntled exhibitors to the fact that neighborhood exhibs are getting wise to the fact that more money can be made in the booth than in some box-offices. In consequence, they say, many owners of small houses are dumping them and taking out their cards in the local. For proof they point to Herman Goldberg, who ditched the Willard and is now drawing operator's pay at a south side house, and John Milton, former owner of the Marlowe, now in the booth at a South State Street house gallery. There are others, the story goes.

Under Cover Stuff to Can Axe Swinging in Chi Off

The whisperers contribute two this week. First, that a prominent local exchange is due for a shake-up all along the line in the near future. The office said to be aware of what's coming. Second, that another exchange left itself open by cutting prices for a few favorites who had been going along with them and being decent about bookings since the Thacher decree made that unnecessary.

Price cut was purely an evidence of appreciation for good behavior, but mugs got their ego up and started to brag indiscriminately about the swell deal they were getting. Then came the deluge. Every exhibitor who had bought a picture from the office bore down demanding the same deal. The booking office is jammed daily with exhibs threatening to leave everything ordered on the floor unless they get the same cut, and everyone, even the well-behaved originals who started it, is expecting the same low price deal to carry through when the new buying season opens. Bookers and managers sweating by night and by day.

Hal Young Handling 15 States for Nat'l Screen

Chicago headquarters of National Screen Service, Hal Young in charge, is now servicing all accounts in fifteen central and southern states, completing the transfer of these accounts from the New York offices. The final states added were Michigan, Texas and Kentucky. A vastly increased personnel in the local office is taking expert care of the new work. So efficient a hook-up was devised that work was resumed on accounts transferred to thise office where New York had left off the day before.

Wabash Ave.—South

They say that: Le Roy W. Alexander, formerly associate manager of Columbia's Chicago exchange, and prior to that manager of the local Universal branch, has been named special mid-western representative for Sono Art-World Wide and will be located here. Alexander owns the Tivoli, at Mishawaka, Ind. . . . That RCA has its equipment going into Dan Martin's Butler theatre, Carmelli Scribano's Garden, the Southern, Joe Dailey's Oak Park house, and Gus Economy's Oak in Oak Park. The Grand, also an Economy house, was given De Forest sound. So was Joe Pastor's Argmore. W.W. Blue chose W. E. equipment for his Langley, reopened recently. . . . H. Whelpley has resigned as manager of the Indiana at Terre Haute, and is now in Chi.

United Artists is to have a private showing of "Puttin' on the Ritz" March 17, the picture that Clara Bow (sob) broke her heart to make. Screening will be at night in a Loop house, either U. A. or Roosevelt. . . . Milton Cohen, former U. A. salesman, now making city calls for Universal. . . . A daughter was born to Mrs. Abe Feder at the Michael Reese hospital at about the same time recently that the Max Balabans were welcoming a son in a nearby room of the same hospital. Feder is owner of the Metro.

* * *

Clyde Elliott, who operates the New Evanston, a former stock house, reported the theft of his entire springtime properties to Evanston police, whose headquarters are one block from the theatre. Loss included papier mache tree stumps, moss covered mounds, flowered net drop curtains, etc. Elliott plans to convert the New Evanston into a picture house in the event Sunday shows are voted into the stiff-back suburb at next month's primaries. . . . "Her Unborn Child" had its Chicago preview at the Monroe, Loop spot, the other day. Picture opens at same house March 14.

The Star and Garter, well known burlesque house here for years, has folded. Johnny Jones is considering wiring it and opening for pictures, but the discouraging record of the Haymarket, nearby burlesque house that tried out the films, is giving him something to think about. Pictures said to be a dud in the Haymarket. . . . Judge Herbert G. Immenhausen, a former Chicago exhibitor who was said to have been steered into politics by Steve Montgomery, is on the ballot in the April primaries as Republican candidate for associate judge of the Municipal Court. Immenhausen has hung up a distinguished record on the local bench during the past eight years. . . . Charlie Loewenberg is grateful that all Universal's feathers aren't as easy to put across as "Cohens and Kellys in Scotland," which opened at RKO Woods last week, succeeding "Sergeant Grischa." "If they were," said Charlie, "Universal wouldn't need exploitation men and then I'd have to become an author—a calling I have always, somehow, loathed."

* * *

Fischer Theatre at Danville, Ill., a Great States house, is running a red-haired girls' contest with the backing of the Commercial News, local daily. Prizes to most beautiful carrot-top, one with most freckles, fattest, tallest, best matched red-haired twins, etc. Big interest building toward awards which go on Monday, March 24, at 9:15 P. M. . . . The Essaness

New Illinois Allied Unit Campaigning For New Members

The Illinois Independents' plug for downstate members is slow in getting places. Membership now totals 115, all but eight of which are locals, and represent one-third of the city's theatres. A letter, intended to bring in the downstaters, stressed necessity for the indie organization in order to compete with chains. It also emphasizes benefits to be derived as a member of Allied States.

The Illinois organization is making a bid for revenue through the proceeds from advertising trailers shown in member houses. The exhibitors' agreement with the organization reads:

"We agree to show at each performance an advertising film not to exceed sixty feet, or more than two advertisers. The exhibition charge for the display is to be paid to the Illinois Independent Theatre Owners, Inc., in accordance with your (Advance Trailer Service of New York) agreement with them. This agreement is for a period of one year from the date on which first advertising film is shipped to us."

David To Head Cameramen

Charlie David of Daily News-Universal newsreel, was renominated for presidency of Cameramen's Local 666, at annual meeting here; Oscar Acbe for vice-presidency, and Norman Alley for secretary, to succeed Gene Couer, resigned. Election is slated for the Palmer House on April 7, when plans for participation at the International Cinema conference in Europe this summer will be made.

West End closed March 10 and 11 while new seats, furnishings and general appointments went in. House re-opened March 12. . . . Sam Schaeffer, Illinois Theatre Equipment Co., is the father of a husky son and heir. . . . Harry Miller, owner of the Grand, was perhaps fatally injured when his car struck a safety island when the city's streets were thrown into darkness with the breakdown of large generators supplying the parks and boulevards with lighting.

Alice White, a visitor at the home of the parents of Sid Bartlett, her reported fiance, told newspaper men while here that "she was not decided on a wedding date," and that "marriage is a matter of impulse—one should marry without fuss and planning, purely on the spur of the moment." Her fiance looked disconcerted but said nothing in reply. While here, Miss White paid her respects at the First National Exchange and was also among those present at "The Vagabond King" premiere at the United Artists.

United Artists' mid-west division, headed by Cress Smith, led the national sales drive that ended recently by a large margin. Of seven offices in the mid-west district, six were among the first eight in the final national tabulation. The local office wound up third. KANE.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

No Bed of Roses!

TO the average layman, the job of theatre management is nothing less than a "cinch." We cannot condemn them for their opinion, because they know so little about the many important and responsible tasks that the majority of managers must take care of.

It has been often stated that "everybody else's job always looks better than your own." And that will have to cover the ignorance of the layman in sizing up a theatre man's manifold problems.

Where does the general run of commercial jobs compare to operating a theatre? The commercial man has some semblance of office hours. He gets his Saturday afternoons (as a rule), Sundays and Holidays to himself He is generally burdened with some set task or two.

But what about the theatre manager?

His working hours have never yet been figured out. And even in these days of modern chain management, one of the "bosses" may happen to call him on the phone or pay him a visit while he is out to dinner, and right away he has to lay bare his life's history to convince him that even a manager must eat meals or take care of business that calls for visits outside of the theatre building.

A Saturday, Sunday and Holiday is just ‘another" day to him with the exception that it means more and harder work because those are the days when business is generally brisk.

His duties? If we ever were to start a complete definition of them, good-bye to the rest of the Club pages. They are so many and varied and cover such widely different angles that it's a miracle those same "bosses" don't willingly acknowledge the fact and come clean.

We can think of no line of business in the world today that calls for the "grind" of a house manager.

BUT, there is a fascination to the show-game that makes it all worth while and we go merrily along looking for that optimistic day when our labors will be properly rewarded.

"Showmen are born, not made," they insist on telling us and maybe they are right. But those of us who know our sound, projection, service, advertising, publicity and the million and one other details, all essential to proper theatre management, can feel convinced that every Tom, Dick or Harry cannot enter the show game and get by with a "bluff."

We are specialists! (Not counting Chic Sale.) But we're just as human as the man employed in an office or factory and "all work and no play makes Jack a mighty dull boy." (With apologies to Mother Goose.) *"Chick"*

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MANAGERS' ROUND TABLE CLUB

G. Roberts Freak Truck Ballyhoo A Real Laugh Getter

Using a novel gag for a truck ballyhoo was the medium which enabled George Roberts, Manager of the Proctor Theatre in Yonkers, N. Y., to secure some fine publicity and boost up business during the run of "Vagabond Lover," which played at his house a short time ago.

Roberts built a baby carriage and placed it on top of his truck ballyhoo, and it sure attracted a lot of attention and had everybody laughing wherever the truck went. The truck itself, besides carrying the perambulator, carried cutouts and scenes from the picture. In addition to this uniformed musicians were perched around the truck and played the theme songs from the production.

Roberts' gag, though it is not a new one, is nevertheless very effective and went across successfully. If any of the Club members are looking for something unusual in their ballyhoos, it would pay to utilize the idea of this live-wire Yonkers showman, who from all appearanes is displaying an active interest in his job.

Brunson Changed Name of Street To Plug Attraction

Working up a real political fight over the changing of the name of Main Street to that of Broadway was the basis for the fine exploitation campaign which Newton Brunson, manager of the Yuma Theatre in Yuma, Arizona, put over for the film "Broadway."

Brunson personally presented a petition to the merchants of the town asking that they favor the change of name. Most of the dealers signed readily and the Yuma Herald, the town's afternoon paper got behind Brunson and broke with front page stories, commenting upon the contemplated change.

Seeing this, the Sun, a rival paper took the negative side and bitterly assailed the proposed change, with the theatre, as a result, coming in for rafts of publicity and the whole town talking about "Broadway." Working fast, while things were still hot, Brunson secured the co-operation of the local high school and promoted a debate on the name change. He also flooded the town with heralds bearing copy relating to the change of name and also the picture. The campaign went over with a bang and the picture came in for plenty of publicity.

Do you remember the original Club slogan?—

USE THE NEWS!

In the rush of Club routine matters:

Enrolling New Members,
Answering Hundreds Of Letters,
Editing The Many Contributions,
Preparing The Articles For Publication, and
Getting The Club Pages To Press Each Week

We have stopped plugging the tremendous value of our previous advice to;

USE THE NEWS!

But Let's Not Overlook The Many Other Great Bets That MOTION PICTURE NEWS Offers, Week In And Week Out, Such As:

THE BEST RELEASE CHART IN THE INDUSTRY
REVIEWS THAT ARE REALLY REVIEWS!
AD TIPS THAT SPELL INCREASED B. O. RECEIPTS!
UP-TO-THE-MINUTE NEWS OF THE ENTIRE INDUSTRY!
AND HUNDREDS
OF OTHER IMPORTANT HELPS FOR REAL SHOWMEN!

All In Addition To Your Own Great Portion Of This Publication; The

MANAGERS' ROUND TABLE CLUB!

With Its More Appropriate Slogan:—

"ALL FOR ONE AND ONE FOR ALL"

MANAGERS' ROUND TABLE CLUB

Australian Showmen Can Certainly Put Shows Across

Here's a few more examples of showmanship displayed by the live-wire managers of Australia's leading houses.

When it comes to ballyhooing a picture those Australian showmen are certainly not back numbers, as you will see from the pictures we are reproducing below.

The first cut shows a ballyhoo used in connection with "Noah's Ark," that undoubtedly attracted comment due to its originality of make-up. An entire display was painted on and around a truck, which was driven through the main streets of the city. The display seems to be made out of beaver board and is an efficient medium for securing more than passing notice. The cost of making a ballyhoo of this type was probably very small.

The other picture we are reproducing is part of a campaign on "Show of Shows," and depicts a truck, decorated with banners and pennants which was driven around the main streets of the town. The truck carried six musicians who played popular tunes during the truck's cruisings. Four ballet girls from the stage show were outfitted in costumes and wore hats bearing the name of the theatre. The girls danced and sang whenever the truck stopped at a busy street intersection. This gag was instrumental in securing a lot of valuable comment, for whenever the truck stopped crowds gathered to witness the antics of the girls and the musicians.

In addition to the truck ballyhoo, a stunt with a sandwich man was used, which we are passing on in case any of the CLUB members might like to use it.

On the box which enveloped the sandwich man, the letters of the title of the picture were cut out and covered with transparent material. A small battery and a number of electric lights were strung around his waist, and by turning a switch off and on, the letters were illuminated and were visible for a long distance.

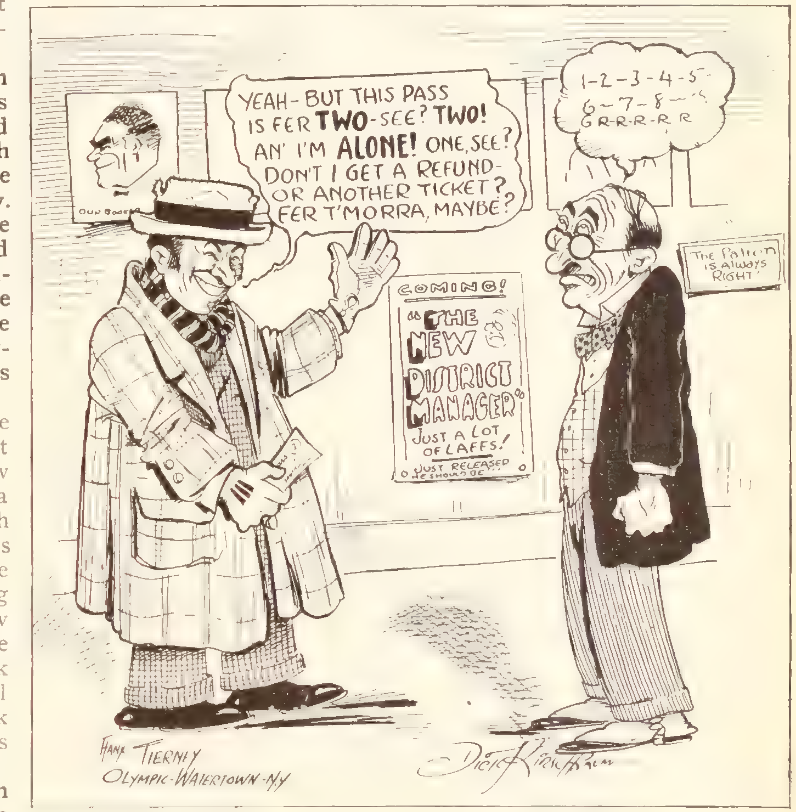
It's this kind of showmanship from Australia that makes us want to hear more about it, so that we can let the rest of the world know what a gang of go-getting showmen are doing to drum up business.

We have published many interesting accounts of their activities and we'd like to hear more from them.

"All For One And One For All"

"LOBBY LAFFS"

By Dick Kirschbaum


OUR BOOK
YEAH- BUT THIS PASS IS FER TWO-SEE? TWO! AN' I'M ALONE! ONE, SEE? DON'T I GET A REFUND- OR ANOTHER TICKET? FER T'MORRA, MAYBE?
1-2-3-4-5- 6-7-8— GRR-R-R-R R
COMING! "THE NEW DISTRICT MANAGER" JUST A LOT OF LAFFS! JUST RELEASED HE SHOULD BE
The Patron is Always RIGHT
HANK TIERNEY OLYMPIC-WATERTOWN-N.Y
Dick Kirschbaum

"Officer—Call a Cop!"

Gelabert's House "Clicking" With Sound and Talkies

We're going to open a little friendly discussion on the value of the talking picture at Pedro Gelabert's Theatro San Jose in Porto Rico.

Pedro sends us a couple of heralds advertising his talking pictures with one herald plugging "Lucky Star," the other, "One Glorious Night."

Now, having a slight knowledge of Spanish we can manage to decipher from Pedro's program that he is showing "Ladrones." And if we remember rightly "Ladrones" was the first all-talking comedy made in Spanish, and marked a most important step in the "talking" world as it opened lanes leading to incalculable "talkie" profits by appealing direct to the other countries IN THEIR OWN LANGUAGE.

We're not "in the field" with Pedro, hence we do not know how many English speaking patrons he caters to, but as we know he runs a de luxe theatre we can safely infer that the majority of his patrons understand English.

This knowledge of English is undoubtedly a valuable asset in the continued success of the theatre, for Pedro can present the finest of the talking dramas as well as the silents; for we notice from the program that Pedro has inaugurated a policy of repertoire as fillers-in on non-talkie days.

As lack of space threatens to permit our going further with this little discussion, we want to commend Pedro now for the up-to-the-minute showmanship methods he is constantly displaying at the Theatre San Jose with his "circus flyer" heralds, his house program, and the many other modern ideas he uses in Porto Rico.

Just for the sake of continuing this argument at a later date we'd like to have Pedro send us a little note concerning his audience re-action on the various pictures. How about it, Pedro? Let's hear more from you very soon.

MANAGERS' ROUND TABLE CLUB

MORNING SHOW SPECIALS!!

Have you ever tried a series of Special Morning Shows on Saturdays with an entirely different program of pictures with kiddie appeal, and widely advertising the free distribution of Novelties, Balloons (with theatre imprint) or even candy?

Here's one angle chock-full o'dough for the b.o. if you want to take advantage of it.

Why not try it? Give it a good plug and see if you don't pack a house full of kiddies into the theatre, at anywhere from 10 to 15 cents per.

"Chick"

"HappyDays" Were Real Joyous Ones For Milton Harris

If you are on the alert and looking for something in the way of a "peppy" idea follow the example of Milton Harris, Publicity Director of the Fox Theatre in St. Louis, and see how he arranged a corking confectioner's and drug store fountain tie-up in connection with the showing of the picture, "Happy Days."

This particular sticker measured something like 6 x 18 inches and was printed on white stock in red ink, and although the cut shows up black you can take our word for the attractiveness of the sticker itself and you must admit that it was a corking good gag to create in the picture and in the theatre.

We have heard a great deal about Milt Harris and his activities out there in St. Louis and we feel that starting with this first bit we may expect to hear from him regularly in the future. How about it, Harris? You can answer it better than we can.

"Cuckoo" Trailer Sold H. C. Brown's Coming Attraction

A trailer which created a lot of laughs and drew attention to the coming attraction was recently used by Manager H. C. Brown of the Modjeska Theatre in Augusta, Georgia, in conjunction with the "Kibitzer."

The regular trailer on the "Kibitzer" was run a week in advance of the picture and tacked onto the end of it was a special one made from pieces of old trailers. When these old pieces were projected upside down the people were mystified, but a special trailer at the end of the trick one put a little light on the "gag" by announcing "Pardon us folks, we were only Kibitzing."

This jumbled trailer caused much discussion and received many laughs from the audience.

In addition to this "gag," Brown planted a number of window cards in prominent store windows which bore copy relating to the picture.

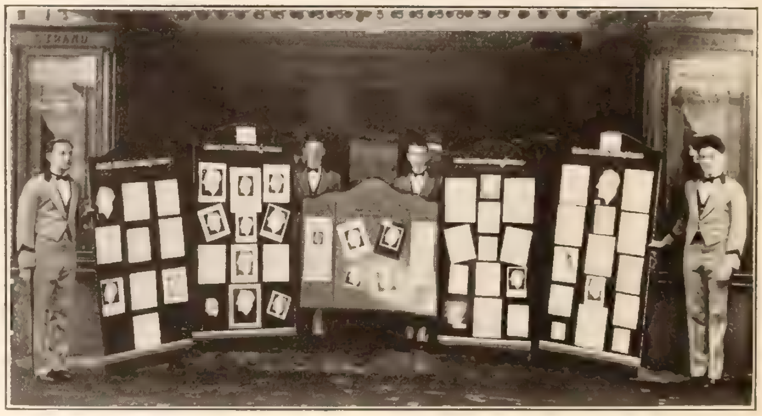
This "trick" trailer is a good stunt to use if you want to liven up your audiences' interest every once in a while. It is not necessary to wait for a picture with a Kibitzer title to come along, as this stunt can be worked with almost any light picture.

Thanks Brown, for passing this along to the rest of the boys, and we notice as we look through our files that we haven't your photo. Why not send it so that we can let the gang see what you look like? Oak.

Walter Rose Made A Very Effective Tie-Up in Schools

A school tie-up that helped draw extra business into his house was engineered by Walter B. Rose, manager of the Rialto Theatre in Brockton, Mass., in conjunction with the showing of "General Crack."

Rose secured the permission of the local school board and organized a contest between the children in the schools. Prizes were offered for the best freehand drawings by members of the drawing class, of John Barrymore's profile, with prizes also being offered for the best drawing by children who had never taken up the subject.



This contest created a great deal of friendly rivalry between the local schools and their respective classes with each school trying to outdo the other in annexing the coveted prizes.

Interest in this contest was so intense that the local merchants in the town were literally begging for an opportunity to display the drawings in their windows. Those smiling young men supporting the drawings are a part of Rose's natty service staff.

We are reproducing a picture of part of the drawings submitted during the contest. If you look closely you will note the prize-winning drawings in the center, which the local newspapers reproduced together with a story on the winners.

A lot of valuable newspaper and word of mouth publicity was secured by Rose on this picture, in addition to window tie-ups with the local dealers.

As we have stated from time to time it is unnecessary to wait until you get a "General Crack" to use a gag like this. This is natural for any sort of production and if you think you can find a spot for it, use it.

Good work, Rose. We're glad to note that you are continuing your peppy activities at the Strand. Keep in touch with us so we can pass on your activities to the rest of the CLUB.

"Between you and me, the MANAGERS' ROUND TABLE CLUB has been a big boost for me with our home office. Strangely enough, our other managers were late in utilizing its services and I was able to grab myself a little credit with exploitation ideas taken from your pages. Now there is considerable interest being displayed in the ROUND TABLE all over our circuit."

From a Manager.

MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

A Genuine Innovation!

That's what the verdict seems to be about this new angle to our Club pages which started in last week's issue.

We cannot urge you too strongly to follow this most interesting series of Problems. They will cite the various situations which confronted your own brother managers and, certainly, the solutions are worth their weight in gold, especially if you are faced with some condition which parallels those set forth in this series.

A thousand thanks, boys, for the marvelous spirit in which you received "YOUR PROBLEMS AND MINE."

"Chick"

R.'S PROBLEM:

The Chamber of Commerce was at odds with R. because the theatre had won a fight for Sunday movies, and being sore, they refused to co-operate on any plan R. put up to them.

The same problem confronted R. in regard to the local newspaper whose publishers turned a deaf ear to all suggestions, holding that they sold advertising and did not give it away.

Whatajam poor R. was in—and how! But—read on further:

R.'S SOLUTION:

The Chamber of Commerce planned a local airport, which would be of great benefit to the town, but not being showmen they were at a loss on how to put the idea across. R. saw that he was going to get a break at last and stepped in. He offered his services to the Chamber and they, quick to see the valuable asset he would make, gladly consented to work with him.

By a happy co-incidence, a recent picture dealing with aviation, had been booked into R's house and when he showed the Chamber the value of a tie-up on the picture, they gave him the use of their windows for a display on the picture and the airport. It is interesting to note that R. crashed into that hardest place to enter, the Post Office, with a display on the picture, the airport and the airmail. The ballyhoo put the airport and the picture across with a bang. To-day R. can have all the co-operation he wants from the Chamber for they realize now the value of showmanship in all business.

With point number one cleared up, R. turned his attention to the local paper. Would they co-operate with him if he showed them how to make more money? Would they? He was almost deafened by the "yesses". R. then told them to make up a page offering free tickets to the big screen revue coming to his house, for all children under eighteen, who secured a one-year subscription to the newspaper.

The paper followed the plan carefully and it worked out wonderfully, with the paper grabbing off a bunch of new subscribers, and at the same time, R. came in for lots of free publicity and plenty of good-will.

Since the Chamber of Commerce and the local newspaper were the only two disturbing elements in R's daily existence, his house is now running smoothly, for his two former "enemies" will gladly extend all possible help towards anything he may suggest and as R. himself says "IF YOU CAN'T BEAT 'EM,—JOIN 'EM." Showmen like yourself R. don't have to try to beat them. He showed them why they should work together. Right?

How would YOU handle a similar situation?

MANAGERS' ROUND TABLE CLUB

Fine Showmanship Of Herman Lorence Again in Evidence

Marvelous showmanship is the way we would caption the activities of Herman Lorence, Resident Manager of the R.K.O. Prospect Theatre, in Brooklyn.

Lorence, if our memory serves us right, was one of "Ace" Berry's gang formerly at the Enright Theatre, in Pittsburgh, for the Stanley Warner Circuit, and only recently took over the reins of the Prospect Theatre, where he is clicking, through mighty fine results at the box office.

One of his recent streaks of showmanship brought to life the use of the now famous "flag-pole sitter" and in the accompanying photograph you can gain just a small idea of the immense crowd which was attracted by this stunt on the street where the Prospect Theatre is located.

CLUB

EMBLEM

PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member ....

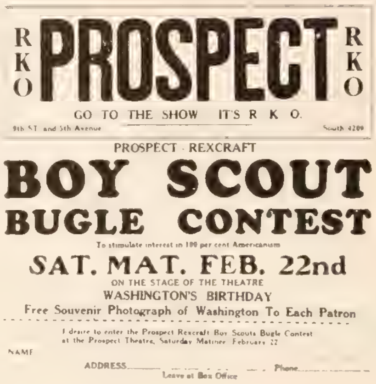
Theatre ....

Address ....

City .... State ....

This is but one of Herman's fine showmanlike activities, but the manner in which he handled it was so outstanding as to make the theatre the talk of the neighborhood for weeks after the stunt was engineered.

Another recent gag of Lorence's was a boy-scout bugle contest, worked in conjunction with the boy-scout troops in the neighborhood and included the free distribution of souvenir photographs of Washington on Washington's birthday matinee. We are showing a portion of the circular used in connection with this contest and unquestionably there will be much more to talk about in connection with the stunt than the brief outline that we have chronicled with this article.



R K O **PROSPECT** R K O
GO TO THE SHOW IT'S R K O.
9th ST. and 5th Avenue South 4200

PROSPECT · REXCRAFT

BOY SCOUT
BUGLE CONTEST

To stimulate interest in 100 per cent Americanism

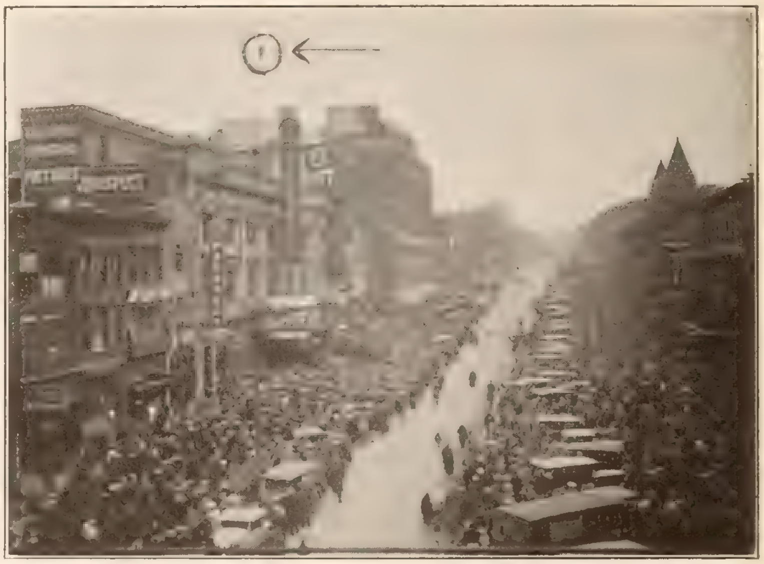
SAT. MAT. FEB. 22nd

ON THE STAGE OF THE THEATRE
WASHINGTON'S BIRTHDAY
Free Souvenir Photograph of Washington To Each Patron

I desire to enter the Prospect Rexcraft Boy Scouts Bugle Contest at the Prospect Theatre, Saturday Matinee February 22

NAME

ADDRESS ______________ Phone ______________
Leave at Box Office



Having met Herman personally at the get-together blow-out in Pittsburgh last November we feel justified in saying that from all appearances he possesses the qualities essential to good showmanship and his future activities at the Prospect Theatre should be of tremendous interest and value to the entire show-world.

Let's hear from you Herman, and tell us how these things are being engineered and also how they are clicking.

Olinto Accorsini Is Latest Virginia Showman to Join

Another showman who we believe will become an active member of the ROUND TABLE CLUB is Olinto Accorsini, who manages the Academy, Isis, Belvedere and Gayety Theatres in Lynchburg, Virginia, for C. M. Casey.

The houses under Accorsini's wing are all wired for sound and with a couple of thousand seats to fill he must be pretty busy trying to fill them, which makes us believe that we will hear some nice accounts of his activities, as no one but a peppy showman can handle four houses and make them all show a profit without working like the deuce to put them across.

We have some hustling CLUB showmen down in the Southland and we sure take a lot of pride in letting the rest of the world know what their exploits are down there and we believe that Olinto is going to fit right into the picture, which is saying something, for our Southern members sure can step, but it's just for that reason we're stating that we'll hear a lot of good things from Accorsini. So it's up to you, Olinto.

MANAGERS' ROUND TABLE CLUB

Mickey Gross is Still Sewing Up Everything Loose

Just to show us that he's still alive, Mickey Gross, that live-wire managing the New Orpheum Theatre in Sioux City, Iowa, for R.K.O., drops us a brief note enclosing a herald he used on "Vagabond Lover" and says "Draw your own conclusions."

Well, Mickey, it sure must have sold the picture for you. And we don't have to guess that you didn't pay for making it up because we noticed a lot of dealers' names on it, which proves pretty conclusively that your pep is still o. k. and you tied up with the local merchants.

On Mickey's herald the main portion is taken up by an ad for the Tri-States Airlanes Corp., with the ad headed "Go by Air—Anytime—Anywhere!" and showing a picture of the sister ship to "The Spirit of St. Louis," Lindy's famous plane. The rest of the page carries the ads of the local merchants. On the other side of the herald there is an announcement reading "Go by Foot, Air, Train, Water, or some way—To See and Hear Rudy Vallee in the "Vagabond Lover" and goes on to tell the play dates, while a box in the middle of the page carries an announcement of an added short subject film attraction which was taken at the local airport. And one which because of its local nature undoubtedly sold the attractions.

Mickey also effected a tie-up with the airplane company where a coupon was printed on the bottom of the herald, with copy carrying the announcement that presentation of the coupon and one paid adult admission would admit two persons to the Palace Theatre on Wednesday—and also that the coupon and one paid ride would be good for the payment of two airplane rides during January, February and March.

That's the kind of stuff we like to hear about, Mickey, and we know you're always working hard to put your house way in front with the same pep that you showed when you successfully handled your house in Madison and also the Isis Theatre in Kansas City. Let's hear some more from you, Mickey, concerning your activities out at the New Orpheum because we're always glad to hear them, especially when we know that the letter will contain some interesting stuff.

"Talking Dog" Gag Spoke Nicely For Ed. Hiehle's Biz.

When it comes to finding new angles to use in connection with the sound apparatus you can trust Ed. Hiehle, manager of the Midland Theatre in Newark, Ohio, to find them.

This time Ed., who has been using his house monitor to talk about his coming screen attractions, decided to use the monitor for the purpose of bringing in a lot more box office, so he went out and annexed for himself a stage attraction in the form of a trained dog, which received orders on the stage from his unseen master and performed the many tricks commanded of him. The way the stunt was worked, of course, was done through the house monitor, with the dog's trainer giving the orders through it and they were picked up and carried through the horns on the stage.

An excellent herald was made up and distributed on this attraction and Ed sold them by using copy proclaiming that the dog was the first to respond over the electric sound system, and in addition carried a catch line, "The Dog That Thinks." The herald was made up in yellow and black, on good stock paper and also carried the name of the picture playing currently with the stage attraction, billing the program as a double feature.

The dog gag clicked for Hiehle and as a result boosted his box office business, and we are glad to pass this on to the rest of the CLUB members, in case a spot could be found for a stunt that does not cost much and will more than pay for itself in publicity and added box office receipts to be derived from its use.

Ed also made up a nice herald on the "Love Parade" in the form of a "circus flyer" printed in blue and black, and in which he used a bunch of scene and ad mats of the picture to good advantage, as the layout was one that would sell almost any place and is a tribute to Ed's ability as make up man. Let's hear from you again, Ed, so that we can keep posted on those new gags you are always pulling at the Midland.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MARCH

March 21st.	First Day of Spring.
March 22nd.	Emancipation Day (Porto Rico).
March 22nd.	Maryland Day (Maryland).
March 30th.	Alaska Purchased—1867.

APRIL

April 1st.	All Fool's Day.
April 6th.	War Declared with Germany—1917.
April 7th to 14	National Baseball Week.
April 8th.	Battle of Appomattox—1865.
April 9th.	Surrender of General Lee—1865.
April 13th.	Palm Sunday.
April 13th.	First Day of Passover. (Jewish Holiday)
April 13th.	Thomas Jefferson's Birthday.
April 14th.	Assassination of Pres. Lincoln—1865.
April 16th.	De Diego's Birthday (Porto Rico)
April 18th.	Good Friday.
April 19th.	Patriot's Day (Maine & Mass.)
April 19th.	Easter Saturday.
April 20th.	Easter Sunday.
April 21st.	Easter Monday.
April 21st.	Foundation of Rome (Italian Holiday).
April 23rd.	Shakespeare Born—1564.
April 24th.	First newspaper issued in America —1704.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

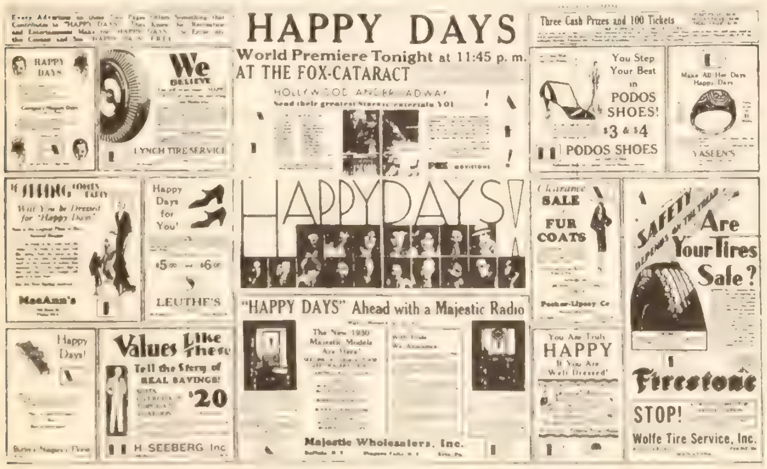
Take Some Good Live Tips From Beckerich & Olsen

According to the cuts we are reproducing below, Manager Al Beckerich, of the Cataract Theatre in Niagara Falls, N. Y., and Tom Olsen, director of publicity for the Upstate Division of Fox Metropolitan Playhouses are keeping active plugging their shows.

The picture we are reproducing shows a tie-up which was effected by Beckerich and Olsen, with a local automobile dealer. The dealer agreed to feature one of every model of the car he was selling, with the cars being drivn out to the main highway and parked. Banners were strung on the car announcing the picture at the cataract. This stunt attracted a lot of attention from passing motorists and secured a lot of valuable publicity for the theatre.

The other cut we are reproducing below shows a tie-up secured with the local dealers on the world premiere of "Happy Days." The double truck spread was paid for by the local merchants, who agreed to permit the use of a stunt in the ads and also to feature the pictures title. All the theatre paid for was their own ad.

While these co-eds double trucks are not new, Olsen has added a neat twist to the layout by breaking up the words "Happy Days" and setting the parts of the letters in the various ads. A note on the upper right hand side of the page announced three cash prizes and 100 tickets to the Cataract would be awarded to contestants spelling the words out correctly. It is perhaps unnecessary to state that this contest clicked right from the start.



HAPPY DAYS
World Premiere Tonight at 11:45 p. m.
AT THE FOX-CATARACT

Three Cash Prizes and 100 Tickets

We Believe
LYNCH TIRE SERVICE

You Step Your Best in PODOS SHOES!
$3 & $4
PODOS SHOES

YASEEN'S

HAPPYDAYS!

Will You be Dressed for "Happy Days"
MacAnn's

Happy Days for You!
$5.00 — $6.00
LEUTHE'S

Clearance SALE
FUR COATS

SAFETY DEPENDS ON THE TREAD
Are Your Tires Safe?
Firestone
STOP!
Wolfe Tire Service, Inc.

"HAPPY DAYS" Ahead with a Majestic Radio
The New 1930 Majestic Models Are Here!
Majestic Wholesalers, Inc.

Happy Days!

Values Like These
Tell the Story of REAL SAVINGS!
$20
H. SEEBERG Inc.

You Are Truly HAPPY If You Are Well Dressed!

A lot of newspaper publicity was secured by tieing up with the puzzle editor of the local paper, who judged the winners of the contest.

We are passing this on, not to show you what can be done with "Happy Days" but to show you how applicable the layout can be towards almost any picture you want to use it for. All of which is a credit to both Beckerich and Olsen.

Something New All The Time, Says Mgr. Lew Carroll

Judging from the way Paul Glase, Bob Suits, Harry Stearn and the rest of the gang in Reading, Pa., are putting over their campaigns it takes a hustling manager to keep up with them, and that's why we want to tell you how Lew Carroll, go-getting manager of the Park Theatre in Reading is stepping right along with the rest of that fast-stepping "gang."

Lew used a novel herald in connection with his big exploitation campaign on "Officer O'Brien" which drew a considerable amount of attention to the picture and theatre. The herald was made up in the form of a court summons and commanded the reader to appear in person at the Park Theatre and show cause why the picture should not be acclaimed the greatest entertainment ever seen or heard at the Park Theatre and was signed by Lew himself.

The heralds were handed out on the busiest street corners of the city and since they were made up in such a novel form, the people to whom they were handed, held onto them and undoubtedly passed them on to friends for a joke. At any rate the make-up made them read the herald through and we're sure that business jumped up a lot when the picture opened.

In addition to the herald stunt, and with the picture opening on Saturday Lew decided to boost up his kiddie business on the matinee, so he made up a number of small cards with copy reading "This Card and Fifteen Cents" will admit any school child to the Park Theatre Saturday Afternoon to see and hear the Great Police Film "Officer O'Brien." You will note that Lew worded his copy so that it would appeal to the children by using the phrase "great police film," and that's the type of thinking that boosts up the kiddie business, as a great many showman slip up on this little but all important point. If you're trying to sell the kids, use the type of copy that will sell them and by appealing to what they like you'll get them in by the hundreds.

Let's hear from you again Lew, and give our regards to the rest of the gang out in Reading and convey our apologies to the boys for that long promised visit we had been intending to make but we're so busy here going through the interesting stuff you boys are swamping us with that we just can't get away—but don't worry, we'll walk into the town one of these days and hand the bunch a surprise. Oak?

Vogel Gettier's Teaser Ads Were Good Picture Plug

Whenever we see newspaper advertising that merits a few lines on these pages we are only too glad to grant the space for that purpose. And now we want to tell you a little about the great advertising campaign engineered by Vogel Gettier of the Capitol Theatre in Grand Island, Neb., on "Sunny Side Up."

Gettier's ads were all well made up and carried a plug for almost everything that the theatre featured from the organ and newsreel to the theme song. The ads at no time however had the appearance of being crowded and we don't doubt that the picture was really sold on the strength of these cleverly devised ads.

Many newspaper stories were secured by Gettier and these too helped a lot in the selling of the picture.

We have run a number of little stories concerning Vogel's habit of crashing the newspapers at will and copping plenty of free publicity, but this is the first time we have had the pleasure of looking at one of his advertising campaigns and we want to go on record as saying oak.

Keep up that type of work Vogel, for we know in order to keep abreast of the live wire showmen out in your part of the country, there's got to be something doing every minute. And we know you've got the goods to keep right up with the rest of the crowd. Let's hear from you again when you've got something that you think deserves a few lines.

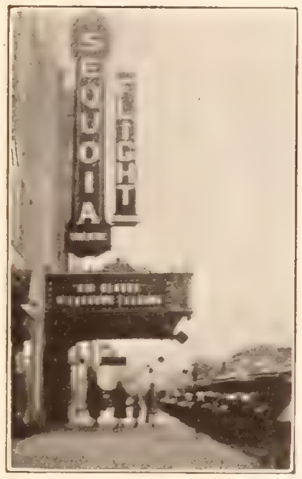
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Tom Kane's Snappy Work Clicks At Sequoia Box-Office

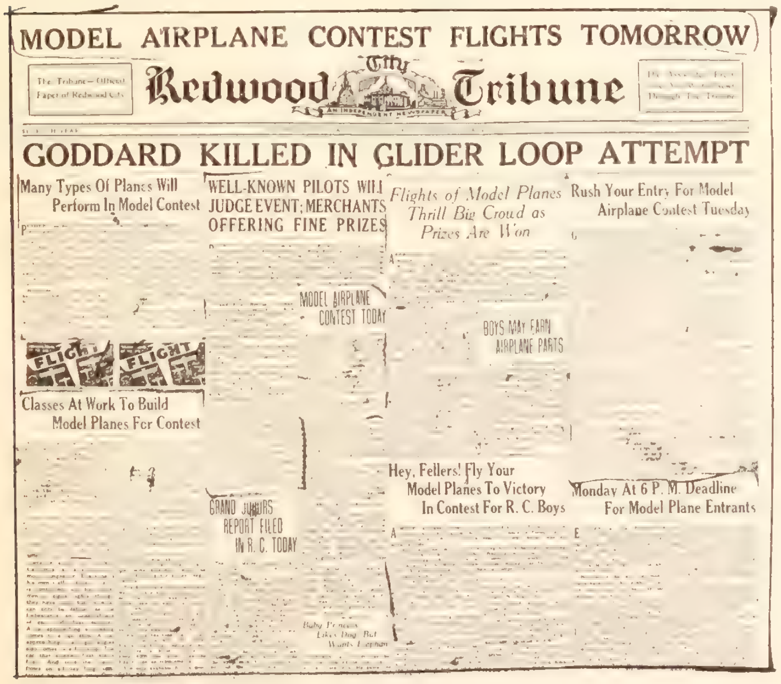
Tommy Kane, manager of the Sequoia Theatre in Redwood City, Calif., laid out another of his famous campaigns on "Flight," and boy, when Tommy sets out to put over a campaign it sure "stays put."

As a starter for the campaign, Tommy secured a wonderful tie-up with the Redwood City Tribune by selling the advertising manager on a kids' model airplane building contest that clicked for a million bucks as the cut we are reproducing below will show you. The paper ran a big story every day on the contest and the theatre came in for some great publicity. If you look closely at the cut of the front page of the newspaper you will notice the streamer the paper ran on the contest. We have tried to condense all of the stories on the one page to give you an idea of the load of publicity that was received.



Tommy tied up with the leading dealers of the town and they ran a full page co-operative ad on the contest and "Flight." In addition the dealers agreed to furnish prizes to the winners of the airplane model contest which sure helped to stimulate interest. And we just wish we could give you an idea of how many kids were entered in that contest. On "Flight's" newspaper advertising Tommy turned out some fine ads, working up interest in the picture by planting a lot of "teasers" in the paper before making his "splash" on the picture, with the full page co-operative ad completely selling the town.

Five thousands heralds were inserted in the weekly programs and sent out in the mailing list to the patrons, and Tommy secured a tie-up with an airplane company whereby they agreed to distribute four thousand heralds from the air. In addition to this, balloons inflated with gas were released from the theatre with passes attached. A number of the balloons were also released from the plane and this stunt had them chasing balloons all over the town.



MODEL AIRPLANE CONTEST FLIGHTS TOMORROW

The Tribune—Official Paper of Redwood City

Redwood City Tribune

AN INDEPENDENT NEWSPAPER

GODDARD KILLED IN GLIDER LOOP ATTEMPT

Many Types Of Planes Will Perform In Model Contest

WELL-KNOWN PILOTS WILL JUDGE EVENT; MERCHANTS OFFERING FINE PRIZES

Flights of Model Planes Thrill Big Crowd as Prizes Are Won

Rush Your Entry For Model Airplane Contest Tuesday

MODEL AIRPLANE CONTEST TODAY

BOYS MAY EARN AIRPLANE PARTS

Classes At Work To Build Model Planes For Contest

Hey, Fellers! Fly Your Model Planes To Victory In Contest For R. C. Boys

Monday At 6 P. M. Deadline For Model Plane Entrants

GRAND JURORS REPORT FILED IN R. C. TODAY

Baby Princess Likes Dog But Wants Elephant

In the small photo we are reproducing above you can notice how he gave the picture an advance plug by running a banner alongside his upright sign. This attracted a good deal of attention and helped sell the show.

On the last night of the picture, Tommy, through a tie-up with the boy scouts of San Mateo County, arranged to feature their popular band on the stage, and this stunt packed the house. And while we're about it, we want to compliment him on the layout of his program which is very neatly made up with scene mats and ad mats lending an added touch of beauty to his type layout.

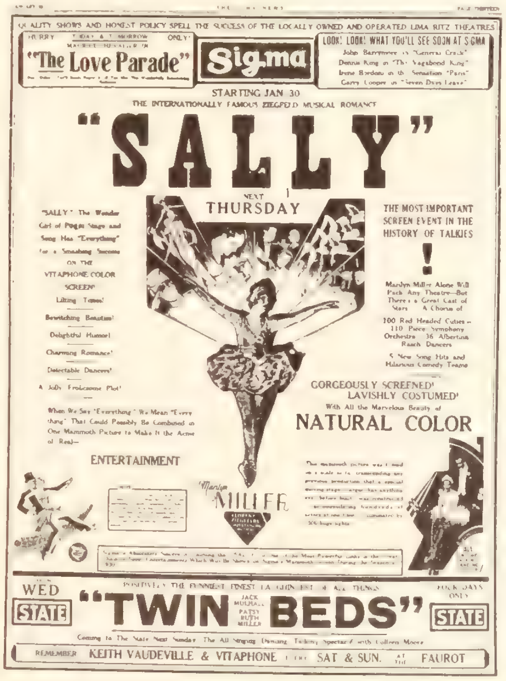
We'd like to tell you more about his newspaper advertising, but lack of space will not permit us at this time. However, we expect to be able to run a nice layout of his ads in the near future and then we'll have more to say about his fine showmanship.

We're glad that your campaign went over, Tommy, and we want you to know that the way you put "Flight" across will match up with anything we have heard about on that picture. Keep up the good work and let's hear from you again real soon.

Carl M. Osborn's Fine Publicity Is Far Above Average

Someone—we can't recall offhand just who it was—once said of publicity: "It can empty filled seats and fill empty seats." Oke. We agree because it has been proven, but we want the world to know that whether the originator of the phrase intended "publicity" to include the advertising or not, we claim that advertising too "can bring 'em in or keep 'em out."

The CLUB pages have often featured the cream ot advertisements used by showman exhibitors throughout the country, who, in these ads have injected novelty, selling power, and real reader interest. And as you noticed they were certainly swell ads. We could talk for hours on how to lay out an ad according to layout principle, but after we got all through we wouldn't have touched upon a very important subject for the reason that we couldn't. Let's explain this enigmatic statement. We'd like to tell you how to appeal to YOUR patrons, but how can we. We're not in the field with you. You alone know your patrons' likes and dislikes. Hence your advertising copy appeals to them through their better points. Providing that you know these points. Savvy?



QUALITY SHOWS AND HONEST POLICY SPELL THE SUCCESS OF THE LOCALLY OWNED AND OPERATED LIMA RITZ THEATRES

HURRY TODAY & TOMORROW ONLY!

MAURICE CHEVALIER IN

"The Love Parade"

Sigma

LOOK! LOOK! WHAT YOU'LL SEE SOON AT SIGMA

John Barrymore in "General Crack"

Dennis King in "The Vagabond King"

Irene Bordoni in the Sensation "Paris"

Gary Cooper in "Seven Days Leave"

STARTING JAN 30

THE INTERNATIONALLY FAMOUS ZIEGFELD MUSICAL ROMANCE

"SALLY"

NEXT THURSDAY

"SALLY" The Wonder Girl of [illegible] Stage and Song Has "Everything" for a Smashing Success ON THE VITAPHONE COLOR SCREEN!

Lilting Tunes!

Bewitching Beauties!

Delightful Humor!

Charming Romance!

Delectable Dancers!

A Jolly Frolicsome Plot!

When We Say "Everything" We Mean "Everything" That Could Possibly Be Combined in One Mammoth Picture to Make It the Acme of Real—

ENTERTAINMENT

THE MOST IMPORTANT SCREEN EVENT IN THE HISTORY OF TALKIES

!

Marilyn Miller Alone Will Pack Any Theatre—But There's a Great Cast of Stars A Chorus of 100 Red Headed Cuties—110 Piece Symphony Orchestra 36 Albertina Rasch Dancers

5 New Song Hits and Hilarious Comedy Teams

GORGEOUSLY SCREENED! LAVISHLY COSTUMED!

With All the Marvelous Beauty of

NATURAL COLOR

Marilyn MILLER

WED STATE

POSITIVELY THE FUNNIEST FINEST LAUGHIEST OF ALL THINGS

"TWIN BEDS"

JACK MULHALL PATSY RUTH MILLER

FOUR DAYS ONLY STATE

Coming to The State Next Sunday The All Singing Dancing Talking Spectacle with Colleen Moore

REMEMBER KEITH VAUDEVILLE & VITAPHONE SAT & SUN. AT THE FAUROT

At any rate let's get down to what we're driving at. The copy of the full page ad we are reproducing was made up by the Signa Theatre in Lima, Ohio, of which house Carl M. Osborn is the manager. Study the cut carefully and you will get the drift of the above discussion we started. The ad appeals to its own "personal" public. There is nothing costly in the layout and expenses were kept down by the judicious use of mats. The mats as you note enhanced the beauty of the page and did not crowd it to death, since enough "white space" was left to sell a couple of other houses on the circuit in addition to the Sigma.

From the adjectives and the glittering phrases, to the little note telling the public that the picture is not a revue but an absorbing love story, we glean that it appeals familiarly to its public. And in addition, we make out from the copy that another reason it sells is because the readers are told why it appeals to them. You'll also notice another angle in the makeup on the upper right hand corner of the page, in which the coming attractions have been listed under a "command" head. All proving that here is an ad that sells.

MANAGERS' ROUND TABLE CLUB

"Take-A-Chance" Week, A Corker For Chas. Carroll

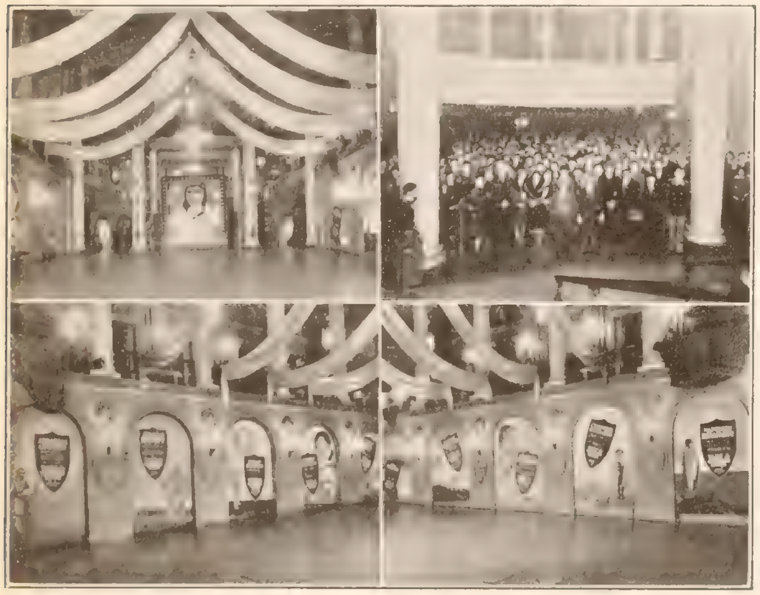
Charlie Carroll engineered a corker when he successfully put across his "TAKE A CHANCE WEEK" at the Stanley Theatre in Jersey City, N. J., and we are sure that every one of our readers and members who takes note of this fine piece of showmanship will agree with us that it was a knockout from every viewpoint and the fine manner in which it was handled.

The group of photographs below will give you an idea of how both sides of the lobby and the entrance to the main stairway leading upstairs was arranged with quotations from various famous people from Steve Brodie up to Col. Lindbergh reciting how they took various chances in things that they accomplished in life.

This is the type of stuff that is typical of Charlie Carroll's fine showmanship, and we deem it a privilege to present it on the pages of the ROUND TABLE CLUB for the benefit of the many members and readers who follow our activities from week to week.

As you will note in the upper right hand corner of the group of photographs, this picture will show just a few of the mob who where waiting on the opening day of "TAKE A CHANCE WEEK."

Here is a gag, fellows, that you should all try to work, whether it is just for a three day or full week proposition and just so long as the program consists of the many necessary elements of good entertainment, good entertainment that the audience will go out and talk about, you can rest assured of success.



The ROUND TABLE CLUB would certainly want to compliment Mr. Carroll on this fine piece of work, and as we said once before, if it were our policy to present an award each month for the best stunt put over, not for originality, but from the standpoint of showmanship and clever execution, then Charlie would be entitled to the award for this idea which is a "TAKE A CHANCE" week. We would gladly furnish any of our interested members or readers with the complete data on this stunt which takes in all of the famous characters depicted in the arches of the main foyer, and the wording that went with it, if you have in mind the idea of putting across such a stunt.

Thanks, again, Charlie, and remember that your contributions are a most welcome feature in the morning's mail. Try and make it a little more frequent and we will be still more satisfied.

Will J. Connor Says:

". . . . I have received a lot of valuable 'stuff' from our club in the way of 'gags' and publicity stunts. I enjoy the M.R.T.C. section of MOTION PICTURE NEWS and look forward to it each week."

Manager,
Fox-St. Helens Theatre,
Chehalis, Washington.

Senior Mercy Month Went Over!

From reports reaching Club headquarters, the "Senior Mercy" Month campaign in honor of the founder of the Inland Theatres Co., houses, has gone over with a smash from every angle.

Credit for the fine handling and planning of the campaign belongs, to a large extent, to Junior Mercy, secretary and general manager of the chain, and Frank B. Hill managing director of the Walla Walla houses and assistant manager of the circuit.

Watch the Club pages for details of the many outstanding showmanship stunts used in connection with this Senior Mercy Month.

M.R.T.C.

Is Steele Loyal? We'll Say He Is And Then Some—!

When we ran that teaser ad last month about George Steele at the Trianon Theatre in Birmingham, Ala., we had no idea that Mr. Steele was at that house, or that he would even see it, so you can just about guess at our delight when we found that he not only saw the story but immediately communicated with us proposing several new members to the CLUB.

Thanks a lot, George, for your promptness and we certainly want you to know that as one of the Charter Members of the CLUB, we had no intention of losing sight of you, and now that we have recreated your interest in communicating with us we don't intend to let up.

Talk about using your head, here's one that George wants to pass along, which we are sure will not only get a whole lot of comment, but will also give many of you other fellows a chance to use your heads in an emergency.

Steele was playing the "Racketeer" not so long ago, and business was rather slow, on the opening which was a Monday morning, and noticing a couple of decks of playing cards in the five and ten he went across and made the following purchases, two decks of cards, six dice, fifty poker chips and a bottle of glue. He then took one of his center cutouts, pasting all of these items all over the center display and in fifteen minutes there were about twenty-five interested persons looking over the display and created so much comment and so many laughs from the passers-by, that business was great all week. As a matter of fact, he reports this as being one of the best weeks they have had in quite some time, and when you consider that the cost of the whole stunt, including the renewal of the dice, cards and poker chips only ran to about $4.00 then you have what we call darn fine exploitation, because it didn't cost so much.

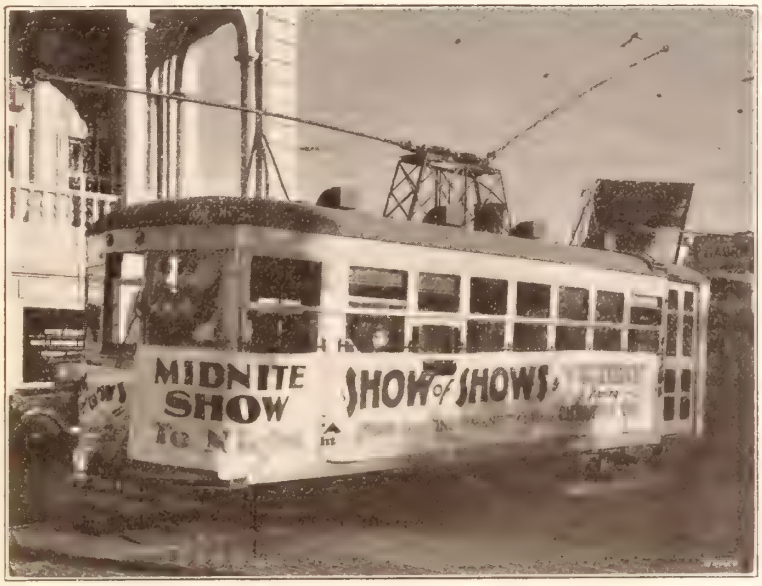
Thanks again, George, for your promptness and leave the membership certificate to me, I'll see that you get it as fast as we can get it engraved, framed and shipped out to you. In the meantime, we will be looking forward to those other new members that you promised as well as your letter. Let's hope that your letters will be steady arrivals at CLUB headquarters from now on, and that the opportunity will be presented in the very near future for your Chairman to shake you by the hand and welcome you personally back into the fold.

MANAGERS' ROUND TABLE CLUB

Collier Continues To Pep Up House With Novel Stunts

If William Collier, manager of the Alabama Theatre in Birmingham, Alabama, continues the same brand of showmanship which he displayed while managing the Victory Theatre in Tampa, Fla., we can expect to hear some mighty fine things about him at his new house and new position.

Just before his transfer to the Alabama, Collier promoted a number of business-getting stunts that we think merit mention at this time.



On "Show of Shows," he hired a street car and arrayed it with banners advertising the production. A broadcasting set was concealed inside the car while a loud speaker broadcast the theatre and play date of the picture. This was done at every stop of the car, efforts being made to keep always within the traffic "red light." In the residential section, where the car could stop longer without holding up traffic, theme songs from the picture were played. The car attracted a lot of attention and did much to help business. As you will note in the photograph the loudspeaker is seen at an open window in the foreground, and though we cannot see the other side of the car we presume that Collier has placed a speaker on that side, too.

A tie-up with the local confectionery stores to feature a dish called "Glorious American Girl Sundae," enabled Collier to turn in a pretty good week.

Menus were distributed to the various sweet shops. Underneath a note was added informing the purchaser of the sundae that he was entitled to a special check. This check carried a number which, if corresponding with any of the one hundred numbers on display at the Victory Theatre would entitle the bearer to a complimentary ticket for the picture. This proved a very good "follow-up" on the sundae stunt as it brought the holders of the checks to the theatre to find out whether their numbers were posted on the bulletin board. And even though they didn't win, it was pretty certain that being at the theatre they'd go in.

One of the town's largest drug stores which employs a number of waitresses were so sold on the idea that they offered a special prize of five dollars to the girl selling the largest number of "Special Sundaes." And as soon as the other stores in town heard of this plan they followed suit.

The other photo we are reproducing shows a tie-up with a local music dealer who has arranged a very attractive display for Rudy Vallee's picture. Miniature cutouts of famous operatic and radio stars lent a novel touch to the display with a cutout of Vallee in the foreground giving the theatre a plug.

We want to wish you the best of luck on your new job at the Alabama Theatre, Collier, and as you will no doubt have a greater field for your exploitation ideas we expect to hear more about you in the very near future. Oak?

Maybe We'll Be Able To Get Ed. Hitchcock's Photo

It gives the MANAGERS' ROUND TABLE CLUB great pleasure at this time to announce that Eddie Hitchcock, Publicity Director for the Publix Paramount Theatre in New York City has enrolled as a member of the CLUB.

We are certain that Eddie will more than come up to our expectations by furnishing all of our members some valuable data dealing with exploitation and publicity, because he is more or less of a national figure in the amusement field, and has a marvelous background from his past experiences.

Listen, Eddie, you are not such a bad looking skate, as I happen to know since taking you to lunch, so why not come across with one of your photographs so that we can give you a more intimate introduction on these pages, and then the gang will sort of feel that they all know you personally.

Here's looking forward to your first contribution, and let's hope it will be real soon. In the meantime convey our best regards to our many friends on the Publix Circuit, and tell Earl Leaper we are still waiting for the promised photograph and article, which has now become quite ancient history. But we appreciate his important position at this time, and will naturally understand that he has not got any too much time to sit down and write us.

Armistead Should Become An Active Club Contributor

H. E. Armistead, who just recently was added to the CLUB roles as an active member succeeded in putting over some novel ideas in the way of a visiting card on Rudy Vallee in "The Vagabond Lover." In the rough sketch which he sent to us we rather like the neatness and simplicity of the way the copy was worked out, and we believe that it was instrumental in selling the picture to the public to a large extent.

His herald on William Haines in "Navy Blues" was decidedly unusual and there was an air of dignity about the entire makeup that commanded attention the moment you had it in your hand.

It seems that we have hit upon a mighty fine showman in the person of "H. E." and it will be a distinct pleasure to look forward to his contributions as often as he can send them in the mail to us.

As a new member we are, naturally, anxious to get Mr. Armistead to let us have one of his own photographs so that we may be able to write a little article introducing him more intimately to his brother ROUND TABLE CLUB members, whom we are sure will be glad to know more about him and know what he looks like. How about it "H. E." can't you accommodate and at the same time jot down a few notes on your past experiences in the show business up to this time, so that we can have something to work with?

MANAGERS' ROUND TABLE CLUB

FASHION SHOWS INCREASE B. O.!

Despite the so-called box office depression around this time of the year, there are many angles productive of increased revenue, as any live-wire showman will tell you, and not the least important is the Fashion Revue.

* * *

Here is a golden opportunity to learn, before the Revue is staged (not after), how one manager is laying his plans for this great semi-annual event.

* * *

This represents but one phase of the Fashion Revue idea. There are many other important factors necessary to successfully execute this stunt but the outcome is contingent upon your own local conditions.

* * *

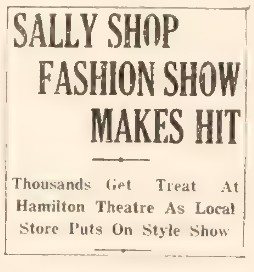
We cannot stress too emphatically the value of this idea from the viewpoint of the box office, but if you are alive to the possibilities of it you will be quick to grasp the suggestion and make use of it.

"Chick"

Now Is The Time To Plan This Stunt As A Semi-Annual Event For Your Theatre

"In the spring," so the poets tell us, " a young man's fancy turns to thoughts of love." Well, if a man's fancy turns to thoughts of love what does a woman's turn to? Nothing more or less than SPRING FASHIONS. At least that's the theory A. D. Resnick, manager of the Hamilton Theatre in Philadelphia, Pa., has worked with in order to bust the house receipts wide open.

Resnick tied up with the leading women's wearing apparel shops in Philadelphia; with the shops supplying the gowns, for models to display. On the screen he advertises that models are wanted for the annual FASHION PARADE to be held on the stage of the theatre. THE MODELS ARE SELECTED FROM AMONG THE PATRONS. Fifty or sixty applicants responded to Resnick's trailer. The applicants are informed when to appear for selection and are requested to invite their friends as judges, since only fifteen models are needed. By these elimination nights, Resnick works up an acute interest in the Fashion Parade and as the show is only slated to run two nights, he manages, in this manner to ring in two or three extra Big B. O. nights before the "Parade" opens.



SALLY SHOP FASHION SHOW MAKES HIT

Thousands Get Treat At Hamilton Theatre As Local Store Puts On Style Show

He then goes around to the various other shops dealing in women's wearing apparel and promotes, HATS, SHOES, STOCKINGS, LINGERIE, and everything else constituting feminine attire. HE TIED-UP 12 STORES AND RECEIVED ALL THE ARTICLES ABSOLUTELY FREE. In addition the stores all plugged the Fashion Parade in their windows, stood the cost of everything, and as they all had mailing lists, they sent out cards announcing the show to their customers.

When the models are selected they are drilled in the right manner of walking and posing. The organist plays selections for each entrance, and on the night of the Fashion Parade, after having been on the stage, they then walk up the aisles, preceded by two little girls dressed as pages, and the parade closes with a bridal party, bride, bridesmaids, flower girls and ring bearers, everybody in fact but the groom.

The merchants are repaid for their donations by having their names and the prices of their products, placed on easels on each side of the stage, together with an announement as to the style of the gown or whatever the article may be.

The Fashion Parade has always been a great success for Resnick and he has packed his house every night of the show. It is a real "class" angle for any house and when handled in a dignified manner will do wonders towards boosting business and getting loads of publicity and good-will for the house. The little cut we are reproducing of one of the stories Resnick received from the local newspaper will give you an idea of the way the plan catches on.

We would like to talk for a minute on the finish of the Fashion Parade, which, by closing with a Bridal ensemble is a wonderful angle, and submit a plan that may seem feasible to any one deciding to stage a Fashion Parade in his house. You will notice that no bridegroom is used for the finale of this show, but if you knew of a couple planning to marry about the time you were staging your show, it might be possible to prevail upon them to have a real stage wedding in your house. You could then promote donations from all the local furniture dealers, etc., in addition to having the clothing stores furnish the bridal couple's outfit. If there is a travel bureau in your town, a free honeymoon trip might even be promoted. In this manner you would pull two "ace" stunts on one night, and there's a lot of dough waiting for the enterprising manager who goes about this angle in the right way, because its a sure bet that no matter what your house record is, you'll break it.

We want to thank Resnick for giving us this first hand information on the Fashion Shows he has engineered successfully for a couple of years now, as it is a very timely subject, following as it does, right after the recent "plug" we ran on the Spring Fashion Parade, in the Club pages.

Suppose you start right now to discuss this matter with your local Chamber of Commerce, Merchants' organizations or any others whom you can interest in the idea. They will, undoubtedly, work with you one hundred per cent.

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

HARRY WAREHAM, formerly with Publix, has been recruited to the Dickinson managerial forces and will take over the managership of the Dickinson and Varsity Theatres at Lawrence, Kansas.

* * *

HARRY JONES has been appointed manager for the Plaza Theatre at Trenton, Mo.

* * *

GEORGE WATSON, formerly manager of the Des Moines Theatre in Des Moines, has been promoted to the Publix theatres in the district around New Orleans.

* * *

GEORGE BICKFORD, formerly manager of the Ft. Theatre at Rock Island, is house manager of the Paramount Theatre, Des Moines, Ia.

* * *

J. C. CROPPER, formerly of the Strand Theatre, Lexington, has been named manager of the Paris, Ky., local theatre replacing **ED. RIGGS** who returns to the Strand.

* * *

C. M. READEY is the new assistant manager of the Grand Theatre, Seattle, Wash.

* * *

VINCENT TOMKINS has been named manager of the Branford Theatre, Newark, N. J., to succeed **GEORGE HIGGINS.**

* * *

R. F. BELTON, formerly connected with the Fox Lyric in Tucson, assumed the position of assistant manager of Nogales Fox Theatre, Arizona.

* * *

OLIVER C. EPPS has been promoted from assistant manager to manager of the Majestic Theatre, Bridgeport, Conn.

* * *

AL BROWN is succeeding Oliver C. Epps as assistant manager of the Majestic Theatre, Bridgeport, Conn.

FRED HAMILTON has been made manager of the local theatre in Kosciusko, Miss., by the heads of the Pine Tree Amusement Co.

* * *

BILL BLAIR is in for lots of congratulations since his promotion from Assistant to Manager of the Rex Theatre, Borcer, Tex. Here's luck to you, Blair.

* * *

F. F. KISLINGBURY who was the first manager of the Paramount Theatre, Paris, France, has been appointed manager of the Melba Theatre, in Dallas, Texas.

* * *

EDWARD LEWIS returned to the De Witt Theatre, Bayonne, N. J., to again take up the direction of the affairs of the theatre. He succeeds **GILBERT P. JOSEPHSON.**

* * *

HARRY STORIN, manager of the Leroy, Pawtucket, R. I., has been appointed managing director of the Victory, Providence.

* * *

GEORGE L. APPLEBY has been appointed manager of the Blue Mouse Theatre in Portland, Oregon.

* * *

WILLIAM A. WOOLFALL, formerly of Butte, Montana, is now manager of the Fox Broadway at Idaho Falls, Idaho.

* * *

C. M. "DAD" PATEE, veteran showman of Lawrence, Kansas, who has been ill for the past few weeks, is on the road to recovery.

* * *

HARRY L. KAUFMAN, manager of the Empire Theatre at Parnell, Mo., is merely a seventeen year old youngster, it was learned. He is probably the youngest manager in the country.

S. S. Solomon Says:

"In my acquaintanceship there are many managers who could exchange practical ideas which would be mutually beneficial. Let's not be narrow-minded, and in helping the other fellow we will be ultimately helping ourselves which will reflect in bigger and better positions for those who are conscientiously striving to fulfill the responsibilities so invested in them."

Manager,
Paramount Theatre,
Youngstown, Ohio.

Back In Harness!

J. L. Fitzpatrick, formerly connected with the Comerford houses up in Pennsylvania, has taken over the management of the Englewood Theatre out in Englewood, N. J.

Needless to say, we are certain that "Fitz" will put this house over as it was never put over before.

Our best wishes for success goes to "J. L." and we are certainly glad he is located close enough to run in and say "hello" once in a while.

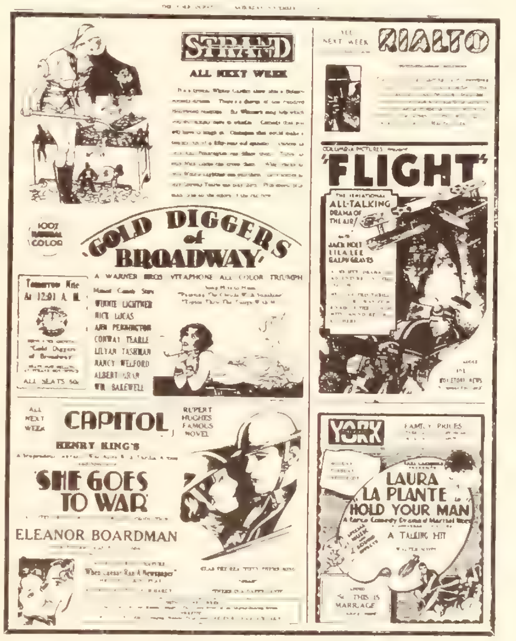
"Chick"

Shewell's Newspaper Advts. Pack A Selling Punch

More and better newspaper ads seems to be the theme song of George E. Shewell, who handles the exploitation for the York Theatres in York, Pa., so if you'll just glance at the cut we are reproducing of a full page newspaper ad layout of Shewell's you'll get the tune of his theme song.

We are choosing this ad as an illustration, not because it is the most outstanding example of the lot of Shewell's ads we have on hand, but merely because it will serve more adequately to show how he keeps all his houses together on the one page and manages to make each ad stand out from the other in novel make-up, by the judicious use of mats and type.

You will notice on "Gold Diggers" that Shewell carries a small box in with the big ad announcing the "Midnight Matinee," which is used in conjunction with all big production showings, and has proven a prime favorite in York, with the town eagerly awaiting each change of show. The "Midnight Matinee's" angle is one that is deserving of study and in view of the fact that they are clicking in a good many places it would pay to look into them.



STRAND
ALL NEXT WEEK
100% NATURAL COLOR
GOLD DIGGERS of BROADWAY
A WARNER BROS VITAPHONE ALL COLOR TRIUMPH
Tomorrow Nite At 12:01 A. M.
ALL SEATS 50c
WINNIE LIGHTNER
NICK LUCAS
ANN PENNINGTON
CONWAY TEARLE
LILYAN TASHMAN
NANCY WELFORD
ALBERT GRAN
WM. BAKEWELL
NEXT WEEK RIALTO
COLUMBIA PICTURES Present
"FLIGHT"
THE SENSATIONAL ALL-TALKING DRAMA OF THE AIR!
JACK HOLT
LILA LEE
RALPH GRAVES
ALL NEXT WEEK
CAPITOL
RUPERT HUGHES FAMOUS NOVEL
HENRY KING'S
"SHE GOES TO WAR"
ELEANOR BOARDMAN
When Caesar Ran A Newspaper
YORK
FAMILY PRICES
LAURA LA PLANTE
HOLD YOUR MAN
A Farce Comedy Drama of Married Woes
A TALKING HIT
SO THIS IS MARRIAGE

We have run a number of articles dealing with the way mats could be used to wonderful advantage providing the old bean was used in figuring out the lay-out, and we want to state again that attractive borders and lines always help the make-up while broken up portions of the mats when worked into the lines and co-ordinating with the type copy create a very pleasing word picture that will end up in bringing the reader to the theatre, which is what we are all trying to do in our newspaper ads, and it can be done by paying more attention to the little tricks that can be worked into copy by studying mats and copy carefully.

We hope one of these days to be able to devote a few pages of space to lay-out alone, as the vast amount of advertising we have on hand contains some ads that would do credit to any of the commercial advertisers, and when we run them you'll agree with us that amusement ads sure sell.

We want to thank Shewell for the very active interest he is showing in the CLUB and we're sure he's going to continue keeping up the peppy work at the York Theatres.

MANAGERS' ROUND TABLE CLUB

His Tie-Up With Local Merchants Aided Copperman

If we remember rightly it was not so long ago when we introduced Charles "Chuck" Copperman, manager of the Ohio Theatre, in Warren Ohio, and remarked that we could expect to hear some good things about him.

Well, anyway, "Chuck" has been pretty busy putting across the revamped version of "Phantom of the Opera" and we want to describe at this time the herald he used as part of his campaign in selling the picture.

"Chuck" used a gravure herald measuring 11x16. The front page of the herald bore the theatre name and play date, and was colored in flaming red. The two inner pages were devoted to scenes from the picture. The last page we note with interest carries some ads of the local dealers which leads us to believe that "Chuck" was on the alert as usual, and the dealers paid for the cost of printing the heralds.

The heralds were distributed throughout the town by boys and were also distributed at the theatre. The make-up of these heralds alone created considerable comment on the part of the patrons and we understand the picture went over with complete success.

Keep up the good work "Chuck" and we want you to know that the pages of the CLUB are always open for the passing on of all livewire activities, of showmen throughout the world, and you can rest assured if you have anything that merits passing on we're glad to do it. Let's hear from you concerning your activities more often "Chuck."

T. R. Tubman Picks Up Coffee Gag and Puts it Over Fine

It should certainly give Eddie Hitchcock and Sam Torgan quite a "kick" to know that Manager T. R. Tubman of the Regent, in Ottawa, Ont., made good use of their coffee serving gag to waiting crowds compelled to stand in the cold until the last evening performance went on.

Surely you all remember the stunt we are talking about? It appeared in the Club pages of MOTION PICTURE NEWS issue of January 4th, and if you could run through our recent mail you would be surprised to know how many live-wire showmen all over the country took advantage of the corking suggestion and spent the few cents it cost to keep the crowds happy and contented, besides warming their "tummies," until the show broke and let them get into the theatre.

Incidently, Tubman has been engineering some unusually fine stuff in connection with the Regent Theatre up there in Canada, but how come "T. R." that you have not been sending in the details to us? You know the ROUND TABLE CLUB is rather strong up in Canada and just a word from CLUB headquarters would bring an army of our loyal supporters down on your theatre, armed with any number of copies of the News. (Sounds like war is in the air???)

To become serious for just a moment, we know that everyone concerned must be tickled pink with the coffee stunt and its success wherever it has been used. To Eddie Hitchcock (we could become Ritzy and say Edwin) goes the credit for inaugurating the great gag and Sam Torgen too, of course, so we want them to know how well it is being used everywhere.

Dave Borland Says:

"I am pleased to notice that . . . the pages are increasing, which is ample proof that our CLUB is appreciated by the boys who earn their bread and butter in the Show-business."

Manager,
Metropolitan Theatre,
Regina, Saskatchewan,
Canada.

"Hobby's New Hobby!"

A recent visitor to Club headquarters was Jack Hobby formerly in Long Island, for the Fox Metropolitan outfit and now promoted to the capacity of publicity and exploitation director for the New Jersey playhouses run by the same group.

We know that Hobby will have plenty of opportunities to pull some real fast stuff over there on the Jersey shore and with competition as keen as it is, we look forward to seeing some new angles put into action very shortly.

Good wishes are in order and we extend ours to Hobby with the hope that he continue the same brand of up-to-the-minute showmanship that has been a regular feature of all our recordings of the New Jersey members' activities in the Managers' Round Table Club.

Berg's Show Was Brought To House By Special 'Plane

I. M. Berg, manager of the Capitol Theatre in Lynn, Mass., secured some valuable front page newspaper publicity on "Flight" that did much toward exploiting the Capitol and the picture.

An airplane was chartered to carry the film from New York to Lynn, taking off at the Curtiss Flying Field and arriving in Lynn three and a half hours later, to be met by a battery of reporters and cameramen, in addition to a vast crowd of Lynn residents who had gathered to witness the occasion. A special midnight preview was arranged by Berg to show the film and it was a complete sell-out.

This is a very good angle and one that works in well with the picture's title, "Flight," tying up and lending itself neatly to the plan. Unfortunately the picture showing the arrival of the plane was too dark for reproduction, according to the front-page story. Berg established a precedent with his stunt, as this was the first time in the history of Lynn that films were delivered by airplane.

We're glad to note, Berg, that you're continuing those always interesting activities, and we know that under your guidance and showmanship that new box office records will be created at the Capitol, for your type of work is the kind that is bound to build up patronage.

Henry G. Santos Turns Out a First Rate House Organ

We want to hand a compliment at this time to Henry G. Santos, Manager of the Tip Top Theatre in Lihue, Kauai, Hawaii, for the constant improvement which his programs have shown.

We know that Henry has found many ideas from the ROUND TABLE CLUB helpful to him in putting over a house in a practically isolated section of the Showman's World, and the program we have received from him at this time certainly shows his progress as an up-to-the-minute showman. His front cover is composed of an attractive layout, well colored, showing an immense vase of flowers, with a space in the left hand corner of the page bearing the theatre's name. The two inside pages showing his attractions are made up in white and blue, with footnotes relating to the picture. The back page carries the admission prices and advance sale notice.

We notice that Henry has fallen in line with the policy of plugging short subjects which we have been advocating for so long by announcing a weekly Wednesday night show of Newsreels, cartoons and scenics in addition to the regular program. This idea is sure to click from the start and we want to hear more about it. How about it Henry? On your next letter give us a line on the reaction. And you might send us in a couple of photos too.

MANAGERS' ROUND TABLE CLUB

A. B. Lyman Laid Out Campaign and Picture Clicked

To help sell "The Grand Parade" to his patrons, striking setting was made up in the foyer of his house by A. B. Lyman, managing director of the Huntington Theatre in West Virginia as part of his exploitation campaign, by using a 7 ft. 6 in. cut-out of the star in the picture, worked into the background.

The cut-out shows Helen Twelvetrees, the star, dressed up in a snappy uniform and beating a bass drum she is carrying (the picture carries a minstrel story and she leads the parade), and with one hundred and eighty-seven lemon colored ten-watt lamps glaring down upon her in the setting you can bet that it was a mighty effective looking piece of display work, and as the uniform was decorated with different colored metallics, which reflected the rays of light, it was bound to catch the eye.

Another great stunt right in line with the minstrel type of picture, promoted by Lyman, was the hiring of a calliope which was driven around town and played the song hits from the picture and gave the show a whale of a lot of comment and attention. Considering the type of picture, the calliope is one of the best bets that can be used in connection with the exploitation and it would be a good move to use it if there's a possibility of picking one up somewhere.

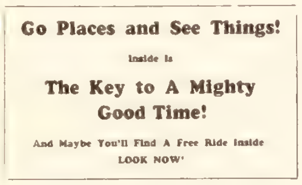
In addition to these live-wire stunts Lyman had a special canopy made up which he placed around his marquee and gave the front of the theatre an atmospheric effect in keeping with the picture, which in addition to selling the show to the town also made a fine "flash" for passing motorists, as it was made up in the circus "awning" colors.

We like this kind of peppy work Lyman is putting over down in West Va., and of course the town flocked to the theatre and laid down enough dough to jack receipts way up, for it's a safe bet that Lyman's campaign sold like a million and we'd like to hear more from him because we feel that when a man has got something that will aid his fellow showman in boosting their business too, he wants to pass it on and that's why we say, Let's hear more from you real soon, "A. B." How about it?

Raleigh's Work is Characterized By His Originality

A very active group of CLUB members are located in the Pacific Northwest section of the good old U. S. A. and one of the leading showmen of this organization is also located there. We refer of course to A. V. Raleigh, hustling manager of the Liberty Theatre in Olympia, Wash., whose up-to-the-minute activities are frequently recorded on these pages, and who now comes across with a gag that his fellow showmen may find useful.

The cut we are reproducing shows the envelop which formed part of the stunt Raleigh used for a novelty herald on "Seven Keys to Baldpate" when that picture played his house. The front of the envelope bore copy reading, "GO PLACES AND SEE THINGS! Inside is the Key to a Mighty Good Time! And Maybe You'll Find a Free Ride Inside. LOOK NOW!" and when the copy was centered, as you will notice in the cut, it made a mighty nice appearance.



Go Places and See Things!

Inside Is

The Key to A Mighty Good Time!

And Maybe You'll Find A Free Ride Inside
LOOK NOW'

Inside the envelope Raleigh "sprung" his gag by having a card measuring four by three inches printed in black on red stock, and bearing a real key. The copy on the card read, "SEVEN KEYS TO BALDPATE"—You are on your way to the greatest mystery story ever filmed. Richard Dix is the star of this big thrilling, laughing all talker." The herald also carried the date and in addition Raleigh injected a little novelty into it by adding a footnote which stated that if the number on the herald ended in "5" it would be good for one admission to the picture.

The herald gag attracted a lot of interest, especially with the real key and the "lucky number" being included in the stunt. We want to say a word of praise for the adroit way Raleigh handles his copy by making it easily readable and still carrying a selling power. Raleigh's house organ, "The Movie Talker," is also written in a very clear and concise manner and is well laid out. And since we found out long ago that Raleigh never does things by halves, it's unnecessary to hand out any more compliments, except to say that we're always glad to hear from him.

Adjectives Still Going Strong!!!

Maybe some of you boys thought you could exhaust our supply of adjectives, but we're here to say that you will have to go some. The supply will hold out as long as you want to accumulate a whole volume of them.

Here's some more; some are real tongue-twisters, others are peppy; and you'll find a few that will hand a laugh or two:

MONSTROUS
BAROQUE
BIZARRE
EGREGIOUS
ERRATIC
FANATIC
FREAKISH
GARGANTUAN
GROTESQUE
HETERONOMOUS
INCONGRUOUS
INDESCRIBABLE

RIDICULOUS
UNNATURAL
WHIMSICAL
UNEARTHLY
OUTLANDISH
PREPOSTEROUS
ECCENTRIC
ABSURD
ALIEN
CRANKY
CROTCHETY
CURIOUS

FOREIGN
QUAINT
BARBAROUS
ATYPIC
HETEROLOGOUS
NONDESCRIPT
UNPROPITIOUS
INCOMPATIBLE
MALAPROPOS
INEXPEDIENT
INAUSPICIOUS
INEXPRESSIBLE

IMPERTINENT
UNCEREMONIUS
ABORTED
CONTRADISTINCTIVE
DISCREPANT
HETEROGENEOUS
IDIOSYNCRATIC
OUTLANDISH
ANOMALISTIC
VARIABLE
INAPPOSITE
ENDEMIC

Oh, yes. Perhaps you may want a few nouns, or verbs? Just say the word and we'll "shoot 'em along."

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

METROPOLITAN ACTIVITIES!

ACCORDING TO "FOX PROGRESS"

"Promotion Month" is now going full blast on the Fox Met. Playhouse chain. "Promote tie-ups," is the war-cry. And to start "Promotion Month" off with a bang, a bunch of men on the circuit have been rewarded for their integrity and showmanship by new positions.

Listed below you will find the names of a lot of those who are wearing great big smiles on their faces to-day. With all of them agreeing that maybe the show business isn't such a bad racket after all.

MR. RUDOLPH KRAMER, to division manager of Bronx, Manhattan and Portchester in addition to his regular duties.

MR. HERMAN STARR, from supervisor of the Bronx division to assistant to MR. HARRY GOLDBERG, general manager of the Up-State division.

MR. JACK HOBBY, from manager of the Playhouse Theatre, Great Neck, to Publicity Department representative.

MR. PAUL BINSTOCK, from manager of the Broadway Theatre, Astoria, L. I., to assistant district supervisor of Queens.

MR. JOHN NAJDEK, from assistant manager of the Broadway Theatre, Astoria, L. I., to house manager.

MR. WILLIAM SCOTT, from the manager of the Alba Theatre, Brooklyn, to the Republic Theatre, Brooklyn.

MR. GUS LAMPE, formerly manager of the Culver Theatre, Brooklyn, to district supervisor upstate territory.

MR. IRVING SILVERMAN, formerly Assistant of the Marlboro Theatre, now instructor upstate service.

MR. IRVING FINEMAN, promoted to manager of the Ozone Park Theatre, under Mr. MacLevy.

MR. IRVING GRISHMAN, from assistant manager of the Capitol Theatre, Brooklyn, to manager

MR. J. COHEN, from assistant manager of the Riviera Theatre, Brooklyn, placed in charge of Atlantic Theatre, under the supervision of Mr. McCabe.

Reporting the topics of the day concerning Brooklyn, LOU BRANDT, in his paragraph, shouts:

McCABE, managing the Carlton Theatre, is using the Wurlitzer again. He discovered that one of his ushers possessed musical talent and now the boy grinds out tunes for the merrymakers of the Carlton Glee Club, who induce the patrons to join in the do-re me's.

GIFT NIGHTS are becoming a habit with most of the managers of the Brooklyn end of the string. SUCHMAN of the Highway Theatre promoted one every night in the week. WEISER, handling the Glenwood, has a furniture night, CHAMPLIN, at the Leader, gives away radios, FRIEDMAN, in charge of the Colonial passes out bread and still another FRIEDMAN at the Fortway, slips candy to his patrons. But the most interesting item concerns MONTY MacLEVY, at the Cross Bay, who gives away MONEY. WE NEVER THOUGHT THAT ANDY MELLON WOULD BE SWAYED BY MONTY'S PERSUASIVE POWERS.

CHARLES STEINMAN, GEORGE LANGBART and GEORGE DAVIS, District Managers, are centering their efforts on a campaign to cut down sign expenses and still manage to have attractive displays. We know one way to lessen the cost of cut-outs. Play Singer's midgets.

LEW PRESTON AND GUS LAMPIER, recently promoted, have left Brooklyn for the Bronx and Upstate respectively. And from where we're sitting, it looks like both of them are upstate, the Bronx being located where it is.

COMPETITION in this fair city waxes hotter with every new change of picture, with the managers all trying to outdo each other in making up attractive displays.

JACK ALLEN of the Vaude. Dept., promoted an "Amateur Film" over at the Republic, Brooklyn, which had the residents of that territory all agog, with visions of becoming Gloria Swansons and Ronald Colemans, but unfortunately, the screen aspirants, when taking their tests on the Republic stage in full view of the patrons, were few and far between when it came to an artistic display of histrionics, though we will say pulchritude was very much in evidence among the males and frails.

In the Upstate Division we discover that:

AL BECKERICH, manager of the Strand recently had a fire in the booth but the quick thinking of the projectionist saved the day and the patrons were entirely unaware of the conflagration.

TOM OLSON, as most everybody knows by now, engineered a corking exploitation campaign, in conjunction with AL BECKERICH, on the world premiere of "Happy Days" at Niagara Falls.

JOHN MARTIN is the latest manager to be added to the Upstate ranks. With IRVING SILVERMAN also going up there, but to supervise house service.

HARRY YETTE, managing the Liberty in Herkimer, hooked up a steam pipe on his marquees as a gag for "Hot for Paris," and one of the local cops turned in a fire alarm. YETTE is still trying to tell them why there couldn't possibly be a fire.

WILLIAM J. MacFARLANE promoted some valuable tie-ups on "Sunny Side Up," when that picture played the Playhouse at Canandaigua (phew!), N. Y.

M. D. LAURY, managing the Avon in Utica, lined the house up for a lot of free publicity by a tie-up with one of the classiest department stores on "The Virginian."

A GOOD GAG is the tie-up ideas they are running in order to aid the manager in selling his shows. Nearly every possible kind of tie-up is listed and the stunt should prove a big help.

A couple of Jersey pick-ups, to let you know:

MAURICE BROOKS, managing the Franklin in Nutley, cleaned up on Amos n' Andy by hooking up the blackface stars' broadcast with his Erpi apparatus and shooting it through the movietone horns. Just like a regular stage show.

THE MANAGER of the new Rockland Theatre in Nyack is working hard to sell his shows and grabbing all available tie-ups.

We wonder whether DAN LEE, FREDDY SCHROEDER, BILL MADDEN, CHARLIE LITT and all the other managers whose activities helped us make up a page on last month's "Progress," have been too busy to be represented in this month's edition. Tut-Tut. This'll never do.

JACK HOBBY is the new Publicity Representative for the New Jersey division, which prompts us to murmur, "like Clara Bow, such popularity must be deserved."

RUDOLPH KRAMER is the newly appointed Division Manager of the Bronx. To MR. KRAMER, MR. BINSTOCK, MR. STARR, and the rest of the alert men whose activities have won them recognition from MR. JOE LEO, we offer our congratulations.

Thoughts for To-morrow:

Colored Easter Egg Matinee for the Kiddies.

Balloon Matinees.

Spring Fashion Revue.

Morning Novelty Shows.

A Real Spring Stage Wedding.

Preparations for Spring Cleaning Around the Theatre.

Rabbit Matinee for the Youngsters.

Kites for the Kids—Spring Is Coming.

(Thanks to T. O. for the last two)

MANAGERS' ROUND TABLE CLUB

Walter Decker Has Always Been Alert As Biz. Testifies

This rather poor snapshot will have to answer the purpose for introducing you to Walter Decker, Manager of the City Opera House in Frederick, Maryland, and a real "dyed in the wool" showman whose activities will make good reading on the pages in the future.

As absolute evidence that he is ever alert to capitalize on any angle that presents itself to increase the receipts of his box office, we need only call your attention to the stunt he pulled in connection with "Dynamite" wherein he advertised a contest in conjunction with the newspaper along the lines of a similar stunt used by George Shewell and set forth in the MOTION PICTURE NEWS, ROUND TABLE CLUB pages, issue of January 18.

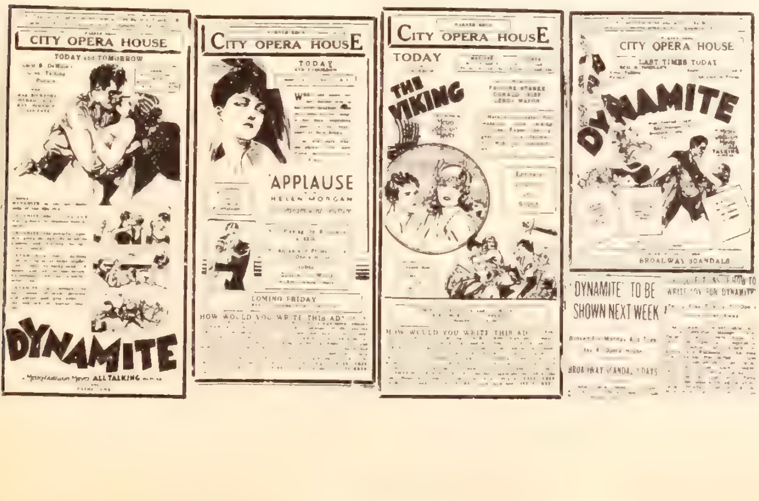
You will note on the accompanying cut of his advertising that he asks his patrons and the theatregoers of Frederick how they would like to write an 'ad," and he gained many inches of publicity and advertising in connection with this stunt. It went over marvelously and the extreme left and right "ad" of the group, as you will note from the wording at the top of these "ads," credit two of the winners of the contest.

In addition to using it so successfully himself he advises us that other managers on the Stanley-Crandall Circuit are also making use of it in the various theatres in towns covered by their district.

There is one thing we rather like about the out-of-town managers of the Washington Circuit of Warner Brothers houses, and that is the formation of their own group which they have titled the "George Skouras Group," and consisting of Frank M. Boucher, Hagerstown, City Manager. Among the others in-others included in this group are Allen Bachrach, of the Maryland and Colonial Theatres in Hagerstown; H. A. Doman, Apollo and Central Theatres, Martensburg; Lou Kusner, of the Arcade and Strand Theatres in Waynesboro, and Ashley M. Abendshein and Mr. Decker of the Tivoli and City Opera House in Frederick.

This is a marvelous gag and is unquestionably creating a wonderful spirit for the entire group of managers operating out of the Washington office.

We have many other interesting things to say about George, but we are not going to try to tell it to you all at one time, so, for the present we are going to be content with letting you make his personal acquaintance as well as showing you how he jumped at the opportunity of following a good ROUND TABLE CLUB idea and by adding a little of his own "thunder" watching it click with tremendous success. You will hear more about him in an early issue, but in the meantime we want Walter to know that we appreciate his marvelous CLUB sentiment and hope that his contributions will be a steady part of the ROUND TABLE CLUB pages. So long for the present, Walter, and remember us to Boucher and the rest of the crowd down your way.


CITY OPERA HOUSE
TODAY and TOMORROW
DYNAMITE
Metro-Goldwyn-Mayer ALL TALKING
CITY OPERA HOUSE
TODAY
APPLAUSE
HELEN MORGAN
COMING FRIDAY
HOW WOULD YOU WRITE THIS AD
CITY OPERA HOUSE
TODAY
THE VIKING
HOW WOULD YOU WRITE THIS AD
CITY OPERA HOUSE
LAST TIMES TODAY
DYNAMITE
BROADWAY SCANDALS
'DYNAMITE' TO BE SHOWN NEXT WEEK
BROADWAY SCANDALS 2 DAYS

Assistant Managers as Members!

(Reprinted by request)

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the *Round Table Club*, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We, therefore, feel that their activities are many times just as important to the Club pages as the managers.

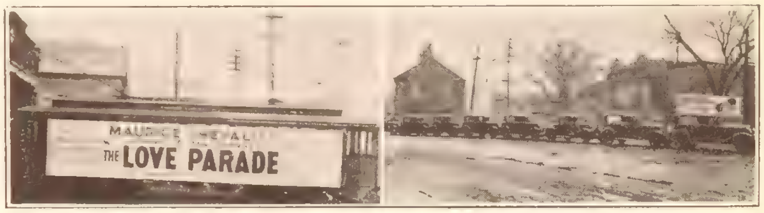
The reasons we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers, but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M.R.T.C.

Herb Grove Added More B. O. Shekels By His Peppy Work

The two pictures, reproduced below, are ample testimony that Herb Grove, manager of the Fort Theatre out in Rock Island, Ill., is not missing a single trick when it comes to exploiting his theatre's attractions.

In connection with "The Love Parade," he incorporated many novel angles to create interest in the picture and stimulate b. o. attendance. How successful he was is not much of a matter of guess-work. Exploitation of the kind shown here is pretty good proof that his efforts were not in vain. Right Herb?



The parade of new automobiles covered, not only the entire city, but went into neighboring towns as well. As the photo shows, each car was dressed with sale-selling copy about the picture and it must have made the home-owners think that the circus was in town ahead of time.

The street car banner gag while cited many times before on the Club pages, was equally effective for Grove and permitted a type of advertising not generally seen around Rock Island. It's really not the stunt itself that counts as much as the novel effect it has upon the customers whose attention it was meant to attract. So from Herb's viewpoint, as well as our own, this was a little money very well spent. "Little" money is emphasized, because investigation has revealed that such tie-ups can be effected at little or no cost, depending on your "pull" with the street car company.

Shoot along some more stuff Grove. We find it interesting material for the Club pages every time and we rather like the way you handle your various campaigns. You might also convey our regards to all the boys out your way who happen to be Club boosters. Sometimes we feel that we are neglecting them but it's only because of the rush of work here in Club headquarters. Thanks.

MANAGERS' ROUND TABLE CLUB

THE MANAGERS' GOLD-MINE OF LIVE-WIRE SHOWMANSHIP!

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston Honorary Chairman	C. E. Lewis Chairman

WHAT ARE YOU WAITING FOR?

MORE NEW MEMBERS!

BOB ROTHROCK is the manager of the Strand Theatre in Shenandoah, Pa., and since we have a hunch that competition will be keen around that district we like to learn how Bob "keeps them coming." So if you'll just let us have a little letter about yourself and your work, Bob, we'll start you off right.

Wear Your Club Pin! ! !

PAUL KNOLL is the manager of the Richard Theatre in Flint, Mich., and we'd like to have a photo and a little story about his career in the show game so that we can let the rest of the CLUB meet him in a regular introduction.

Wear Your Club Pin! ! !

A. V. MADISON is the manager of the Strand Theatre at Port Jervis, N. Y., and with Sidney Finkelstein proposing him for membership we feel that we have acquired another member who will be an active contributor to the pages of the CLUB. And if "A. V." will send us a photo of himself we'll publish it in the pages and let the rest of the boys see him.

Wear Your Club Pin! ! !

ALBERT J. SINER is the assistant manager of the Imperial Theatre in Pawtucket, R. I., for the Publix outfit and working under a peppy manager like Joseph Borenstein we predict that before long he'll be running a house by himself. Let's hear something concerning yourself, Albert.

Wear Your Club Pin! ! !

JOSEPH KANE is the manager of the Princess Theatre in Philadelphia, Pa. To keep up with the activities of some of the boys in Philly Joseph will sure have to be continually on the jump. Which is why we may expect to hear some excellent accounts of his activities. And also his formula for "packing them in."

Wear Your Club Pin! ! !

J. B. RILEY manages the Savoy Theatre in Bethlehem, Pa. We want to welcome him into the organization and we hope he'll keep us posted on his activities. In order that we may give you a proper introduction, "J.B.," why not send us in a photo of yourself and a little note setting forth from A to Z all the interesting things you can recall about yourself.

Wear Your Club Pin! ! !

JAMES P. GELSTON is the assistant manager of the Liberty Theatre in Pittsburgh, Pa., and though we have formally introduced Gelston to the rest of the CLUB, he too must pass through this portal. We want Gelston to know that we think working with a live wire like E. J. Golden will go a long way towards helping to reach that goal of manager. Good luck, Gelston.

Wear Your Club Pin! ! !

LEONARD GORDON is the manager of the Palace Theatre in Newport News, Va., and he tells us that he enjoys the CLUB pages in the NEWS immensely. We feel, now that Leonard is an active member, that he too is going to be represented on the pages. Let's have a little dope on yourself and send us in a photo so that we can let the rest of the gang see you.

Wear Your Club Pin! ! !

MRS. C. E. LEDFORD is the manager of the Arcade Theatre in Evergreen, Ala. We want to extend a cordial welcome to Mrs. Ledford and express the wish that she become an active member. We'd like to hear from you again, Mrs. Ledford, concerning your activities at the Arcade.

J. K. O'DONNELL is the manager of the Rialto Theatre in Lowell, Mass., and with a city like Lowell for a background, or perhaps we should say work ground, there's no reason why we shouldn't be able to record some up to the minute showman activities from there. Don't forget, "J.K.," we're counting on you to bring home the bacon.

Wear Your Club Pin! ! !

L. L. CHAMBERS manages the Broadway Theatre in Newburgh, N. Y., and if memory doesn't fail us, many a good gag has come forth from the Upstate district, what with Tom Olson and many other members stepping high, wide and handsome. So we hope Chambers is going to fall right in line with them and we'll have to work overtime setting forth his activities.

Wear Your Club Pin! ! !

RAY S. NOWITZKY is no stranger to your Chairman or the rest of the CLUB, for news of Ray's doings as he pursues his daily duties as manager of the State Theatre in Reading, Pa., has been set forth many times already on these pages, but since everyone must at some time or another receive one of these little "intros"—here's Ray's.

Wear Your Club Pin! ! !

G. H. HINMAN manages the Diana Theatre in Medina, N. Y., and since he is located right near the hunting grounds of a lot of peppy showmen, he should be able to grab hold of some new angles and pass them along to us. So that we can give the CLUB a little more news about you, Hinman, why not send us a photo of yourself, and a letter setting forth in detail your career in show business, for judging by the send-off E. E. Bair gives you, it should make interestng reading.

Wear Your Club Pin! ! !

RAFAEL MUNOZ is another of the foreign members to enroll in the ROUND TABLE CLUB. Munoz manages a 1,000 seat sound house in San Juan, P. R., of which district Pedro Gelabert is the regional Chairman. We are very much interested in hearing of Munoz' work and we would also appreciate a photo of himself by return mail. We extend you a cordial welcome into the CLUB, Munoz, and let's hear from you very soon.

Wear Your Club Pin! ! !

J. N. BROWELL manages the Park Theatre in the busy town of Palmerton, Pa., and since we have introduced Browell to you before, we can only state at this time that we hope he will continue the active interest he has shown in the CLUB'S activities, and we want him to know that he has plenty of live wire fellow members in the State of Pensylvania, who, we feel sure, share with us in wishing hm luck.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

MOTION PICTURE NEWS

BOOKING GUIDE

◆

COMPLETE
INFORMATION
ON RELEASES
OF ALL
COMPANIES
FROM
SEPTEMBER, 1928,
TO
JANUARY 1,
1930

◆

THE
EXHIBITORS,
STANDARD
AUTHORITY

ALPHABET GUIDE TO FEATURES

This section of the Motion Picture News Booking Guide covers features released from September 1, 1928, to January 1, 1930. The following key should be studied before consulting the appended data:

AT means all talking; PT: part talking; AC: all color; PC: part color; AS: all singing; PS: part singing; SD: sound-on-disc; SF: sound-on-film; Syn: synchronized; S & E: sound and effects.

ABIE'S IRISH ROSE (PT) (SD). Produced and distributed by Paramount Famous Lasky Corp With Jean Hersholt, Charles Rogers, Nancy Carroll. Director, Victor Fleming. Adaptator, Jules Furthman. Cameraman, Harold Rossen. Released, Jan. 5, 1929. Length, 10,471 feet sound; 10,187 feet silent.

Comedy. Adapted from play by Anne Nichols. Domestic drama. Rosemary Murphy and Abie Levy meet in France, he a soldier of the A. E. F., and she an entertainer. They return to America and are married. Abie's father wants a Jewish wedding. Rosemary's father wants a Catholic wedding. Twins are born and all are united.

References: Reviewed issue Apr. 28, 1928, page 1347 (silent); Nov. 17, 1928, page 1510 (sound).

Advertising: One page insert, May 13, 1927; 1 page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; insert, June 30; 3, July 7; 439, Aug. 11; 897, Sept. 22; 962-63, Sept. 29; 1027, Oct. 6; 1124, Oct. 13; 1422, Nov. 10; 1621-22, Dec. 1; insert. Dec. 8, 1928; 4, Jan. 5; 459, Feb. 16; 523, Feb 23; 1534, May 4; 1556, May 11; insert, June 15, 1929.

Newspaper displays: Page 994, Mar. 30, 1929.

ACQUITTED (AT) (SD) (SF). Produced and distributed by Columbia. With Lloyd Hughes, Margaret Livingston and Sam Hardy. Director, Frank Strayer. Scenarist and dialoguer, Keene Thompson. Cameraman, Tel Tetzlaff. Released, Nov. 15, 1929. Length, 5.711 feet.

Crook drama. Underworld mogul wants girl for himself but she has fallen for young doctor sent up the river by the "organization." Girl sets out to save him and when "master mind" sees through her wiles she uses a gun on him. Wounded and helpless he realizes her love for the man and promises non-interference, police making certain that promise will be kept when they jail him for murder.

References: Reviewed issue Nov. 9, 1929, page 36 (sound).

Advertising: Insert, June 2; 1029, Oct. 6, 1928.

ADORATION (Syn.) (SD). Produced and distributed by First National Pictures, Inc. Starring Billie Dove with Antonio Moreno. Director, Frank Lloyd. Scenarist, Winifred Dunn. Cameraman, John Seitz. Released, Dec. 2, 1928. Length, 6,609 feet sound; 6,360 feet silent.

Drama: Russian prince, returning from front, sees wife in company of a blackguard count. Prince becomes jealous and, later, while attempting to break into count's home, both are knocked unconscious by mob. Prince, wife and count get to Paris, where wife is able to convince prince that it was her maid who went to count's home.

References: Reviewed issue Jan. 19, 1929, page 194 (silent).

Advertising: Pages 1327, Nov. 3; 1744, Dec. 8, 1928.

AFGHANISTAN. Produced by Sovkino. Distributed by Amkino Corp. Cameraman, V. H. Belyayev. Released, Sept. 28, 1929. Length, 6,000 feet.

Travelogue feature: The "forgidden country" is brought to light before the camera. For centuries "infidels" have been barred from this district of Asia. Ruins of ancient cities, social conditions, et cetera are picturized.

AFTER THE FOG. (A) (SF) (SD). Produced by Beacon Prod. Distributed by Affiliated Exchanges. Star, Mary Philbin with Russell Simpson, Edmund Burns, Carmelita Geraghty, Margaret Seddon. Director, Leander de Cordova. Scenarist, George Terwilliger. Dialoguers, George Terwilliger and Arthur M. Statter. Cameraman, Charles Boyle. Released, Dec. 15, 1929. Length, 5,200 feet sound and silent.

Melodrama: Concerns an old-fashioned daughter of a lighthouse keeper who marries a ne'er-do-well. Her father is unrelenting and can't get over the fact that she married against his will.

References: Reviewed issue Jan. 18, 1930, page 37 (sound).

Advertising: Inside front cover, Nov. 30, 1929.

AIR CIRCUS, THE (Syn.) (PT) (SF). Produced and distributed by Fox Film Corp. With Louise Dresser, David Rollins, Sue Carol, Arthur Lake. Director, Howard Hawks and Lew Seiler. Scenarists, Graham Baker, Andrew Bennison and Seton I. Miller. Dialogue by Hugh Herbert. Cameramen, Dan Clark and Elmer Dyer. Released, Sept. 30, 1928. Length, 7,702 feet sound.

Air melodrama: Story of two boys who go to aviation school where one, whose brother was a great flyer in France, loses his nerve after a crash, but wins back his own confidence and the respect of his fellow flyers when danger threatens his pal.

References: Reviewed issue Sept. 8, 1928, page 803 (sound).

Exploitation: Pages 1227, Oct. 20; 1475-76, Nov. 10; 1533, Nov. 17, 1928; 2213, June 22, 1929.

AIR LEGION, THE. Produced by F. B. O. Distributed by RKO Prod., Inc. With Ben Lyon and Antonio Moreno. Director, Bert Glennon. Scenarist, Fred Myton. Cameraman, Paul Perry. Released, Jan. 6, 1929. Length, 6,361 feet.

Thrill drama of air escapes. Heroism of Uncle Sam's air mail pilots. Usual love element, thrilling dashes by hero, mother love and "happily-ever-afterwards" ending.

Advertising: Page 1667. May 19, 1928.

ALIAS JIMMY VALENTINE (Syn.) (PT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, William Haines, with Lionel Barrymore, Karl Dane, Leila Hyams. Director, Jack Conway. Scenarist, Sara Y. Mason.. Adaptation, A. P. Younger. Dialogue by Joe Farnham. Cameraman, Merritt B. Gerstad. Released, Jan. 26, 1929. Length, 7,142 feet sound; 7,803 feet silent.

Underworld melodrama. Notorious safe cracker, shadowed in his every move, is reformed through his own ingenuity and wins the hand of the girl with everything climaxing happily.

References: Reviewed issue Nov. 24, 1928, page 1599 (sound).

Advertising: Front cover, Nov. 24; front cover, Dec. 1; front cover, Dec. 8; insert, Dec. 29, 1928; 1 page insert, Jan. 5; front cover, Feb. 9; front cover, Feb. 16; insert, Mar. 2; front cover, also insert, Mar. 9; insert, June 8, 1929

Exploitation: Pages 784, Mar. 9; 917, Mar. 23; 1650, May 11, 1929.

ALIBI (AT) (SF). Produced by Roland West Prod. Distributed by United Artists Corp, With Chester Morris, Eleanor Griffith, Pat O'Malley. Director, Roland West. Scenarists and dialoguers, Roland West and C. Gardner Sullivan. Cameraman, Ray June. Released, Apr. 20, 1929. Length, 8,167 feet sound; 7,263 feet silent.

Crook melodrama. From the play "Nightstick" by John Wray, J. C. Nugent and Elaine Stern Carrington. Girl marries gangster, believing he is "going straight." However, he continues leadership of his mob, and in staging a robbery, kills a policeman. His seemingly flawless alibi is broken down by the girl's sweetheart, a detective.

References: Reviewed issue Mar. 16, 1929, page 842 (sound).

Advertising: Insert, July 7, 1928; 891, Mar. 16; 1160-61, Apr. 13; 1562, May 11; 1756, May 25; 5, Nov. 23; 9, Dec. 7, 1929; 6, Jan. 4, 1930.

Exploitation: Page 2355, June 29; 618, Aug. 10; 1077, Sept. 21; 40, Nov. 16, 1929.

Newspaper displays: Pages 305, July 20; 675, Aug. 17, 1929.

ALL AT SEA. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Stars, Karl Dane and Geo. K. Arthur with Josephine Dunn. •Director, Alf Goulding. Scenarists, Ann Price and Byron Morgan. Cameraman, Arthur Reed. Released, Feb. 9, 1929. Length, 5,345 feet.

Comedy drama. Small ttime vaudeville magician and hypnotist finds himself in trouble when he plays a theatre where sailors and marines are principal patrons. A gob is hypnotised and the comedy follows.

References: Newspaper Displays: Page 1320, Apr. 20, 1929.

AMAZING VAGABOND, THE. Produced by FBO. Distributed by RKO Prod., Inc. Star, Bob Steele. Director, Wallace Fox. Scenarist, Frank Howard Clark. Cameraman, Virgil Miller. Released, Apr. 7, 1929. Length, 5,081 feet.

Drama of open spaces and air exploits. Jimmy Hobbs, despair of his wealthy lumberman father, is put to work. He decides to be a parachute jumper. His father arranges to have his son kidnapped. The girl of his dreams enters the picture and Jimmy is redeemed.

ANNAPOLIS (Syn.) (SF) (SD). Produced by F. McGrew Willis. Distributed by Pathe Exchange, Inc. With Johnny Mack Brown. Director, Christy Cabanne. Scenarist, F. McGrew Willis. Cameraman, Arthur Miller. Released, Nov. 18, 1928. Length, 7,957 feet sound; 7,008 feet silent.

Melodrama. Midshipman is shy toward women but is introduced to girl by pal. Hero and girl fall for each other. Pal returning to dormitory late strikes guard when questioned. Hero is suspected. Not wishing to squeal, he runs away and is dismissed. Pal informs girl of the truth, hero is reinstated and marries girl.

Advertising: Pages 1752, May 26; 20, July 7; 970, Sept. 29; 1038, Oct. 6; 1132-33, Oct. 13; 1194, Oct. 20; 1252, Oct. 27; 1316-17, Nov. 3; 1572, Nov. 24; 1741, Dec. 8; 1848. Dec. 22, 1928.

ANNE AGAINST THE WORLD. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Star, Shirley Mason, with Jack Mower, Jas. Bradbury, Jr., Isabele Keith, Thomas A. Curran. Director, Duke Worne. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Released, Apr. 11, 1929. Length, 5,731 feet.

Drama of theatrical life. The one man whom Anne, pretty chorus girl, loves will have nothing to do with her. She marries a wealthy rounder and regrets her hasty act. The man she loves and girl eventually are united.

ANYBODY HERE SEEN KELLY? Produced and distributed by Universal Pictures Corp. Stars, Bessie Love and Tom Moore with Kate Price and Tom O'Brien. Director. William Wyler. Scenarist, John B. Clymer. Cameraman, Charles Stumar. Released, Sept. 9, 1928. Length, 6,243 feet.

Comedy-drama. Kelly has asked a French mademoiselle to come to New York. She does and complications ensue. An immigration officer tries to move in on the girl, but Kelly, who now is in love with her, intervenes.

References: Advertising: Pages 1561, May 12; 1935, June 9; 1996, June 16, 1928.

APACHE, THE. Produced and distributed by Columbia Pictures Corp. With Margaret Livingston and Don Alvarado. Director, Phil Rosen. Adaptator, Harriet Hinsdale. Cameraman, Ted Tetzlaff. Released, Nov. 19, 1928. Length, 5,789 feet.

Drama. Partners in knife-throwing act are arrested. Officer sends man to jail but paroles girl. She goes to Paris and meets Pierre. Officer tries to force attentions upon her, threatening arrest. He is killed and Pierre suspected. Girl makes ex-partner confess to deed and she and Pierre go away together.

References: Advertising: Insert, June 2, 1928.

APACHES OF PARIS. Produced by Ufa Prod. Distributed by Sono Art-World Wide Pictures. Starring Lia Eibenschutz and Jacques Catekaub. Director, Nicholas Lalikoff. Scenarist, Robert Reinert. Cameramen, J. Kruger and N. Torporkoff. Released, June 15, 1929. Length, 7,000 feet.

Melodrama of Paris underworld. Attractive American girl, as member of social reformers' group, visits Paris to reform the famous Apaches of the underworld. Her experiences, some thrilling, in the attempt, follow.

ARGYLE CASE, THE (AT) (SD). Produced and distributed by Warner Bros. Star, Thomas Meighan with H. B. Warner, Lila Lee, Gladys Brockwell. Director, Howard Bretherton. Scenarist and dialoguer, Harvey Thew. Cameraman, James G. Van Trees. Released, Aug. 17, 1929, sound; Oct. 5, 1929, silent. Length 7,794 feet sound; 5,407 feet silent.

Melodrama. Play by Harriet Ford and Harvey J. O'Higgin. Wealthy man is shot just as he reaches for the phone to call for the police. Suspicion falls on his ward, as he had intended changing will in her favor to share it equally with nephew. Latter, in love with her, calls in private detective, who eventually finds it is the lawyer who is the criminal.

References: Reviewed issue May 18, 1929, page 1716 (sound).

Advertising: Page 542, Aug. 10, 1929.

Exploitation: Page 58, Nov. 23, 1929.

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ARSENAL. Produced by Wufku. Distributed by Amkino Corp. Star, S. Svashenko. Director, and scenarist, A. Dovzhenko. Cameraman, D. Demutzky. Released, November 1929. Length, 6,900 feet.

Drama. Events leading up to and included in the stormy events in the Ukraine during the war. Battlefield scenes, scenes of war's devastation, et cetera—a travelogue in elongated form of war's heritage in this particular area.

AVALANCHE. Produced and distributed by Paramount Famous Lasky Corp. With Jack Holt, Doris Hill, Baclanova. Director, Otto Brower. Adaptators, J. Walter Ruben and Sam Mintz. Cameraman, Roy Clark. Released, Nov. 10, 1928. Length, 6,099 feet.

Western. Pioneers in wagon train are massacred by Indians. There are two survivors, a boy, 12, and his two-year-old brother. Grown to manhood, the older cares for his younger brother and sets out to avenge the killing of his parents.

References: Advertising: Insert, May 5, 1928.

AVIATOR, THE (AT) (SD). Produced and distributed by Warner Bros. Star. Edward Everett Horton. Director, Roy Del Ruth. Adaptors and dialoguers, Robert Lord and Arthur Caesar. Cameraman, Chick McGill. Released, Dec. 14, 1929. Length, 6,743 feet.

Comedy-drama. To boost the sales of wartime books of flying experiences, Brooks, the publisher, credits the authorship to Robert Street, ignorant of aviation. Street gets into all sorts of trouble in attempting to carry out the ruse.

References: Reviewed issue Jan. 11, 1930, page 81 (sound).
Advertising: Pages 7, Dec. 21, 1929; 6-7, Jan. 18, 1930.

AVENGING RIDER, THE. Produced by FBO. Distributed by RKO Prod., Inc. Star, Tom Tyler, with Frankie Darro. Director, Wallace Fox. Scenarist, Frank Howard Clark. Cameraman, Nick Musuraca. Released, Oct. 7, 1928. Length, 4,808 feet.

Western from "Dancing Hoofs," by Adele Buffington. By the will of John Long, mysteriously murdered, his estate is shared by Tom Larkin, his ranch foreman, and Sally Sheriden, his niece, in school in the east. Complications, engendered by a neighbor, follow. Tom beats neighbor to it and marries Sally.

AWAKENING, The (Syn.) (SF). Produced by Samuel Goldwyn. Distributed by United Artists' Corp. Star, Vilma Banky with Louis Wolheim and Walter Byron. Director, Victor Fleming. Scenarist, Carey Wilson. Cameraman, George Barnes. Released, Nov. 17, 1928. Length, 8,081 feet sound; 7,972 feet silent.

War romance. Small village in Alsace Lorraine is visited by squadron of hussars and lieutenant starts to win village girl. When villagers brand girl as wanton because she visited his rooms, officer realizes he loves her. Girl is believed to commit suicide. Years later when Germans are retreating, lieutenant stops at convent where he sees former peasant girl. Not having taken final vows, she professes her love for him.

References: Reviewed issue Jan. 12, 1929, page 140 (sound).
Advertising: Insert, July 7, 1256-57, Oct. 27; 1504-5, Nov. 17, 1928; 16-17, Jan. 5; 1577, May 11, 1929.
Exploitation: Page 1340, Apr. 20, 1929.

AWFUL TRUTH, THE (AT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, Ina Claire with Henry Daniel. Director, Marshall Neilan. Scenarists and adaptators, Arthur Richman and Horace Jackson. Dialogue by Arthur Richman. Cameraman, David Abel. Released, Aug. 10, 1929. Length, 6,129 feet sound and silent.

Drawing room comedy. Young society matron suffers from lack of husband's attention. An affair with another man develops and husband and wife are separated, though still loving one another. Wife succeeds in winning back husband.

References: Reviewed issue, Dec. 21, 1929, page 39 (sound).
Advertising: Pages 378, July 27; 842, Sept. 7; 958-59, Sept. 14, 1929.
Exploitation: Page 46, Jan. 4, 1930.

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BABY CYCLONE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Lew Cody, Aileen Pringle, Gwen Lee. Director, Edward Sutherland. Scenarist, F. Hugh Herbert. Cameraman, Andre Barlatier. Released, Nov. 3, 1928. Length, 5,053 feet.

Domestic comedy-drama. A tiny Pekingese dog brought into lives of a happily married young couple causes trials and tribulations galore.

Advertising: Insert, May 19; front cover, May 26; insert, June 2; insert, June 16; insert, June 23; insert, Aug. 4; front cover, Nov. 17, 1928.

BACHELOR GIRL, THE (AT). Produced and distributed by Columbia Pictures Corp. With William Collier, Jr., and Jacqueline Logan. Director, Richard Thorpe. Scenarist, Jack Townley. Cameraman, Joe Walker. Released, May 20, 1929. Length, 5,927 feet sound; 6,245 silent.

Drama of high speed youth. Joyce, efficient secretary with business concern, loves a shiftless clerk with same concern. He loses job. Joyce gets him another and eventually puts him "on his feet" and they start up the ladder as man and wife.

Advertising: Insert, June 2, 1928.

BARKER, THE (PT) (SD). Produced by Al Rockett. Distributed by First National Pictures, Inc. With Milton Sills, Dorothy Mackaill, Betty Compson, Douglas Fairbanks, Jr. Director, George Fitzmaurice. Adaptator, Benjamin Glazer. Dialoguer, Joseph Jackson. Cameraman, Lee Garmes. Released, Dec. 30, 1928. Length, 7,870 feet sound; 7,137 feet silent.

Drama from play by Kenyon Nicholson. Carnival barker in love with dancing girl is ambitious to have his son become a lawyer. Youth on his vacation hops a freight, joins the carnival and weds a dancing girl, but eventually fulfils the ambition his father had for him.

References: Reviewed issue July 14, 1928, page 92 (silent); Dec. 15, 1928, page 1816 (sound).
Advertising: Insert, June 3; insert, June 17; insert, Aug. 19; insert, Nov. 18; 1882, Dec. 16, 1927; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 2005, June 16; 26, July 7; 90, July 14; insert, July 21; 595, Aug. 25; 1044, Oct. 6; 1327, Nov. 3; 1742-43, Dec. 8, 1928.
Exploitation: Pages 796. Sept. 8, 1928; 848, Mar. 16; 995, Mar. 30; 1204, Apr. 13; 1894, June 1; 1974, June 8; 2216, June 22; 40, Oct. 26; 44, Dec. 14, 1929.
Lobby Displays: Page 1880, Dec. 22, 1928.
Newspaper Display: Page 1132, Apr. 6, 1929.

BARNUM WAS RIGHT (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Stars, Glenn Tryon and Merna Kennedy with Otis Harlan. Director, Del Lord. Adaptators, Arthur Ripley and Ewart Adamson. Dialoguers, Philip Bartholomae and John Meehan. Cameraman, Jerome Ash. Released, Sept. 22, 1929. Length, 5,140 feet sound; 4,477 feet silent.

Melodrama adapted from play by Philip Bartholomae and John Meehan. Young fellow hires an old hotel, revives legend that buried treasure is hidden there and enjoys a prosperous business. Treasure is found when house is blown up in the hunt. Blast creates a channel admitting the sea to the hotel premises, thus insuring rosy future for the business man.

References: Reviewed issue Oct. 28, 1929, page 30 (sound).
Advertising: Pages 1901, Dec. 29, 1928; insert, June 22, 1929.
Newspaper Displays: Page 98, Jan. 11, 1930.

BATTLE OF PARIS, THE (AT). Produced and distributed by Paramount Famous Lasky Corp. Starring Gertrude Lawrence with Charles Ruggles. Director, Robert Florey. Diologuer. Gene Markey. Cameraman, Bill Steiner. Released, Nov. 30, 1929. Length, 6,218 feet.

Musical war drama. Girl of streets meets young artist who goes to war. Girl becomes Red Cross nurse and round of Paris night clubs follows to locate her lover following the Armistice.

References: Reviewed issue Feb. 8, 1930. page 74 (sound).
Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13, 1929.

BATTLE OF THE SEXES, THE. Produced by D. W. Griffith. Distributed by United Artists Corp. With Phyllis Haver and Jean Hersholt. Director, D. W. Griffith. Scenarist, Gerritt J. Lloyd. Cameramen, Karl Strauss and Billy Bitzer. Released, Oct., 1928. Length, 8,180 feet.

Sex drama. Love adventures of a respectable married man who has fallen under the spell of a gold digger. The gradual change that takes place in the man and the methods of attack of gold diggers.

References: Reviewed issue Oct. 20, 1928, page 1223 (sound).
Advertising: Insert, July 7; 766-67, Sept. 8; 1 page insert, Nov. 24, 1928; 1577, May 11, 1929.
Exploitation: Page 1771, Dec. 8, 1929.
Newspaper displays: Page 1541, Nov. 17, 1929.

BEAU BROADWAY. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Lew Cody and Aileen Pringle. Director, Malcolm St. Clair. Scenarist, George O'Hara. Cameraman, Andre Barlatier. Released, Sept. 29, 1928. Length, 6,037 feet.

Romantic drama of man-about-town who, tiring of playing fast and lose, falls in love with young girl. Discarded woman in philanderer's life becomes interested in youth who had been sweetheart of young girl.

References: Reviewed issue Aug. 4, 1928, page 413 (silent).

BEAUTY AND BULLETS. Produced and distributed by Universal Pictures Corp. Star, Ted Wells. Director, Ray Taylor. Adaptator, Geo. Plymton. Cameraman, Joseph Brotherton. Released, Dec. 16, 1928. Length, 4,179 feet.

Western. Girl finds brother is member of robber gang and recovers from him money obtained in stage coach robbery. Money is restored to rightful owners as sheriff arrives to arrest culprit.

BEGGARS OF LIFE (Syn.) (FD). Produced and distributed by Paramount Famous Lasky Corp. With Wallace Beery, Richard Arlen, Louise Brooks. Director, William Wellman. Scenarists, Benj. Glazer and Jim Tully. Cameraman, Henry Gerrard. Released, Sept. 22, 1928. Length, 7,560 feet sound; 7,504 feet silent.

Drama of hobo life. Story by Jim Tully. Nancy, in fear of her foster father, shoots and kills him. Killing is discovered by Jim, a young hobo. He helps girl escape. He takes her on hobo trip and they meet with many adventures. Beggars of life finally fall in love.

References: Reviewed issue Sept. 29, 1928, page 992 (silent).
Advertising: Insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 315, Aug. 4; 439, Aug. 11; 961-62, Sept. 29, 1928.
Exploitation: Page 1004, Sept. 29; 1248, Oct. 27, 1928.

BEHIND CLOSED DOORS. Produced and distributed by Columbia Pictures Corp. With Virginia Valli and Gaston Glass. Director, R. William Neill. Scenarist, Howard J. Green. Cameraman, Ted Tetzlaff. Released, Feb. 24, 1929 Length, 5,779 feet.

Mystery. A foreign embassy in Washington is stirred over activities of party of royalists raising funds to start a revolution. The mysterious individual, known as "The Eagle," is ringleader. He is tracked down with the help of a pretty girl.

References: Advertising: Insert, June 2, 1928.

BEHIND THAT CURTAIN (AT) (SF). Produced and distributed by Fox Film Corp. With Warner Baxter, Lois Moran, Gilbert Emery. Director, Irving Cummings. Scenarists and adaptators, Sonya Levien and Clarke Silvernail. Dialogue by George Middleton. Cameraman, Conrad Wells, Dave Ragin and Vincent Farrar. Released, June 30, 1929. Length, 8,320 feet (sound).

Mystery from Satevepost story by Earl Derr Biggers. Girl marries fortune hunting Englishman who kills an investigator hired by her guardian to look into his history. She discovers this and flees, joining old family friend exploring the desert, but later deserts him fearing she will cause him trouble, and comes to America. Girl, husband and explorer meet, with happiness for two when husband is killed evading law.

References: Reviewed issue July 6, 1929, page 124 (sound).
Newspaper Dislays: Page 47, Nov. 9; 40, Dec. 28, 1929.

BEHIND THE GERMAN LINES (S. & E.) (SD). Produced by Ufa Prod. Distributed by Paramount Famous Lasky Corp. Released, Jan. 12, 1929. Length, 8,254 feet.

War drama. Official German war film shows the war through Teutonic eyes.

References: Reviewed issue Dec. 8, 1928, page 1765 (sound).
Advertising: Pages 1857, Dec. 16; 1930, Dec. 23; insert, Dec. 30; insert, Dec. 31, 1927; insert, Jan. 7; insert, Jan. 21; insert, Feb. 4; insert, Feb. 11; insert, Feb. 18; insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 1726, Dec. 8; 1790-91, Dec. 15. 1928; 5, Jan. 5, 1929.

BELLAMY TRIAL, THE (Syn.) (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Leatrice Joy, Betty Bronson, Edward Nugent. Director and scenarist, Monta Bell. Dialoguer, Joe Farnham. Cameraman, Arthur Miller. Released, Mar. 2, 1929. Length, 8,268 feet sound; 7,524 feet silent.

Mystery. Mimi Bellamy is murdered. Her husband and girl are suspected of crime and are on trial. Finally jury brings in verdict of "Not Guilty." Mystery is solved by one who committed crime making confession to the judge.

References: Reviewed issue Feb. 2, 1929, page 368 (sound).
Advertising: Insert, May 19; front cover, May 26; insert, June 2; insert, June 16; insert, June 23; insert, June 30; front cover, July 28; insert, Aug. 4; front cover, Sept. 22, 1928; insert, Jan. 5; front cover, Feb. 9; front cover, Feb. 16; front cover, also insert, Mar. 9, 1929.
Exploitation: Page 1130, Apr. 6; 1206, Apr. 13; 2347, June 29; 930, Sept. 7; 44, Dec. 14, 1929.
Newspaper Displays: Page 993, Mar. 30; 1340, Apr. 20; 1410, Apr. 27; 1976. June 8; 1078, Sept. 21, 1929.

BERLIN AFTER DARK. Produced by Ufa Prod. Distributed by Sono Art World Wide Pictures. With Kurt Gerron, Ernst Syahl-Nachbauer, Fritz Kampers, Grita Ley. Director, Constantin J. David. Scenarists, Victor Abel and Alfred Zeisler. Cameraman, Friedeck Behn-Grund. Release date, Mar. 31, 1929. Length, 6,553 feet.

Melodrama. Daughter of amusement place owner is in love with poverty-stricken musician. Father resents the match. A murder, and the musician is involved because the victim is the girl's father.

BETRAYAL (Syn.) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Emil Jannings with Gary Cooper and Esther Ralston. Director. Lewis Milestone. Scenarist, Hans Kraly. Cameraman, Henry Gerrard. Released, May 11, 1929. Length, 6,614 feet sound; 6,492 feet silent.

Drama. Young artist woos rustic maid and leaves for city. When he gets back to town she is being married to the mayor. Artist continues to visit her and finally tells girl he wants own son to educate. Thru an accident wife is killed and former lover fatally injured. Then husband learns one child is not his. Discovers which one but finds he loves both equally well.

References: Reviewed issue May 11, 1929, page 1645 (silent).
Advertising: Page 525, Feb. 23, 1929.

BEWARE OF BACHELORS (PT) (SD). Produced and distributed by Warner Bros. With Audrey Ferris, Wm. Collier, Jr., Clyde Cook. Andre Beranger, Margaret Livingston. Director, Roy Del Ruth. Scenarist and dialoguer, Robert Lord. Cameramen, Norbert Brodin and Frank Kesson. Released, Oct. 27, 1928 sound; Dec. 1, 1928 silent. Length, 5,778 feet sound; 5,278 feet silent.

Comedy-drama. Green-eyed monster gets a run for his money when a young doctor is accused by his pretty wife of paying too much attention to his patients.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

BEYOND THE SIERRAS. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Tim McCoy with Sylvia Beecher, Roy D'Arcy and Polly Moran. Director, Nick Grinde. Scenarist, Robert Lord. Cameraman, Arthur Reed. Released, Sept. 15, 1928. Length, 5,896 feet.

Frontier drama. Undercover agent for the government is sent to California to hunt thieves preying on Spanish families holding rich land grants. Agent

BIG DIAMOND ROBBERY, THE. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Tom Mix. Director, Eugene Ford. Scenarist, John Stuart Twist. Cameraman, Norman Davil. Released, May 13, 1929. Length, 6,114 feet.

Underworld melodrama. Tom Markham, ranch foreman, fresh from the sage brush country, jumps right in the center of Metropolitan frenzy and wrestles with a wild taxicab which he finds more interesting than the wild broncos.

BIG NEWS (AT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Robert Armstrong and Carol Lombard. Director, Gregory La Cava. Adaptators and dialoguers, Jack Jungmeyer and Walter De Leon. Cameraman, John Mescall and Norbert Brodine. Released, Sept. 7, 1929. Length, 5,950 feet sound; 6,906 feet silent.

Mystery. From the play by Geo. S. Brooks. Editorial life in a metropolitan newspaper while star reporter is tracking down the murderer who takes the life of the managing editor. The girl reporter comes in for honors and marries the reporter who solves the mystery.

References: Reviewed issue July 13, 1929, page 200 (sound).

Advertising: Pages 378-79, July 27; 843, Sept. 7; 12-13, Oct. 19, 1929.

BIG TIME (AT) (SD) (SF). Produced and distributed by Fox Film Corp. Star, Lee Tracy with Mae Clarke. Director, Kenneth Hawks. Dialoguers, Wm. K. Wells and Sidney Lanfield. Cameraman, L. William O'Connell. Released, Sept. 29, 1929. Length, 7,480 feet sound.

Back stage drama. Story by Wallace Smith "Little Ledna." While wife is bearing him a son, hoofer teams up with substitute. Later wife catches them making love to each other. She goes to Hollywood and becomes a star. Husband slips down the ladder until he finally falls to dishwashing. He learns wife is in Hollywood and hops freight to coast. Finding no trace of her he gets job as extra in picture in which wife is star and finds she still loves him.

References: Reviewed issue Sept. 14, 1929, page 986 (sound).

Exploitation: Page 45, Dec. 28, 1929.

Newspaper Displays: Page 40, Dec. 28, 1929.

BLACK ACE, THE. Produced by Leo Maloney Prod. Distributed by Pathe Exchanges, Inc. Star, Don Coleman. Director, Leo Maloney. Scenarist, Ford I. Beebe. Cameraman, Edw. A. Kull. Released, Sept. 2, 1928. Length, 5,722 feet.

Western drama of a Texas Ranger's quest for the man who slew his father. The trail brings him close to his foster-father, whose daughter he loves, but he finally captures his man, who dominates his foster-father to do evil by threatening to expose his past.

References: Reviewed issue Sept. 15, 1928, page 870 (silent).

BLACKMAIL (AT). Produced by British International. Distributed by Sono Art-World Wide Pictures. With Donald Calthrop, John Longden, Anny Ondra, Cyril Ritchard, Sara Allgood. Director and scenarist, Albert Hitchcock. Dialoguer, Ben Levy. Cameraman, Jack Cox. Released, October, 1929. Length, 7,136 feet.

Mystery drama. Young detective in Scotland Yard loves a tobacconist's daughter who is a flirt.. She stages a quarrel with the detective and goes to an artist's apartment. Artist forces his attentions upon her and she stabs him to death. Blackmailer had seen girl with artist and also saw detective return glove found in artist's apartment. Blackmailer falls to his death and impression is given that he was the murderer.

References: Reviewed issue Oct. 12, 1929, page 33 (sound).

Advertising: Pages 14-15, Oct. 19; insert, Dec. 21, 1929.

BLACK MAGIC (Syn.). Produced and distributed by Fox Film Corp. With Josephine Dunn, John Holland, Earle Foxe, Henry B. Walthall, Dorothy Jordon. Director, George B. Seitz. Scenarist, Beulah Marie Dix. Cameraman, Glen MacWilliams. Released, July 7, 1929. Length, 5,855 feet sound; 5,833 feet silent.

South Sea Island drama. Three white derelicts drink away memories of the past. After many adventures during which a girl enters the picture, the three are rehabilitatd and everything turns out happily.

BLACK PEARL, THE. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Star, Lila Lee with Ray Hallor, Carlton Stockdale, Thomas A. Curran, Geo. French. Director, Scott Pembroke. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Released, Dec. 18, 1928. Length, 5,261 feet.

Mystery drama. From story by Mrs. Wilson Woodrow. A fatal gem, stolen from the brow of a sacred idol, brings tragedy into the lives of all who touch it. An elderly man is murdered in a room crowded with people by a daggar thrust through a sidewall. His daughter helps solve the mystery.

BLACK WATCH, THE (AT) (SF). Produced and distributed by Fox Film Corp. With Victor McLaglen, Myrna Loy, David Rollins, Roy D'Arcy, Lumsden Hare. Director, John Ford. Scenarist, John Stone. Dialogue by James K. McGuinness. Cameraman, Joseph August. Released, June 2, 1929. Length, 8,487 feet sound.

Military melodrama. From the novel "King of the Kyber Rifles" by Talbot Mundy. Romance of adventure and intrigue. Government secret service agent gets entangled in the machinations of an adventuress while the Highlanders are campaigning in the Great War.

References: Reviewed issue May 25, 1929, page 1783 (sound).

Exploitation: Page 1278, Oct. 5, 1929.

Newspaper Displays: Page 114, Nov. 2, 1929.

BLACK WATERS (AT). Produced by British & Dominion Films. Distributed by Sono Art-World Wide Pictures. With James Kirkwood, Lloyd Hamilton, Mary Brian, John Loder, Frank Reicher. Director, Marshall Neilan. Scenarist, John Willard. Dialoguer, Frank Reicher. Cameraman, David Kesson. Released, August, 1929. Length, 7,322 feet.

Mystery drama. Based on "The Fog," play by John Willard. Girl and boy watching cabaret show in San Francisco are told by notes to meet on the wharf at midnight. They board a ship. Aboard there were six people, girl and boy, man she loves, former mate, another man and his valet. Of these four are murdered and in addition the master of the schooner, who is principal killer, is killed by his servant who dies from beating administered by master.

References: Reviewed issue April 13, 1929, page 1198 (sound).

Advertising: Pages 410, Feb. 9; 746, Mar. 9, 1929.

BLAZE O' GLORY (AT). Produced by Sono Art. Distributed by Sono Art-World Wide Pictures. Star, Eddie Dowling with Betty Compson, Frankie Darro, Henry Walthall. Directors, Renaud Hoffman and George Crone. Scenarists, Renard Hoffman and Henry McCarty. Dialoguer, Henry McCarty. Cameraman, Harry Jackson. Released, December, 1929. Length, 8,800 feet.

Melodrama: The hero is married on the day of his departure for the front. He is gassed while saving an enemy soldier. He returns to America and is unable to obtain work. He imagines his wife unfaithful with the enemy he had saved overseas and kills the latter. The trial follows. Here, "the quality of mercy" is strained to the utmost.

References: Reviewed issue Dec. 14, 1929, page 28 (sound).

Advertising: Insert, Dec. 21, 1929; 6-7, Feb. 8, 1930.

BLINDFOLD (Syn.) (SF). Produced and distributed by Fox Film Corp. With Lois Moran, George O'Brien, Maria Alba, Earle Foxe. Director, Charles Klein. Scenarists, Ewart Adamson and Robert Horwood. Cameraman, Lucien Andriot. Released, Dec. 9, 1928. Length, 5,598 feet sound.

Crook melodrama. Story by Charles Francis Coe. Girl temporarily suffers from shock when she sees lover shot by gangster. Master crook restores her mind sufficiently to make her bait for schemes. Girl's lover is suspended from police force thru connivings of crook but determines to solve case. Sees girl and compels her to remember past. While crooks are staging robbery she and lover lead them into a trap.

References: Reviewed issue Jan. 5, 1929, page 46 (silent).

BLOCKADE. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Anna Q. Nillson with Wallace MacDonald, James Bradbury, Sr., Walter McGrail. Director, Geo. B. Seitz. Scenarist, Harvey Thew. Cameraman, Robert Martin. Released, Dec. 16, 1928. Length, 6,419 feet sound.

Melodrama: Girl owner of rum-running yacht falls in love with supposed government agent, in reality a wealthy sportsman. Villain's men decide to get rid of girl and man but guards rescue them. It is disclosed that girl was actually government agent.

References: Advertising: Pages 1666, May 19; 255, July 28; 443, Aug. 11; 586-87, Aug. 25; 901., Sept. 22; 1497, Nov. 17; 1563, Nov. 24; 1738, Dec. 8, 1928.

BLUE SKIES (Syn.) (SF). Produced and distributed by Fox Film Corp. With Helen Twelvetrees and Frank Albertson. Director, Alfred L. Werker. Scenarist, John Stone. Cameraman, L. W. O'Connell. Released, Mar. 17, 1929. Length, 5,408 feet sound; 5,367 feet silent.

Drama of youth. Love-hungry children in an orphanage in California, remain true to each other throughout the years of their confinement and into the years of majority until wealth enters the girl's life. She marries but later learns her mistake.

BODY PUNCH, THE. Produced and distributed by Universal Pictures Corp. With Jack Daugherty and Virginia Browne Faire. Director and scenarist, Harry O. Hoyt. Adaptator, Clarence Marks. Cameraman, Joseph Brotherton. Released, July 14, 1929. Length, 4,786 feet.

Action drama: A wrestler and boxer are pitted against each other in the ring, but the theft of a bracelet from one of the onlookers stops the match. When the boxer is framed, he confronts the wrestler with the facts, and then cleans up the latter.

BORDER PATROL. Produced by Charles R. Rogers. Distributed by Pathe Exchanges, Inc. Star, Harry Carey. Director, James P. Hogan. Scenarist, Finis Fox. Cameraman, Sol Polito. Released, Dec. 23, 1928. Length, 4,598 feet.

Melodrama: Texas Ranger is sent to El Paso to ferret out and capture a gang of clever counterfeiters. On the way he rescues a New York girl from an auto wreck. Ranger gets on counterfeiters' trail, tricks them into disclosing hiding place of plant and outwits them in their getaway.

BORDER WILD CAT, THE. Produced and distributed by Universal Pictures Corp. Star, Ted Wells with Kathryn McGuire. Director, Ray Taylor. Scenarists, Carl Krusada and Vin Moore. Cameraman, Joseph Brotherton. Released, May 19, 1929. Length, 4,259 feet.

Western: Sheriff seeks to end rum running activities of gang, which has put the father of his fiancee to work. The father, a heavy debtor of the bootlegger, is forced into the latter's employ and shoots him in self defense. The youth wins a confession from the bootlegger and clearance for his father-in-law to be.

BORN TO THE SADDLE. Produced and distributed by Universal Pictures Corp. Star, Ted Wells with Duane Thompson. Director, Josef Levigard. Scenarists, Geo. H. Plympton and Bruce Mitchell. Cameraman, William Adams. Released, Mar. 10, 1929. Length, 4,126 feet.

Western: While an Eastern millionaire and his daughter are riding in their car, outlaws attempt to rob them. Wealthy Chicago broker, working as a cowboy, rescues them. They ride to the ranch. Later outlaws kidnap girl's father. Cowboy starts in pursuit and saves him but crooks get away. At house-warming they hold up the party but are captured. Cowboy is hurt and rancher discloses his identity. Happiness for girl and cowboy follows.

BRIDE OF THE DESERT. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Stars, Alice Calhoun and LeRoy Mason with Ethan Laidlaw, Walter Ackerman. Director, Duke Worne. Scenarist and dialoguer Arthur Hoerl. Cameraman, Ernest Depew. Released, Sept. 4, 1929. Length, 4,816 feet sound; 5,149 feet silent.

Western: Wounded fugitive seeks refuge in home of desert prospector. Wife hides him in a lean-to where a peddler is staying over night. Peddler is robbed and murdered and fugitive charged by husband with crime. Girl tells sheriff she nursed accused through night in her room. Husband shows indignation but fugitive reveals him as the killer, evidence on his person convicting guilty man.

References: Reviewed issue Nov. 9, 1929, page 37 (sound).

BRIDGE OF SAN LUIS REY, THE (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Lily Damita, Ernest Torrence, Raquel Torres, Don Alvarado. Director, Charles Brabin. Adaptation, Alice D. G. Miller. Dialoguers, Marion Ainslee and Ruth Cummings. Cameraman, Merrit B. Gerstad. Released, Mar. 30, 1929. Length, 7,890 feet.

Drama in South American setting. Bridge of San Luis Rey in Peru crashes, causing deaths of five persons. Father Juniper sets out to prove that it was not God's hate that caused the tragedy but His love.

References: Reviewed issue Feb. 23, 1929, page 567 (silent); May 25, 1929, page 1783 (sound).

Advertising: Insert, June 16; 2151, June 30; insert, Aug. 4; front cover, Sept. 22, 1928.

Exploitation: Page 619, Aug. 10, 1929.

BROADWAY (AT) (AS) (SF) (SD). Produced and distributed by Universal Pictures Corp. With Glenn Tryon, Myrna Kennedy, Evelyn Brent, Robert Ellis. Director, Paul Fejos. Adaptator, Edward T. Lowe, Jr. Cameraman, Hal Mohr. Released, Sept. 15, 1929. Length, 9,661 feet.

Melodrama: Broadway hoofer, of the ham variety, reaches big time heights only after many obstacles have been thrown in his way including the mystery killing of a racketeer. Girl dancer is heroine.

References: Reviewed issue June 1, 1929, page 1889 (sound).

Advertising: Pages 1556, May 12; 1732, May 26; 1934, June 9; 1996, June 16; 1901, Dec. 29, 1928; 605, Mar. 2; inside front cover, Apr. 6; 4 page insert, Apr. 27; 1748-49, May 25; 1936-37, June 8; two page insert, June 22; 259, July 20; 327, July 27; insert, Dec. 14; outside front cover, Dec. 28, 1929; inside front cover, Jan. 4; inside front cover, Feb. 1, 1930.

Exploitation: Pages 1148, Sept. 28; 95, 96, Nov. 30, 1929.

Newspaper displays: Page 98, Jan. 11, 1930.

BROADWAY BABIES (AT) (AS) (SD). Produced and distributed by First National Pictures, Inc. Starring Alice White with Charles Delaney. Director, Mervyn Le Roy. Scenarist, Monte Katterjohn. Dialoguers, Monte Katterjohn and Humphrey Pearson. Cameraman, Sol Polito. Released, June 30, 1929 sound; July 28, 1929 silent. Length, 8,067 feet sound; 6,690 feet silent.

Back stage melodrama. Chorus girl is in love with stage manager of show and he loves her. They plan to marry until a bootlegger steps in and is about to lead her to the altar, reason being that Alice suspects stage manager of falling for another girl. Rival gang gets bootlegger and he slips manager a wedding present and girl at same time.

References: Reviewed issue Sept. 7, 1929, page 860 (sound).

Advertising: Insert, May 12; insert, May 19; insert, May 26; 1327, Nov. 3, 1928.

Exploitation: Page 929, Sept. 7, 1929; 46, Jan. 4, 1930.

BROADWAY FEVER. Produced and distributed by Tiffany Prod. With Sally O'Neil, Roland Drew, Corliss Palmer. Director, Edward Cline. Scenarist, Lois Leeson. Cameraman, John Boyle. Released, Jan. 1, 1929. Length, 5,412 feet.

Back stage melodrama. Story by Viola Brothers Shore. Girl tries to interview producer. Unsuccessful, she answers ad for maid's job and finds it is in home of producer. He is busy rehearsing his latest "find" for starring role of his new play. Maid rids herself of the star and impersonates her. Producer discovers deception at dress rehearsal, and orders her off stage. Matters are patched up and she becomes his leading woman for life.

References: Reviewed issue Mar. 16, 1929, page 843 (silent).

BROADWAY HOOFER, THE (AT) (AS) (SD) (SF). Produced and distributed by Columbia Pictures Corp. With Marie Saxon and Jack Eagan. Director, George Archainbaud. Scenarist and dialoguer, Gladys Lehman. Cameraman, Joe Walker. Released, Dec. 15, 1929. Length, 6,360 feet.

Backstage melodrama: Broadway star retires to the country for a needed rest after a hard season. For a lark she joins a little burlesque tab show, falls in love with manager-comedian and coontinues when she should have been back on Broadway. Finally her manager traces her. Her identity is disclosed and manager-comedian, on the verge of a proposal, fires her. In the end a reconciliation is effected.

References: Reviewed issue Dec. 28, 1929, page 25 (sound).

Advertising: Insert, June 2, 1928.

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BROADWAY MELODY, THE (Syn) (AT) (PC). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Charles King, Bessie Love, Anita Page. Director, Harry Beaumont. Scenarist, Sarah Y. Mason. Dialoguers, Norman Houston and James Gleason. Cameraman, John Arnold. Released, June 6, 1929. Length, 9,372 feet sound.

Back stage comedy drama. Hick song and dance man finally turns out a hit used in a revue. He has had a crush on older of Mahoney Sisters and sends for them to come with show. Sees younger sister and forgets other. Former loves him but because of sister accepts attentions of a backer of the show. Older sister sees true state of affairs and urges boy to marry sister.

References: Reviewed issue Feb. 16, 1929, page 500 (sound).

Advertising: Front cover, Feb. 23; front cover, also insert, Mar. 2; front cover, Mar. 9; front cover, Mar. 16; front cover, Mar. 23; front cover, Apr. 13; front cover, Apr. 20; 1 page insert, Apr. 27; front cover, May 4; front cover, May 18; front cover, May 25; front cover, June 1; insert, June 8; 1 page insert, June 29; 7, July 6; 181, July 13; insert, July 27; 408, Aug. 3; insert, Dec. 14, 1929; 12, Feb. 15, 1930.

Exploitation: Pages 1129, Apr. 6; 1415-16, Apr. 27; 1534, 1537, May 4; 1896, June 1; 2216-17, June 22; 2349, June 29; 136, July 6; 301, July 20; 1273, Oct. 5; 44, Dec. 14, 1929.

BROADWAY SCANDALS (AT) (AS) (SF) (SD). Produced and distributed by Columbia Pictures Corp. With Sally O'Neil, Jack Egan and Carmel Myers. Director, George Archainbaud. Adaptor, Gladys Lehman. Dialouger, Norman Houston. Cameraman, Harry Jackson. Released, Nov. 10, 1929. Length, 6,950 feet sound, 5,[illegible]08 feet silent.

Backstage romance: Ted falls in love with Mary. They do a turn together in vaudeville where Valeska takes the boy away from Mary as her partner. They part only to meet later and everything turns out happily.

References. Reviewed issue Nov. 2, 1929, page 93 (sound).

Advertising: Pages 3, Dec. 7; 5, Dec. 21, 1929.

Newspaper Displays: Page 99, Feb. 1, 1930.

BROKEN BARRIERS. Produced by Excellent Pictures Corp. Distributed by Interstate Pictures Corp. Star, Helene Costello with Gaston Glass. Director, Burton King. Scenarist, Isadore Bernstein. Camermen, William Miller and Joseph Walters. Released, Dec. 1, 1928. Length, 6,000 feet.

Drama: City politics almost wrecks the lives of two innocent victims. Girl is daughter of political boss, hero, young reporter. A bit of underworld melodrama.

References: Advertising: Page 145, July 14, 1928.

BROTHERLY LOVE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Stars, Karl Dane and George K. Arthur. Director, Charles F. Reisner. Adaptator, Earl Baldwin and Lew Lipton. Cameraman, Henry Sharp. Released, Oct. 12, 1928. Length, 6,053 feet.

Comedy-drama: Guard at college prison and manager of ladies' barber shop indulge in a lot of foolishness. A prison football game, the inevitable girl and the equally inevitable clinch at the end.

References:

Advertising: Insert, Mar. 9, 1929.

Exploitation: Pages 1289, Oct. 27; 1597, Nov. 24, 1928.

BROTHERS. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Stars, Barbara Bedford and Cornelius Keefe with Arthur Rankin, Richard Carle, Geo. Chesebro. Director, Scott Pembroke. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Released, Jan. 17, 1929. Length, 6,092 feet.

Melodrama: Two brothers go from the straight and narrow path, but, like true brothers, stick through thick and thin to each other. One is accused of murder. The other makes violent love to a girl that he may clear his brother's name.

BULLDOG DRUMMOND (AT) (SF). Produced by Samuel Goldwyn. Distributed by United Artists Corp. Star, Ronald Colman with Joan Bennett, Lilyan Tashman, Montagu Love. Director, F. Richard Jones. Scenarist and adaptator, Wallace Smith. Dialoguer, Sidney Howard. Cameramen, Geo. Barnes and Gregg Toland. Released, Aug. 3, 1929. Length, 8,376 feet.

Thrill comedy: From the stage play by "Sapper." British army officer, bored with peacetime quiet, advertises for excitement. From one ad picked at random he takes up the case of "Phyllis B," who sends a plea for help. Outlaws have kidnaped her uncle and officer sets out to make the girl happy.

References: Reviewed issue Apr. 13, 1929, page 1197 (sound).

Advertising: Pages 1563, May 11; 1757, May 25; inside front cover, Aug. 24; 964, Sept. 14; 14, Oct. 12; 5, Nov. 23; 9, Dec. 14, 1929; 6, Jan. 4, 1930.

BURNING BRIDGES. Produced by Chas. R. Rogers Prod. Distributed by Pathe Exchanges, Inc. Star, Harry Carey. Director, James P. Hogan, Scenarist, Edw. J. Meagher. Cameraman, Sol Polito. Released, Sept. 30, 1928. Length, 5,400 feet.

Western: Young chap through shell-shock received has a mania for holding up pay trains. Crimes seem to point to his twin brother until he proves himself innocent.

BURNING THE WIND. Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson with Virginia Browne Faire. Directors, Henry McRae and Herbert Blache. Scenarists, Geo. Morgan and Raymond Schrock. Cameraman, Harry Neumann. Released, Feb. 10 1929. Length, 5,202 feet.

Western: Scheming of their fathers brings the girl and hero together, but there are difficulties. One of these is in the form of a ranch foreman, framed to kidnap the girl. However, he double crosses and proves a real menace for Hoot to overcome.

References: Advertising: Pages 1562, May 12; 1935, June 9, 1928.

BUSHRANGER, THE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Tim McCoy with Marion Douglas. Director, Chet. Withey. Scenarists, Geo. C. Hull and Madeline Ruthven. Cameraman, Arthur Reed. Released, Nov. 17, 1928. Length, 5,220 feet.

Drama of Australian bush country: Young English officer, accused of a crime he did not commit, goes to Australia to "live down" the stain. He becomes a modern day Robin Hood by using the cowboy's whip as a boomerang and defeating a gang of bandits.

References: Advertising: Front cover, Nov. 17, 1928.

BUTTER AND EGG MAN, THE. Produced and distributed by First National Pictures, Inc. With Jack Mulhall and Greta Nissen. Director, Richard Wallace. Scenarist, Adelaide Heilbron. Cameraman, George Folsey. Released, Sept. 23, 1928 Length, 6,300 feet

Comedy-drama: Play by George Kaufman. Peter Jones is clerk in his grandmother's hotel in Chillicothe, but longs to be a big producer on Broadway. He meets a girl who leads him into the hands of scheming producers. Peter, however, does the impossible in staging a big hit.

References Advertising: Insert, June 3; insert, June 17, 1927, one page insert, May 12; insert, May 26; 669, Sept. 1, 1928.

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CALIFORNIA MAIL. Produced by Charles Rogers. Distributed by First National Pictures, Inc. Star, Ken Maynard. Director, Albert Rogell. Scenarist, Marion Jackson. Cameraman, Frank Good. Released, Apr. 7, 1929. Length, 5,446 feet.

Western: Bob Scott, government agent, is given the task of seeing that California gold is moved safely across the country during dark hours of Civil War. Girl, as stage coach passenger, gets into troubl and is rescued by Bob.

References: Advertising: Insert, May 12; insert, May 19; insert May 26, 1928.

CAMERAMAN, THE. Produced by Joseph Schenck. Distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Buster Keaton with Marceline Day and Harold Goodwin. Director, Edward Sedgwick. Scenarists, Lew Lipton, Clyde Bruckman and Richard Schayer. Cameramen, Elgin Lessley and Reggie Lanning. Released, Sept. 22, 1928. Length, 6,995 feet.

Slapstick comedy: Luke, a photographer, sells tintypes on the streets of New York. Pretty stenographer enters picture and then follow a series of laugh-provoking exploits. He wins the girl.

References: Review issue Sept. 15, 1928, page 44 (silent).

Advertising: Insert, May 19; front cover, May 26; insert, June 2; insert, June 16; insert, June 23; insert, Aug. 4; front cover, Oct. 13; insert, Dec. 29, 1928; insert, Mar. 2; insert, Mar. 9, 1929.

Exploitation: Page 1597, Nov. 24, 1928.

CANARY MURDER CASE, THE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. With William Powell, James Hall, Louise Brooks, Jean Arthur. Director, Malcolm St. Clair. Scenarists, Florence Ryerson and Albert Shelby LeVino. Dialoguer, S. S. Van Dine. Cameraman, Harry Fischbeck. Released, Feb. 16, 1929. Length, 7,171 feet sound; 6,554 feet silent.

Mystery. From the novel by S. S. Van Dine. A gold digger is killed for blackmailing the son of a wealthy aristocrat. She has made a business of blackmail and any one of five may have committed the crime. Philo Vance solves the mystery and shows how cleverly the one who committed the crime covered his tracks.

References: Reviewed issue Mar. 23, 1929, page 924 (sound).

Advertising: One page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 1928, June 9; insert, June 30; 3, July 7; 438-39, Aug. 11; 898, Sept. 22; 1422, Nov. 10; insert, Dec. 8; 1843, Dec. 22; 1900, Dec. 29, 1928; 174, Jan. 19; 223, Jan. 26; 272, Feb. 2; 460-61, Feb. 16; 523, Feb. 23; 594, Mar. 2; 863, Mar. 23; 1556, May 11; insert, June 15, 1929.

Exploitation: Pages 1203, Apr. 13; 1343, Apr. 30, 1929.

Newspaper Displays: Page 995, Mar. 30, 1929.

CAPTAIN CARELESS. Produced by FBO. Distributed by RKO Prod., Inc. Star, Bob Steele. Director, Jerome Storm. Scenarist, Frank Howard Clark. Cameraman, Virgil Miller. Released, Aug. 26, 1929. Length, 4,876 feet.

Air drama: Young collegian goes to rescue of girl he loves, who has been left a castaway on a deserted island following the wreck of her father's yacht. A non-stop air flight is made by the hero.

CAPTAIN LASH (Syn) (SF). Produced and distributed by Fox Film Corp. Star, Victor McLaglen with Claire Windsor, Arthur Stone, Clyde Cook, Jane Winton. Director, John Blystone. Scenarist, John Stone. Cameraman, Conrad Wells. Released, Jan. 6, 1929. Length, 5,454 feet sound; 5,376 feet silent.

Crook melodrama. Girl, one of party inspecting ship, is saved from escaping steam by boss stoker. But she works semi-badger game on a jewel collector and to shield self asks stoker to bring gems ashore. Loyal friend substitutes coal for stone to prevent stoker being arrested, and girl's gang sets on stoker. He is victorious, gems are restored to owner and, disillusioned, he returns to waterfront.

References: Reviewed issue Feb. 9, 1929, page 434 (silent).

Exploitation: Page 1130, Apr. 6, 1929.

CAPTAIN SWAGGER. Produced and distributed by Pathe Exchange, Inc. Star, Rod LaRoque with Sue Carol. Director, Edw. H. Griffith. Scenarist, Adelaide Heilbron. Cameraman, J. J. Mescall. Released, Oct. 14, 1928. Length, 6,312 feet.

Melodrama. Daring devil-may-care aviator goes broke following New York night life, decides to turn bandit, meets girl on first holdup and befriends her. He makes her his dancing partner and eventually wins her love.

References: Reviewed issue Dec. 29, 1928, page 1949 (silent).

Advertising: Pages 1753, May 26; 21, July 7; 772, Sept. 8; 971, Sept. 29; 1038-39, Oct. 6; 1132-33, Oct. 13; 1194, Oct. 20; 1252, Oct. 27; 1499, Nov. 17; 1572, Nov. 24; 1847-48, Dec. 22, 1928.

CAREERS (AT) (SD). Produced by Ned Marin. Distributed by First National Pictures, Inc. Starring Billie Dove with Antonio Moreno and Noah Beery. Director, John Francis Dillon. Scenarist and dialoguer, Forrest Halsey. Cameraman, John Seitz. Released, June 2, 1929 sound; July 14, 1929 silent. Length, 8,435 feet sound; 6,357 silent.

Drama. From the play "Karriere" by Alfred Schirckauer and Paul Rosenhayn. Locale is Cochin-China. Young French magistrate and wife are victims of virtual imprisonment because president of colony in which they are stationed has a yen for magistrate's wife. Woman endeavors in crucial moment to save husband from disaster and protect personal virtue simultaneously. Officer is murdered and wife suspected. Husband is in charge of investigation, and discovers someone else is guilty.

References: Reviewed issue June 1, 1929. page 1889 (sound).

Advertising: One page insert, Apr. 4, 1925.

CARELESS AGE, THE (AT) (SD). Produced and distributed by First National Pictures, Inc. With Douglas Fairbanks, Jr., Loretta Young, Carmel Myers and Holmes Herbert. Director, John Griffith Wray. Adaptation, Harrison Macklyn. Dialoguer, Harold Shumate. Cameramen, Alvin Knechtel and Ben Reynolds. Released, Sept. 15, 1929 sound; Oct. 13, 1929 silent. Length, 6.308 feet sound; 6,428 feet silent.

Drama. Based on play by John Van Bruten. Youth falls violently in love with actress but she just amuses herself. Returning to London, she avoids him. He discovers she is loose morally but despite this proposes marriage and is refused. He chokes her and leaves her for dead. He confesses to father who decides to take blame. He learns actress did not die as result of attack and youth realizes his folly.

References: Reviewed issue Sept. 28, 1929, page 1140 (sound).

Advertising: Insert, May 12; insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928; insert, July 13; 270, July 20; 1111, Sept. 28, 1929.

Newspaper Displays: Page 86, Nov. 30, 1929.

CARNATION KID, THE (PT) (SD). Produced by Christie Film Corp. and distributed by Paramount Famous Lasky Corp. Star, Douglas MacLean, with Frances Lee and Lorraine Eddy. Director, E. Mason Hopper. Scenarists, Henry McCarthy and Al Cohn. Dialoguer, Al Cohn. Cameramen, Alex Phillips and Monte Steadman. Released, Mar. 2, 1929. Length, 7,267 feet sound; 6,290 feet silent.

Comedy-drama. Typewriter salesman on same train as gunman is compelled by latter to exchange clothes when cops board train and gunman escapes. District attorney of small town is fighting bootleggers and they have sent for gunman. When salesman arrives he is mistaken for gunman by gangsters awaiting his arrival. Salesman saves attorney from being shot and weds attorney's daughter.

References: Reviewed issue Mar. 2, 1929, page 710 (sound).

Advertising: Insert. May 5; 4, July 7; 1725, Dec. 8, 1928; 524, Feb. 23; 595 Mar. 2; 733, Mar. 9, 1929.

Exploitation: Page 996, Mar. 30, 1929.

CASE OF LENA SMITH, THE. Produced and distributed by Paramount-Famous-Lasky Corp. With Esther Ralston and James Hall. Director, Josef con Sternberg. Scenarist, Jules Furthman. Cameraman, Harold Rosson. Released, Jan. 19. 1929. Length, 7,229 feet.

Drama: Laid in Vienna. The man girl loves exposes her to the cruelty of a biased law. Fate pounds at her door. Power and wealth conspire against her. She gives all for love and love betrays her.

References: Reviewed issue Jan. 19, 1929, page 195.

Advertising: Insert. May 5; 438, Aug. 11, 1928; 4, Jan. 5, 1929.

CAUGHT IN THE FOG (PT) (SD). Produced and distributed by Warner Bros. Stars, May McAvoy and Conrad Nagel. Director, Howard Bretherton. Scenarist and dialoguer, Chas. R. Condon. Cameraman, Byron Haskin. Released, Aug. 25, 1928 (sound); Sept. 22, 1928 (silent). Length, 6,270 feet sound; 5,429 feet silent.

Melodrama: A bandit and his lady aide intend stealing gems from a palatial yacht, under cover of fog. The girl is on her first job and pretends she is the wife of the owner's son after the bandit escapes. A juggling of the stolen goods follows, with each person aboard suspecting the other.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

Newspaper Displays: Page 1365, Nov. 3 1928.

CAVALIER, THE (Syn.) (SF) (SD). Produced and distributed by Tiffany Prod. With Richard Talmadge, Barbara Bedford, David Torrence. Director, Irvin Willat. Scenarist, Victor Irvin. Cameramen, John Stevens and Harry Cooper. Released, Nov. 1, 1928. Length 6,775 feet sound.

Melodrama. Adapted from "The Black Rider" by Max Brand. The adventures of a knight errant who risks his life to thwart the oppressors of the Indians in a Spanish colony in the new world, and who saves a Spanish beauty from a distasteful marriage, the reward being her love.

References: Reviewed issue Oct. 27, 1928, page 1286 (sound).

Advertising: Insert, June 23; inside front cover, Aug. 4; 518-19, Aug. 18; 1 page insert, Sept. 22; 1425, Nov. 10; insert, Dec. 18, 1928.

CELEBRITY. Produced by Ralph Block. Distributed by Pathe Exchange, Inc. With Lina Basquette, Robert Armstrong, Clyde Cook. Director, Tay Garnett. Scenarists, Tay Garnett and Geo. Dromgold. Adaptator, Elliott Clawson. Cameraman, Peverell Marley. Released, Oct. 7, 1928. Length, 6,145 feet.

Comedy drama of a dumb pug of the prize ring, whose manager launches him upon a society career in which he comes to grief.

References: Reviewed issue Aug. 11, 1928, page 477 (silent).

Advertising: Page 1752, May 26; 20, July 7; 772, Sept. 8; 971, Sept. 29; 1032, Oct. 13, 1928.

CHARGE OF THE GAUCHOS, THE. Produced by Ajuria Prod. Distributed by RKO Prod., Inc. With Jacqueline Logan and Francis X. Bushman. Director, Albert Kelly. Scenarist, W. C. Clifford. Cameramen, George Benoit and Nick Musuraca. Released, Sept. 16, 1928. Length, 5,548 feet.

Romance laid in South America. Belgrano, liberator of the Argentine from the yoke of Spanish dominion, is in charge of Gauchos. This band of freedom-loving people set out to gain their liberty. Belgrano falls in love with Monica Salazar who aids the Gauchos' cause and they are married to celebrate victory in liberty.

References: Advertising: Pages 1667, May 19; 968-69, Sept. 29, 1928.

CHARLATAN, THE (PT) (SF). Produced and distributed by Universal Pictures Corp. With Holmes Herbert, Rockliffe Fellowes, Margaret Livingston, Fred MacKaye, Dorothy Gould. Director, George Melford. Scenarist, J. G. Hawks. Adaptor, Robt. N. Lee. Dialoguers, Jack Robbins and Tom Reed. Cameraman, George Robinson. Released, Apr. 14, 1929 sound; Apr. 7, 1929 silent. Length, 6,097 feet sound; 5,972 feet silent.

Mystery. Former circus performer poses as a royal count and fortune teller. His estranged wife living with another man calls upon him to have her fortune read not knowing his true identity. She meets a strange death. Husband accused. Lover proved to be real murderer.

References: Advertising: Pages 1560, May 12; 1935, June 9; 1996, June 16; 1201, Oct. 20; 1901, Dec. 29, 1928.

CHARMING SINNERS (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Ruth Chatterton, Clive Brook, Mary Nolan, William Powell. Director, Robert Milton. Cameraman, Victor Milner. Released, Aug. 24, 1929. Length, 6,164 feet sound; 6,530 feet silent.

Drama. From story by Somerset Maugham. Romance of doctor and one of his patients, married but not to each other. His wife, aware of affair, pretends ignorance but later protects her husband and woman by lying to latter's husband. Doctor's wife to punish husband adroitly leads him to believe she is going abroad for few weeks with another man, and husband takes his medicine, knowing it will effect a cure.

References: Reviewed issue July 13, 1929, page 200 (sound).

Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13, 1929.

Exploitation: Page 45, Dec. 14, 1929.

CHASING THROUGH EUROPE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Sue Carol, Nick Stuart, Gustav Von Seyffertitz. Directors, David Butler and Alfred Werker. Cameramen, Sidney Wagner, Lucien Andriot and L. W. O'Connell. Released, Aug. 4, 1929. Length, 5,581 feet sound; 5,622 feet silent.

Melodrama. Ireland, London, Paris and Rome serve as background. Free lance cameraman meets girl who is about to be forced into marriage with her guardian's nephew to cover up former's speculations. He steals her away from them and they fall in love.

References: Reviewed issue July 13, 1929, page 201 (silent).

CHEYENNE. Produced by Charles Rogers. Distributed by First National Pictures, Inc. Starring Ken Maynard. Director, Albert Rogell. Scenarist, Bennett Cohn. Cameraman, Frank Good. Released Feb. 3, 1929. Length, 5,944 feet.

Western: Cal Roberts can ride anything with four legs. He enters the contests held at big rodeo. He wins all honors and meets a girl who races horses to help her father clear pressing debts. Complications follow, but Cal wins the girl.

References: Advertising: Insert, May 12; insert, May 19; insert, May 26, 1928.

CHILDREN OF THE RITZ (Syn) (SD). Produced and distributed by First National Pictures, Inc. With Dorothy Mackaill and Jack Mulhall. Director, John Francis Dillon. Scenarist. Adelaide Heilbron. Cameraman, James Van Erees. Released, Mar. 3, 1929 sound; Feb. 17, 1929 silent. Length, 6,426 feet sound; 6,296 feet silent.

Comedy-drama. From Cornell Woolrich's College Humor story. Girl of wealthy family is continually making whoopee at night clubs. She makes a play for new chauffeur but he is aloof until he finally falls. When family fortune disappears she marries him. Girl has no idea of money values and soon they are broke. He sallies forth nightly to drive a taxi and wife believes he is cheating. She finds out truth and they are reconciled.

References: Reviewed issue Apr. 13, 1929, page 1197 (silent).

Advertising: Insert, May 12; insert, May 19; insert, May 26; 1327, Nov. 3, 1928.

CHINA BOUND. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Stars, Karl Dane and Geo. K. Arthur with Josephine Dunn, Polly Moran. Director, Charles Reisner. Scenarist, Peggy Kelly. Cameraman, Reggie Lanning. Released. May 18, 1929. Length, 5,716 feet.

Melodrama. Clerk in antique shop wants to marry his employer's daughter. Boss takes unkindly to idea, fires clerk and sends daughter and maid to China. Arriving there they run into a Chinese revolution, get in jail and finally escape with clerk and a stoker saving girls and father.

References: Reviewed issue Apr. 20, 1929, page 1335 (silent).

Newspaper Displays: Page 114. Nov. 2, 1929.

CHINATOWN NIGHTS (AT) (SD) (SF). Produced and distributed by Paramount Famous Lasky Corp. With Wallace Beery, Florence Vidor, Warner Oland. Director, William A. Wellman. Scenarist, Ben Grauman Kohn. Adaptator, Oliver H. P. Garrett. Dialoguer, Wm. B. Jutte. Cameraman, Henry Gerrard. Released, Mar. 23, 1929. Length, 7 081 feet sound; 7,145 feet silent.

Melodrama. Society girl on visit to Chinatown meets white leader of Chinese tong. When he is wounded in a tong war, she renounces her former associates and goes to live with tong leader. When she interferes with his business, he puts her out. However, she comes back he retires from Chinatown.

References: Reviewed issue Apr. 6, 1929, page 1124 (sound).

Advertising: Insert, May 5; insert, May 12, insert, May 19; insert, May 26; insert, June 2; 898, Sept. 22; insert, Dec. 8; 1842, Dec. 22; 1900, Dec. 29, 1928; 174, Jan. 19; 223, Jan 26; 272, Feb. 2; 524, Feb. 23, 1929.

Exploitation: Page 993, Mar. 30, 1929.

CHRISTINA (AT) (AS) (SD) (SF). Produced and distributed by Fox Film Corp. With Janet Gaynor, Charles Morton and Rudolph Schildkraut. Director, William K. Howard. Scenarist, Marion Orth. Dialoguer, S. K. Lauren. Cameraman, Lucien Andriot. Released, Dec. 15, 1929. Length, 7,651 feet sound; 6,955 feet silent.

Drama: Action laid on little island off mainland of Holland. Swaggering fisherman in love with girl wants to marry her. Because of visions of a knight on a white horse, she refuses him. When circus comes to island she believes she sees ideal in parade leader. Owner of circus also loves boy and has him arrested to prevent girl from getting him. He gets to girl in time to prevent her marrying fisherman.

References: Reviewed issue Apr. 6, 1929, page 1125 (sound).

CIRCUS KID, THE. Produced by F B O. Distributed by RKO Prod., Inc. With Joe E. Brown, Frankie Darro, Helene Costello, Poodles Hanneford. Director, Geo. B. Seitz. Scenarist, Melville Baker. Cameraman, Philip Tannura. Released, Oct. 7, 1928. Length, 6,085 feet.

Drama of the circus wherein a lion tamer gives his life to save the lover of the woman he idolizes. His passing brings sorrow to all, especially to a homeless boy whom he had trained into a circus attraction.

References: Reviewed issue Sept. 22, 1928, page 930 (silent).

Advertising: Pages 1667, May 19; 255, July 28; 443, Aug. 11; 586-87, Aug. 25; 900, Sept. 22; 1496, Nov. 17; 1563, Nov. 24; 1738, Dec. 8, 1928.

CITY OF PURPLE DREAMS. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Stars, Barbara Bedford and Robert Frazer, with David Torrence, Jacqueline Gadsden. Director, Duke Worne. Scenarist, George Pyper. Cameraman, Walter Griffin. Released, Sept. 1, 1928.

Melodrama of wheat trading: Man fights against odds to hold his fortune and to win the love of a woman. After many complications he wins out.

References: Advertising: Inside front cover, July 21, 1928.

CLEAN-UP, THE. Produced and distributed by Excellent Pictures Corp. Star, Charles Delaney with Betty Blake, Lewis Sargent, J. P. McGowan. Director, Bernard McEveety. Scenarist, Carmelita Sweeney. Cameramen, Wm. J. Miller and Walter Haas. Released, Jan. 20, 1929. Length, 5,660 feet.

Melodrama of underworld: Young reporter with the aid of his editor starts out to clean up the underworld of his city. After many experiences he emerges victorious and wins the love of the girl.

CLEAR THE DECKS (PT) (SF). Produced and distributed by Universal Pictures Corp. Star, Reginald Denny with Olive Hasbrouck, Otis Harlan, Collette Merton. Director, Joseph P. Henabery. Scenarists and adaptators, Earle Snell and Gladys Lehman. Dialoguers Albert De Mond and Chas. H. Smith. Cameraman, Arthur Todd. Released, Mar. 3, 1929. Length, 5,740 feet sound; 5,792 feet silent.

Comedy drama. Young man returning from adventures in Africa falls in love with first pretty girl he meets. Girl sailing for voyage. Young man changes places with sailor, and a whirlwind courtship follows.

References: Advertising: Pages 1935, June 9; 1201, Oct. 20; 1901, Dec. 29, 1928.

CLEARING THE TRAIL. Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson, with Dorothy Gulliver. Director, Reaves Eason. Scenarist and adaptator, Jack Natteford. Cameraman, Harry Neumann. Released, Oct. 7, 1928. Length, 5,311 feet.

Western: Brother comes to ranch of younger brother, whose enemies are trying to drive him off land. Posse finally drives off gang.

References: Advertising: Pages 1562, May 12; 1935, June 9, 1928.

CLOSE HARMONY. Produced and distributed by Paramount-Famous-Lasky Corp. Starring Charles Rogers and Nancy Carroll, with Jack Oakie, Richard Gallagher, Harry Green. Directors, John Cromwell and Edward Sutherland. Scenarist and adaptator, Percy Heath. Dialoguers John Weaver and Percy Heath. Cameraman, J. Roy Hunt. Released, Apr. 13, 1929. Length, 6,271 feet.

Backstage comedy-drama: Story by Elsie Janis and Gene Markey. Singer and dancer in theatre loves leader of jazz band trying to get bookings for the theatre. Girl gets a tryout. Jealousy shows. Close harmony made possible by girl united lovers and paves way for success of both.

References: Reviewed issue Mar. 16, 1929, page 842 (sound).

Advertising: Pages 1723, Dec. 8; 1900, Dec. 29, 1928; 174, Jan. 19; 223, Jan. 26; 1149-50, Apr. 13; 1223, Apr. 20; 1433, May 4; 1556, May 11; 1672, May 18; 1917, June 8; insert, June 15, 1929.

Exploitation: Pages 1720, 1722, May 18; 2212, June 22; 218, July 13; 44, Dec. 14, 1929.

CLOUD DODGER, THE. Produced and distributed by Universal Pictures Corp. Star, Al Wilson. Director, Bruce Mitchel. Adaptator, William Lester. Cameraman, William Adams. Released, Sept. 30, 1928. Length, 4,322 feet (silent).

Air drama: Girl refuses to marry boy friend because of his irresponsibility and sets out to marry another. In a dream youth breaks up an Indian capture with his plane. Then he actually rushes to break up the wedding and overtakes his rival after a flight.

COCOANUTS, THE (AT) (SD). Produced and distributed by Paramount-Famous-Lasky Corp. Stars, Four Marx Brothers, with Mary Eaton and Oscar Shaw. Directors, Joseph Santley and Robert Florey. Adaptator, Morris Ryskind. Dialoguer, Geo. S. Kaufman. Cameraman, George Folsey. Released, Aug. 3, 1929. Length, 8,613 feet.

Musical comedy: From the stage play by Geo. S. Kaufman. Comedian is owner of Hotel de Cocoanut, Florida, with three assistants. Wealthy young girl is guest with mother, whose money is the object of scheming on the part of unscrupulous guests. A melange of entertainment and foolishness.

References: Reviewed issue June 1, 1929, page 1887 (sound).

Advertising: Two page insert; June 15; insert, June 22; insert, June 29; insert, July 6; insert, July 13; 324-25, July 27; 639-40, Aug. 17; 1, Oct. 19; 1, Nov. 23; insert, Dec. 14, 1929.

Exploitation: Pages 56, Nov. 9; 91, 95, Nov. 30, 1929.

Window Displays: Page 84, Dec. 7, 1929.

COCK-EYED WORLD, THE (AT) (SD) (SF). Produced and distributed by Fox Film Corp. Star, Victor McLaglen, Edmund Lowe, Lily Damita. Director and scenarist, Raoul Walsh. Dialoguer, William K. Wells. Cameraman, Arthur Edeson. Released, Oct. 20, 1929. Length, 10,611 feet (sound).

Comedy-drama: From story by Laurence Stallings and Maxwell Anderson. Two red-blodded marines full of daring and with a love for adventure, are constantly falling out over their women. From Brooklyn to the tropics they go—always in jams over their sweethearts, a Spanish siren, Russian firebrand, a wise-cracking flapper from Coney Island.

References: Reviewed issue Aug. 10, 1929, page 603 (sound).

Exploitation: Page 1273, Oct. 5; 44, Oct. 26; 115, Nov. 2; 52, Nov. 9; 47, Nov. 16; 52, 53, Dec, 21, 1929; 46, 49. Jan. 4; 55. Feb. 15. 1930.

Newspaper Displays: Page 40, Dec. 28, 1929; 101, Feb. 1; 62, Feb. 15, 1930.

CODE OF THE WEST. Produced and distributed by Syndicate Pictures. Star Bob Custer. Director, J. P. McGowan. Cameraman, Hap Depew. Released, Nov. 1929. Length, 5 reels.

Western: Leary and accomplice defraud railroad station by stealing insured parcels from Shorty, station agent. Jack Hartley, sent by company to clear up mystery, rounds up the culprits and marries Phyllis, Shorty's daughter.

COHENS AND KELLYS IN ATLANTIC CITY, THE (PT) (SF). Produced and distributed by Universal Pictures Corp. Star, George Sidney with Vera Gordon, Kate Price, Mack Swain. Director, William J. Craft. Scenarist and adaptator, Earl Snell. Dialoguer, Albert De Mond. Cameraman, Al Jones. Released, Mar. 17, 1929. Length, 7,401 feet sound; 7,752 feet silent.

Comedy. Cohen and Kelly are engaged in bathing suit manufacture. Believing they are behind the times, Kelly's son and Cohen's daughter send fathers on the road. They remodel shop and promise to present $10,000 prize to bathing beauty of pageant. Fathers come back and girl and boy flee, their families getting into all sorts of difficulties. Pageant is held, girl wins it and business is rehabilitated.

References: Reviewed issue Mar. 23. 1929, page 925 (sound).

Advertising: Pages 1559. May 12; 1934, June 9; 1996, June 16: 2154, June 30; 1201, Oct. 20; 1900, Dec. 29, 1928; 231, Jan. 26; 570-71, Feb. 23, 1929.

Exploitation: Pages 1340, Apr. 20; 2217, June 22, 1929.

COLLEGE COQUETTE, THE (AT). Produced and distributed by Columbia Pictures Corp. With Ruth Taylor, William Collier, Jr. and Jobyna Ralston. Director, George Archainbaud. Scenarist and dialoguer, Norman Houston. Cameraman, Jack Rose. Released, Aug. 5, 1929. Length, 6,149 feet sound; 5,566 feet silent.

Comedy-drama. College coquette is determined to attract attention and admiration of school coach. To make him jealous, she starts playing with other boys of school. He falls for her but believes her just a flirt when he finds her at a wild party in the rooms of a boy student and in the arms of another student. Explanations are made and misunderstanding cleared up.

References: Reviewed issue Aug. 31, 1929, page 791 (sound).

Advertising: Insert, June 2, 1928.

Exploitation: Page 1002, Sept. 14, 1929.

Joseph M. Schenck presents

HARRY RICHMAN

"PUTTIN' ON THE RITZ"

with JOAN BENNETT
James Gleason — Lilyan Tashman — Aileen Pringle
MUSIC and LYRICS
IRVING BERLIN
Directed by
Edward Sloman

"Puttin' on the Ritz" is the present $2.00 sensation of N. Y.

Newspapers praised it as best all around entertainment of the year.

"Richman puts over his songs like a million dollars," said the Graphic.

"Boy, O boy, will this one clean up at the box-office—and rightfully," said the News. "The best talkie-singie to reach Broadway."

"A box-office hit. A triumph for United Artists. A picture that gets under your skin," said the World.

"Lively, tuneful and effective songs that stand every chance of a deserved radio, phonograph and orchestral popularity." —Tribune.

"Joan Bennett so beautiful audience broke into audible spasms every time she walked across the screen." —Post.

"Jimmy Gleason is grand and Lilyan Tashman amusing." —Journal.

Joseph M. Schenck presents

HERBERT BRENON'S

"Lummox"

From the Best Seller
by FANNIE HURST
with
Winifred
Westover
Ben Lyon — Edna Murphy
William Collier, Jr.

"'Lummox' is a great picture. Quite possibly the greatest picture the talkies have produced. A classic. Is brave and fine, sincerely interesting, gripping and satisfying." —Globe-Democrat.

"The talkies have shown nothing more absorbing. A picture of unusual entertainment quality." —San Francisco Call and Bulletin.

"The picture at Loew's this week is one of the best and most beautifully made movies of this year. It stands in the line of supermovies that are 'super'." —St. Louis Times.

"Will leave its imprint upon the memory of all who see it. Miss Westover's portrayal one of the most profoundly impressive that the screen—silent or sound—has given us." —Examiner.

"Woman should fall heavily for 'Lummox.' Will find it vital, unusual and decidedly lovely." —Louisville Courier Journal.

Joseph M. Schenck presents

FANNY BRICE

"Be Yourself"

with HARRY
GREEN
Robert Armstrong
Directed by
Thornton Freeland

"Excellent work by Fannie Brice. Harry Green is very funny. Good dancing and singing."—Hartford Courant.

"Fanny Brice always funny and ebullient in spirit. Harry Green is a whole show in himself. Comic and smart. Armstrong with another pugilist characterization that is clever and convincing and at the same time entirely different." —Detroit Free-Press.

"Just what her customers like. Sings 'Cooking Breakfast for the One I Love' and 'Kicking a Hole in the Sky'—her gestures and rapidly changing expressions bring back fond memories of Old Follies days."—Detroit News.

"The laugh sensation of the day. The funniest comedy trio that have been seen on the screen since the coming of talking pictures."

Inspiration Pictures presents

HENRY KING'S

"Hell Harbor"

with LUPE VELEZ

Jean Hersholt

John Holland — Al St. John

One of most
unusual romances ever filmed

"'Hell Harbor' can stand on its own legs without any ballyhoo because it measures up to every standard of a great photoplay. This is a mirror reflecting the emotions of mankind, romance and lust, greed and the joy of youth."
—Tampa Morning Tribune.

"It's guaranteed to cure the worst case of extreme ennui brought on by an overdose of synchronized boom-boom. Lupe Velez is gorgeous — a small sensation."
—Screenland Magazine.

"Mark this down in your date book as something that should NOT be missed. The photography is nothing short of genius and the direction inspired. Exhibitors Herald.

"General box-office appeal picture. Lupe Velez excellent." —Film Daily.

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DOLORES DEL RIO in

"The Bad One"

with

EDMUND LOWE

GEORGE FITZMAURICE Production

Presented by Joseph M. Schenck

Joseph M. Schenck presents

LILLIAN GISH

"ONE ROMANTIC NIGHT"

with **Rod La Rocque, Conrad Nagle, Marie Dressler, O. P. Heggie**

Directed by PAUL STEIN

THE UNITED ARTISTS HIT RECORD IS NOW 13 OUT OF 13 PICTURES RELEASED

Mary Pickford's "Coquette" Roland West's "Alibi" Ronald Colman in "Bulldog Drummond" and "Condemned" Gloria Swanson in "The Trespasser" Norma Talmadge in "New York Nights" Mary Pickford and Douglas Fairbanks in "Taming of the Shrew" "The Locked Door" "Three Live Ghosts."

ARISTOCRATS OF THE SCREEN

COLLEGE LOVE (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With George Lewis, Dorothy Gulliver, Eddie Phillips. Director, Nat Ross. Scenarists, John B. Clymer and Pierre Conderc. Dialoguer, Leonard Fields. Cameraman, George Robinson. Released, July 7, 1929. Length, 6,864 feet sound; 6,145 feet silent.

Comedy-drama. At opening of college team's captain is greeted with cheers, but hero's return is unnoticed. However, girl turns down grid hero for him. Champ gets drunk on eve of big game. Hero pulls him out of cabaret, is accused by coach and forbidden to play. When the school is losing, champ makes a confession and hero arrives in nick of time to save the day.

References: Reviewed issue Aug. 10, 1929, page 603 (sound).

Advertising: Pages 1162, Apr. 13; 1684-85, May 18; 2067, June 15; 1 page insert, June 22; 259, July 20; 327, July 27, 1929.

Exploitation: Page 1002, Sept. 14, 1929.

COME ACROSS (PT) (SD) (SF). Produced and distributed by Universal Pictures Corp. Star, Lina Basquette with Reed Howes, Flora Finch, Crawfurd Kent. Director, Ray Taylor. Scenarist and adaptator, Peter Milne. Dialoguers, Jacques Rollens, Monte Carter, Ford I. Beebe. Cameraman, R. Redman. Released June 30, 1929. Length, 5,330 feet sound, 5,593 feet silent.

Crook melodrama. From story "The Stolen Lady" by Wm. Dudley Pelley. Tale of a society deb who becomes involved in the conspiracies of a band of crooks and smartly dupes them. She falls in love with one of band whom she had been trying to reform, and discovers he is a playwright in search of melodramatic material.

References: Reviewed issue Nov. 9, 1929, page 37 (sound).

Advertising: Pages 1561, May 12; 1935, June 9; 1996, June 16; 1201, Oct. 20; 1901, Dec. 29, 1928.

COME AND GET IT. Produced by F B O. Distributed by RKO Prod., Inc. Star, Bob Steele with Betty Welsh and Jimmy Quinn. Director, Wallace Fox. Scenarist, Frank Howard Clark. Cameraman, Virgil Miller. Released, Feb. 3, 1929. Length, 5,264 feet.

Prize fight drama. Breezy Smith, honorably discharged from the navy after the World War, gets in with band of thieves, emerges honorably, enters prize ring and meets the one and only girl.

COMPANIONATE MARRIAGE (Syn.) (SD). Produced by The C. M. Company. Distributed by First National Pictures, Inc. With Betty Bronson and Alec B. Francis. Director, Erle C. Kenton. Scenarists, Judge Lindsay and Wainwright Evans. Cameraman, Ray June. Released, Oct. 21, 1928. Length, 6,132 feet.

Sex drama: Based on Judge Ben Lindsay's book. Oldest daughter of large family disrupted by domestic discord blames marriage ties for their plight. Jazz parties follow, but the companionate idea solves the problem.

References: Advertising: Pages 974, Sept. 29; 1136, Oct. 13; 1202, Oct. 20; 1506, Nov. 17, 1534, Dec. 1, 1928.

Exploitation: Pages 1227, Oct. 20; 1879, Dec. 22, 1928; 1789, May 25, 1929.

Newspaper Displays: Page 669, Mar. 2, 1929.

CONDEMNED (AT) (SF). Produced by Samuel Goldwyn. Distributed by United Artists Corp. Starring Ronald Coleman with Ann Harding and Louis Wolheim. Director, Wesley Ruggles. Scenarist and dialoguer, Sidney Howard. Cameraman, George Barnes. Released, Dec. 7, 1929. Length, 7,448 feet.

Melodrama: Based on "Condemned to Devil's Island' by Blair Niles. A convicted thief is sent to Devil's Island, falls in love with the wife of the warden, in whose house he becomes a servant, escapes and joins girl on steamer bound for France, only to be captured and sent back to finish his term while heroine waits for him.

References: Reviewed issue Nov. 9, 1929, page 37 (sound).

Advertising: Inside front cover, Aug. 24; 964, Sept. 14; 15, Oct. 12; 4-5, Nov. 16, [illegible]; 9, Dec. 14, 1929; 6, Jan. 4, 1930.

CONFESSIONS OF A WIFE. Produced and distributed by Excellent Pictures Corp. Star, Helene Chadwick with Walter McGrail and Arthur Clayton. Director, Albert Kelly. Cameramen, M. A. Anderson and Louis Dengel. Released, Dec. 10, 1928. Length, 6,047 feet.

Melodrama: Based on stage play by Owen Davis. Wealthy woman's passion for bridge gambling gets her into all sorts of trouble, eventually compelling her to compromise her virtue to gracefully get out of her gambling debts.

CONQUEST (AT) (SD). Produced and distributed by Warner Bros. Star, Monte Blue. Director, Roy Del Ruth. Scenarists, C. Graham Baker and Eve Unsell. Dialoguer, Francis Power. Comeraman, Barney Vale. Released, Dec. 22. 1928 sound; Jan. 19, 1929 silent. Length, 6,729 feet sound; 4,700 feet silent.

Drama of South Pole flight: Trials and tribulations of two young aviators on a flight to the pole and a girl's unselfish love for one of the fliers. One flier, jealous of the other, reports him dead and returns to claim the hand of the girl.

References: Reviewed issue Feb. 16, 1929, page 499 (sound).

Advertising: Pages 173, July 21; 1125, Oct. 13; 1325, Nov. 3; 1561, Nov. 24: 1845, Dec. 22, 1928; insert, Jan. 19, 1929.

Newspaper Displays: Pages 919, Mar. 23; 1340, Apr. 20, 1929.

COQUETTE (AT) (SF). Produced by Mary Pickford Corp. Distributed by United Artists Corp. Star, Mary Pickford, with John Mack Brown and Matt Moore. Director, Sam Taylor (also dialoguer). Scenarists, John Grey and Allen McNeil. Cameraman, Karl Struss. Released, Apr. 12, 1929. Length, 6,993 feet.

Drama: From play by George Abbott and Ann Preston Bridgers. Young daughter of doctor is the belle of a small town in the south. She gives her kisses freely to all the boys and tells each he is "perfectly adorable." A mountain boy comes into her life. Father shoots boy, then himself, at trial.

References: Reviewed issue Mar. 23, 1929 page 892 (sound).

Advertising: Pages 891, Mar. 16; 954-55, Mar. 30; 1020-21, Apr. 6; 1228-29, Apr. 20; 1562, May 11; 1755, May 25; 4, Nov. 23; 9, Dec. 14, 1929; 6, Jan. 4, 1930.

Exploitation: Pages 2218, June 22; 2354, June 29, 1929.

COURTIN' WILDCATS (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson, with Eugenia Gilbert. Director, Jerome Storm. Scenarist and dialoguer, Dudley MacKenna. Cameraman, Harry Neumann. Released, Dec. 22, 1929. Length, 5,118 feet sound; 5,142 feet silent.

Comedy-drama: Story by William Dudley Pelley. Steel mill owner wants son to go to work in the mill, but boy would rather loaf, so pleads ill health. Finally his dad calls in a doctor, who advises that boy needs strenuous outdoor life and suggests a touring wild west show. Boy joins and finds girl with the show who is a wildcat. He makes up his mind to tame her and finally succeeds.

References: Reviewed issue Dec. 21, 1929, page 38 (sound).

COVERED WAGON TRAILS. Produced and distributed by Syndicate Pictures. Star, Bob Custer. Director, J. P. McGowan. Camerman, Hap Depew. Released, Dec. 1929. Length, 5 reels.

Western: Wanda's brother Chat aids a gang of contraband smugglers by driving their covered wagon. "Smoke" Sanderson saves Chat from gang, rounds them up and wins Wanda.

COWBOY AND THE OUTLAW. Produced by Big Productions Film Corp. Distributed by Syndicate Pictures. Star, Bob Steele. Director, J. P. McGowan. Cameraman, Hap Depew. Released, Oct. 1929. Length, 5 reels.

Western: Slim and Lefty are double-crossing their employer by rustling horses. Pepper and Bullhead whose son and daughter, respectively, love each other argue over non-delivery of a herd. Pepper is killed by Lefty and robbed. Bullhead is accused but George captures Lefty and is reunited to Bertha.

References: Reviewed issue Mar. 1, 1930, page 88 (silent).

CRAIG'S WIFE. Produced and distributed by Pathe Exchange, Inc. With Irene Rich and Warner Baxter. Director, William de Mille. Scenarist, Clara Beranger. Cameraman, David Abel. Released, Sept. 16, 1928. Length, 6,670 feet.

Drama. From play by George Kelly. Drama of the breach in the Craigs' married life, how the husband was driven away by his wife's coldness and selfishness and how, left alone and friendless, she learns the bitter sting of self-centeredness.

References: Reviewed issue Dec. 15, 1928, page 1816 (silent).

Advertising: Pages 1752, May 26; 20, July 7; 582-83, Aug. 25; 772-73, Sept. 8; 970, Sept. 29; 1132, Oct. 13, 1928.

CRASH, THE. Produced and distributed by First National Pictures, Inc. Starring Milton Sills, with Thelma Todd. Director, Eddie Cline. Scenarist, Charles Kenyon. Cameraman, T. D. McCord. Released, Oct. 7, 1928. Length, 6,225 feet.

Railroad drama: From "The Wrecking Boss," by Frank L. Packard. Irishman returns from World War and goes to a western town in the monntains with railroad wrecking gang and soon becomes foreman. Show troupe is in wreck and Irishman meets the girl of his dreams.

References: Advertising: Insert, May 12; insert, May 19; insert, May 26; insert, July 21, 1928.

CRIMSON CANYON. Produced and distributed by Universal Pictures Corp. Star, Ted Wells. Director, Ray Taylor. Scenarist, Hugh Nagrom. Cameraman Joseph Brotherton. Releasel, Oct. 14, 1928. Length, 4,201 feet.

Western: Youth befriends old miner, meets and falls in love with his granddaughter. He helps her to locate her grandfather, overcoming the dirty work of grandfather's enemies.

References: Advertising: Insert, June 22, 1929.

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DANCE OF LIFE, THE (AT) (SD) (PC). Produced and distributed by Paramount-Famous-Lasky Corp. With Hal Skelley and Nancy Carroll. Directors, George Manker and Edw. Sutherland. Scenarist, Benjamin Glazer. Dialoguer, George Manker Watters. Cameraman, J Roy Hunt. Released, Sept. 7, 1929. Length, 10,619 feet sound; 7,488 feet silent.

Back stage melodrama: From play "Burlesque," by Geo. Manker Watters and Arthur Hopkins. Small time performers play the hick towns until young actor makes Broadway. Girl sticks to him, although he forgets her for newly made Broadway pals. Her faithfulness finally convinces him that she is the only girl.

References: Reviewed issue June 29, 1929, page 2343 (sound).

Advertising: One page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2, 1928; 2 page insert, June 15; insert, June 22; insert, June 29; insert, July 6; insert, July 13; 640, Aug. 17; 700-01, Aug. 24; 3 page insert, Aug. 31; 1, Oct. 19; insert, Dec 14, 1929.

Exploitation: Pages 46, Oct. 12; 56, Oct. 19; 112, Nov. 2, 1929; 57, Jan. 25, 1930.

Newspaper Displays: Page 99, Feb. 1, 1930.

DANCE HALL (SF (SD). Produced by RKO Prod., Inc. Distributed by RKO Dist. Corp. With Olive Borden and Arthur Lake. Director, Melville Brown. Scenarist and dialoguer, J. Walter Ruben and Jane Murfin. Cameraman, Jack Mackenzie. Released, Dec. 27, 1929. Length, 5,700 feet.

Melodrama: Story by Vina Delmar. A nickel-a-dance palace is the setting for a puppy love romance wherein the boy falls hard for the girl, with the latter transferring her affections to another. Everything smooths out when the girl realizes her love for the boy, and the other man hooks up with a blonde.

References: Reviewed issue Nov. 23, 1929, page 36 (sound).

Advertising: Two page insert, July 6, 1929.

DANGER RIDER, THE. Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson with Eugenia Gilbert. Director, Henry McRae. Scenarist and adaptator, Arthur Statter. Cameraman, Harry Neumann. Released, Nov. 18, 1928. Length. 5,357 feet.

Western. Hero, portraying role of "bad man," protects a girl whose ranch is overrun with convicts and wins her.

References: Reviewed issue Dec. 2, 1928, page 1875 (sound).

Advertising: Pages 1562, May 12; 1935, June 9, 1928.

DANGEROUS CURVES (AT) (SF) (SD). Produced and distributed by Paramount-Famous-Lasky Corp. Star, Clara Bow, with Richard Arlen, David Newel, Joyce Compson. Director, Lothar Mendes. Adaptators, Donald Davis and Florence Ryerson. Dialoguer, Viola Brothers Shore. Cameraman, Harry Fischbeck. Released, July 13, 1929. Length, 7,278 feet sound; 7,395 feet silent.

Comedy-drama. Girl bareback rider in circus loves the star tight rope walker, but he is in love with his girl partner, who does not return his affections. Bareback rider proves her love and girl partner her treachery.

References: Reviewed issue July 13, 1929, page 200 (sound).

Advertising: Pages 1673, May 18; 1744, May 25; 1810, June 1; 1918, June 8; 2125, June 22; 163, July 13, 1929.

DANGEROUS WOMAN, A (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Baclanova, Clive Brook, Neil Hamilton. Director, Rowland V. Lee. Scenarist, John Farrow. Dialoguer, Edward E. Paramore, Jr. Cameraman, Harry Fischbeck. Released, May 18, 1929. Length, 6,643 feet sound.

Melodrama. Locale is South Africa where an Englishman and his wife are stationed in a government post. Wife can't help vamping other men. When she tries her wiles on younger brother, idol of her husband, latter decides to poison her. But he is spared that crime by another man in the colony. After her death, husband and brother depart.

References: Reviewed issue Mar. 23, 1929, page 923 (under former title of "Woman Who Needed Killing").

Advertising: Pages 1724, Dec. 8, 1928; 525, Feb. 23, 945, Mar. 9; 1673, May 18: 1744, May 25, 1929.

DARK STREETS (AT) (SD). Produced by Ned Marin. Distributed by First National Pictures, Inc. With Jack Mulhall and Lila Lee. Director, Frank Lloyd. Adaptator and dialoguer, Bradley King. Comeraman, Ernest Hallor. Released, Aug. 11, 1929 (sound); Sept. 8, 1929 (silent). Length, 5,416 feet sound; 5,514 feet silent.

Drama of twin brothers: One a gangster and the other a policeman. Both love same girl. During fight gangster brother to protect policeman from the ire of the racketeers, knocks him cold and changes clothes with him. In the ensuing attack of the gangsters on the twin they suppose to be the cop, latter is killed.

References: Reviewed issue Sept. 21, 1929, page 1061 (sound).

Advertising: Insert, May 12; insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928.

DARKENED ROOMS (AT). Produced and distributed by Paramount-Famous-Lasky Corp. Starring Evelyn Brent, with Neil Hamilton, David Newell and Doris Hill. Director, Louis Gasnier. Scenarists, Patrick Kearney and Melville Baker. Cameraman, Archie Stout. Released Nov. 23, 1929. Length, 6,066 feet.

Melodrama: Story by Philip Gibbs. Photopgrapher at beach amusement resort decides to take up fortune telling and spiritualism in order to clean up a fortune. He has as assistant in the photographic gallery a chorus girl who has gone broke. She's in love with him and wants to stop his get-rich-quick scheme before he gets caught and goes to jail. She manages to do this successfully.

References: Reviewed issue Dec. 21, 1929, page 39 (sound).

Advertising: Page 1724, Dec. 8, 1928.

DAUGHTERS OF DESIRE. Produced by Excellent Pictures Corp. Distributed by Interstate Pictures Corp. Star, Irene Rich with Richard Tucker and June Nash. Director, Burton King. Scenarist, Isadore Bernstein. Camermen, William Miller and Joseph Walters. Released, March 1, 1929. Length, 6,000 feet.

Melodrama: Girl employee accepts love of her employer whom she has worshipped silently for many years. He is a widower with three children. Children sew their wild oats in the jazz-mad age.

References: Advertising: Page 2193, June 30, 1928.

DELIGHTFUL ROGUE, THE (AT) (SF) (SD). Produced and distributed by RKO Prod., Inc. Star, Rod La Rocque with Rita La Roy. Directors, Leslie Pearce and Lynn Shores. Scenarist and dialoguer, Wallace Smith. Released, Sept. 22, 1929. Length. 6,532 feet sound; 6,274 feet silent.

Theme: From "A Woman Decides" by Wallace Smith. Devil-may-care pirate is enamored of American dancer. Girl comes to pirate's ship to plead for lover whom pirate captured. He tells her if she will spend night in his cabin lover will be freed. Latter, bound and helpless, sees cabin door close after his girl and pirate and when she emerges, his attitude is antagonistic. Disgusted, girl sails away with pirate.

References: Reviewed issue Oct. 26, 1929, page 31 (sound).

Advertising: Two page insert, July 6; insert, Oct. 5, 1929.

DESERT NIGHTS (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Dist Corp. Star, John Gilbert with Ernest Torrence and Mary Nolan. Director, William Nigh. Scenarist, Lenore Coffee. Adaptator, Endre Bohem. Cameraman, James Howe. Released, Mar. 9, 1929. Length, 7,177 feet.

Melodrama laid in tropics. Hugh Rand, manager of South African diamond mine, is visited by a smooth crook who brings with him a beautiful girl. Crook loots vaults, kidnaps manager and after trek across desert, manager manages escape and wins the girl's hand.

References: Reviewed issue Jan. 19, 1929, page 196 (Reviewed under title of "Thirst").

Advertising: Pages 1793, Dec. 15, 1928; insert, Jan. 5; insert, Mar. 2; insert, Mar. 9, 1929.

DESERT RIDER, THE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Tim McCoy with Raquel Torres and Bert Roach. Director, Nick Grinde. Adaptator, Oliver Drake. Cameraman, Arthur Reed. Released, May 11, 1929. Length, 4,943 feet.

Western. Bandit gang robs rider of pony express of government land grant belonging to Mexican girl. Jed Tyler tracks down the bandits and saves the ranch for the girl.

DESERT SONG, THE (AT) (AS) (PC) (SD). Produced and distributed by Warner Bros. With John Boles, Carlotta King, Louise Fazenda, Myrna Loy, Johnny Arthur. Director, Roy Del Ruth. Scenarist and Dialoguer, Harvey Gates. Cameraman. Bernard McGill. Released, May 11, 1929 Length, 11,034 feet.

Operetta: The Red Shadow is the mysterious leader of a band of Riff soldiers. He meets the girl and an understanding is reached after he is revealed as the son of the French commander.

References: Reviewed issue Apr. 20, 1928, page 1336 (sound).

Advertising: Page 173, July 21; 1125, Oct. 13; 1325, Nov. 3; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19; 273, Feb. 2; 1159, Apr. 13; 1226-27, Apr. 20; 1436-37, May 4, 1929.

Exploitation: Pages 1773, May 18; 2348, June 29; 141, July 6; 301-02, July 20; 382,385, July 27; 617, Aug. 10; 741, 744, Aug. 24, 1929.

Newspaper Displays: Page 1078, Sept. 21, 1929.

DEVIL'S APPLE TREE, THE. Produced and distributed by Tiffany Prod. With Dorothy Sebastian and Lawrence Gray. Director, Elmer Clifton. Scenarist, Lillian Ducey. Cameraman, Ernest Miller. Released, Feb. 20, 1929. Length, 6,430 feet.

Tropical island drama: Girl travels steerage to marry man who had advertised for a wife. Girl finds man an outcast. Hero enters picture and saves the girl from a brutal husband.

References: Reviewed issue Mar. 16, 1929, page 843 (silent).

Advertising: Insert, June 23, 1928.

DEVIL'S CHAPLAIN, THE. Produced by Trem Carr, distributed by Rayart Pictures Corp. Stars, Virginia Brown Faire and Cornelius Keefe, with Josef Swickard, Wheeler Oakman, George McIntosh. Director, Duke Worne. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Released, Mar. 2, 1929. Length, 5,451 feet.

Melodrama: From story by George Bronson Howard. U. S. Secret Service agent finds himself pitted against the cunning of a group of revolutionists seeking to overthrow the kingdom of Hassel-Dorfstein. Agent meets princess and it is love at first sight.

DISRAELI (AT) (SD). Produced and distributed by Warner Bros. Star, George Arliss. Director, Alfred E. Green. Adaptor and dialoguer, Julian Josephson. Cameraman, Lee Garnes. Released, Nov. 1, 1929 sound; Feb. 22, 1930 silent. Length, 8,044 feet.

Historical drama: Play by Louis N. Parker. Dramatic incidents in the life of England's premier, Disraeli, and how, through diplomacy, he acquired the Suez Canal for England and thereby made Victoria Empress of India.

References: Reviewed issue Oct. 5, 1929, page 1263 (sound).

Advertising: Pages 3, Oct. 26; 11, Nov. 23; 6, Dec. 21, 1929; 9, Jan. 11, 1930.

Exploitation: Pages 40, Dec. 14; 56, Dec. 21, 1929.

Newspaper Displays: Pages 98, Jan. 11; 58, Jan. 25, 1930.

DIVINE LADY, THE. (Syn.) (PS) (SD). Produced by Walter Morosco. Distributed by First National Pictures, Inc. Starring Corinne Griffith, with H. B. Warner and Victor Varconi. Director, Frank Lloyd. Scenarist, Agnes Christine Johnston. Adaptator, Forest Halesy. Cameraman, John B. Seitz. Released, Mar. 31, 1929 (sound); Apr. 14, 1929 (silent). Length, 9,914 feet sound; 8,993 feet silent.

Historical drama: Story by E. Barrington. Story of Lady Hamilton's life unfurled, revealing idealistic romance between this beauty and Lord Nelson, England's great sea fighter.

References: Reviewed issue Feb. 9, 1929, page 434 (sound).

Advertising: Two page insert, May 12; insert, May 19; insert, May 26; insert, July 21; 2 page insert, July 28; 2 page insert, Aug. 4; 2 page insert, Aug. 18; 2 page insert, Sept. 22; 2 page insert, Oct. 20; 1327, Nov. 3, 1928.

DIVORCE MADE EASY (AT) (SF) (SD). Produced by Al Christie. Distributed by Paramount-Famous-Lasky Corp. Star, Douglas MacLean, with Marie Prevost, Johnny Arthur, Frances Lee. Directors, Walter Graham and Neal Burns. Dialoguer, Alfred A. Cohn. Cameramen, Alex Phillips, Wm. Wheeler and Gus Petersen. Released, July 6, 1929. Length, 5,386 feet sound; 5,270 feet silent.

Farce-comedy: Story by Wilson Collison. Well-to-do young man agrees with a friend to enter into a plot whereby friend will catch his wife in a compromising position. Young man's uncle arrives on scene and not being acquainted with plot crabs the act.

References.: Reviewed issue Sept. 21, 1929, page 1063 (sound).

Advertising: Pages 1673, May 18; 1744, May 25; 1810, June 1; 1918, June 8; 2125, June 22; 163, July 13, 1929.

DO YOUR DUTY. Produced and distributed by First National Pictures, Inc. Starring Charlie Murray, with Doris Dawson and Lucien Littlefield. Director, William Beaudine. Scenarist, Vernon Smith. Cameraman, Mike Joyce. Released, Oct. 14, 1928. Length, 5,996 feet.

Comedy-drama: Sergeant Tim Maloney, of New York police force, is home-loving. Much of his time is taken up with giving chase to crooks. His daughter is engaged to a young patrolman, Danny Sheenan. Danny lives to see the day he clears Tim's name of an unjust charge and wins the hand of Tim's daughter.

DOCKS OF NEW YORK, THE. Produced and distributed by Paramount-Famous-Lasky Corp. Star, George Bancroft, with Betty Compson and Baclanova. Director, Josef von Sternberg. Adaptator, Jules Furthman. Cameraman, Harold Rosson. Released, Sept. 29, 1928. Length, 7,202 feet.

Drama of waterfront life: Two stokers come ashore after many weeks at sea for a "bust." A woman of the streets is bitter at life and meets the two sailors.

References: Reviewed issue Sept. 22. 1928, page 928.

Advertising: Insert, May 5; 315, Aug. 4; 896, Sept. 22; 961-2, Sept. 29; 1025, Oct. 6; 1124, Oct. 13; 1185, Oct. 20; 1248, Oct. 27; 1422, Nov. 10, 1928.

DOCTOR'S SECRET, THE (AT) (SF). Produced and distributed by Paramount Famous Lasky Corp. With Ruth Chatterton, H. B. Warner, Robert Edeson, John Loder. Director and scenarist, William C. de Mille. Cameraman, J. Roy Hunt. Released, Jan. 26, 1929. Length, 6.918 feet sound.

Drama. From "Half an Hour" by Sir James M. Barrie. Girl of English nobility is sold into wedlock with wealthy commoner who inflicts mental and physical abuse on her. She decides to elope with man she loves. On way her lover is killed and physician on scene of accident mistakes her for immoral woman. That night physician comes to her house as guest and tale is almost spilled. Husband becomes suspicions that wife is the woman but is convinced otherwise.

References: Reviewed issue Feb. 9, 1929, page 433 (sound).

Advertising: Pages 1494, Nov. 17; 1720, Dec. 8; 1842-43, Dec. 22; 1900, Dec. 29: 1928; 5, Jan. 5; 160, 174, Jan. 19; 271, Feb. 2; 391, 393, Feb. 9; 459, Feb. 16; 523, Feb. 23; 593, Mar. 2; 863, Mar. 23; 1556, May 11; insert, June 15, 1929.

Exploitation: Page 2353, June 29, 1929.

DOCTOR'S WOMEN, THE. Produced by Ufa Prod. Distributed by Sono Art-World Wide Pictures. With Miles Mander, Louis Lerch, Ruth Weyher, Margot Manstad. Director, Gustav Molander. Scenarist, Paul Merzbach. Cameraman, J. Julius. Released, June 1, 1929. Length, 6,177 feet.

Drama: Popular Parisian doctor "takes his fun where he finds it," but one fine day meets the one and only girl. They find themselves unsuited to each other.

DOG LAW. Produced by F B O. Distributed by RKO Prod., Inc. Star, Ranger (dog) with Robt. Sweeney and Mary Mabery. Director, Jerome Storm. Scenarist, Frank Howard Clark. Cameraman, Robt. De Grasse. Released, Sept. 2, 1928. Length, 4,802 feet.

Melodrama. Ranger, dog star, plays the hero in saving the life of Jim Benson, prospector in Alaska and the Canadian Rockies, after exciting experiences following a crooked card game in which Jim is robbed and his betrayer killed, but not until after Jim faces hanging for a crime he did not commit.

DONOVAN AFFAIR, THE (AT). Produced and distributed by Columbia Pictures Corp. With Jack Holt, Dorothy Revier and William Collier, Jr. Director, Frank R. Capra. Scenarist, Dorothy Howell. Dialoguer, Howard J. Green. Cameraman, Teddy Tetzlaff. Released, Apr. 11, 1929. Length, 7,140 feet sound; 7,189 silent.

Drama: From Owen Davis' play. Jack Donovan, gambler and man of affairs, gets himself deeply in debt to other gamblers. They set out to make him pay or "put him on the spot." They kill him. The killer is found after many clues are followed.

References: Reviewed issue March 30, 1929, page 987 (sound).

Advertising: Insert. June 2; 1029, Oct. 6, 1928; inside front cover, Apr. 26, 1178. 1181. 1183, 1184-85, Apr. 13; 1448. May 4, 1929.

Exploitation: Pages 486, Aug. 3; 924, Sept. 7, 1929.

DRAG (AT) (PS) (SD). Produced and distributed by First National Pictures, Inc. Starring Richard Barthelmess with Lila Lee and Alice Day. Director, Frank Lloyd. Scenarist, adaptator and dialoguer, Bradley King. Cameraman, Ernest Hallor. Released, July 21, 1929 sound; Aug. 11, 1929 silent. Length, 7,642 feet sound; 5,633 feet silent

Drama. From story by William Dudley Pelley. Young newspaper man marries girl only to find that he has job of being bread-winner for her whole family. He comes to New York and has play produced which is a hit. Sends money to wife and she brings her whole family with her. By this time, he realizes he really loves another girl and walks out on wife and her relations.

References: Reviewed issue June 29, 1929, page 2341 (sound).

Exploitation: Page 679, Aug. 17; 933, Sept. 7; 58, Oct. 19; 49, Dec. 14, 1929.

DRAKE CASE, THE (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With Gladys Brockwell, Forrest Stanley, Robert Frazer, James Crane, Doris Lloyd. Director, Edward Laemmle. Scenarists, adaptators and dialoguers. Chas. Logue and J. G. Hawks. Cameraman, Jerome Ash. Released, Sept. 1, 1929. Length, 6,448 feet sound; 6,644 feet silent.

Mystery. Woman is divorced and husband remarries. Ex-wife learns successor is making drug addict of daughter. Stepmother is killed and ex-wife accused. At trial spectator admits he is burglar and that woman was killed by husband. But husband is dead. It develops father's attorney was married to stepmother, altho engaged to girl, and had planned to make girl an addict in order to gain possession of estate.

References: Reviewed issue Sept. 21, 1929, page 1060 (sound); Nov. 2, 1929, page 95 (silent).

Advertising: Insert, June 22; 259, July 20; 327, July 27; 963, Sept. 14; 46, Nov. 30, 1929.

Exploitation: Page 117, Nov. 2, 1929.

DREAM OF LOVE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Joan Crawford, Nils Asther, Aileen Pringle. Director, Fred Niblo. Scenarist, Dorothy Farnum. Cameramen, Oliver March and Wm. Daniels. Released, Dec. 1, 1928. Length, 5,764 feet.

Gypsy love drama: Adrienne, gypsy carnival girl, falls in love with a member of the Scarlet Hussars at a summer festival. He is revealed as the crown prince of his kingdom. Because of the social difference they cannot marry. Adrienne returns to gypsy life.

References: Reviewed issue Jan. 5, 1929, page 47 (silent).

Advertising: Front cover, Dec. 8; insert, Dec. 29, 1928; insert, Jan. 5, 1929.

DREAM MELODY, THE. Produced and distributed by Excellent Pictures Corp. Star, John Roche with Mabel Julienne Scott and Rosemary Theby. Director, Burton King. Scenarist, Isadore Bernstein. Cameramen, Wm. J. Miller and Walter Haas. Released, Jan. 25, 1929. Length, 5,050 feet.

Drama: Young musician saved from starvation by girl in same boarding house suddenly makes a hit in the cabaret to which girl has taken him and forgets about the woman who literally saved his life. After many adventures in high society he returns to the girl who had helped him.

DRIFTER, THE. Produced by F B O. Distributed by RKO Production, Inc. Star, Tom Mix with Dorothy Dwan and Barney Furey. Director, Robert De Lacy. Scenarist, George W. Pyper. Cameraman, Norman De Vol. Released, Mar. 19, 1929. Length, 5,896 feet.

Western: Tom and his vagabond friend, in their meanderings through the California Sierras buy a mule for $7.50 from an old-time prospector. Later Tom intercedes for Ruth Martin, of the Lazy M ranch. Then there is plenty trouble. Tom and Ruth eventually get together for the final clinch.

References: Newspaper Displays: Page 1078, Sept. 21, 1929.

DRIFTWOOD. Produced and distributed by Columbia Pictures Corp. With Don Alvarado and Marceline Day. Director, Christy Cabanne. Scenarist and adaptator, Lillie Hayward. Cameraman, Joe Walker. Released, Oct. 15, 1928. Length, 6,267 feet.

Drama of the South Seas: From story by Richard Harding Davis. Girl goes to South Sea island, where owner wants her to marry him but she refuses. Instead, she marries a beachcomber. When island owner goes to get girl her husband beats him. Owner has husband locked up, but through a ruse he escapes. Girl and husband leave island to start life anew.

DRY MARTINI (Syn.) (SF). Produced and distributed by Fox Film Corp. With Mary Astor, Jocelyn Lee, Matt Moore, Sally Eilers, Albert Gran. Director, Harry D'Arrast. Scenarist, Douglas Z. Doty. Cameraman, Conrad Wells. Released, Oct. 7, 1928. Length, 7,176 feet sound; 6,828 feet silent.

Sophisticated comedy-drama. Daughter of the rich invades the wild life of Paris to make whoopee and does, but not until after many escapades and drinking bouts have taught her the right and wrong way to love.

References: Reviewed issue Nov. 10, 1928, page 1462 (sound).

DUKE STEPS OUT, THE (Syn.) (PT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, William Haines with Joan Crawford and Karl Dane. Director, James Cruze. Scenarists and adaptators, Raymond Schrock and Dale Van Every. Dialoguer, Joe Farnham. Cameraman, Ira Morgan. Released, Mar. 16, 1929. Length, 6,236 feet sound; 6,201 feet silent.

Comedy-drama. Millionaire's son decides to show father he can make good and takes to prize ring. Sees girl on train but she refuses his attentions. Finally wins way into her good graces but has to go to Frisco to fight. Girl believes there is another purpose in this visit. When returns of fight come over radio, she realizes her mistake.

References: Reviewed issue Apr. 20, 1929, page 1338 (silent).

Advertising: Insert, Jan. 5; front cover, Feb. 16; insert, Mar. 2; front cover, also insert, Mar. 9; front cover, Mar. 16; insert, June 8, 1929.

Newspaper Displays: Page 114, Nov. 2, 1929.

DUMMY, THE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Ruth Chatterton, Frederic Marsh, John Cromwell, Jack Oakie. Director, Robert Milton. Scenarist and dialoguer, Herman J. Mankiewicz. Cameraman, J. Roy Hunt. Released, Mar. 9, 1929. Length, 5,357 feet sound.

Crook melodrama. Young Bowery boy gets job as private detective. His ability to speak deaf and dumb code is utilized by employer in trapping ring of kidnappers who steal children of wealthy families. Child of separated couple

is kidnapped and each believes other guilty. Thru the "dummy" detective rounds up kidnappers, restores child and effects reconciliation of estranged couple.

References: Reviewed issue March 9, 1929, page 775 (sound).

Advertising: Pages 1723, Dec. 8; 1842-43, Dec. 22; 1900, Dec. 29, 1928; 174, Jan. 19; 223, Jan. 26; 272, Feb. 2; 460, Feb. 16; 863, Mar. 23; 1556, May 11; 1672, May 18; insert, June 15, 1929.

Newspaper Displays: Page 1078, Sept. 21, 1929.

DYNAMITE (AT). Produced and distributed by Metro-Goldwyn-Mayer. With Conrad Nagel, Kay Johnson, Charles Bickford and Julia Faye. Director, Cecil B. de Mille. Scenarist, Jeanie MacPherson. Dialoguer, John H. Lawson, Gladys Unger and Jeanie MacPherson. Cameraman, Peverell Marley. Released, Dec. 13, 1929. Length, 11,584 feet.

Melodrama: Drama of coal regions. Society girl marries coal miner, but not until after a tense rivalry has been satisfactorily ironed out.

References: Reviewed issue July 27, 1929, page376 (sound).

Advertising: Two page insert, June 29; front cover, Sept. 7; front cover, Sept. 14; front cover, Sept. 21; front cover, Sept. 28; front cover, Oct. 5; insert, Oct. 12; eight-page insert, Oct. 19; insert, Dec. 14, 1929.

Exploitation: Pages 52, Jan. 18; 86, 92, Feb. 8, 1930.

— E —

ETERNAL LOVE (SF). Produced by Joseph M. Schenck. Distributed by United Artists Corp. Star, John Barrymore with Camilla Horn. Director, Ernst Lubitsch. Adaptator, Hans Kraly. Cameraman, Oliver Marsh. Released, May 11, 1929. Length, 6,515 feet sound; 6,498 feet silent.

Drama. Story laid in Switzerland. Hero and heroine are mismated through a forced marriage of the former. Their conflict with small town prejudice eventually results in their being run out of the hamlet and forced to flee to the mountains. Man and woman are killed by an avalanche but mystical close suggests their happiness after death.

References: Reviewed issue Jan. 26, 1929, page 249 (silent).

Advertising: Page 1563, May 11, 1929.

Window Displays: Page 1150, Sept. 28, 1929.

ETERNAL WOMAN, THE. Produced and distributed by Columbia Pictures Corp. With Olive Borden and Ralph Graves. Director, John P. McCarthy. Scenarist, Wellyn Totman. Cameraman, Joe Walker. Released, Mar. 18, 1929. Length, 5,812 feet.

Melodrama. Story of a sister wronged, her father murdered by her betrayer, and a second sister swearing revenge. Starts in mountains of Argentina, thence through shipwreck in which hero and avenging sister are only survivors. They marry, after girl nearly kills him, mistaking him for slayer. Real murderer is identified by wronged sister and dealt with.

References: Reviewed issue Apr. 6, 1929, page 1123 (silent).

EVANGELINE (PT) (PS) (SF). Produced by Edwin Carewe. Distributed by United Artists Corp. Star, Dolores Del Rio with Roland Drew. Director, Edwin Carewe. Scenarist and dialoguer, Finis Fox. Cameraman, Robert Kurrle. Released, Aug. 24, 1929. Length, 8.268 feet sound; 7,862 feet silent.

Drama: From the poem by Henry Wadsworth Longfellow. Story and theme founded on Longfellow's famous poem of the same name with action laid in Canada.

References: Reviewed issue June 15, 1929, page 2096 (sound).

Advertising: Inside front cover, Aug. 24; 772-73, Aug. 31; 964, Sept. 14; 15, Oct. 12, 1929.

Exploitation: Pages 85, Dec. 7; 39, Dec. 14, 1929.

EXALTED FLAPPER, THE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Sue Carol, Barry Norton, Irene Rich, Albert Conti. Director, James Tinling. Scenarists, Ray Harris and Matt Taylor. Cameraman, Charles Clark. Released, June 9, 1929. Length, 5,806 feet sound; 5,790 feet silent.

Comedy-drama. Story by Will Irwin. Flapper princess refuses to marry prince of nearby kingdom whom she has never seen. She falls for him when he is traveling incognito. The queen, not knowing his identity, has him shanghaied. Princess rescues him with the result her country and prince's become stronger allies, and nuptials result.

References: Reviewed issue Oct. 19, 1929, page 37 (silent).

EXCESS BAGGAGE (Syn.) Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, William Haines, with Josephine Dunn and Ricardo Cortez. Director, James Cruze. Scenarist, Francis Marion. Dialoguer, Ralph Spence. Cameraman, Ira Morgan. Released, Sept. 8, 1928. Length, 7,182 feet.

Back stage comedy-drama: Eddie Kane, Juggler and acrobat in small time vaudeville, is in love with Elsa McCoy, of the "Dunn's Dancing Dames," and following many trials and tribulations road-showing, they settle down in Brooklyn happily married.

References: Reviewed issue Sept. 29, 1928, page 993 (silent).

Advertising: Insert, May 19; front cover, May 26; insert, June 2; insert, June 16; insert, June 23; front cover, July 14; front cover, July 28; insert, Aug. 4; front cover, Sept. 1; front cover, Sept. 8; front cover, Oct. 6; front cover, Oct. 13; front cover, Oct. 20; front cover, Oct. 27; front cover, Nov. 10; front cover, Nov. 24; front cover, Dec. 8; insert, Dec. 29, 1928; insert, Jan. 5; insert, Mar. 2; insert, Mar. 9, 1929.

Exploitation: Page 1100, Oct. 6; 1158, Oct. 13, 1928.

Newspaper Displays: Page 1407, Nov. 3, 1928.

EYES OF THE UNDERWORLD. Produced and distributed by Universal Pictures Corp. Star, Bill Cody. Directors, Leigh Jason and Ray Taylor. Scenarists, Leigh Jason and Carl Krusada. Cameramen, Al Jones and Frank Redman. Released, Apr. 28, 1929. Length, 4,208 feet.

Crook melodrama: Wealthy young sportsman falls in love with daughter of publisher. Latter possesses evidence regarding group of crooks known as the racketeers and plans to publish these facts. Gang demand the evidence, and failing to get it, kill publisher. Sportsman pursues crooks who capture girl. Cops succeed in capturing the gang, and sportsman gets girl.

— F —

FAKER, THE. Produced and distributed by Columbia Pictures Corp. With Jacqueline Logan and Charles Delaney. Director, Phil Rosen. Scenarist, Howard J. Green. Cameraman, Ted Tetzlaff. Released, Jan. 2, 1929. Length, 5,538 feet.

Melodrama: Rita Martin, a secret agent for Hadrian, spiritualistic medium, finds her budding romance with Bob Williams, suddenly terminated by police. Hadrian is a sensation at a seaside resort. Rita exposes medium's fraud, and marries Bob.

References: Advertising: Insert, June 2, 1928.

FALL OF EVE, THE (AT). Produced and distributed by Columbia Pictures Corp. With Patsy Ruth Miller and Ford Sterling. Director, Frank Strayer. Adaptator, Gladys Lehman. Dialoguers, Frederic and Fanny Hatton. Cameraman, Ted Tetzlaff. Released, June 25. 1929. Length, 6,245 feet sound; 5,799 feet silent.

Comedy. Manufacturer opposes son's desire to wed father's secretary. Out-of-town buyer insists that a girl be provided for whoopee party that night. Secretary volunteers. Buyer's wife insists that she join party at last minute, making it necessary for secretary to be introduced as manufacturer's wife. His real wife shows up, and to save dad from difficult situation, son announces girl in question is his wife.

References: Reviewed issue June 22, 1929, page 2210 (sound).

Advertising: Insert, June 2; 1029, Oct. 6, 1928.

FANCY BAGGAGE (PT) (SD). Produced and distributed by Warner Bros. With Audrey Ferris, Myrna Loy, George Fawcett, Hallam Cooley. Director, John Adolfi. Scenarist, C. Graham Baker. Dialoguer, James A. Starr. Cameraman, Bill Rees. Released, Jan. 26, 1929 sound; Feb. 23, 1929 silent. Length, 6,447 feet sound; 5,983 feet silent.

Comedy-drama. Girl discovers father is going to jail to cover an enemy. Girl gets aboard enemy's yacht and poses as a secretary. Falls in love with man's son who doubts when he sees her rifling safe for incriminating papers. Rum runners commandeer ship and chief tries to make love to girl. Young couple escape from ship and swim to shore where everything is explained and their quarreling parents become fast friends.

References: Reviewed issue Oct. 26, 1929, page 31 (silent).

Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

FANNY HAWTHORN. Produced by A. C. Bromhead. Distributed by Interstate Pictures Corp. English cast. Director, Maurice Elvey. Released, Nov. 1, 1929. Length, 6,285 feet.

Drama: Based on stage play "Hindle Wakes" by Stanley Houghton. Story of age-old emotions, filling lives of two mill girls. A week of holidays finds both girls in love with men who prove traitors to their confidences. Back to the drudgery of the mill after many exploits.

FAR CALL, THE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Chas. Morton, Leila Hyams, Warren Hymer, Arthur Stone. Director, Allan Dwan. Scenarist, Walter Woods. Cameraman, Harold Rosson. Released, Apr. 28, 1929. Length, 5,313 feet sound; 5,282 feet silent.

Sea drama. Novel by Edison Marshall. Young sea rover conceives the idea of raiding seal hatchery on island in Behring Sea. Arrives at island to reconnoitre and is discovered by girl to be son of a respected man now deceased. Under circumstances, youth cannot go through with plans for seal pirating.

References: Reviewed issue May 25, 1929, page 1784 (silent).

FARMER'S DAUGHTER, THE. Produced and distributed by Fox Film Corp. With Marjorie Beebe, Frank Albertson and Arthur Stone. Director, Norman Taurog. Scenarist, Gilbert W. Pratt. Cameraman, Joseph August. Released, Oct. 14, 1928. Length, 5,148 feet.

Comedy: City slicker tires to "put something over" in a hick town. Country girl falls for him, passing up her country suitor, an inventor. When a milk baron comes to town he sees a fortune in the inventor's machine and the country girl goes back to her rural boy, the city slicker getting the air.

FASHIONS in LOVE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Adolphe Menjou with Fay Compton and Miriam Seegar. Director, Victor Schertzinger. Scenarist, Louise Long. Dialoguer, Melville Baker. Cameraman, Edward Cronjager. Released, June 29, 1929. Length, 6,325 feet sound; 6,024 feet silent.

Comedy-drama. World-famed concert pianist, much sought after, is pampered in his home circle so he may appear to best advantage to his public. Wife of doctor loves to lionize notables and imagines herself in love with pianist. She consents to leaving her husband and spending holiday at mountain lodge of musician. Her husband and his wife devise an effective cure for their partners.

References: Reviewed issue July 6, 1929, page 123 (sound).

Advertising: Pages 1744, May 25; 1810, June 1; 1918, June 8; 2125, June 22; 163, July 13, 1929.

Exploitation: Pages 619, Aug. 10; 808, Aug. 31, 1929.

FAST COMPANY (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Evelyn Brent, Jack Oakie, Richard Gallagher, Gwen Lee. Director, Edward Sutherland. Scenarist, Florence Ryerson. Adaptators, Patrick J. Kearney and Walton Butterfield. Dialoguer, Jos. L. Mankiewicz. Cameraman, Edw. Cronjager. Released, Sept. 14, 1929. Length, 6,863 feet sound; 6,459 feet silent.

Comedy-drama: From play "Elmer the Great," by Ring Lardner and Geo. M. Cohan. Slugger becomes Yankee and loves vaudeville actress who forgets him. Some one on team writes letters purporting to be from girl. Slugger sees girl night before game and he discovers the deception. Girl is coaxed into encouraging slugger and tells him she loves him. After which he plays hard, winning game with home run.

References: Reviewed issue Aug. 24, 1929, page 734 (sound).

Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13; 1, Oct. 19; insert, Dec. 14, 1929.

Exploitation: Page 48, Oct. 12, 1929.

FAST LIFE (AT) (SD). Produced and distributed by First National Pictures, Inc. With Douglas Fairbanks, Jr., Loretta Young, Chester Morris. Director, John Francis Dillon. Scenarist and dialoguer, John F. Goodrich. Cameraman, Paton Dean. Released, Sept. 1, 1929 sound; Sept. 29, 1929 silent. Length, 7,541 feet soundo 6,702 feet silent.

Drama: Girl and youth are secretly married. Girl sneaks to boy's apartment after jazz party and rival for her affections catches them at love making- Although they confess they are married, he doesn't believe them. He and husband quarrel and intruder is shot and killed. Husband is tried and convicted. Another confesses he really was responsible for killing and husband is freed.

References: Reviewed issue Sept. 7, 1929, page 860 (sound).

Advertising: Insert, July 13; 270, July 20; 968, Sept. 14; 1111, Sept. 28, 1929.

FATHER AND SON (AT). Produced and distributed by Columbia Pictures Corp. With Jack Holt and Dorothy Revier. Director, Erle C. Kenton. Scenarist, Jack Townley. Dialoguers, Frederic and Fanny Hatton. Cameraman, Teddy Tetzlaff. Released, May 13, 1929. Length, 6,310 feet sound; 6,765 silent.

Melodrama: Widower goes to Paris, falls in love with an adventuress and marries her. Son of former wife decided to run away. Ex-lover returns, shoots wife in struggle over revolver and husband is accused. Believing son is guilty, he takes the blame. Youngster, thinking father did crime, claims responsibility. Recording phonograph discloses guilty party and father and son are cleared.

References: Reviewed issue June 8, 1929, page 1969 (sound).

Advertising: Insert, June 2, 1928.

Exploitation: Page 142, July 6, 1929.

FAZIL (Syn.) (SF). Produced and distributed by Fox Film Corp. With Charles Farrell and Greta Nissen. Director, Howard Hawks. Scenarist, Seton I. Miller. Adaptator, Philip Klein. Cameraman, L. W. O'Connell. Released, Sept. 9, 1928. Length, 7,217 feet sound.

Drama: Arab chieftain marries a Parisienne. She tires of monotony of desert, rebels, and in doing so precipitates a quarrel. Arab returns to desert, where he establishes a harem. Eventually, this makes her jealous. She comes back to him and compels other woman to leave. He is shot by her rescuers, but before he dies poisons his wife and they die together.

References: Reviewed issue June 9, 1928, page 1969 (silent).

Exploitation: Page 1227, Oct. 20, 1928.

FIGHTING TERROR, THE. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Star, Bob Custer with Hazel Mills and Bud Osborne. Director, J. P. McGowan. Released, Aug. 1929. Length, 5 reels.

Western: The Millers are gangsters using mud instead of masks on their faces, owning a ranch to hide their thievery. Jim's brother is robbed and mortally wounded so Jim brings the gang to justice.

FLAMES OF THE VOLGA. Produced by Sovkino. Distributed by Amkino Corp. Star, Anna Vaizik with W. Yaroslovtsev. Director, J. Tarich. Cameraman, G. W. Giber. Released, Mar. 30, 1929. Length, 7,000 feet.

Drama laid in Russia. Time of Catherine the Great, general's rule was found harsh. Certain rebel refuses to comply with the dictator's wishes. Full of hatred because of punishment rebel organizes an army and proceeds against the tyrant.

FLEET'S IN, THE. Produced and distributed by Paramount Famous Lasky Corp. Star, Clara Bow with James Hall and Jack Oakie. Director, Malcolm St. Clair. Senarists, Monte Brice and J. Walter Ruben. Cameraman, Harry Fischbeck. Released, Sept. 15, 1928. Length, 6,918 feet.

Comedy-drama: Pretty hostess in dance hall tries to be a sweetheart to the entire fleet of Uncle Sam's navy. She succeeds in a way but, Eddie, a gob, proves he's far and above the others in the final clinch.

References: Reviewed issues Sept. 1, 1928, page 737.

Advertising: Insert, May 5; 77, July 14; 823, Sept. 15; 896-98, Sept. 22; 961-62, Sept. 29; 1025, Oct. 6; 1124, Oct. 13; 1185, Oct. 20; 1248, Oct. 27; 1421, Nov. 10, 1928.
Exploitation: Pagec 1127, Oct. 20; 1473, Nov. 10; 1598, Nov. 24, 1928.
Newspaper Displays: Page 1165, Oct. 13, 1928.

FLIGHT (AT) (SD) (SF). Produced and distributed by Columbia Pictures Corp. With Jack Holt, Ralph Graves and Lila Lee. Director and dialoguer, Frank H. Capra. Cameramen, Joe Walker, Elmer Dyer and Joe Novak. Released, Nov. 1, 1929. Length, 10,670 feet sound; 9,005 feet silent.

Air drama: Football player makes mis-play. Later when in aerial service fellow students torment him because of it. Makes solo flight and fails but instructor has faith in him. Marines are sent to Central America where ex-player makes good.

References: Reviewed issue Sept. 21, 1929, page 1061 (sound).
Advertising: Pages 3, Dec. 7; 5, Dec. 21, 1929.
Lobby Displays: Page 102, Feb. 1, 1930.
Exploitation: Pages 49, Nov. 9; 50, Dec. 14, 1929; 100, Jan. 11; 91, 99, 102, Feb. 1; 58, Feb. 15. 1930.
Newspaper Displays: Pages 98, Jan. 11; 63, Feb. 15, 1930.

FLOATING COLLEGE, THE. Produced and distributed by Tiffany Prod. With Sally O'Neill, Buster Collier, Georgia Hale. Director, George Crone. Scenarist, Stuart Anthony. Cameraman, Harry Jackson. Released, Nov. 10, 1928. Length, 5,477 feet.

Comedy-drama: Two sisters start out to win the affections of a handsome swimming teacher at their country club. Sisters have signed for floating college course and find that young man is member of faculty. Sisters continue their vamping aboard the floating college. Kid sister wins out.

Advertising: Insert, June 23; insert, Dec. 8, 1928.

FLYING BUCKAROO, THE. Produced by Action Pictures, Inc. Distributed by Pathe Exchanges, Inc. Star, Wally Wales. Director, Richard Thorpe. Scenarist, Betty Burbridge. Cameraman, Ray Reis. Released, Nov. 25, 1928. Length, 4,751 feet.

Western: Believing his sweetheart prefers his brother, hero comes to the city. Later returns in time to witness bank robbery and kidnapping of girl. Starts in pursuit in aeroplane and rescues girl.

FLYING FLEET, THE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Ramon Novarro with Ralph Graves, Anita Page, Edward Nugent. Director, George Hill. Scenarist, Richard Schayer. Dialoguer, Joe Farnham. Cameraman, Ira Morgan. Released, Jan. 19, 1929. Length, 9,044 feet sound.

Drama: Self-sufficient young man tries to win girl, but although he manages to step into place of honor as pilot of seaplane for big flight, replacing his chum, he fails to get girl, who loves other youth, who would rather lose out with superior officers than to expose friend who double-crossed him.

References: Reviewed issue Feb. 16, 1929, page 499 (silent).
Advertising: Front cover, Dec. 8; insert, Dec. 29, 1928; insert, Jan. 5; front cover, Feb. 9; front cover, Feb. 16; insert, Mar. 2; front cover, also insert, Mar. 9; insert, June 8, 1929.
Exploitation: Pages 785, Mar. 9; 1343, Apr. 20; 1652, May 11, 1929.

FLYING FOOL, THE (AT) (AS) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, William Boyd with Marie Prevost, Russell Gleason, Tom O'Brien. Director, Tay Garnett. Scenarists, Elliott Clawson and Tay Garnett. Dialoguer, James Gleason. Cameraman, Arthur Miller. Released June 23, 1929. Length, 6,720 feet sound; 5,715 feet silent.

Drama: Story of young man who refuses to fall for any girl. He tries to break up case of puppy love of younger brother with girl several years older. Big brother visits girl, finds she is different and playing straight, as she really is fond of lad. However she develops deeper love for older brother when he is smitten by her charms.

References: Reviewed issue June 22, 1929, page 2210 (sound).
Advertising: Pages 1753, May 26; 2163, June 30; 21, July 7; 1132, Oct. 13; 1257, Oct. 27, 1928.
Exploitation: Pages 744, Aug. 24; 51, Oct. 19, 1929.

FLYING MARINE, THE (AT). Produced and distributed by Columbia Pictures Corp. With Ben Lyon, Shirley Mason and Jason Robards. Director, Albert S. Rogell. Scenarist, John F. Natteford. Cameraman, Teddy Tetzlaff. Released, June 5, 1929. Length, 5,951 sound; 5,736 silent.

Drama: Marine flyer returns home to annex part of brother's flying business as well as girl. He proves not the man girl thought he was. Crashes while performing a stunt and brother determines to secure money for operation to restore other's hearing. But his hearing returns suddenly. He learns others are in love and clambers into stunt plan, machine smashes and carries him to his death.

References: Reviewed issue Nov. 2, 1929, page 94 (sound).
Advertising: Insert, June 2, 1928.

FOOTLIGHTS AND FOOLS (PC) (SD). Produced by John McCormick. Distributed by First National Pictures. Starring Colleen Moore with Raymond Hackett and Frederick March. Director, William A. Seiter. Scenarist and adaptator, Carey Wilson. Released, Nov. 10, 1929. Length, 6,952 feet.

Melodrama: Story by Katherine Brush. Irish girl is in love with youth who gambles. Stock broker falls for girl. She tells gambler to get honest job and broker puts him to work. Broker's offices are held up and boy is accused. Claiming he was framed, girl believes him. She confronts broker with frameup. He protests ignorance and girl asks if boy was guilty. Broker reluctantly tells her truth and she sends boy away.

References: Reviewed issue Oct. 5, 1929, page 1261 (sound).
Advertising: Insert, July 13; 270, July 20, 1929.
Lobby Displays: Page 95, Jan. 11, 1930.

FORBIDDEN LOVE. Produced by Gainsborough Pictures, Ltd. Distributed by Pathe Exchanges, Inc. Star, Lily Damita. Director and scenarist, Graham Cutts. Released, Oct. 28, 1928. Length, 5,937 feet.

Drama: Young princess of mythical Balkan kingdom was wed to profligate prince who came to an untimely death. She falls in love with an author. Just as they are to wed princess becomes heir to throne. Compelled to return to native land, she has to forego marriage to man she loves, her advisers having arranged another royal marriage. Author is shot during brief revolution and queen marries prince.

References: Reviewed issue Jan. 19, 1929, page 195 (silent).
Advertising: Pages 1753, May 26; 21, July 7; 970, Sept. 29; 1132, Oct. 13; 1629, Dec. 1, 1928.

FOREIGN LEGION, THE. Produced and distributed by Universal Pictures Corp. Stars, Norman Kerry and Lewis Stone with Mary Nolan and June Marlowe. Director, Edward Sloman. Scenarist and adaptator, Chas. Kenyon. Cameraman, Jackson Rose. Released, Sept. 23, 1928. Length, 7,828 feet silent.

Romantic drama: Englishman joins Foreign Legion to protect the French husband of girl who jilted him. After a time they meet and trouble brews between Englishman and girl's husband. This fades away when real romance enters Legionnaire's life.

References: Reviewed issue June 30, 1928, page 2195 (silent).
Advertising: Pages 1558, May 12; 1934, June 9; 1996, June 16; 2083, June 23; 2158, June 30, 1928; 231, Jan. 26, 1929.

FOREST PEOPLE OF SIBERIA. Produced by Sovkino Corp. Distributed by Amkino Corp. Released, Oct., 1929. Length, 5,800 feet.

Travelogue: Pictures the wanderings of the Udes, also their hunts.

45 CALIBRE WAR. Produced by Leo Maloney Prod. Distributed by Pathe Exchanges, Inc. Star, Don Coleman. Director, Leo Maloney. Scenarist, Ford I. Beebe. Cameraman, Edw. A. Kull. Released, Feb. 17, 1929. Length, 4,790 feet.

Western drama in a cow town. Landowners are forced to sell to a rascally crew or accept a bullet in the back. The young hero and his pal clean up the villains and restore justice.

Reference: Reviewed issue Feb. 16, 1929, page 501 (silent).

FORWARD PASS (AT) (PS) (SD). Produced and distributed by First National Pictures. With Douglas Fairbanks, Jr. and Loretta Young. Director, Eddie Cline. Adaptor and dialoguer, Howard Emmett Rogers. Cameraman, Arthur Todd. Released, Nov. 10, 1929, sound; Dec. 1, 1929, silent. Length, 7,246 feet sound; 4,920 feet silent.

Comedy-drama: Football story, pure and simple, with the usual love interest, and hero's inability to play good football until he feels sure of his sweetie on the sidelines.

References: Reviewed issue Nov. 9, 1929, page 35 (sound).
Advertising: Insert, July 13; 270, July 20; 17, Oct. 19, 1929.
Lobby Displays: Page 95, Jan. 11, 1930.
Exploitation: Pages 45, Dec. 28, 1929; 53, Jan. 18; 95, Feb. 1; 53, Feb. 15, 1930.

4 DEVILS (PT) (SD) (SF). Produced and distributed by Fox Film Corp. Star, Janet Gaynor, with Mary Duncan, Charles Morton, Barry Norton, Nancy Drexel. Director, F. W. Murnau. Scenarist, Carl Mayer. Adaptators, Berthold Viertholt and Marion Orth. Dialoguer, John Hunter Booth. Cameramen, Ernest Palmer and L. W. O'Connell. Released, Sept. 15, 1929 (sound), Dec. 22, 192[illegible] (silent). Length, 9,496 feet sound; 9,295 feet silent.

Circus drama: Clown rescues two little sisters and brothers from cruel circus owner. He trains them to be acrobats. Eventually they become known as the 4 Devils. Then vampire attempts to break up romance with boy and girl members of quartette, but fails.

References: Reviewed issue Oct. 13, 1929, page 1164 (silent); June 22, 1929, page 2209 (sound).

FOUR FEATHERS (S&E). Produced and distributed by Paramount Famous Lasky Corp. With William Powell, Richard Arlen, Fay Wray, Clive Brook and Noah Beery. Directors, E. B. Schoedsack and M. C. Cooper. Scenarist, Howard Estabrook. Adaptor, Hope Loring. Cameraman, Robert Kurrle. Released Dec. 28, 1929. Length, 7,472 feet sound and silent.

Melodrama: Suggested by A. E. W. Mason's novel. Cowardly youth learning war has been declared resigns his army commission. Three brother officers mail him a white feather and his fiancee breaks their engagement. He becomes a drunken camp follower. His redemption comes through his rescue of officer. Captured, both finally escape but tribesmen fire brush in effort to dislodge them from hiding place. White feathers are redeemed by their donors and lieutenant is reunited with sweetheart.

Reference: Reviewed issue April 20, 1929, page 1337 (silent).
Advertising: Pages 963, Sept. 29, 1928; two page insert, June 15; insert, June 22; insert, June 29; insert, July 6; insert, July 13; 640, Aug. 17; insert, Aug. 31; insert, Dec. 7, 1929.
Exploitation: Pages 814, Aug. 31; 925, Sept. 7; 58, Oct. 19; 1, Nov. 23; 88, Nov. 30; 55, 60, 61, Dec. 21; 49, Dec. 28, 1929; 57, Jan. 18. 1930.
Newspaper Displays: Page 98, Jan. 11, 1930.

FOUR SONS (Syn.) (SF). Produced and distributed by Fox Film Corp. With Margaret Mann, Francis X. Bushman, Jr., Charles Morton, James Ball, George Meeker. Director, John Ford. Adaptator, Philip Klein. Cameraman, George S. Schneidermann. Released, Sept. 2, 1928. Length, 8,862 feet sound.

Drama of mother love. Story by I. A. R. Wylie. A mother gives up her four sons to fight in the war, three of them being killed.

References: Reviewed issue Feb. 18, 1928, page 572 (silent).
Exploitation: Page 1226, Oct. 20, 1928.

FRECKLED RASCAL, THE. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Buzz Barton. Director, Louis King. Scenarist, Frank Howard Clark. Cameraman, Nick Muscuraca. Released, Mar. 31, 1929. Length, 5,842 feet.

Western. Follansbee, owner of water supply of Bitter Creek, turns off water. Red Hepner and pal, Hank, set out to remedy the injustice and do it to the satisfaction of all.

FREEDOM OF THE PRESS. Produced and distributed by Universal Pictures Corp. Star, Lewis Stone with Marceline Day. Director, George Melford. Scenarist, J. Grubb Alexander. Cameraman, Ben Reynolds. Released, Oct. 28, 1928. Length, 6,474 feet.

Melodrama. Story by Peter B. Kyne. Publisher's son, loving ward of underworld king, finds incriminating evidence against him. Underworld kills the boy's father when evidence is published, but the boy continues fighting and exposes the underworld king, who commits suicide, leaving his ward and the boy to enjoy life together.

References: Reviewed issue Oct. 20, 1928, page 1225 (silent).
Advertising: Pages 1560, May 12; 1935, June 9; 1996, June 16, 1928.

FROM HEADQUARTERS (PT) (SD). Produced and distributed by Warner Bros. Star, Monte Blue with Guinn Williams, Gladys Brockwell, Henry B. Walthall, Eddie Gribbon. Director, Howard Bretherton. Scenarist, Harvey Gates. Dialoguers, Harvey Gates and Francis Power. Cameraman, Bill Reese. Released, Apr. 27, 1929 (sound); June 6, 1929 (silent). Length, 6,323 feet sound; 4,895 feet silent.

Military Drama: Ne'er-do-well guides party of marines into rebel-ridden section to rescue stranded party of Americans. They find dying woman and her baby only ones left of original party. Woman knows ne'er-do-well and lets it become known that he deserted from the marines so people would believe he was responsible for a theft committed by her husband. Marine regains status upon his return to civilization.

References: Reviewed issue Oct. 26. 1929, page 31 (sound).
Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 4; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

FROZEN JUSTICE (AT) (AS) (SD) (SF). Produced and distributed by Fox Film Corp. Star, Lenore Ulric with Louis Wolheim and Robert Frazer. Director, Allan Dwan. Scenarist, Sonya Levien. Dialoguer, Owen Davis. Cameraman, Harold Rosson. Released, Oct. 13, 1929. Length, 7,170 feet sound; 6,129 feet silent.

Melodrama: Story by Ejnar Mikkelsen. Half-breed Eskimo married to chieftain, desires to go to white man's world. Unscrupulous trader lures girl aboard ship but she is discovered by husband, dragged back and flogged. She beseeches captain to take her away, but is no happier among white men than the Eskimos. She longs to return. Captain drives away with her in dog team. Team falls into crevasse, girl is injured and dies in husband's arms.

References: Reviewed issue Oct. 5, 1929, page 1261 (sound).
Advertising: One page insert, May 8; 2623, Jan. 5, 1926.

FROZEN RIVER (PT) (SD). Produced and distributed by Warner Bros. Star, Rin-Tin-Tin (dog) with David Lee, Raymond McKee, Nina Quartero, Josef Swickard. Director, Harmon Weight. Adaptor, Anthony Goldeway. Dialoguer, James A. Starr. Cameraman, Nelson Larraby. Released, Apr. 20, 1929 (sound); May 25, 1929 (silent). Length, 5,482 feet sound; 5,110 feet silent.

Melodrama: Rin-Tin-Tin, dog star, up to his usual heroism in snow-covered reaches when saving the hero and bringing about understanding between hero and the inevitable girl.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

FUGITIVES (Syn.) (SF). Produced and distributed by Fox Film Corp. With Madge Bellamy, Don Terry, Arthur Stone, Earle Foxe, Lumsden Hare. Director, Wm. Beaudine. Scenarist, John Stone. Cameraman, Chester Lyons. Released, Jan. 27, 1929. Length, 5,356 feet sound; 5,331 feet silent.

Jazz, night club drama. Pretty singer is discovered in office of proprietor who has been mysteriously murdered. Girl arrested, but her innocence eventually is proved and she leads the straight and narrow path to happiness.

FURY OF THE WILD. Produced by FBO. Distributed by RKO Prod., Inc. Star, Ranger (dog) with Barbara Worth and Robert Homans. Director, Leon D'Usseau. Scenarist, Frank Howard Clark. Cameraman, Robt. De Grasse. Released, Jan. 6, 1929. Length, 4,899 feet.

Melodrama: Hero is imprisoned for crime of which he is innocent. Upon his release his only friend is his dog. Finally meets daughter of hotel proprietor and falls in love with her. Meets an old pal whose gang robs the hotel owned by girl's father. Things look suspicious for hero but complications are smoothed out.

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With Norman Kerry and Mary Philbin. From the novel by Gaston Leroux. Directed by Rupert Julian. (Sound on disc only.) (Chaney's role of the Phantom is a silent portrayal.)

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GAMBLERS, THE (AT) (SD). Produced and distributed by Warner Bros. With Lois Wilson and H. B. Warner. Director, Michael Curtiz. Scenarist and dialoguer, J. Grubb Alexander. Cameraman, Bill Reese. Released, June 29, 1929 (sound); Aug. 3, 1929 (silent). Length, 6,611 feet sound; 4,844 feet silent.

Drama: Girl rejects young son of banking family, and marries an attorney. He is called to investigate trust company, headed by wife's former sweetheart. He gets goods on them. Believing husband is motivated by jealousy, she tells him she is going to testify prisoner was her lover and thus ruin husband politically. He asks that indictment be quashed and wife realizes husband's worth.

References: Reviewed issue Aug. 31, 1929, page 793 (sound).
Advertising: Inside front cover, June 22, 1929.
Exploitation: Page 41, Dec. 28, 1929.

GANG WAR (PT) (SF) (SD). Produced by FBO. Distributed by RKO Prod., Inc. With Olive Borden, Jack Pickford, Eddie Gribbon, Walter Long. Director, Bert Glennon. Scenarist, Fred Myton. Cameraman, Virgil Miller., Released, Sept. 2, 1928. Length, 6,365 feet.

Underworld drama: A girl is the cause of a conflict that leaves death in its wake. Two gangs open war on each other—all for the love of a siren of San Francisco's famous Barbary Coast.

References: Reviewed issue Dec. 1, 1928, page 1697 (silent).
Advertising: Pages 1667, May 19; 82, 83, July 14; 186-87, July 21; 255, July 28; 442, Aug. 11; 586, Aug. 25; 768-69, Sept. 8; 830-31, Sept. 15; 901, Sept. 22; 966-67, Sept. 29; 1496-97, Nov. 17; 1562, Nov. 24; 1738, Dec. 8, 1928.

GATE CRASHER, THE. Produced and distributed by Universal Pictures Corp. Star, Glenn Tryon and Patsy Ruth Miller. Director, William J. Craft. Scenarist, Carl Krusada. Adaptor, Vin Moore. Cameraman, Al Jones. Released, Dec. 9, 1928. Length, 5,597 feet.

Comedy: Amateur detective saves actresses' jewelry. Later, disguised as a night club performer, he frustrates an extortion plot, and grabs money and jewels.

References: Advertising: Pages 1561, May 12, 1928.

GENTLEMEN OF THE PRESS (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Walter Huston. Director, Millard Webb. Adaptor, Bartlett Cormack. Dialoguer, John Meehan. Cameraman, George Fossey. Released, May 4, 1929. Length, 7,176 feet.

Newspaper drama: From play by Ward Morehouse. Star newspaperman gives up every other interest in life for his profession and women. His daughter marries a newspaperman and later dies in child birth.

References: Reviewed issue May 18, 1929, page 1715 (sound).
Advertising: Pages 1724, Dec. 8; 1900, Dec. 29, 1928; 525, Feb. 23; 945, Mar. 9; 1673, May 18; 1744, May 25; 1810, June 1, 1929.
Exploitation: Pages 2103, June 15; 2218, June 22; 2354, June 29, 1929.
Lobby Displays: Page 678, Aug. 17, 1929.

GEORGE WASHINGTON COHEN. Produced and distributed by Tiffany Productions. Star, George Jessel. Director, George Archainbaud. Adaptator, Isadore Bernstein. Cameraman, Harry Jackson. Released, Dec. 20, 1928. Length, 5,652 feet.

Drama: Story from the play "The Cherry Tree," by Aaron Hoffman. Man's love for truth gets him into many jams. Obtains job as secretary to wealthy man and woos boss's fair ward. Aware of an affair between boss's wife and partner, secretary blurts out truth to boss, who sues for divorce. War convinces secretary he should lie in this case. He detracts testimony and receives sentence for perjury to insure happiness of boss's family.

References: Reviewed issue Nov. 2, 1929, page 96 (silent).
Advertising: Insert, June 23, 1928.

GERALDINE (PT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Eddie Quillan and Marian Nixon. Director, Melville Brown. Adaptator, Carey Wilson. Scenarists, Geo. Dromgold and Peggy Prior. Cameraman, Dave Abel. Released, Jan. 16, 1929. Length, 5,587 feet sound; 5,959 feet silent.

Comedy-drama: Story by Booth Tarkington. Young man is hired to transform colorless girl to charming butterfly. During his labors she is unmindful of him, being in love with an indifferent lawyer, but the young fellow shows his quality and the girl eventually falls for him.

References: Reviewed issue Dec. 22, 1928, page 1875 (silent).
Advertising: Pages 1753, May 26; 1132, Oct. 13, 1253, Oct. 27; 1794, Dec. 15; 1847, Dec. 22, 1928; 535, Feb. 23, 1929.
Exploitation: Page 1131, Apr. 6, 1929.

GHOST TALKS, THE (AT) (SF). Produced and distributed by Fox Film Corp. With Helen Twelvetrees and Charles Eaton. Director, Lew Seiler. Scenarist, Frederick H. Brennan. Dialoguers, Frederick H. Brennan and Harlan Thompson. Cameraman, Geo. Meehan. Released, Feb. 24, 1929. Length, 6,482 feet sound.

Melodrama: From play "Badges," by Max Marcen and Edward Hammond. Correspondence school detective is acting as a night clerk in a hotel where heroine seeks shelter until she can recover bonds which her dead uncle stole. She wants to return them to the Government, but crooks are trailing her. Detective suspects two crooks, but believes others to be postal inspectors. Finally he learns truth and rounds them all up.

References: Reviewed issue Feb. 23 ,1929, page 569 (sound).
Exploitation: Page 714, Mar. 2, 1929.

GIRL FROM HAVANA, THE (AT) (SD) (SF). Produced and distributed by Fox Film Corp. With Lola Lane and Paul Page. Director, Benjamin Stoloff. Dialoguer, Edwin Burke. Cameraman, Joseph Valentine. Released, Sept. 22, 1929 (sound); Dec. 29, 1929 (silent). Length, 6,118 feet sound; 6,500 feet silent.

Crook melodrama. Girl detective is sent aboard steam yacht to watch gang suspected of having pulled robbery in Los Angeles jewelry shop. Although she falls in love with one of the supposed crooks, she manages to get the goods on gang. Boy proves to be son of murdered jeweler who was endeavoring to find man who killed father.

References: Reviewed issue Sept. 7, 1929, page 859 (sound).
Advertising: Insert, May 20; 15, July 8; 92, July 15, 1927.
Newspaper Displays: Page 57, Nov. 9, 1929.

GIRL FROM WOOLWORTHS (AT) (AS) (SD). Produced by Ray Rockett. Distributed by First National Pictures, Inc. Star, Alice White. Director, William Beaudine. Scenarist, Adele Commandini. Dialoguer, Richard Weil. Cameraman, Jackson Rose. Released, Oct. 27, 1929. Length, 6,171 feet sound; 5,008 feet silent.

Comedy-drama: Concerns girl who sings behind the music counter in a Woolworth store and is ambitious for a chance tto shine on Broadway. Gets into a night club, but previously has met and fallen in love with a saxophone-playing subway guard. Guard beats night club owner when he is trying to force a contract and something else on the singer. She marries the guard.

References: Reviewed issue Dec. 28, 1929, page 26 (sound).
Advertising: Insert, July 13; 270 July 20, 1929.
Newspaper Displays: Page 56, Dec. 21, 1929.
Window Displays: Page 91, Dec. 7, 1929; 66, Jan. 25, 1930.
Exploitation: Page 41, Dec. 28, 1930.

GIRL IN GLASS CAGE, THE (AT) (SD). Produced and distributed by First National Pictures, Inc. With Loretta Young and Carroll Nye. Director, Ralph Dawson. Adaptator, James Gruen. Cameraman, Ernest Hallor. Released, June 23, 1929 sound; July 21, 1929 silent. Length, 7,159 feet sound; 6,705 feet silent.

Melodrama. Story by George Kibbe Turner. Story deals with a theatre cashier in a small town. Her uncle kills one of the corner loafers who had broken into her room at night and girl's sweetheart is charged with the crime. During the trial the murderer betrays himself and the girl and boy find a happy reunion.

References: Reviewed issue Oct. 19, 1929, page 39 (silent).
Advertising: Insert, May 12; insert, May 19; insert, May 26; 1327, Nov. 3, 1928.
Exploitation: Page 50, Dec. 14, 1929.

GIRL IN THE SHOW, THE (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Bessie Love, Raymond Hackett, Mary Doran, Edward Nugent. Director, adaptator and dialoguer, Edgar Selwyn. Cameraman, Arthur Reed. Released, Aug. 31, 1929. Length, 7,574 feet sound.

Comedy melodrama. Adapted from "Eva the Fifth," play by John Kenyon Nicholson and John Golden. Uncle Tom's Cabin burlesqued with complications and the love of a young ham actor for a young ham actress and happiness after many pitfalls.

References: Reviewed issue Oct. 19, 1929, page 39 (silent).
Advertising: One page insert, June 29; 7, July 6; 180, July 13; insert, July 20; insert, July 27; 408, Aug. 3, 1929.

GIRL ON THE BARGE, THE (PT) (SF). Produced and distributed by Universal Pictures Corp. Stars, Jean Hersholt and Sally O'Neil with Malcolm MacGregor. Director, Edward Sloman. Adaptator, Nan Cochrane. Scenarist, Chas. Kenyon. Dialoguer, Tom Reed. Cameraman, Jackson Rose. Released, Feb. 3, 1929. Length, 7,610 feet sound; 6,908 feet silent.

Outdoor love drama: Skipper of barge running on Champlain Canal from Plattsburg to Buffalo is a heavy drinking disciplinarian over his four children. A storm, a daughter's love for a tug pilot, and a rescue reforms skipper and wins daughter husband.

References: Advertising: Pages 1558, May 12; 1934, June 9; 1996, June 16; 2154, June 30; 1201, Oct. 20, 1900, Dec. 29, 1928; 231, Jan. 26, 1929.
Newspaper Displays: Page 1132, Apr. 6, 1929.

GIRL OVERBOARD (PT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Star, Mary Philbin with Fred Mackaye, Otis Harlan, Francis McDonald. Director, Wesley Ruggles. Scenarist, Paul Schofield. Dialoguer, Walter Anthony and Chas. H. Smith. Cameraman, John Stumar. Released, July 28, 1929. Length, 7,362 feet sound and silent.

Sea melodrama: Young convict, serving time for crime committed by father, is paroled in charge of old sea captain. Street waif hides on ship which houses boy and captain and she becomes part of family. When discovered boy is threatened with return to jail. Captain takes them out to sea, marries them and parole chief relents and permits them to go on their happy way.

References: Reviewed issue Sept. 22, 1928, page 930 (silent); Mar. 2, 1929, page 709 (sound); (under title of "Port of Dreams").
Advertising: Insert, June 22; 259; July 20; 963, Sept. 14; 46, Nov. 30, 1929.

GIRL WITH THE BAND BOX, THE. Produced by Mejrabpomfilm. Distributed by Amkino Corp. Star, Anna Stenn with I. Koval-Samborsky. Director, B. Barnet. Cameraman, V. Francisson. Released, Sept. 1929. Length, 6,000 feet.

Comedy: Russian peasant girl meets homeless boy in big city and brings him where she works so he could have a place to sleep. She tells her employer he is her husband. When the lottery bond, which she receives as wages, wins 25,000 rubles, boy and girl are able to marry.

References: Reviewed issue Oct. 26, 1929, page 30 (silent).

GIRLS GONE WILD (Syn.) (SF). Produced and distributed by Fox Film Corp. With Sue Carol, Nick Stuart, Wm. Russell, Hedda Hopper, Roy D'Arcy. Director, Lew Seiler. Scenarist, Beulah Marie Dix. Cameramen, Arthur Edeson and Irving Rosenberg. Released, Mar. 24, 1929 sound; Mar. 10, 1929 silent. Length, 5,305 feet sound; 5,227 feet silent.

Melodrama: Young society girl likes to speed her car, hand the cops a laugh and have her dad fix her tickets for her. Likes boy at university until she finds out his dad is cop insistent on taking her to court. At street dance which she attends there is gunplay, girl is kidnapped and college boy goes to her rescue.

References: Reviewed issue Apr. 27, 1929, page 1409 (silent).

GIVE AND TAKE (PT) (SF). Produced and distributed by Universal Pictures Corp. Stars, George Sidney and Jean Hersholt with George Lewis and Sharon Lynn. Director, William Beaudine. Scenarist and adaptator, Harvey Thew. Dialoguer, Albert De Mond. Cameraman, Charles Van Enger. Released, Dec. 23, 1928. Length, 7,098 feet sound; 6,552 feet silent.

Comedy drama: Stage play by Aaron Hoffman. Owner of fruit canning factory builds up business for sake of his only son. Boy back from college institutes humanitarian wrinkles in business and wins affection of foreman's daughter and her hand.

References: Reviewed issue Dec. 29, 1928, page 1949 (sound).
Advertising: Pages 1558, May 12; 1934, June 9; 1996, June 16; 1201, Oct. 20; 1901, Dec. 29, 1928; 231, Jan. 26, 1929.

GLAD RAG DOLL, THE (AT) (SD). Produced and distributed by Warner Bros. Star, Dolores Costello with Ralph Graves, Audrey Ferris, Claude Gillingwater. Director, Michael Curtiz. Scenarist and dialoguer, C. Graham Baker. Cameraman, Byron Haskin. Released, May 4, 1929 sound; June 8, 1929 silent. Length, 6,885 feet sound; 5.449 feet silent.

Melodrama: Because head of family has her discharged show girl decides to make him pay. She plans to walk right in on family. She discovers they all have complexes of some sort and manages to straighten out their affairs. Falls in love with stern head of family and he with her. But she goes away. Tricked into taking trip to Europe, on same boat by prearrangement, is man she loves.

References: Reviewed issue June 8, 1929, page 1968 (sound).
Advertising: Pages 1325, Nov. 3; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19, 1929.
Exploitation: Page 614, Aug. 10, 1929.

GLORIFYING THE AMERICAN GIRL (AT) (PC). Produced and distributed by Paramount Famous Lasky Corp. With Mary Eaton, Eddie Cantor, Helen Morgan and Rudy Vallee. Director, Millard Webb. Scenarist and dialoguer, J. P. McEvoy and Millard Webb. Released, Dec. 7, 1929. Length, 7,727 feet sound; 6,786 feet silent.

Musical revue: Gloria Hughes, a department store girl, follows Cinderella's path to luxury and finds fame behind the footlights after a series of adventures with unscrupulous men.

Reference: Reviewed issue Jan. 11, 1930, page 81 (sound).
Advertising: Two page insert, Apr. 17; 1861, Apr. 24; 1977, May 1; 2299, May 15; 2725, June 12; insert, Dec. 4; 2285, Dec. 18, 1926; 271, Jan. 28; insert, Feb. 11; insert, July 22; 736. Sept. 9, 1927; one page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 1928; two page insert, June 15; insert, June 22; insert, June 29; insert, July 6; insert, July 13; 701, Aug. 24; insert, Aug. 31; 1. Oct. 19; four page insert, Dec. 7; insert, Dec. 14, 1929.
Exploitation: Pages 93, 105, Feb. 1; 94, Feb. 8, 1930.

GLORIOUS TRAIL, THE. Produced by Charles Rogers. Distributed by First National Pictures, Inc. Starring Ken Maynard with Gladys McConnell. Director, Albert Rogell. Scenarist, Marion Jackson. Cameraman, Frank Good. Released, Oct. 28, 1928. Length, 5,886 feet.

Western: Indians attack crew of men stringing telegraph across the open spaces. Pat O'Leary, a six-shooting cowboy, goes to the rescue and after many adventures, rids the country of the Red Men.

References: Advertising: Insert, May 12; insert, May 19; insert, May 26, 1928.

GODLESS GIRL, THE (PT). Produced by Cecil B. DeMille. Distributed by Pathe Exchange, Inc. With Marie Prevost, Lina Basquette, Noah Beery. Director, Cecil B. DeMille. Scenarist and dialoguer, Jeanie MacPherson. Cameraman, Peverell Marley. Released, Mar. 31, 1929. Length, 9,328 feet sound; 9,019 feet silent.

Melodrama: Modern youth has its fling and the danger of spreading propaganda through public schools is dealt with. Fire in reformatory is big thrill of action.

References: Reviewed issue Sept. 1, 1928, page 672 (silent).
Advertising: Pages 1753. May 26; 1937, June 9; Insert, July 21; 1038, Oct. 6; 1133, Oct. 13; 1195, Oct. 20; 1253, Oct. 27; 1572-73, Nov. 24, 1928; 4 page insert, Jan. 26; 402, Feb. 9: 472, Feb. 16; 1023, Apr. 6, 1929.
Exploitation: Page 1128, Apr. 6, 1929.
Newspaper Displays: Pages 503-04, Feb. 16, 1929.

GOLD DIGGERS OF BROADWAY, THE (AT) (SD) (SD) (AC). Produced and distributed by Warner Bros. With Nancy Welford and Conway Tearle. Director, Roy Del Ruth. Scenarist and dialoguer, Robert Lord. Released, Oct. 5, 1929. Length, 9,122 feet.

Musical comedy: Chorus girls demonstrate manner in which they handle the big butter and egg man as they arrive on Broadway to make whoopee. A combination of everything that makes for music, jazz and night life.

References: Reviewed issue Sept. 7, 1929, page 859 (sound).

Advertising: Pages 3, Oct. 26; 11, Nov. 23, 1929.

Exploitation: Pages 51, Oct. 12; 54, Nov. 9; 50, Nov. 16; 47, 58, Nov. 23; 88, 98; Nov. 30; 54, Dec. 21, 1929; 57, 63, Jan. 25, 1930.

GREAT DIVIDE, THE (AT) (PS) (SD). Produced by Robert North. Distributed by First National Pictures, Inc. With Dorothy Mackaill, Ian Keith, Myrna Loy. Director, Reginald Barker. Scenarist, Fred Myton. Dialogurs, Fred Myton and Paul Perez. Cameraman, Lee Garmes. Released, Sept. 15, 1929 sound; Oct. 27, 1929 silent. Length, 6,722 feet sound; 5,989 feet silent.

Western: Play by William Vaughn Moody. Young mine owner is loved by young Spanish girl. Mine owner accused of crime of which he is innocent. Girl defends him and everything ends happily atfer many adventures in Arizona and Mexico.

References: Reviewed issue Dec. 14, 1929, page 27 (sound).

Advertising: Insert, July 13; 270, July 20; 1111, Sept. 28, 1929.

Exploitation: Page 86, Nov. 30; 39, Dec. 14, 1929.

GREAT GABBO, THE (AT). Produced by James Cruze Prod. Distributed by Sono- Art-World Wide Pictures. Starring Erich Von Stroheim with Betty Compson, Don Douglas, Margie King. Director, James Cruze. Scenarist and dialoguer, Hugh Hubert. Cameraman, Ira Morgan. Released, October, 1929. Length, 9,950 feet.

Backstage drama: Story by Ben Hecht. Vaudeville ventriloquist teams with girl very much in love with him. Finally because of his abuse she leaves him. A short time later he is starred in a Broadway revue and she is prima donna with the attraction. Attempts to win her back but it is discovered she is secretly married to the juvenile.

References: Reviewed issue Sept. 21, 1929, page 1059 (sound).

Advertising: Pages 1114-15, Sept. 28; insert, Dec. 21, 1929.

Newspaper Displays: Page 52, Jan. 4, 1930.

GREAT WHITE NORTH, THE (Syn.) (SF). Produced by H. A. Snow and distributed by Fox Film Corp. Directors, H. A. and Sidney Snow. Released, Dec. 30, 1928. Length, 5,560 feet.

Adventure in the Frozen North: Authentic account including a chase of a bear over ice floes and his ultimate capture with the lasso and a net.

References: Reviewed issue August 18, 1929, page 549 (under former title of "Lost in the Arctic").

GREENE MURDER CASE, THE (At) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Wm. Powell, Florence Eldridge, Jean Arthur, Eugene Pallette. Director, Frank Tuttle. Scenarist, Louise Long. Dialoguer, Bartlett Cormack. Cameraman, Henry Gerrard. Released, Aug. 31, 1929. Length, 6,383 feet sound.

Mystery: Story by S. S. Van Dine. The Greene family has been deleted of two members when the police, baffled with solution of the crime, decide to let Philo Vance assist them. It is a peculiar family, all hating each other. All members of family beside butler and physician, are suspected. Finally Vance discloses the criminal.

References: Reviewed issue Aug. 17, 1929, page 668 (sound).

Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13; 640, Aug. 17; 1, Oct. 19; 1, Nov. 23; insert, Dec. 14, 1929.

Exploitation: Page 95, Nov. 30; 92, 93, Dec. 7, 1929.

GREYHOUND LIMITED, THE (PT) (SD). Produced and distributed by Warner Bros. Star, Monte Blue with Edna Murphy and Grant Withers. Director, Howard Bretherton. Scenarist and dialoguer, Anthony Coldeway. Cameraman, Ben Reynolds. Released, Feb. 9, 1929 (sound); Mar. 23, 1929 (silent). Length, 6,114 feet sound; 4,696 feet silent.

Railroad melodrama: Innocent man is framed and charged with murder. Train wreck, last minute reprieve. Then follows the hero's effort to free his pal of the charge of which he is convinced pal is innocent.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 25; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

GRIP OF THE YUKON, THE. Produced and distributed by Universal Picture Corp. With Neil Hamilton, Francis X. Bushman, June Marlowe. Director, Ernest Laemmle. Scenarist, Charles A. Logue. Cameraman, Jackson Rose. Released, Sept. 30, 1928. Length, 6,599 feet.

Drama: Gold-crazed prospector is killed in a tussle with two partners trying to disarm him. They later meet his daughter. Save her from attentions of dance hall owner and younger man falls in love with her. Elder man decides to tell about the prospector's death but sheriff decides he was shot in self defense.

References: Advertising: Insert, May 13, 1927; 1560, May 12; 1935, June 9; 1996, June 16; 2158, June 30, 1928.

GRIT WINS. Produced and distributed by Universal Pictures Corp. Stars, Ted Wells with Kathleen Collins. Director, Josef Levigard. Scenarist, George Plympton. Cameraman, William Adams. Released, Jan. 27, 1929. Length, 4,596 feet.

Western: Two ranchers have been squabbling for 25 years over a few feet of property. One of them is shot and the other accused of the crime. Through the son of one and daughter of the other, the case is unraveled.

GUARDIANS OF THE WILD. Produced and distributed by Universal Pictures Corp. Stars, Rex (horse) with Jack Perrin. Director, Henry MacRae. Adaptator, Geo. Morgan. Cameramen, Virgil Miller and Geo. Robinson. Released, Sept. 16, 1928. Length, 4.868 feet.

Western. Rex, the horse, is rescued from a renegade who has captured him. He saves the girl's father in a fight and then the girl from a forest fire.

GUN LAW. Produced by F B O. Distributed by RKO Prod., Inc. Star, Tom Tyler. Director, Robert De Lacy. Scenarist, Oliver Drake. Cameraman, Nick Musucara. Released, Mar. 3, 1929. Length, 4,746 feet.

Western: Happy-go-lucky cowboy meets girl and it is a case of love at first sight. Bad man hires cowboy for crooked deal but latter outwits him and wins the girl.

GUN RUNNER, THE. Produced and disttributed by Tiffany Productions. With Ricardo Cortez, Nora Lane, Gino Corrado, John St. Polis. Director, Edgar Lewis. Scenarist, John Francis Natteford. Cameraman, Harry Jackson. Released, Nov. 20 1929. Length, 5,516 feet.

Melodrama: From story by Arthur Stringer. Julio Ruiz is given the task of driving out gun runners from his country. Stopping at an inn on the frontier he meets the pretty inn keeper who helps him solve the task.

References: Advertising: Insert, June 23; insert, Dec. 8 1928.

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HALF MARRIAGE (AT) (SF) (SD). Produced and distributed by RKO Prod., Inc. With Olive Borden. Director, Wm. J. Cowan. Adaptator and Dialoguer, Jane Murfin. Released, Oct. 13, 1929. Length, 6,501 feet sound: 5,883 feet silent.

Melodrama: Story by Geo. Kibbe Turner. Impetuous girl enters into companionate marriage with young architect. They separate when boy objects to her popularity with other men. Man attacks her in her studio and in struggle with him on the ledge, he slips to pavement below. Architect, learning of wife's plight, tries to assume blame when police arrive. Girl explains facts and police depart, leaving them to realize that half marriage is not the real thing.

References: Reviewed issue Oct. 5, 1929, page 1261 (sound).

Advertising: One page insert, July 6, 1929.

HALF WAY TO HEAVEN (AT). Produced and distributed by Paramount Famous Lasky Corp. Starring Charles Rogers with Jean Arthur. Director and adaptator, George Abbott. Cameraman, Charles Lang. Released, Dec. 14, 1929. Length, 6,254 feet sound: 5,179 feet silent.

Comedy drama with circus background: From "Here Comes the Bandwagon" by H. L. Gates. Young trapeze performer falls in love with the girl in the act, much to the disappointment of the "swing" man. "Swing" man attempts to betray rival by plotting his death. Rival sticks to the guns and marries the girl.

References: Reviewed issue Nov. 23, 1929, page 37 (sound).

Advertising: Pages 1724, Dec. 8, 1929; one page insert, June 15, 1929.

Exploitation: Page 53, Jan. 18, 1930.

HALLELUJAH (AT). Produced and distributed by Metro-Goldwyn-Mayer. Starring Daniel Haynes with Nina Mae. Director, King Vidor. Scenarist, Wanda Tuckock. Adaptator, Richard Schayer. Dialoguer, Ransom Rideout. Cameraman, Gordon Avil. Released, Nov. 30, 1929. Length, 9,711 feet.

Drama of negro life: Shiftless boy falls for vamp who snares him into dice game with her gambling lover who fleeces him. Fight starts and brother of boy is shot. Zeke returns home with dead brother. Turns evangelist and again meets girl who gets "religion" and deserts lover for preacher. But she tires of him and when old lover returns is ready to take up old life. In trying to escape she is killed and Zeke strangles murderer.

References: Reviewed issue August 24, 1929, page 735 (sound).

Advertising: Two page insert, June 29; 7, July 6; 180-81, July 13; insert, July 20; insert, July 27; 408, Aug. 3; front cover, Aug. 17; front cover, Aug 31; front cover, Sept. 7; insert, Dec. 14, 1929; 12, Feb. 15, 1930.

HANDCUFFED (Syn.) (SD). Produced by Trem Carr. Distributed by Rayart Pictures Corp. Stars, Virginia Brown Faire and Wheeler Oakman with Dean Jagger, James Harrison, Broderick O'Farrell. Director, Duke Worne. Scenarist and dialoguer, Arthur Hoerl. Cameraman, Hap Depew. Released, Aug. 8, 1929. Length, 5,393 feet sound; 5,666 feet silent.

Melodrama: Gerald Morley returns from college to find his father a suicide. A note is left blaming John Randall. Gerald sets out to solve the mystery of his father's death. In his attempt he becomes involved in a murder charge. A girl clears him.

References: Advertising: Inside front cover, July 20, 1929.

HARD TO GET (AT) (SD). Produced and distributed by First National Pictures, Inc. With Dorothy Mackaill, Louise Fazenda, Charles Delaney and Jack Oakie. Director, William Beaudine. Scenarist, James Gruen. Dialoguer, James Gruen and Richard Weil. Cameraman, John Seitz. Released, Sept. 8, 1929 sound; Sept. 15, 1929 silent. Length, 7,324 feet sound; 5,981 feet silent.

Comedy-Drama: Story by Edna Ferber. Flapper daughter of a middle class family works as a model in a smart Fifth Avenue modiste shop. She desires to marry a wealthy society youth but when she has that chance turns it down in favor of a young automobile mechanic.

References: Reviewed issue Oct. 5, 1929, page 1259 (sound).

Advertising: Insert, July 13; 270, July 20, 1929.

HARDBOILED. Produced by FBO. Distributed by RKO Prod., Inc. With Sally O'Neil and Ralph Ince. Director, Ralph Ince. Cameraman, Robert Martin. Released, Feb. 3, 1929. Length, 5,940 feet.

Show world drama: From story by Arthur Somers Roche. Teena Johnson, a Follies chorus girl, scoffs at the idea of marrying for love. She is ambitious to marry for money and nothing else. She achieves her desire but lives to regret until the right man comes along.

References: Advertising: Page 1667, May 19, 1928.

HARDBOILED ROSE (PT) (SD). Produced and distributed by Warner Bros. With Myrna Loy, Wm. Collier, Jr., John Miljan, Gladys Brockwell. Director. F. Harmon Weight. Scenarist and dialoguer, Robert Lord. Cameraman, Bill Reese. Released, Mar. 30, 1929 sound; May 4, 1929 silent. Length. 5,610 feet sound; 4,875 feet silent.

Melodrama: Her father having killed himself after delivering firm's securities in payment for gambling debt, girl gains entrance into gambling house. Son of proprietress falls for her. Girl persuades him to steal securities and although he is discovered, she makes a getaway. With securities in her possession, she is able to free her lover who went to prison to protect her father's name.

References: Reviewed issue Oct. 19, 1929, page 38 (sound).

Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

HARVEST OF HATE. Produced and distributed by Universal Pictures Corp. Star, Rex (horse) with Jack Perrin. Director, Henry MacRae. Scenarist, George Plympton. Cameraman, George Robinson. Released, Aug. 4, 1929. Length, 4,719 feet.

Western: Crooked circus owner tries to foreclose on cowboy's ranch. Cowboy succeeds in frustrating plans and also in saving girl from circus owner's villany.

HAUNTED HOUSE, THE (Syn.) (SD). Produced by Richard Rowland. Distributed by First National Pictures, Inc. With Chester Conklin and Thelma Todd. Director, Benjamin Christenson. Scenarist, Richard Bee. Cameraman, Sol Polito. Released, Nov. 4, 1928. Length, 5,755 feet sound; 5,775 feet silent.

Mystery. From play by Owen Davis. Wealthy uncle of a large family is slowly poisoned. He calls all expectant heirs together, hands each a letter with instructions not to open. They all disobey and find wealth is hidden in haunted house. After harrowing experiences uncle bestows fortune upon right pair.

References: Reviewed issue Dec. 22, 1928, page 1875 (sound).

Advertising: Insert, May 19; insert, May 26, insert, July 21; 1261-62, Oct. 27; 1327, Nov. 3; 1574, Nov. 24, 1928.

Exploitation: Page 784, Mar. 9, 1929.

Lobby Display: Page 1772, Dec. 8, 1928.

HAWK OF THE HILLS. Produced and distributed by Pathe Exchanges, Inc. With Allene Ray and Walter Miller. Director, Spencer Bennet. Scenarist and adaptator, Geo. Arthur Gray. Cameramen, Edw. J. Snyder and Frank Redman. Released, Mar. 17, 1929. Length, 4,880 feet.

Mystery western: Action laid in Montana during 1870 when West was in its infancy. Renegade whites commit crimes and blame their deeds on the Indians. "The Hawk" is leader of the band which eventually is run down.

HEADIN' FOR DANGER. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Bob Steele with Jola Mendez. Director, Robert N. Bradbury. Scenarist, Frank Howard Clark. Cameraman, Virgil Miller. Released, Dec. 16, 1928. Length, 5,265 feet.

Melodrama. Jimmy Marshall, an adventurous youth, wanders in disguise into a small Mexican town seeking adventure. Captured by bandits he fights his way to freedom, meets the girl of his dreams.

HEADIN' WESTWARD. Produced by El Dorado Prod., Inc. Distributed by Syndicate Pictures. Star, Bob Custer. Director, J. P. McGowan. Scenarist, Sally Winters. Adaptator, Philip Schuyler. Released, Dec. 1928. Length, 5 reels.

Western: Rancher is slowly being driven into bankruptcy through systematic thefts of his stock. His daughter investigates. At the stock yards she is attacked and certain papers stolen. Young cowhand comes to her rescue, follows with his partner and goes to work on her father's ranch. Discovers who the thieves are, has them arrested and wins the girl.

References: Reviewed issue Oct. 26, 1929, page 30 (silent).

HEARTS IN DIXIE (AT) (SF). Produced and distributed by Fox Film Corp. With Stepin Fetchit and Clarence Muse. Director, Paul Sloane. Scenarist and dialoguer, Walter Weems. Cameraman, Glen MacWilliams. Released, Mar. 10, 1928. Length, 6,444 feet sound.

Negrodrama. Old Negro has daughter who is married to shiftless darkey. Their young son and daughter adore their grandfather. Mother and daughter are taken ill and die. Grandfather decides young boy will be sent North to be educated as a physician so he may return and contribute to advancement of his race.

References: Reviewed issue Mar. 2 1929, page 710 (sound).

Exploitation: Page 743, Aug. 24, 1929.

Newspaper Displays: Page 1152, Sept. 28, 1929.

HEARTS IN EXILE (AT) (SD). Produced and distributed by Warner Bros. Star, Dolores Costello with Grant Withers, James Kirkwood, George Fawcett and David Torrence. Director, Michael Curtiz. Scenarist and dialoguer, Harvey Gates. Cameraman, Bill Rees. Released, Sept. 14, 1929 (sound); Nov. 16, 1929 (silent). Length, [illegible] feet sound, [illegible] feet silent

Drama: Story is laid in Russia. Daughter of fish peddler although in love with youn student, marries a nobleman who is later sentenced to Siberia. On the way he meets a former sweetheart of his wife and they change identities. Wife comes to join her husband and finds her former sweetheart. Husband, who has escaped, commits suicide so that the two lovers can be happy together.

References: Reviewed issue [illegible], page 71 (sound).
Exploitation: Page [illegible]
Newspaper Displays: Page [illegible] Jan. 11, 1930.

HER PRIVATE AFFAIRS (AT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, Ann Harding with Harry Bannister. Director, Paul Stein. Scenarist and dialoguer, Francis E. Faragah. Adaptator, Herman Bernstein. Cameraman, Norbert Brodine. Released, Oct. 5, 1929. Length, 6,440 feet sound and silent.

Drama. Vienna judge and his wife become separated through misunderstanding. Wife becomes infatuated with handsome rotter and writes some foolish letters. Roue demands money for silence and wife goes to his rooms to make payment. He is accidently shot by his orderly who goes on trial but is acquitted. Reconciliation is effected bewteen woman and her husband when he overhears real story of the killing.

References: Reviewed issue Aug. 31, 1929, page 791 (sound).
Advertising. Pages 378, July 27; 8, Oct. 12, 1929; 9, Feb. 1, 1930.

HER PRIVATE LIFE (AT) (SD). Produced and distributed by First National Pictures, Inc. Starring Billie Dove with Thelma Todd and Walter Pidgeon. Director, Alexander Korda. Scenarist and dialoguer, Forrest Halsey. Cameraman, John Seitz. Released, Sept. 8, 1929 sound; Oct. 6, 1929 silent. Length, 6,488 feet sound; 5,815 feet silent.

Drama: Play by Zoe Akins. Divorced from her husband because of a suspected intimacy with another man, ex-wife achieves reputation of a notorious woman. She is sought after by man who wants her for his wife. Discovering the rift between her and former husband, he withdraws and brings them together again. But not before she has tried to kill herself in despair over loss of the man she loves.

References. Reviewed issue Nov. 2, 1929, page 96 (sound).
Advertising: Insert, May 12; insert, May 19; insert, May 26; insert, July 21; 1927, Nov. 3, 1928.

HER WAY OF LOVE. Produced by Sovkino. Distributed by Amkino Corp. Star, Emma Cessarskaya with Karl Gurnyak and A. Zhukov. Directors, Alexander Strizhak and Dimitri Poznanski. Cameraman, Vladimir Semenov. Released, Aug. 17, 1929. Length, 6,000 feet.

Drama: Russian girl married to brute who is called to the colors when war breaks out. She keeps the home going and wheat fields cultivated. Prisoners brought in and she falls for Ian, an Austrian. There is a child. Ian joins Red army. Husband is in the White Army. Both husband and lover are killed in battle.

HERO OF THE CIRCUS, THE. Produced by Pittaluga Films of Italy. Distributed by Universal Pictures Corp. Star, Maciste. Director and scenarist, Guy Brignone. Cameramen, A. Brizzi and M. Terzano. Released, Dec. 2, 1928. Length, 5,606 feet.

Melodrama of circus: Maciste, strong man and lion tamer, with a girl, orphan of an explorer and rescued from savagery in Africa, joins a circus, which is deteriorating due to the management of an interloper. He saves the day when an infuriated lion runs amuck.

HEY RUBE. Produced by F. B. O. Distributed by RKO Prod., Inc. With Gertrude Olmstead and Hugh Trevor. Director, George B. Seitz. Scenarist, Wyndham Gittens. Cameraman, Robert Martin. Released, Dec. 23, 1928. Length, 6,290 feet.

Circus melodrama: Operator of wheel of fortune with a traveling circus and carnival falls in love with the secretary to head of Fruit Growers Association. Intrigue, heroic stuff and eventual happy marriage with clean-cut hero.

References. Advertising: Page 1667, May 19, 1928.

HIGH VOLTAGE (AT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, William Boyd with Owen Moore, Carol Lombard, Diane Ellis. Director, Howard Higgin. Cameraman, John J. Mescall. Released, April 7, 1929. Length, 5,743 feet sound; 5,118 feet silent.

Drama: Girl criminal is being escorted by sheriff to a women's prison. They are marooned in a deserted church. Boy is found inside church with small supply of food which he apportions among them. Boy and girl fall in love. She finds he is also a criminal hiding.. Girl decides to serve prison term with boy also deciding to give himself up, pair planning to meet after prison terms.

References Reviewed issue May 25, 1929. Page 1785 (silent).
Advertising: Pages 1753, May 26; 2163, June 30; 21, July 7; 1132, Oct. 13; 1253, Oct. 27, 1928.
Exploitation: Page 617, Aug. 10, 1929.

HIS CAPTIVE WOMAN (PT) (SD). Produced and distributed by First National Pictures, Inc. With Milton Sills and Dorothy Mackaill. Director, George Fitzmaurice. Scenarist, Carey Wilson. Dialoguer, Paul Perez. Cameraman, Lee Garmes. Released, April 7, 1929 sound; Feb. 3, 1929 silent. Length, 8,305 feet sound; 7,692 feet silent.

Melodrama: Love story of a policeman and a cabaret girl. Girl has shot a wealthy lover and has fled with the cop in pursuit. The two are wrecked on a desert isle where the girl reforms and nurses the cop back to health when he is stricken by illness. They eventually wed.

References: Reviewed issue Jan. 19, 1929, page 195 (silent); April 6, 1929, page 1124 (sound).
Advertising: Insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928.
Newspaper Displays: Pages 1250-51, April 20, 1929.

HIS FIRST COMMAND (AT) (PC) (SD) (SF). Produced and distributed by Pathe. Star, William Boyd with Dorothy Sebastian. Director, adaptator and dialoguer, Gregory La Cava. Cameramen, J. J. Mescall and Arthur Miller. Released Dec. 28, 1929. Length, 6,500 feet sound; 5,577 feet silent.

Melodrama: Terry Culver, carefree son of a millionaire, is sent to take charge of one of his father's branch auto tire shops. He enlists in the army for action, falls in love with an officer's daughter and after the usual adventures' wins her hand.

References: Reviewed issue Nov. 9, 1929, page 35 (sound).
Advertisng: Pgaes 378, July 27; 12, Oct. 26; 12-13, Nov. 16, 1929; 9, Feb. 1, 1930.

HIS GLORIOUS NIGHT (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, John Gilbert, with Catherine Dale Owen, Nance O'Neill, Hedda Hopper. Director, Lionel Barrymore. Adaptor and dialoguer, Willard Mack. Cameraman, Percy Hilburn. Released, Sept. 28, 1929. Length, 7,166 feet sound.

Drama: From play "Olympia" by Ference Molnar. Parents arrange marriage for princess but she falls in love with cavalry captain. They meet secretly but queen mother suspects. Commissioner of police informs them captain is an imposter. Girl tells mother captain holds letter and ring from her. Queen fears scandal. Captain refuses to return these unless princess spends night with him. She gets ring and letters and his forgiveness.

References: Reviewed issue Oct. 12, 1929, page 34 (sound).
Advertising: Insert, June 29; 7, July 6; 180, July 13; insert, July 20: insert, July 27; 408, Aug. 3, 1929.
Exploitation: Page 57, Jan. 4, 1930.

HIS LAST HAUL. Produced by F. B. O. Distributed by RKO Prod., Inc. With Tom Moore and Seena Owen. Director, Marshall Neilan. Scenarist, W. Scott Darling. Cameraman, Philip Tannura. Released, Nov. 11, 1928. Length,

Underworld drama: "Slippery Joe" Hammond fleeing from police, eludes catpure by hiding out in a Salvation Army's headquarters where he falls in

5,797 feet.

love with one of the Salvation lassies, and eventually turns straight.

References. Advertising: Pages 1667, May 19, 1928.

HIS LUCKY DAY (PT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Star, Reginald Denny with Otis Harlan. Director, Edward Cline. Scenarists, John B. Clymer and Gladys Lehman. Dialoguer, Albert De Mond. Cameraman, Arthur Todd. Released, June 2, 1929. Length, 6,731 feet sound; 5,630 feet silent.

Comedy-Drama: Young realtor tries to save property of girl's father from a gang of crooks. The father, believing implicity in the guileless crook, misunderstands realtor's efforts and girl's confidence is also shaken when crooks maneuver him into embarrassing positions. But he unbares their plots and all becomes serene.

References: Reviewed issue Nov. 2, 1929, page 95 (silent).
Advertising: Pages 1935, June 9; 1201, Oct. 20; 1901, Dec. 29, 1928.

HIS PRIVATE LIFE. Produced and distributed by Paramount Famous Lasky Corp. Star, Adolph Menjou with Kathryn Carver, and Margaret Livingston. Director, Frank Tuttle. Scenarist, Ethel Doherty. Cameraman, Henry Gerrard. Released, Nov. 17, 1928. Length, 4,690 feet.

Romantic comedy of gay Parisian who finally meets the big love of his life, an American girl, and wins her.

References: Reviewed issue Nov. 17, 1928, page 1535 (silent).
Advertising: Insert, May 5, 1928.

HIT OF THE SHOW, THE (PT) (SF) (SD). Produced by FBO. Distributed by RKO Prod., Inc. With Gertrude Olmstead, Joe E. Brown, Gertrude Astor, Daphne Pollard. Director, Ralph Ince. Scenarist, Enid Hibbard. Cameramen, Robert Martin. Released, Sept. 23, 1928. Length, 6,476 feet.

Back stage drama: From "Notices" by Viola Brothers Shore. ."Twisty," stage comedian, has struggled many years to reach Broadway. Before he reaches Broadway he is stricken with a lung disease but he sees his dream realized in the success of a girl.

References: Reviewed issue August 4, 1928, page 414 (silent).
Advertising: Pages 1667, May 19; 2164-65, June 30; 80, 81, July 14; 255, July 28; 443, Aug. 11; 506-07, Aug. 18; 586-87, Aug. 25; 662-63, Sept. 1; 900, Sept. 22; 1030-311, Oct. 6; 1496-97, Nov. 17; 1563, Nov. 24; 1738; Dec. 8, 1928.

HOLD YOUR MAN (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Star, Laura La Plante with Scott Kolk. Director, Emmett Flynn. Adaptator and dialoguer, Harold Shumate. Cameraman, Gilbert Warrenton. Released, Sept. 15, 1929. Length, 5,794 feet sound; 5,023 feet silent.

Comedy drama: Young lawyer is so immersed in business his wife takes up painting and decides to go to Paris to complete her art. She engages a model who is the romantic type she craves. Finally receives word her husband is coming over to secure a divorce and then makes up her mind to hold him by pretending a divorce is just what she wants.

References: Reviewed issue Oct. 19, 1929, page 38 (sound).
Advertising: Pages 1560, May 12; 1201, Oct. 20; 1901, Dec. 29, 1928; insert, June 22, 1929.

HOLE IN THE WALL, THE (AT) (SD). Produced and distributed by Paramount Famous Players Corp. With Claudette Colbert and Edward G. Robinson. Director, Robert Florey. Adaptator and dialoguer, Pierre Collings. Cameraman, George Folsey. Released, April 27, 1929. Length, 5,850 feet sound.

Melodrama: From play by Fred Jackson. Girl is framed by her mistress and sent to jail. On regaining freedom, she plans revenge. Becomes fake spiritualistic medium of group of racketeers who, through medium gets lowdown on credulous women whom they fleece for jewels. They kidnap grandchild of girl's former mistress. Child is recovered through aid of newspaperman who is girl's old sweetheart.

References: Reviewed issue April 20, 1929, page 1338 (sound).
Advertising: Pages 1723, Dec. 8; 1900, Dec. 29, 1928; 174, Jan. 19; 272, Feb. 2; 524, Feb. 23; 945, Mar. 9, 1929.

HOLLYWOOD REVUE (AT) (AS) (PC). Produced and disttributed by Metro-Goldwyn-Mayer Dist. Corp. With John Gilbert, Norma Shearer, Marion Davies, Conrad Nagel, Joan Crawford, William Haines, Anita Page, Bessie Love, Charles King. Director, Charles F. Reisner. Daloguers, Al Boasberg and Robert Hopkins. Cameramen, John Arnold, Irving Ries and Max Fabian. Released, Nov. 9, 1929. Length, 7,351 feet.

Musical revue: Collection of stars stage glorified vaudeville show with dancing, singing and comedy skits.

References: Reviewed issue June 29, 1929, page 2342 (sound).
Advertising: Three page insert, June 29; front cover, Aug. 17; front cover, Aug. 24; front cover, Sept. 7; front cover, Sept. 28; front cover, Oct. 5; 7½ page insert, Oct. 12; front cover and insert, Oct. 19; insert. Dec. 14, 1929.
Exploitations: Pages 112, No. 2; 43, 47, 48, Nov. 16; 88, 90, Nov. 30; 85, Dec. 7, 1929; 58, Jan. 4; 55, 56, Jan. 18; 90, Feb. 1; 57, Feb. 15, 1930.
Newspaper Displays: Page 106, Feb. 1, 1930.
Window Displays: Page 108, Nov. 2, 1929.

HOME JAMES! Produced and distributed by Universal Pictures Corp. Star, Laura La Plante. Director, William Beaudine. Scenarist, Morton Blumenstock. Cameraman, John Stumar. Released. Sept. 2, 1928. Length, 6,307 feet.

Comedy: Small town girl artist tries to crash New York. She does it by staging a big show for her relatives at the home of the son of department store owner after he has fallen in love with her.

References: Advertising: Page 1560, May 12, 1928.
Exploitation: Page 1772, Dec. 8, 1928.

HOME TOWNERS, THE (AT) (SD). Produced and distributed by Warner Bros. Star, Richard Bennett with Doris Kenyon and Robert McWade. Director, Bryan Foy. Scenarists and dialoguers, Addison Burkhart and Murray Roth. Cameraman, Barney McGill. Released, Nov. 3, 1928 sound; Dec. 15, 1928 silent. Length, 5,693 feet sound; 4,841 feet silent.

Comedy: Play by Geo. M. Cohan. Home town friend in New York to be best man at his pal's wedding, upsets all the arrangements by his suspicions of the bride-to-be and her family. All is straightened out and ends happily.

References: Reviewed issue Oct. 27, 1928, page 1286 (sound).
Advertising: Pages 173, July 21; 1125, Oct. 13; 1325, Nov. 3, 1423, Nov. 10; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19, 1929.
Newspaper Displays: Pages 1694, Dec. 1, 1928; 54, Jan. 5, 1929.

HOMECOMING (S&E) (SD). Produced by Ufa Prod. Distributed by Paramount Famous Lasky Corp. With Dita Parlo and Lars Hansen. Director, Joe May. Scenarists, Fred Majo and Dr. F. Wendhausen. Cameraman, Guenther Rittau. Released, Feb. 16, 1929. Length, 8,171 feet sound; 8,156 feet silent.

War drama: Two prisoners of war (Germans) are captured by Russians. They escape and live for two years as lonely outcasts. One meets the girl. He decides to take her home. The other casts his lot with his buddy and the three make the long journey home.

References: Reviewed issue Nov. 24, 1928, page 1599 (silent).
Advertising: Page 1726, Dec. 8, 1928.

HOMESICK. Produced and distributed by Fox Film Corp. With Sammy Cohen, Marjorie Beebe, Harry Sweet. Director, Henry Lehrman. Scenarist, John Stone. Cameraman, Charles Van Enger. Released, Dec. 16, 1928. Length, 5,153 feet.

Comedy drama: Wise New Yorker invades California after answering a matrimonial ad inserted by a "lonesome" girl. He enters transcontinental bicycle race and adventures across the country to reach dear Old New York and home.

HONEYMOON. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Polly Moran, Harry Gribbon and Flash (dog). Director, Robert A. Golden. Scenarist, Geo. O. Hara. Adaptator, E. Richard Schayer. Cameraman, Max Fabian. Released, Dec. 29, 1928. Length, 4,823 feet.

Comedy drama of slapstick nature: Honeymooners get into all sorts of jams in hotels and traffic but are saved in the end by a clever dog and his antics. Martial mixup disentangled by comedy sequences.

HONEYMOON FLATS. Produced and distributed by Universal Pictures Corp. Stars, Geo. Lewis and Dorothy Gulliver with Kathlyn Williams and Bryant Washburn. Director, Millard Webb. Scenarist and adaptator, Morton Blumenstock. Cameraman, Ross Fisher. Released, Dec. 30, 1928. Length, 6,057 feet.

Comedy: Young husband tries to establish financial independence, despite efforts of in-laws. Wife starts on European trip but returns to friend hubby, both resolving to be independent financially henceforth.

References: Advertising: Pages 1561, May 12; 1935, June 9; 1996, June 16, 1928.

HONKY TONK (AT) (SD). Produced and distributed by Warner Bros. Star, Sophie Tucker. Director, Lloyd Bacon. Scenarist and dialoguer, C. Graham Baker. Released, Aug. 31, 1929 (sound); Sept. 21, 1929 (silent). Length, 6,412 feet sound; 5,284 feet silent.

Drama: Cafe singer has brought up her daughter in ignorance of her vocation in life. When the girl learns the truth, she spurns her parent, only to be brought to the realization that she was the cause of the mother's sacrifice.

References: Reviewed issue June 8, 1929, page 1958 (sound).
Advertising: Pages 1325, Nov. 3; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19; 542, Aug. 10, 1929.
Exploitation: Page 96, Feb. 8, 1930.
Newspaper Displays: Page 98, Jan. 11, 1930.

HOOFBEATS OF VENGEANCE. Produced and distributed by Universal Pictures Corp. Star, Rex (horse) with Jack Perrin. Director, Henry MacRae. Scenarist, Geo. L. Plympton. Cameraman, Geo. Robinson. Released, June 16, 1929. Length, 4,525 feet.

Western: Smugglers are found by trained horse belonging to the Northwest Mounted Police. One of the smugglers kidnaps girl and makes prisoner of the mounted who tries to rescue her. The police ride to the aid of both man and girl.

HOT FOR PARIS (AT) (AS) (SF) (SD). Produced and distributed by Fox Film Corp. With Victor McLaglen, Fifi Dorsay and El Brendel. Director, Raoul Walsh. Scenarist and adaptator, Charles McGuirk. Dialoguer, William K. Wells. Cameraman, Charles Van Enger. Released, Dec. 22, 1929. Length, 6,570 feet.

Comedy: Story deals with lottery prize won by sailor and the efforts to keep him quiet long enough to tell him it is money that is to be fastened on him, not a jail sentence as he believes.

References: Reviewed issue Dec. 7, 1929, page 71 (sound).
Exploitation: Page 99, Feb. 1, 1930.
Newspaper Displays: Page 63, Feb. 15, 1930.

HOT STUFF (PT) (SD). Produced and distributed by First National Pictures Inc. Starring Alice White with Louise Fazenda and William Bakewell. Director, Mervyn Le Roy. Scenarist, Louis Stevens. Dialoguer, Humphrey Pearson. Cameraman, Sidney Hickox. Released, May 5, 1929 sound; Mar. 24, 1929 silent. Length, 6,725 feet sound; 6,337 feet silent.

Comedy: From "Bluffers" by Robert S. Carr. A little flapper is sent to college when her aunt receives a settlement of a law suit. She steps out and makes youths at school think that she is real "hot stuff" by pretending to smoke and drink. . She is discovered to be a fraud by boy she tried to snare through her whoopee ways. He gives her his frat pin.

References: Reviewed issue Mar. 9, 1929, page 776 (silent); May 18, 1929, page 1716 (sound).
Advertising: Insert, May 19: insert, May 26; 1327, Nov. 3, 1928.

HOTTENTOT, THE (AT) (SD). Produced and distributed by Warner Bros. Star, Edward Everett Horton with Patsy Ruth Miller. Director, Roy Del Ruth. Scenarist and dialoguer, Harvey Thew. Cameraman, Barney McGill. Released, Aug. 10, 1929 (sound); Sept. 28, 1929 (silent). Length, 7,241 feet sound; 5,004 feet silent.

Comedy: Play by William Collier and Victor Mapes. Sam Harrington has a terror of horses but is in love with a girl who admires only brave horsemen. Sam, in order to win her hand, promises to ride in a race. All sorts of trouble results.

References: Reviewed issue Apr. 20, 1929, page 1336 (sound).
Advertising: Page 542, Aug. 10, 1929.
Exploitation: Pages 1000, Sept. 14; 58, Oct. 19; 53, Nov. 9; 41, Nov. 16, 1929.

HOUSE OF HORROR, THE (Syn.) (SD). Produced and distributed by First National Pictures, Inc. With Louise Fazenda, Chester Conklin and Thelma Todd. Director, Benjamin Christensen. Scenarist. Richard Bee. Cameramen, Ernest Haller and Sol Polito. Released, Apr. 28, 1929 sound; Apr. 7, 1929 silent. Length, 5,919 feet sound; 5,656 feet silent.

Mystery: Chester and Louise, bachelor and spinster, operate small store in a small Ohio town. They go to the big city to claim an inheritance and find their relative's home haunted.

References: Reviewed issue Mar. 2, 1929, page 709 (silent).

HOUSE OF SECRETS (AT) (SD). Produced and distributed by Chesterfield Motion Picture Corp. Stars, Joseph Striker and Marcia Manning. Director, Edmund Lawrence. Scenarist and dialoguer, Adelaide Leitzbach. Cameraman, George Weber. Released, Dec. 15, 1929. Length, 5,920 feet.

Mystery: A young man, returning to London with a detective friend to claim his house, finds it steeped in mystery. The girl he loves, implicated in the events happening there, decides the young man to solve the mystery with his friend. After a murder, an escape from poisonous fumes in a dungeon, a few attempted stabbings and the like, the mystery is cleared when a pair of crooks are captured and a buried treasure brought to light.

References: Reviewed issue Oct. 26, 1929, page 31 (sound).

HOW TO HANDLE WOMEN. Produced and distributed by Universal Pictures Corp. Star, Glenn Tryon with Marian Nixon and Raymond Keane. Director, William J. Craft. Scenarist, Carl Krusada. Adaptator, Jack Foley. Cameraman, Arthur Todd. Released, Oct. 14, 1928. Length, 5,591 feet.

Comedy: Country boy on way to big city meets girl aboard train. He seizes business opportunity when he encounters prince trying to get a loan from American bankers. Royal visitor is from a peanut-growing country. Young rustic tries to make peanuts popular. Hero flees from arrest for posing as a bogus prince. His pursuers surprise him when offering him job of publicity.

References: Reviewed issue July 14, 1928, page 147 (silent).
Advertising: Insert, May 13, 1927; 1561, May 12, 1928.

HUNGARIAN RHAPSODY (S&E) (SD). Produced by Ufa Prod. Distributed by Paramount Famous Lasky Corp. With Lil Dagover, Willy Fritsch, Dita Parlo. Director, Hanns Schwartz. Adaptator, Julian Johnson. Cameraman, Carl Hoffman. Released, Aug. 3, 1929. Length, 6,137 feet sound; 6,165 feet silent.

Drama. Young officer is in love with daughter of an overseer, but is not overse to a romance with wife of his commanding general. When the officer is about to be surprised in the lady's chamber by the irate general, young girl comes to his rescue at risk of own reputation. Of course there is nothing left for him except to marry the girl which he does, and turns farmer.

References: Reviewed issue Aug. 10, 1929, page 603 (sound).
Advertising: One page insert, June 15; insert, July 13; 507, Aug. 10, 1929.

HURRICANE (AT). Produced and distributed by Columbia Pictures Corp. Starring Hobart Bosworth with Leila Hyams and Johnny Mack Brown. Director, Ralph Ince. Scenarist, Ernest Hibbard. Dialoguer, Winifred Reeves. Cameraman, Ted Tetzlaff. Released, Sept. 30, 1929. Length, 5,735 feet sound; 5,842 silent.

Sea drama: Veteran sailing ship skipper of South Seas desires to find sea captain who stole his bride and baby daughter years before. Young man taken with crew from another ship following storm, is shanghaied sailor. Rescued sailors attempt to take charge of ship. Skipper recognizes woman and girl he rescued from drifting lifeboat as his wife and daughter. Shanghaied sailor fights with skipper in repulsing villains and wins girl.

References: Reviewed issue Oct. 5, 1929, page 1257 (sound).
Advertising: Insert, June 2, 1928.
Exploitation: Page 116, Nov. 2, 1929.
Newspaper Displays: Page 98, Jan. 11, 1930

HUNTINGTOWER. Produced by Welsh-Pearson & Co., Ltd. Distributed by Paramount Famous Lasky Corp. Star, Harry Lauder with Vera Veronica. Director, George Pearson. Scenarist, Chas. E. Whittaker. Released, Nov. 3, 1928. Length, 5,812 feet.

Comedy-drama. Scotch grocer is worried by gang of mischievous youngsters. Grocer takes vacation in form of a walking tour to Huntingtower. His exploits on the way serve as comedy situations.

References:
Advertising: Insert, May 5; 1495, Nov. 17, 1928.

—I—

IDAHO RED. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Tom Tyler. Director, Robert De Lacy. Scenarist, Frank Howard Clark. Cameraman, Nick Musuraca. Released, Apr. 21, 1929. Length, 4,769 feet.

Western. Ranch owner is guardian of orphan boy. Gang of crooked foreman runs a counterfeit plant on the ranch. Owner is suspected of the deed. Girl aids orphan boy in getting owner out of difficulties.

IDLE RICH, THE (Syn.) (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Conrad Nagel, Bessie Love and Leila Hyams. Director, William de Mille. Scenarist, Clara Beranger. Cameraman, Leonard Smith. Released, June 15, 1929. Length, 7,351 feet sound.

Domestic comedy drama: From play "White Collars." Young millionaire falls in love with his stenographer, meets her family but his money is a "curse" to humble family and he finally announces he has given it away to bring about better understanding.

References: Reviewed issue June 22, 1929, page 2209 (sound).
Advertising: Front page, April 6; front cover, April 13; front cover, April 20; insert, April 27; front cover, May 18; inset, June 8, 1929.
Exploitation: Page 806, Aug. 31; 41, Dec. 28, 1929.

ILLUSION (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Charles Rogers and Nancy Carroll. Directors, Lothar Mendez. Adaptator and dialoguer, E. Lloyd Sheldon. Cameraman, Harry Fischbeck. Released, Sept. 21, 1929. Length, 6,972 feet sound; 6,141 feet silent.

Circus romance: Story by Arthur Train. Romance of youthful circus performers breaking into small time vaudeville. Young man finally gets into society and almost establishes himself therein thru marriage to daughter of millionaire. He doesn't marry wealthy girl but turns back to his former partner and effects a reconciliation with her, after her attempt at suicide.

References: Reviewed issue Oct. 5, 1929, page 1258 (sound).
Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13; insert, Aug. 31; 2 page insert, Sept. 7, 1929.
Exploitation: Pages 45, Oct. 12; 54, Nov. 9; 47, Nov. 23; 93, Nov. 30, 1929; 51, Jan. 4, 1930.

IN OLD ARIZONA (AT) (SF). Produced and distributed by Fox Film Corp. With Warner Baxter, Edmund Lowe, Dorothy Burgess. Directors, Raoul Walsh and Irving Cummings. Scenarist and dialoguer, Tom Barry. Cameraman, Arthur Edeson. Released, Jan. 20, 1929. Length, 8,724 feet sound.

Western: "The Cisco Kid" loves Tonia Maria, a friend of the regiment. He plunders from the rich to give to the poor. He learns of Tonia's treachery and gains revenge in novel way.

References: Reviewed issue Dec. 29, 1928, page 1918 (sound).
Exploitation: Page 1131, Apr. 6, 1929.
Newspaper Displays: Page 44, Dec. 14, 1929.

IN OLD CALIFORNIA (SD) (SF). Produced and distributed by Audible Pictures, Inc. Stars, Henry B. Walthall and Helen Ferguson with George Duryea, Larry Steers, Ray Hallor. Director, Burton King. Scenarist and dialoguer, Arthur Hoerle. Cameraman, Charles Boyle. Released, Oct. 15, 1929. Length, 5,400 feet sound and silent.

Western: Stage coach has three passengers, father, daughter and young Pedro, son of wealthy landowner. Flirtation is interrupted by a hold-up. Horses run away and are stopped by lieutenant who becomes interested in girl. Pedro invites Radanells to father's ranch. His father nurses a bitterness. Pedro is bested by lieutenant in his love affair. Showdown discloses girl is in reality Pedro's sister and Radanell cause of family feud.

References: Reviewed issue Sept. 14, 1929, page 985 (sound).

IN OLD SIBERIA. Produced by Gosvojenkino. Distributed by Amkino Corp. Star, A. Zhilinsky with V. Popoff and V. Taskin. Director, J. Reisman. Scenarist, S. Yermolinsky. Cameraman, L. Kosmatov. Released, July 20, 1929. Length, 6,500 feet.

Drama: Shows the manner in which political prisoners and criminals were treated in days of the Czar. Depicts two types of wardens. Under one, who stood in awe of his "politicals," there was an escape and another warden was appointed. This one, cruel in the extreme, orders floggings with the knout and finally is ousted by revolutionaries.

References: Reviewed issue July 27, 1929, page 375 (silent).

IN THE HEADLINES (AT) (SD). Produced and distributed by Warner Bros. With Grant Withers and Marion Nixon. Director, John Adolfi. Scenarist and dialoguer, Joseph Jackson. Released, August 31, 1929 (sound); Oct. 26, 1929 (silent). Length, 6,427 feet sound; 5,212 feet silent.

Newspaper drama: Star reporter and a detective are first to arrive at the scene of a double murder. Girl reporter arrives to cover story and star forgets his "nose for news" to fall in love with her.

References: Exploitation: Page 50, Jan. 18, 1930.

INNOCENTS OF PARIS (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Maurice Chevalier with Sylvia Beecher and George Fawcett. Director, Richard Wallace. Scenarist, Ethel Doherty. Adaptator and dialoguer, Ernest Vajda. Cameraman, Charles Lang. Released. May 25, 1929. Length, 7,815 feet sound; 6,148 feet silent.

Comedy: Happy junk man calls himself an antiquarian. Rescues drowning boy from Seine, finds his mother, disowned by her father, had drowned and left a note. He delivers it taking boy with him. Grandfather has nothing to do with youngster but his other daughter falls for antiquarian. Old man finally relents and lets daughter marry junk man.

References: Reviewed issue April 20, 1929, page 1336 (sound).
Advertising: Pages 1725, Dec. 8, 1929; 174, Jan. 19; 272, Feb. 2; 524, Feb. 23; 595, Mar. 2; 945, Mar. 30; 1224-25, April 20; 1362, April 27; 1433-35, May 4; 1555-56, May 11; 1673, May 18; 1744-45, May 25; 1918, June 8; 1672, May 18, 1929.
Exploitation: Pages 304, July 20; 1005, Sept. 14, 1929.

INTERFERENCE (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Evelyn Brent, Clive Brook, William Powell, Doris Kenyon. Directors, Lothar Mendes and Roy J. Pomeroy. Scenarist, Louise Long. Adaptator, Hope Loring. Dialoguer, Ernest Pascal. Cameraman, Henry Gerrard. Released, Jan. 5, 1929. Length, 7,787 feet sound; 6,643 feet silent.

Drama: Man is reported missing during the war. After lapse of time his wife marries British doctor. Letters which wife had written fall into the hands of a former sweetheart of first husband, who decides to use them or blackmailing purposes. Doctor tries to shield wife, ex-husband murders blackmailer and confesses crime so that blame would not be placed on other.

References: Reviewed issue Oct. 27, 1928, page 1270 (sound).
Advertising: One page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 1928, June 9; 438-9, Aug. 11; 898, Sept. 22; 962-63, Sept. 29; 1027, Oct. 6; 1124, Oct. 13; 1248, Oct. 27; 1311, Nov. 3; 1422, Nov. 10; 1493-94, Nov. 17; 1557-58, Nov. 24; 1623, Dec. 1; 2 page insert, Dec. 8; 1841, Dec. 22; 1900, Dec. 29, 1928; 4-5, Jan. 5; 68-69, Jan. 12; 159, 174, Jan. 19; 223, Jan. 26; 393, Feb. 9: 459, Feb. 16; 523, Feb. 23: 593, Mar. 2; 1556, May 11; 1809, June 1; 1672, May 18; 1917, June 8; insert, June 15, 1929.
Newspaper Displays: Page 994, Mar. 30, 1929.

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WASH., D. C.

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CHESTER **MORRIS** BETTY **COMPSON** JEAN **HERSHOLT**

ALEC B. FRANCIS . . . . GUSTAV VON SEYFFERTITZ . . .

INVADERS, THE. Produced by Big Productions Film Corp. Distributed by Syndicate Pictures. Star, Bob Steele. Director, J. P. McGowan. Released, Oct. 1929. Length, 5 reels.

Western: Indians attack train. Two children, sister and brother, only survivors. Indian squaw takes girl. Boy is adopted by Major McLellan. Years later, George loves Beth McLellan. Girl, raised by Indians, is called Black Fawn. Indians attack fort. They lose, peace is restored. An Indian squaw reunites brother and sister.

IRON MASK, THE (PT) (SF). Produced by Douglas Fairbanks. Distributed by United Artists Corp. Star, Douglas Fairbanks. Director, Allan Dwan. Scenarist, Lotta Woods. Dialoguer, Elton Thomas. Cameraman, Henry Sharpe. Released, Mar. 9, 1929. Length, [illegible] feet sound; [illegible] feet silent.

Historical drama: From the story by Alexandre Dumas. D'Artagnan, one of literature's most colorful fictional characters, is the hero of a series of exploits in turbulent days in French history.

References: Reviewed issue Jan. 26, 1929, page 249 (silent); Mar. 2, 1929, page 711 (sound).

Advertising: Insert, July 7, 1928; 743, Mar. 9; 890, Mar. 16; 1562, May 11, 1929.

Exploitation: Pages 1342, Apr. 20; 1651, May 11; 1977, June 8; 2353, June 29, 1929; 59, Feb. 15, 1930.

IS EVERYBODY HAPPY? (AT) (SD). Produced and distributed by Warner Bros. Star, Ted Lewis with Alice Day and Ann Pennington. Director, Archie L. Mayo. Adaptors and dialoguers, Joseph Jackson and James A. Starr. Cameraman, Dem Reynolds. Released, Oct. 19, 1929 (sound); Feb. 1, 1930 (silent). Length, 7,371 feet.

Melodrama: Story deals with a family conflict over classical and jazz music. Family of the Royal Austrian orchestra conductor emigrates to America after the war. Father insists that his son shall follow in his footsteps. Instead the boy takes to jazz. This breaks up the family, but the boy becomes a jazz star and a reconciliation of the family is effected on Christmas Day.

References. Reviewed issue Nov. 9, 1929, page 35 (sound).

Newspaper Displays: Page 98, Jan. 11, 1930.

Exploitation: Page 53, Feb. 8, 1930.

ISLE OF LOST MEN. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Star, Tom Santschi with Patsy O'Leary, Maude George, Allen Connors, Paul Weigel. Director, Duke Worne. Scenarist. George Pyper. Cameraman, Hap Depew. Released, Oct. 2. 1928. Length, 5,800 feet.

South Sea drama: Shipwrecked while returning from voyage, two men are picked up by pirate crew, valuable charts are stolen by the crew and the two men are set adrift. Many hardships experienced before couple reaches safety.

References. Advertising. Inside front cover, Oct. 13, 1928.

ISLE OF LOST SHIPS (AT) (SR). Produced and distributed by First National Pictures, Inc. With Virginia Valli, Jason Robards, Noah Beery. Director, Irvin Willat. Scenarist, Fred Myton. Dialoguers, Fred Myton and Paul Perez. Cameraman, Sol Polito. Released, Sept. 29, 1929 sound; Nov. 10, 1929 silent. Length, 7,572 feet sound; 6,949 feet silent.

Real melodrama: Based on novel by Crittenden Marriott. Locale is island in Sargasso Sea where derelict ships are drawn. Three survivors come to this place on a half-sunken vessel, woman and two men. One man is a prisoner charged with murder, other his captor. Island has colony of refugees. Law is each woman arriving must marry in one day. Captain decides she shall be his wife but other man comes to her rescue. They eventually escape in submarine.

References: Reviewed issue Sept. 28, 1929, page 1139 (sound).

Advertising: Insert, July 13; 270, July 20, 1929.

Exploitation: Page 57, Jan. 25, 1930.

IT CAN BE DONE (PT) (SF). Produced and distributed by Universal Pictures Corp. Star, Glenn Tryon with Sue Carol. Director, Fred Newmeyer. Scenarist, Joseph F. Poland. Adaptators. Earle Snell and Nan Cochrane. Dialoguer, Albert De Mond. Cameraman, Ross Fisher. Released, Mar. 24, 1929. Length, 6,560 feet sound; 6,090 feet silent.

Comedy drama: Young clerk. with inferiority complex, fired from publishing concern meets the one and only girl, whose father is an author. Clerk gets manuscript read by former boss and all ends well.

References. Advertising: Pages 1201, Oct. 20; 1901, Dec. 29, 1928.

IT'S A GREAT LIFE (AT) (AS) (PC). Produced and distributed by Metro-Goldwyn-Mayer Corp. Starring Vivian and Rosetta Duncan with Lawrence Gray and Benny Rubin. Director, Sam Wood. Scenarist, Al Boasberg. Dialoguers, Willard Mack and Al Boasberg. Cameraman, Peverell Marley. Released, Nov. 30, 1929. Length, 7,200 feet.

Backstage melodrama: Sisters have jobs as department store clerks and jump from there into small time vaudeville. Babe falls in love with their piano player, is married and the sisters split. The two girls are brought together again at the finish, but the act still remains on the small time. ..

References: Reviewed issue Nov. 2, 1929, page 93 (under title of "Imperfect Ladies").

Advertising: One page insert, June 29; 7, July 6; 180, July 13; insert, July 20; insert, July 27; 408, Aug. 3; front cover. Nov. 16; front cover, Nov. 30; front cover, Dec. 7; insert. Dec. 14; front cover, Dec. 21; front cover, Dec. 28, 1929; front cover, Jan. 25, 1930.

Exploitation: Page 97, Feb. 1, 1930.

— J —

JAZZ AGE, THE. Produced by F. B. O. Distributed by RKO Prod., Inc. With Marceline Day and Douglas Fairbanks, Jr. Director, Lynn Shores. Scenarist, Paul Gangelin. Cameraman, Ted Pahle. Released, Feb. 10, 1929. Legnth, 6,245 feet.

Melodrama of jazz-mad youth: Young and pretty daughter of attorney, and her brother, set out to give the wild set a thrill. Boy's efforts to keep the pace gets him into financial trouble. Trouble and more trouble for brother and sister.

References: Advertising: Pages 1666, May 19; 1563, Nov. 24; 1738, Dec. 8, 1928.

JAZZ HEAVEN (PS) (SF) (SD). Produced by RKO Prod., Inc. Distributed by RKO Dist. Corp. With John Mack Brown. Director, Melville Brown. Adaptators and dialoguers, Cyrus Wood and J. Walter Ruben. Cameraman, Jack MacKenzie. Released, Nov. 3, 1929. Length 6,372 feet.

Comedy-drama: A song writer is struggling to pick the last notes of his opus out of the ether. His next door roommate comes to the rescue. A friendship springs up. Writer's piano is accidentally smashed and couple go to piano factory and unwittingly happen into a broadcasting room where the piece is heard over the air. It proves a sensation and the means to a fortune for them.

References: Reviewed issue Nov. 2, 1929, page 93 (sound).

Advertising: One page insert. July 6; insert, Oct. 5; insert, Nov. 9. 1929.

Exploitation: Page 61, Jan. 25. 1930.

JAZZ MAD. Produced and distributed by Universal Pictures Corp. With Jean Hersholt and Marian Nixon. Director, F. Harmon Weight. Scenarist, Charles Kenyon. Cameraman, Gilbert Warrenton. Released, Nov. 11, 1928. Length, 6,832 feet.

Drama: German musician comes to America with daughter but is unable to obtain work. Finally gets a job as leader of jazz orchestra. Daughter has fallen in love with wealthy chap. When his parents learn of father's position they resent son's attentions to daughter. Complications are smoothed out when recognition is given to symphony composed by girl's father.

References: Advertising: Pages 1560, May 12; 1935, June 9; 1996, June 16, 1928.

JEALOUSY (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star. Jeanne Eagles with Frederic March. Directors. Jean de Limur. Adaptator, Garrett Fort. Dialoguer, John D. Williams. Cameraman, Alfred Gilks. Released Sept. 28, 1929. Length, 6,107 feet sound.

Drama: From play by Louis Verneuil. Girl deceives man she is to marry. After being fed a year she returns for a night to home of former lover whom she has passed off as guardian, and gets check from him for half a million francs. During the night lover is strangled and discharged bookkeeper accused of crime. At last minute deceived husband confesses he was responside for the death.

References: Reviewed issue Sept. 21, 1929, page 1061 (sound).

Advertising: One page insert, June 15, 1929.

JOY STREET (Syn.) (SF). Produced and distributed by Fox Film Corp. With Lois Moran, Nick Stuart, Rex Bell, Sally Phipps. Director, Raymond Cannon. Scenarists, Chas. R. Condon and Frank Gay. Cameraman, Ernest Miller. Released, May 12, 1929. Length, 5,748 feet sound; 5,754 feet silent.

Drama of youth's fling: Heiress to fortune, and student at exclusive girls' school, returns to claim her father's estate in California and proceeds to stage a series of wild parties. She sews her wild oats and settles down in a true love marriage state.

References: Reviewed issue June 8, 1929, page 1967 (silent).

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KID GLOVES (PT) (SD). Produced and distributed by Warner Bros. With Conrad Nagel, Lois Wilson, Edna Murphy. Director, Ray Enright. Scenarist and dialoguer, Robert Lord. Cameraman, Ben Reynolds. Released, Mar. 23, 1929 (sound); Apr. 27, 1929 (silent). Length, 6,235 feet sound; 4,885 feet silent.

Underworld drama: "Kid Gloves" Smith, a finished hijacker, runs the gamut of many experiences in gun fights with bootleggers.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 5050, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

KID'S CLEVER, THE. Produced and distributed by Universal Pictures Corp. Star, Glenn Tryon with Kathryn Crawford. Director, Wm. J. Craft. Scenarist, Jack Foley. Cameraman, Al Jones. Released, Feb. 17, 1929. Length, 5,792 feet.

Comedy-drama: Youth invents a fuelless motored automobile and speedboat and in demonstrating it runs into difficulties. It shows its worth in overtaking a speedboat to reclaim a contract the girl's father has signed.

References: Advertising: Page 1561, May 12, 1928.

KING COWBOY. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Sally Blane. Director, Robert De Lacy. Scenarist, Frank Howard Clark. Cameraman, Norman De Vol. Released, Nov. 26, 1928. Length, 6,269 feet.

Western: Girl's father kidnapped by bandits following which cowboy friends take up the chase and bring about rescue. Cowboy hero wins girl as reward.

KING OF KINGS (Syn.) (SF) (SD). Produced by Cecil B. DeMille. Distributed by Pathe Exchange, Inc. With H. B. Warner. Director, Cecil B. DeMille. Scenarist, Jeanie MacPherson. Cameraman, Peverell Marley. Released, Sept. 30, 1928. Length, 10,196 feet sound and silent.

Theme: Depicts the life of Christ. His conflicts with the Pharisees, healing of the sick, and His trial and crucifixion.

References: Reviewed issue April 29, 1927, pages 1524-25 (silent).

Advertising: Insert, Nov. 11; insert, Nov. 18; insert, Nov. 25, 1927; 1752, May 26; 1937, June 9; insert, July 21; 971, Sept. 29; 1038, Oct. 6; 1132-33, Oct. 13; 1195, Oct. 20; 1253, Oct. 27 1928.

Exploitation: Pages 470, Aug. 11; 1099, Oct. 6; 1157, Oct. 13; 1877, Dec. 22, 1928.

Prologue: Page 1227, Oct. 20, 1928.

KING OF THE RODEO. Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson with Kathryn Crawford. Director, Henry McRae. Scenarist and adaptator, George Morgan. Cameraman, Harry Neumann. Released, Jan. 6, 1929. Length, 5 509 feet.

Western: When his father seeks to send him to college, Hoot goes to the Chicago rodeo, where he falls in love. He overcomes the villainy of a renegade cowpuncher and wins the girl.

References: Advertising: Pages 1562, May 12; 1935, June 9; 1036-37, Oct. 6, 1928.

KISS, THE (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Corp. Starring Greta Garbo with Conrad Nagel and Holmes Herbert. Director, Jacques Feyder. Scenarist, Hans Kraly. Cameraman, William Daniels. Released, Nov. 16, 1929. Length, 5,754 feet.

Drama: Story is laid in France. Girl is a party to a loveless marriage. She tries to convince her young admirer he should take her to the city. But he goes away alone. Her husband suspects her of carrying on an affair. When he finds the youngster trying to kiss her, row results in his death. Widow is tried and acquitted but confesses later she really committed the murder.

References: Reviewed issue Nov. 23, 1929, page 36 (silent).

Advertising: Front cover, Nov. 16; one page insert, Dec. 14, 1929.

Exploitation: Page 48, Dec. 28, 1929.

Newspaper Displays: Page 98, Jan. 11, 1930.

KITTY (PT). Produced by British International Pictures, Ltd. Distributed by Sono Art-World Wide Pictures. Starring Estelle Brody and John Stuart with Marie Ault and Dorothy Cumming. Director, Victor Saville. Scenarists, Victor Saville and Violet Powell. Dialoguer, Marjorie Young. Cameraman, Carl Puth. Released, June, 1929. Length 8,300 feet.

Drama: From novel by Warwick Deeping. Daughter of shopkeeper in London weds son of wealthy widow who disapproves and sets out to watch bride. Writes her son at front she believes girl has a lover. Boy crashes. When he is invalided mother takes him and holds him a prisoner at home. Wife kidnaps her husband. His health is restored through ministrations of his wife and mother finally forgives couple for having wed.

References: Reviewed issue June 15, 1929, page 2096 (sound).

Advertising: Pages 1240, Apr. 20; 2315, June 29, 1929.

KRASSIN. Produced by Sovkino. Distributed by Amkino Corp. Cameramen, W. Bluvstien, I. Valentsy and E. Bogorov. Released, Feb. 19, 1929. Length, 7,000 feet.

Adventure film: Depicts the rescue of the Nobile Arctic expedition by the Russian ice-breaker "Krassin."

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LADY LIES, THE (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Walter Huston, Claudette Colbert, Chas. Ruggles. Director, Hobart Henley. Adaptor, Garrett Fort. Dialoguer, John Meehan. Cameraman, William Steiner. Released, Sept. 21, 1929. Length, 7,004 feet sound.

Theme: Play by John Meehan. Widower has been maintaining a girl in a penthouse apartment for a couple of years. His two children, a boy sixteen and a daughter fourteen, become aware that their dad has a mistress, and decide it is time to break it off. Woman wins them over and dad marries her with their consent.

References: Reviewed issue Sept. 14, 1929, page 986 (sound).

Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert July 13, 1929.

Exploitation: Pages 45, Oct. 12; 95, Nov. 30; 92, Dec. 7; 58, Dec. 21; 49, Dec. 28, 1929.

LADY OF CHANCE, A (Syn.) Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Norma Shearer with Lowell Sherman, John Mack Brown and Gwen Lee. Director, Robert Z. Leonard. Scenarist, A. P. Younger. Adaptator, Edmund Goulding. Dialoguer, Ralph Spence. Cameraman, Beverly Marley. Released, Dec. 22, 1928. Length, 7,126 feet.

Theme: Gold digging switchboard operator is in Atlantic City during cement convention. Snares conventionite who takes her seriously and proposes. They are wed but two of her former partners follow her. Girl now in love with husband is afraid to block their plans for fear of exposure. However, when they are all ready to defraud him, she calls police and gives herself up to save situation.

References: Reviewed issue Jan. 26, 1929, page 249 (silent).

Advertising: Front cover, Dec. 8; insert, Dec. 29, 1928; insert, Mar. 2, 1929.

LADY OF THE PAVEMENTS (Syn.) (PS) (SF). Produced by D. W. Griffith. Distributed by United Artists Corp. With Lupe Velez, William Boyd, Jetta Goudal. Director, D. W. Griffith. Adaptator, Sam Taylor. Cameraman, Karl Strass. Released, Feb. 16, 1929. Length, 8,329 feet sound; 7,495 feet silent.

Theme: Girl is taken from a Parisian dive by Countess to humiliate former lover who has given up his affair with her. He told her he would rather marry a woman of the streets and Countess sets about making him live up to statement. Girl is given convent background and taught to act like a lady. She makes the man fall in love with her and they are wed.

References: Reviewed issue Feb. 2, 1929, page 368 (sound); Mar. 16, 1929, page 844 (silent).

Advertising: Insert, July 15, 1927; insert, July 7; 606-7, Mar. 2; 890, Mar. 16; 1562, May 11, 1929.

LAND OF THE SILVER FOX (PT) (SD). Produced and distributed by Warner Bros. Star, Rin-Tin-Tin (dog) with Leila Hyams, John Miljan, Carroll Nye, Tom Santschi. Director, Ray Enright. Scenarist and dialoguer, Howard Smith. Cameraman, Frank Kesson. Released, Oct. 13, 1928 (sound); Nov. 10, 1928 (silent). Length, 5,179 feet sound; 5,079 feet silent.

Northwest melodrama: Trading post setting is given Rin-Tin-Tin, dog star, in playing the hero, after being re-bought from a cruel master by a young trapper for three silver fox skins.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

LARIAT KID, THE. Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson with Ann Christy. Director, Reeves Eason. Scenarists, Jacques Jaccard and Sylvia B. Seid. Cameraman, Harry Neumann. Released, May 12, 1929. Length, 5,247 feet.

Western: Cowboy falls in love with girl he has rescued beside the trail. He frustrates effort of aunt to marry girl to a crooked gambler and finally captures the crook.

LASH OF THE CZAR, THE. Produced by Mejrabpomfilm. Distributed by Amkino Corp. Star, V. I. Kochalov with V. E. Meyerhold and Anna Stenn. Director, I. A. Protozonev. Cameraman, Galovnya. Released, Feb. 9, 1929. Length, 6,800 feet.

Melodrama: Governor of large province is taken to account by the governor in Petersburg because he does not adopt stern measures against the workers. Bloodshed, internal strife and civil wars follow.

LAST OF MRS. CHEYNEY, THE (Syn.) (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Norma Shearer with Basil Rathbone, Herbert Bunston, George Barraud. Director, Sidney Franklin. Scenarist, Hans Kraly and Claudine West. Cameraman, William Daniels. Released July 6, 1929. Length, 8,651 feet sound; 6,484 feet silent.

Theme: Girl, bait for crooks who prey upon rich people, obtains entrance to wealthy home. Falls in love with guest and wavers as to stealing pearls. In effort to play square with male partner, yields and is detected by man she loves. Disillusioned, he threatens exposure unless she permits his advances. She calls his bluff and confesses to all. Through letter which would embarrass them, they allow her to go free.

References: Reviewed issue June 1, 1929, page 1887 (silent); Aug. 17, 1929, page 668 (sound).

Advertising: Insert, June 29; insert, June 8; front cover, July 13, 1929; 12, Feb. 15, 1930.

Newspaper Displays: Page 61, Jan. 26, 1930.

LAST PERFORMANCE, THE (PT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With Mary Philbin and Conrad Veidt. Directors, Paul Fejos. Scenarist, Jas. Ashmore Creelman. Cameraman, Hal Mohr. Released, Oct. 13, 1929. Length, 6,031 feet sound; 5,800 feet silent.

Theme: Magician is in love with his youthful assistant, but she loves a youth in the company. When the time comes for magician to announce his engagement, he discovers her love for the other, and plants a murder charge. At the trial when the boy is about to be found guilty, magician confesses he committed the crime and then kills himself.

References: Reviewed issue Nov. 9, 1929, page 37 (silent).

Advertising: Pages 1901, Dec. 29, 1928; 1 page insert, June 22; 259, July 20; 327, July 27; 963, Sept. 14; 46, Nov. 30, 1929.

LAST ROUNDUP, THE. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Star, Bob Custer with Hazel Mills and Bud Osborne. Director, J. P. McGowan Cameraman, Hap Depew. Released, July 1929. Length, 5 reels.

Western: Denver Dixon, foreman of John Dunlap's Bar D Ranch, fights with "Mile Ahead" Hardy, one of the hands, for being reckless while driving Lucy Graves, the new schoolmistress. For revenge Hardy quits, rustles Dunlap's cattle, and captures Lucy. Denver saves Lucy and wins her.

LAST WARNING, THE (PT) (SF). Produced and distributed by Universal Pictures Corp. With Laura La Plante, Montagu Love, John Boles, Roy D'Arcy, Margaret Livingston. Director, Paul Leni. Scenarist, Alfred A. Cohn. Adaptators, Alfred A. Cohn, Robert F. Hill and J. G. Hawks. Dialoguer, Tom Reed. Cameraman, Hal Mohr. Released, Jan. 6, 1929. Length, 7,980 feet sound; 7,731 feet silent.

Mystery drama. Play by Thomas Fallon. Haunted theatre, with ghostly antics, the woman, the hero, and eventual love interest.

References: Reviewed issue Jan. 12, 1929, page 139 (sound).

Advertising: Pages 1559, May 12; 1934, June 9; 1996, June 16; 2083, June 23; 2154, June 30; 1201, Oct. 20; 1624, Dec. 1; 1901, Dec. 22, 1928; 15, Jan. 5; 230-31, Jan 26, 1929.

Exploitation: Pages 1132, April 6; 1341-42, April 20; 1411, April 27, 1929.

LAUGHING AT DEATH. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Bob Steele. Director, Wallace Fox. Scenarist, Frank Howard Clark. Cameraman, Virgil Miller. Released June 2, 1929. Length, 5,009 feet.

Melodrama: College student, in order that he may find adventure, changes places with a prince whom he resembles, and tracks down a band of conspirators. He is aided by Sonia, whose father has been murdered by gang.

LAUGHING LADY, THE (AT). Produced and distributed by Paramount Famous Lasky Corp. Starring Ruth Chatterton with Clive Brook. Director, Victor Schertzinger. Scenarists and dialoguers, Bartlett Cormack and Arthur Richman. Cameraman, George Folsey. Released, Dec. 28, 1929. Length, 7,200 feet sound; 6,802 feet silent.

Society drama: Based on play by Alfred Sutro. Locale is fashionable society colony at Southampton where heroine is rescued from surf by a husky lifesaver who believes this is his opportunity to crash into society. He breaks into her room at midnight. Woman is asked to leave the hotel, husband sues for divorce and obtains custody of her child. Her plans for revenge go astray and she achieves happiness.

References: Reviewed issue Nov. 16, 1929, page 29 (sound).

LAW OF THE MOUNTED, THE. Produced by El Dorado Prod., Inc. Distributed by Syndicate Pictures. Star, Bob Custer with Ann Carter. Director, J. P. McGowan. Released, Nov. 1928. Length, 5 reels.

Western: LaRue and his gang are fur-robbers and kill Gaston. Sergeant Dick Steele outwits the gang, shows Anne that LaRue is not her uncle and then wins Anne.

LAW OF THE PLAINS, THE. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Director, J. P. McGowan. Cameraman, Hap Depew. Released, June 1929. Length, 5 reels

Western: O'Brien, negotiating sale of his rancho, is killed by Seagrue, who takes possession under the name of Serrano. Years later, O'Brien's son, Dan, avenges his dad's death.

LEATHERNECK, THE (PT) (SF) (SD). Produced by Ralph Block. Distributed by Pathe Exchange, Inc. Star, William Boyd with Alan Hale, Robert Armstrong, Fred Kohler. Director, Howard Higgin. Scenarist, Elliott Clawson. Cameraman, John J. Mescall. Released, Feb. 24, 1929. Length, 6,965 feet sound; 6,898 feet silent.

Drama. Story of friendship of three marines. One falls in love with girl of Russian nobility. They are married. During revolution she is kidnapped. In Tientsin his buddies hit trail of men who abducted her. He follows and finds abductor killed, one buddy insane and other dying, but no trace of wife. Returns and faces trial. Timely reappearance of wife saves him from being found guilty.

References: Reviewed issue Jan. 26, 1929, page 247 (sound).

Advertising: Pages 1753, May 26; 2163, June 30; 21, July 7; 1038, Oct. 6; 1132-723, Oct. 13; 1195, Oct. 20; 1253, Oct. 27, 1928; 879, Mar. 23; 1023, April 6; 1163, April 13, 1929.

Exploitation: Page 2100, June 15, 1929.

LETTER, THE (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Jeanne Eagles with O. P. Heggie. Director, Jean de Limur. Scenarist and adaptator, Garrett Fort. Dialoguers, Jean de Limur and Monta Bell. Cameraman, George Folsey. Released, April 13, 1929. Length, 5,778 feet sound; 5,490 feet silent.

Drama. Adapted from play by W. Somerset Maugham. When lover wishes to break off affair with another man's wife, she shoots him dead. Her story is family friend attacked her. Jury believes her. Letter she sent lover is held by his Chinese mistress, who offers it for $10,000. Murderess is acquitted

References: Reviewed issue Mar. 16, 1929, page 844 (sound).

Advertising: Insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 898, Sept. 22; 1494, Nov. 17; 1722, Dec. 8; 1900, Dec. 29, 1928; 174, Jan. 19: 223, Jan. 26; 272, Feb. 2; 460, Feb. 16; 524, Feb. 23; 595, Mar. 2; 803-06, Mar. 16; 944, Mar. 30; 1433, May 4; 1672, May 18; insert, June 15, 1929.

Exploitation: Pages 1534, May 4; 1654, May 11; 1724, May 18; 741, Aug. 24, 1929.

LIFE'S CROSSROADS. Produced and distributed by Excellent Pictures Corp. With Gladys Hulette and Mahlon Hamilton. Director, Edgar Lewis. Released, Oct. 20, 1928. Length, 5,355 feet.

Drama: Haughty wife, because left a castaway on a jungle island, is made to appreciate that there may be the real man behind the brute's makeup.

References: Advertising: Page 1639, May 6, 1927.

LIGHT FINGERS (AT). Produced and distributed by Columbia Pictures Corp. With Ian Keith, Dorothy Revier and Carroll Nye. Director, Joseph Henabery. Scenarist and dialoguer, Jack Natteford. Cameraman, Ted Tetzlaff. Released, July 29, 1929. Length, 5,700 feet sound; 5,578 silent.

Crook Melodrama. Until he met girl, whose father's jewels he intends to steal, crook had never any qualms about his trade. But the girl sets him on the right path, he recovers the jewels when they are stolen by his erstwhile companions. Promising he will stick to the straight and narrow, chastened crook becomes successful suitor for girl's hand.

References: Reviewed issue Oct. 19, 1929, page 37 (sound).

Advertising: Insert, June 2, 1928.

LIGHTNING SPEED. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Bob Steele with Mary Mabery and Perry Murdock. Director and scenarist, Robert N. Bradbury. Cameraman, Robert De Grasse. Released, Oct. 21, 1928. Length, 4,647 feet.

Underworld thrill drama. Jack Pemberton, cub reporter, is in love with Betty Standish, daughter of governor. Jack is assigned to cover the story of The Shadow, a famous crook. Thrills on foot, on wheels and in the air follow Jack's adventures.

LILAC TIME (S. & E.) (SD). Produced by John McCormick. Distributed by First National Pictures, Inc. Starring Colleen Moore with Gary Cooper. Director, George Fitzmaurice. Scenarist, Carey Wilson. Adaptator, Willis Goldbeck. Cameraman, Sidney Hickox. Released, Oct. 18, 1928. Length, 9,108 feet sound; 8,817 feet silent.

Drama: From play by Jane Cowl and Jane Murfin. French girl is mother and sister to seven young sky fighters of the Royal Flying Corps quartered on her mother's farm near the French front. One of the fliers is injured. He loves girl. She, after long search, finds him in hospital. Clinch.

References: Reviewed issue of Mar. 24, 1929, page 948 (silent).

Advertising: One page insert, June 3; insert, June 17; insert, Aug. 19; insert, Nov. 18; 1882, Dec. 16, 1927; 1082, Apr. 7; 2 pg. insert, Apr. 14; 2 pg. insert, May 12; insert, May 19; insert, May 26; insert, July 21; 452-53, Aug. 11; 595-97, Aug. 25; 669-70, Sept. 1; 841, Sept. 15; 975-76, Sept. 29; 1135, Oct. 13; 1327, Nov. 3; 1438, Nov. 10, 1928.

Exploitation: Pages 539, Aug. 18: 702, Sept. 1; 939, Sept. 22; 1003-4, Sept. 29; 1157, Oct. 13; 1290, Oct. 27; 1880, Dec. 22, 1928; 809, Aug. 31, 1929.

Newspaper Displays: Page 947, Sept. 22, 1928.

LITTLE JOHNNY JONES (SD). Produced and distributed by First National. With Eddie Buzzell, Alice Day and Edna Murphy. Director, Marvin Le Roy. Scenarist and dialoguer, Adelaide Heilbron. Cameraman, Faxon Dean. Released, Nov. 17, 1929. Length, 6,621 feet sound; 5,020 feet silent.

Comedy-drama: Based on play by Geo. M. Cohan. Jockey is accused unjustly of throwing the race and goes to England, where he regains both his reputation and the love of the daughter of Yankee Doodle's owner.

References: Reviewed issue Nov. 2, 1929, page 93 (sound).

Advertising: Insert, July 13; 270, July 20, 1929.

LITTLE SAVAGE, THE. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Buzz Barton. Director, Louis King. Scenarist, Frank Howard Clark. Cameraman, Virgil Miller. Released, May 19, 1929. Length, 4,781 feet.

Western: Hank Robbins, a scout, and his young pal, Red, discover a baby in the wreckage of a covered wagon. The parents have been killed by Indians. Baby placed in charge of girl friend while the others run down the Indians who caused the parent's death.

LITTLE WILDCAT, THE (PT) (SD). Produced and distributed by Warner Bros. With Audrey Ferris, James Murray, Robert Edeson, Geo. Fawcett. Director, Ray Enright. Scenarist and dialoguer, E. T. Loew, Jr. Cameraman, Ben Reynolds. Released, Dec. 8, 1928 sound; Jan. 5, 1929 silent. Length, 5,644 feet sound; 6,161 feet silent.

Comedy drama. Whenever young girl gets beau, older sister always steals him. Young aviator arrives in town and is attracted to younger girl, who in order to hold him she goes to his hotel room and compromises herself. She has previously tipped off grandfather where she was going so he will appear and insist she marry aviator.

References: Reviewed issue Jan. 26, 1929, page 247 (sound).

Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

LIVINGSTON IN AFRICA. Produced by Hero Films, Ltd. Distributed by Amer-Anglo Corp. Star, director and scenarist, M. E. Wetherell. Released, Mar. 30, 1929. Length, 5,800 feet.

Adventure drama: Episodes in the trip of David Livingstone through the heart of Africa dramatized.

LOCKED DOOR, THE (AT) (SF). Produced by Joseph M. Schenck. Distributed by United Artists Corp. With Rod La Rocque, Barbara Stanwyck, Betty Bronson, William Boyd. Director, George Fitzmaurice. Scenarist, C. Gardner Sullivan. Dialoguer, George Scarborough. Cameraman, Ray June. Released, Nov. 16, 1929. Length, 6,844 feet.

Mystery melodrama: Based on "Sign on the Door" by Channing Pollock. Girl lured aboard rum ship under false pretenses is arrested for disorderly conduct. After her marriage to another man, she attempts to keep villain's attentions from her young sister-in-law. Villain is shot in a scuffle by husband who covers his traces and locks the door, not knowing his wife is in the apartment. Villain regaining consciousness before death, tells police it was an accident.

References: Reviewed issue Jan. 25, 1930, page 42 (sound).

Advertising: Inside front cover, Aug. 24; 964, Sept. 14; 15, Oct. 12; 5, Nov. 23; 9, Dec. 14, 1929.

Exploitation: Pages 66, Jan. 25; 65, Feb. 15, 1930.

Newspaper Displays: Page 98, Jan. 11, 1930.

LONE HORSEMAN, THE. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Star, Tom Tyler. Director, J. P. McGowan. Cameraman, Hap Depew. Released, Nov. 1929. Length, 5 reels.

Western: Slicker and Hawkes sell ranch belonging to Jack Gardiner who is in hospital, to "Pat" and her niece Peggy. The plotters discover gold on the property and attempt to force return of ranch. Jack succeeds in trapping the plotters and wins Peggy.

LONE WOLF'S DAUGHTER, THE (PT). Produced and distributed by Columbia Pictures Corp. With Bert Lytell and Gertrude Olmstead. Director, Albert S. Rogell. Scenarist and adaptor, Sig Herzig. Cameraman, James Van Trees. Released, Feb. 18, 1929. Length, 7,154 feet sound; 6,186 silent.

Crook Melodrama. From story by Louis Joseph Vance. Young ward of crook has an admirer, son of a wealthy and well known family. To protect the girl, Lone Wolf has reformed.. Crooks try to force him to assist them in their plans under threat of exposure. However, he manages to turn up the real crooks, protect the happiness of his ward, and win a girl for himself.

References: Reviewed issue Mar. 9, 1929, page 775 (sound).
Advertising: Insert, June 2, 1928.

LONESOME (PT) (SF). Produced and distributed by Universal Pictures Corp. With Glenn Tryon and Barbara Kent. Director, Paul Fejos. Scenarist and adaptator, Edward T. Lowe, Jr. Dialoguer, Tom Reed. Cameraman, Gilbert Warrenton. Released, Jan. 20, 1929. Length, 6,761 feet sound; 6,142 feet silent.

Romance. Story of lonesome boy and girl who become acquainted accidentally, spent the day at Coney Island, become separated and discover that they live in adjoining rooms and that they are very much in love.

References: Reviewed issue June 30, 1928, page 2196 (silent); Oct. 6, 1928, page 1097 (sound).
Advertising: Pages 1558, May 12; 908-09, Sept. 22; 1034-35, Oct. 6; 1201, Oct. 20; 1901, Dec. 29, 1928.
Exploitation: Page 1771, Dec. 8, 1929.
Newspaper Displays: Page 1132, April 6, 1929

LONG, LONG TRAIL, THE (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson with Sally Eilers and Kathryn McGuire. Director, Arthur Rosson. Scenarist and adaptator, Howard Green. Cameraman, Harry Neumann. Released, Oct. 27, 1929. Length, 5,331 feet sound; 5,286 feet silent.

Western. From "The Ramblin' Kid" by Earl W. Bowman. Ramblin' Kid fakes a continuous drunk to make the cow town believe he's a bad man, even though he never took a drink in his life. He manages to capture a wild horse, break him and win the annual sweepstakes at the rodeo, although villain has him doped.

References: Reviewed issue Nov. 9, 1929, page 36 (sound).
Advertising: Insert, June 22, 1929.

LOOPING THE LOOP (S&E) (SD). Produced by Ufa Prod. Distributed by Paramount Famous Lasky Corp. Director, Arthur Robinson. Scenarists, Arthur Robinson and Robert Liebman. Cameraman, Carl Hoffman. Released, Mar. 16, 1929. Length, 6,769 feet sound; 6,676 feet silent.

Drama. Acrobat is having an affair with a girl when she discovers his perfidy. Clown takes her home. One night he gives her tickets but she goes to circus to see performance of principal clown. Because of spat, she runs away to London as acrobat's partner. Clown follows and reconciliation is effected.

References: Reviewed issue Feb. 23, 1929, page 567 (silent).
Advertising: Page 1726, Dec. 8, 1928.

LOST ZEPPELIN, THE (AT). Produced and distributed by Tiffany Prod. With Conway Tearle, Virginia Valli, Ricardo Cortez. Director, Edward Sloman. Scenarist, Frances Hyland. Dialoguer, Charles Kenyon. Cameraman, Jackson Rose. Released, Dec. 20, 1929. Length, 6,882 feet.

Flight melodrama: Naval commander, about to leave on a South Pole expedition, finds wife in arms of his pal and junior officer. Husband is concerned only with her future happiness. When he is found by a rescue plane on the ice floes, he orders the pal into one passenger plane. Pal returns a hero but finally commander and aviator are rescued with wife sure she loves her husband.

LOVE AND THE DEVIL (Syn.) (SD). Produced and distributed by First National Pictures, Inc. Starring Milton Sills with Maria Corda. Director, Alexander Korda. Cameraman, Lee Garmes. Released, Mar. 24, 1929 sound; Feb. 24, 1929 silent. Length, 6,588 feet sound; 6,370 feet silent.

Melodrama: Lord Dryan leads an expedition into darkest Africa. One of the members of his party is killed by bushmen. A picture in his pocket shows his sweetheart back in Venice. Hero becomes fascinated with the picture and eventually locates and falls in love with girl.

References: Advertising: Insert, June 3; insert, June 17, 1927; insert, May 12; insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928.
Exploitation: Page 613, Aug. 10, 1929.

LOVE DOCTOR, THE (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Richard Dix with June Collyer and Morgan Farley. Director, Melville Brown. Adaptators,Guy Bolton and J. Walter Ruben. Dialoguer, Guy Bolton. Cameraman, Edward Cronjager. Released, Oct. 5, 1929. Length, 5,503 feet sound; 5,378 feet silent.

Comedy. Based on "The Boomerang" by Winchel Smith and Victor Mapes. Wealthy young doctor hires a pretty girl as his nurse and shortly gets his first patient, son of a social leader. Doctor soon diagnoses ailment as love, and sends boy to the country with pretty nurse, whom he first instructs in three rules by which she will aid boy to capture girl's heart.. They work to perfection and doctor's affections are captured by nurse, using on him his prescribed rules.

References: Reviewed issue Sept. 14, 1929, page 985 (sound).
Advertising: One page insert, June 15, 1929.
Exploitation: Page 93, Nov. 30; 58, Dec. 21; 38, Dec. 28, 1929.

LOVE IN THE CAUCASUS. Produced by Goskinprom. Distributed by Amkino Corp. Star, Kira Andronikashviri. Director, N. Shengelai. Scenarists, Tretiakov and N. Shengelai. Cameraman, V. Kereselidze. Released. Nov. 30, 1929. Length, 7,837 feet.

Drama: Hero taken in battle with locale in Caucasian mountains. Young mountaineer plays an important part. He is a descendant of the Crusaders of old. Sword combat plays important sequence. Medieval times depicted.

References: Reviewed issue Dec. 7, 1929, page 71 (under title of Causasian Love").

LOVE IN THE DESERT (PT) (SF) (SD). Produced by F. B. O. Distributed by RKO Prod., Inc. With Olive Borden and Hugh Trevor. Director, George Melford. Scenarist and dialoguer, Harvey Thew. Cameraman, Paul Terry. Released, Mar. 17, 1929. Length, 5,365 feet sound; 6,396 feet silent.

Drama of desert life: Gallant stand of legionnaires when desert Arab bandits sack town, forms background for the love of Bob Winslow for Zarah, a native girl.

References: Advertising: Pages 1666, May 19; 1563, Nov. 24; 1738, Dec. 8, 1928.
Exploitation: Page 2347, June 29, 1929.

LOVE, LIVE AND LAUGH (AT) (AS) (SD) (SF). Produced and distributed by Fox Film Corp. Star, George Jessell with Lila Lee, David Rollins, Henry Kolker, Kenneth Mackenna Director, William K. Howard. Scenarist and dialoguer, Dana Burnet. Cameraman, Lucien Andriot and Walter Scott. Released, Nov. 3, 1929. Length, 8,090 feet.

Drama: Italian immigrant, called back to the mother country by his father's illness, becomes enmeshed in the excitement of early war days to eventually end on the Austro-Italian front. He loses his sight, spends three years in a prison camp and, upon his return to America, discovers his sweetheart married because all reports indicated he had been killed in action.

References: Reviewed issue Oct. 19, 1929, page 39 (sound).

LOVE OVER NIGHT. Produced by Hector Turnbull. Distributed by Pathe Exchange, Inc. Star, Rod La Rocque. Director, Edward H. Griffith. Scenarists, Geo. Dromgold and Sanford Hewitt. Cameraman, John J. Mescall. Released, Nov. 25, 1928. Length, 5,773 feet.

Comedy: Hero accidentally meets girl who he thinks is a crook. He slips company's money in pocket and follows her, only in turn to be followed by detective. He escapes with girl's aid. He proposes but she tells him she is going to marry a middle aged man for his wealth. Hero kidnaps her and all is well.

References: Advertising: Pages 1752, May 26; 21, July 7; 512-13, Aug. 18; 1132, Oct. 13, 1928.

LOVE RACKET, THE (AT) (SD). Produced and distributed by First National Pictures. Starring Dorothy Mackaill with Sidney Blackmer, Edmund Burns, Alice Day and Myrtle Stedman. Director, William A. Seiter. Scenarist and dialoguer, John F. Goodrich. Cameraman, Sid Hickox. Released, Dec. 8, 1929. Length, 6,118 feet.

Melodrama: Story by Bernard K. Burns based on play "Woman on the Jury." Bounder promises to marry girl but doesn't. Continuing his affairs he ruins another girl and is killed for so doing. First girl becomes one of the jurors while the second woman is tried for murder. The panel stands eleven to one for conviction and it is only through telling the whole affair in the jury's quarters that the accused woman goes free.

References: Reviewed issue Nov. 2, 1929, page 94 (sound).
Advertising: Insert, July 13; 270, July 20, 1929.

LOVE TRAP, THE (PT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Star, Laura La Plante with Neil Hamilton, Robert Ellis, Jocelyn Lee, Norman Trevor. Director, William Wyler. Scenarists, John B. Clymer and Clarence J. Marks. Dialoguer, Clarence Thompson. Cameraman, Gilbert Warrenton. Released, Aug. 4, 1929. Length, 6,233 feet sound; 6,349 feet silent.

Comedy-drama: Chorus girl gets into difficulties at party when a man spills wine on her dress and drops it out of window. She unsells her lover on the idea that she has done any wrong and helps to do the same for her hubby's uncle.

References: Reviewed issue Nov. 2, 1929, page 96 (sound).
Advertising: Pages 1560, May 12; 2154, June 30; 1201, Oct. 20; 1901, Dec. 29, 1928.

LOVES OF CASANOVA, THE. Produced by Cineroman Prod. Distributed by Metro-Goldwyn-Mayer Dist. Corp. With Ivan Mosjoukine and Dianna Karenna. Director, Alexander Volkoff. Scenarists, Norbert Falk and Ivan Mosjoukine. Released, Feb. 16, 1929. Length, 6,179 feet.

Romantic drama: Casanova gives farewell dinner for dancer. Later he falls in love with baron's wife and goes to Russia. There he meets a duchess and plans an elopement with her but is arrested and forced to leave the country.

References: Reviewed issue Aug. 5, 1927, page 332 (under title of "The Prince of Adventurers").
Advertising: Insert, May 19; front cover, May 26; front cover, also insert, June 2; insert, June 16; insert, June 23; insert, June 30; insert, Aug. 4; front cover, Sept. 22, 1928.

LUCKY BOY (PT) (SF) (SD). Produced and distributed by Tiffany Prod. Star, George Jessel with Margaret Quimby and Gwen Lee. Directors, Norman Taurog and Charles C. Wilson. Scenarist, Viola Brothers Shore. Dialoguer, George Jessel. Cameramen, Harry Jackson and Frank Zukor. Released, Feb. 2, 1929. Length, 8,708 feet.

Comedy drama. From story by Viola Brothers Shore. Boy has heart set on stage. Tries to make good but fails. Hikes to San Francisco where he becomes cafe entertainer. Meets girl from New York on visit. His folks listening in on radio hear him broadcasting and wire him mother is ill. He hops train, which is also carrying girl home. Back in town social barriers between them are broken down and he becomes Broadway star.

References: Reviewed issue Jan. 12, 1929, page 140 (sound).
Advertising: One page insert, Dec. 8; 1912-13, Dec. 29, 1928; 170-71, Jan. 19; inside front cover, Jan. 26; inside front cover, Feb. 23; inside front cover, Mar. 16; 1019, April 6, 1929.
Exploitation: Pages 916, Mar. 23; 1130, April 6; 1651, May 11, 1929.
Newspaper Displays: Pages 919, Mar. 23; 1204, April 13, 1929.

LUCKY IN LOVE (AT) (AS) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Morton Downey and Betty Lawford. Director, Kenneth Webb. Scenarist, Gene Markey. Dialoguer, Gene Markey. Cameraman, Philip Tannura. Released, Aug. 17, 1929. Length, 6,870 feet.

Comedy-drama: Michael O'More, a stable boy, is fond of song. He secretly loves Lady Mary Cardigan, and, she loves him. Her grandfather with whom she lives is impoverished. Unscrupulous rounder takes up mortgage and asks for Lady Mary's hand. Michael wins out after outguessing the rounder.

References: Reviewed issue Sept. 14, 1929, page 985 (sound).
Advertising: Pages 378, July 27; 842, Sept. 7, 1929.

LUCKY STAR (PT) (SF) (SD). Produced and distributed by Fox Film Corp. With Janet Gaynor, Charles Farrell, Guinn Williams, Hedwiga Reicher. Director, Frank Borzage. Scenarist Sonya Levien. Dialoguer, John Hunter Booth. Cameramen, Chester Lyons and Wm. Cooper Smith. Released, Aug. 18, 1929. Length, 8,784 feet sound; 8,725 feet silent.

Romance. Story by Tristram Tupper. When war comes, boss lineman becomes sergeant and hero one of his men is in telephone company. Sergeant shirks duty in going to front. Hero takes place and is wounded, losing use of legs. Back in home town girl and wounded ex-soldier become sweethearts When mother insists on daughter marrying burly sergeant, hero recovers use of legs and takes girl into his arms.

References: Reviewed issue July 27, 1929, page 375 (sound).
Newspaper Displays: Page 1280, Oct. 5; 40, Dec. 28, 1929.

— M —

MADAME X (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Ruth Chatterton, Lewis Stone, Raymond Hackett. Director, Lionel Barrymore. Scenarist and dialoguer, Willard Mack. Cameraman, Arthur Reed. Released, Aug. 17, 1929. Length, 8,806 feet sound.

Drama. Adapted from play by Alexander Bisson. Wife leaves husband for another man. She starts on down grade becoming an adventuress and partner of card sharp. He sets out to collect blackmail. Woman, mad with rage, shoots him. Her son, grown and admitted to the bar, is assigned to defend her. In court she tells her story without names, that her son might not know how low she had fallen.

References: Reviewed issue April 20, 1929, page 1337 (sound).
Advertising: Front cover, May 4; front cover, May 11; front cover, May 18; front cover, May 25; front cover, also insert, June 8; 2 page insert, June 29; 7, July 6; 180, July 13; insert, July 20; insert, July 27; 408, Aug. 3, 1929; 12, Feb. 15, 1930.
Exploitation: Page 46, Nov. 16; 48, Nov. 23, 1929; 93, Feb. 8, 1930.
Newspaper Displays: Page 57, Oct. 19; 54, Nov. 9; 60, Dec. 21, 1929.

MAKING THE GRADE (PT) (SF). Produced and distributed by Fox Film Corp. With Edmund Lowe, Lois Moran, Lucien Littlefield. Director, Alfred E. Green. Scenarists, Harry Brand and Edward Kaufman. Dialoguer, Malcolm Stuart Boylan. Cameraman, L. W. O'Connell. Released, Feb. 17, 1929. Length, 5,903 feet sound; 5,024 feet silent.

Society comedy-drama. Midwestern society, with all its foibles, hopes and fears serves as a background for the exploits of a young millionaire who has attempted to live the life of a human being and ends by falling in love with a waitress in a tea room.

MAN AND THE MOMENT, THE (AT) (SD). Produced and distributed by First National Pictures, Inc. Starring Billie Dove with Rod LaRocque. Director, George Fitzmaurice. Scenarist, Anges Christine Johnston. Dialoguer, Paul Perez. Cameraman, Sol Polito. Released, July 7, 1929. Length, 7,086 feet sound; 6,539 feet silent.

Comedy romance: Story by Elinor Glyn. Romantic love drama. A stalled motor lands Joan's plane in the midst of Michel Towne's gay week-end party. Love at first sight and jealous opposition on the par tof Michel's fiance. All complications ironed out.

References: Reviewed issue August 10, 1929, page 604 (sound).
Advertising: Insert, May 12; insert, May 19; insert, May 26, 1928.

What the public wants, Leo's got!

THEY GO HAND IN HAND!

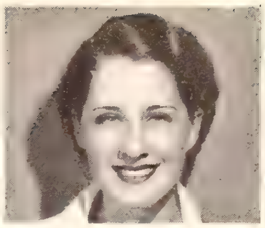
Box-office Records and Leo of Metro-Goldwyn-Mayer are the sweethearts of motion picture biz! Look!

LAWRENCE TIBBETT
"THE ROGUE SONG"

Your newest star! Of course he's a riot in Cleveland at pop prices, and same everywhere, while the grosses at $2 in New York and Los Angeles—starting the third month!—keep rolling merrily along.

GRETA GARBO
"ANNA CHRISTIE"

When the marquee says "Greta Garbo Talks!" you're sure of the season's biggest business. Get a new record like Criterion, L.A. (6th week); Washington, D.C., Minnesota, Tacoma, Detroit, etc. Now watch New York.

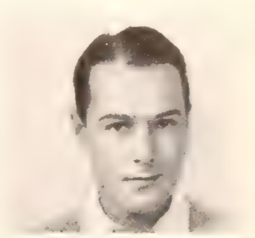


NORMA SHEARER
"THE DIVORCEE"

The most sensational preview this year on the Coast has Hollywood raving about beautiful Norma's great Talkie! Get ready for it!

JOAN CRAWFORD
"MONTANA MOON"

Twice as big as "Untamed." Joan is Jack to you! She sings and loves something swell in this rousing outdoor Western talkie romance!

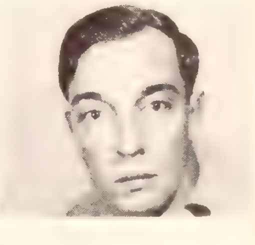


WILLIAM HAINES
"THE GIRL SAID NO"

Haines has never been funnier! This is the fastest and most furious fun fest he's given you! It's got everything they want!

RAMON NOVARRO
"DEVIL MAY CARE"

The star with that "certain something" is duplicating his $2 Astor, N.Y., records wherever this thrilling love drama plays at pop. prices.



BUSTER KEATON
"FREE AND EASY"

A flock of stars including Anita Page, Haines, Karl Dane, Gwen Lee, Lionel Barrymore, William Collier, Sr., Dorothy Sebastian, Bob Montgomery and more act in Keaton's first Talkie and it's a Screamie!

MAN FROM NEVADA, THE. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Star, Tom Tyler with Natalie Joyce and Al Ferguson. Director, J. P. McGowan. Cameraman, Hap Depew. Released, Aug. 1929. Length, 5 reels.

Western: Baldridge and his gang attempt to stop the Watkins family from settling in his "country." Jack prevents the gang's plan and wins Watkins' daughter, Virginia.

References: Reviewed issue Sept. 28, 1929, page 1140 (silent).

MAN I LOVE, THE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Mary Brian, Richard Arlen, Baclanova, Harry Green, Jack Oakie. Director, William Wellman. daptator, Percy Heath. Dialoguer Herman Mankiewicz. Cameraman, Henry Gerrard. Released, May 25, 1929. Length, 6,669 feet sound, 6,453 feet silent.

Comedy drama. Second-rate prizefighter marries song plugger in a music store. In New York he starts into big money. Girls starts an affair with him and he falls hard. His wife leaves him just as a match is arranged with the champion. After fight wife tells him although she loves him it is best she go and let him continue his ring career, but he hops train with her and retires.

References. Reviewed issue April 27, 1929, page 1410 (sound).

Advertising Insert, May 5; insert, May 12, insert, May 19; insert, May 26, insert, June 2, 1928, June 9, 439, Aug. 11; 1726, Dec. 8, 1928; 175, Jan. 19; 272, Feb. 2, 525, Feb. 23; 945, Mar. 9; 1673, May 18; 1744, May 25; 1918, June 8; 614, Aug. 10, 1929.

Newspaper Displays: Page 1078, Sept. 21, 1929.

MAN IN HOBBLES, THE. Produced and distributed by Tiffany Prod. With John Harron and Lila Lee. Director, George Archambaud. Scenarist, John F. Natteford. Cameraman, Harry Jackson. Released, Dec. 20, 1928. Length, 5,967 feet.

Comedy-drama. From story by Peter B. Kyne. A young photographer marries the daughter of a shiftless family and finds he has them all on his hands. He leaves for New York, makes good and sends for his wife. His wife goes to him—so does her family until hubby puts his foot down.

MAN WHO LAUGHS, THE (Syn.) (SF). Produced and distributed by Universal Pictures Corp. Stars, Conrad Veidt and Mary Philbin. Director, Paul Leni. Scenarist, J. Grubb Alexander. Cameraman, Gilbert Warrenton. Released, Nov. 4, 1928. Length, 10,185 feet sound and silent.

Drama. Story of romance between a disfigured clown and a blind girl who are thrown together inearly youth. Fate decrees that they go through life together. Many tribulations beset them due to discovery that clown is rightful heir to a peerage. They escape their enemies and are happy.

References: Reviewed issue May 12, 1928, page 1588 (silent).

Advertising: Pages 882, Aug. 22, 1925; 1 page insert, May 13; 2398, June 24, 1927; 1556, May 12; 1732, May 26; 1934, June 9; 1996, June 16; 2083, June 23; 2154-55, 2158, June 30; 446-47, Aug. 11; 510-11, Aug. 18; 1197, 1201, Oct. 20; 1318-19, Nov. 3; 1431, Nov. 10; 1854, Dec. 22, 1928; inside front cover, Jan. 12; inside front cover, Feb. 2 1929.

Exploitation: Pages 1032, Mar. 31; 795, Sept. 8, 1928.

Newspaper Displays: Page 669, Mar. 2, 1929.

MAN WITH THE CAMERA. Produced by Wufku. Distributed by Amkino Corp. Director, Dziga Vertoff. Cameraman, K. Kaufman. Released, Sept. 1929. Length, 6,000 feet.

Newsreel feature: Composed of scenes taken by a cameraman in Russia, the shots opening with the dawn and closing after the day has gone, showing modern Russian life at long and close range.

References: Reviewed issue Oct. 26, 1929, page 31 (silent).

MAN, WOMAN AND WIFE (Syn.) (SF). Produced and distributed by Universal Pictures Corp. Stars, Norman Kerry and Pauline Starke with Marian Nixon and Kenneth Harlan. Director, Edward Laemmle. Scenarist and adaptator, Charles A. Logue. Cameraman, Ben Reynolds. Released, Jan. 13, 1929. Length, 6,589 feet sound; 6,674 feet silent.

Drama. Story of unhappily married woman whose husband goes to war and is reported killed in action. She weds again. However, serving a term is prison, first husband tries to escape and is killed. Wife finds happiness with second husband.

References: Reviewed issue Nov. 10, 1928, page 1461 (silent).

Advertising: Pages 1560, May 12; 1935, June 9; 1996, June 16; 2154, June 30; 1201, Oct. 20, 1928.

MANHATTAN COCKTAIL (PT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Nancy Carroll, Richard Arlen, Paul Lukas, Lilyan Tashman. Director, Dorothy Arzner. Scenarist and adaptator, Ethel Doherty. Cameraman, Harry Fischbeck. Released, Nov. 24, 1928. Length, 6,051 feet sound.

Drama of a country girl and two boys who tried their luck in Manhattan. One died and the other two, lovers, leave the city minus all thoughts of winning success in the theatrical world.

References: Reviewed issue Jan. 12, 1929 page 141 (sound).

MANHATTAN COWBOY, THE. Produced by El Dorado Prod., Inc. Distributed by Syndicate Pictures. Star, Bob Custer with Ann Carter. Director, J. P. McGowan. Released. Oct. 1928. Length, 5 reels.

Western: Jack likes the bright lights but is sent to his dad's ranch for a "cure." He outwits three bad men and wins the ranch manager's daughter.

MAN-MADE WOMAN. Produced by De Mille Prod. Distributed by Pathe Exchanges, Inc. Star, Leatrice Joy. Director, Paul L. Stein. Scenarist, Alice D. G. Miller. Cameraman, John Mescall. Released, Sept. 9, 1928. Length, 5,762 feet.

Society drama in which a young couple apparently mis-mated decides to separate, but is happily re-united when the gay life finds the butterfly life is not all that she anticipated.

References: Reviewed issue Sept. 22, 1928, page 929 (silent).

Advertising: Pages 1753, May 26; 2077, June 23; 21, July 7; 1132, Oct. 13, 1928.

MAN'S MAN, A (Syn.) .Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, William Haines with Josephine Dunn, Sam Hardy and Mae Busch. Director, James Cruze. Scenarist, Forrest Halsey. Cameraman, Merritt B. Gerstad. Released, May 25, 1929. Length, 6,683 feet sound.

Comedy drama. Play by Patrick Kearney. Screen struck girl drifts to Hollywood to break into the movies. She marries soda clerk, but falls for assistant director who promises to make her a star. He also persuades husband to buy oil stock. Latter finally tumbles to himself, goes out and beats up the big bully.

References: Reviewed issue June 8, 1929, page 1967 (silent).

MARIANNE (Syn.) (AT). Produced by Cosmopolitan. Distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Marion Davies with Lawrence Gray. Director, Robert Z. Leonard. Scenarists and dialoguers, Lawrence Stallings and Gladys Unger. Cameraman, Oliver Marsh. Released, Aug. 24, 1929. Length, 10,124 feet sound; 6,563 feet silent.

Comedy-drama. French girl promises one of her countrymen to await his return from war. But she falls in love with young American doughboy. Just before Americans leave, her betrothed returns blinded and she decides to remain with him. He paves way for her release and she is free to follow sweetheart to America.

References: Reviewed issue May 25, 1929, page 1784 (silent); Oct. 29, 1929, page 32 (sound).

Advertising: Insert, June 8; front cover, Nov. 2, 1929.

Exploitation: Page 54, Jan. 4, 1930.

MARKED MONEY (Syn.) (SF) (SD). Produced by Hector Turnbull. Distributed by Pathe Exchanges, Inc. With Junior Coughlin, Geo. Duryea, Tom Kennedy, Virginia Bradford Director, Spencer Bennet. Adaptators, Geo. Dromgold and Sanford Hewitt. Cameraman, E. Snyder. Released, Nov. 11, 1928. Length, 5,490 feet sound; 5,506 feet silent

Action drama of the part a boy plays in foiling a band of crooks set on stealing a box of money and kidnapping the niece of the man who has befriended him.

References: Reviewed issue Nov. 3, 1928, page 1397 (silent).

Advertising: Pages 1753, May 26; 21, July 7; 970, Sept. 29; 1132, Oct. 13; 1252, Oct. 27; 1523, Nov. 24, 1928; 70, Jan. 12, 1929.

MARQUIS PREFERRED. Produced and distributed by Paramount Famous Lasky Corp. Star, Adolphe Menjou with Chester Conklin and Nora Lane. Director, Frank Tuttle. Adaptator, Ernest Vadja. Scenarist, Ethel Doherty. Cameraman, Harry Fischbeck. Released, Feb. 2, 1929. Length, 5,506 feet.

Comedy. Marquis owes everyone and his creditors insist on settlement. He promises this as he is about to marry an heiress. Chicago packer with wife, son and daughter are touring country. Arrangement is effected whereby packer's daughter is to marry marquis, but he is really in love with companion. Girl spurns marquis as a fortune hunter. He marries packer's daughter and leaves her after his title has been officially conferred upon her.

References: Reviewed issue Jan. 26, 1929, page 248 (silent).

Advertising: Page 1726, Dec. 8, 1928.

MARRIAGE PLAYGROUND (AT). Produced and distributed by Paramount Famous Lasky Corp. With Mary Brian and Frederic March. Director, Lothar Mendes. Scenarist, J. Walter Ruben. Adaptator and dialoguer, Doris Anderson. Cameraman, Victor Milner. Released, Dec. 21, 1929. Length, 7,182 feet sound; 6,610 feet silent.

Drama: From "The Children" by Edith Wharton. Seven children of much-divorced parents are left on their own and wander aimlessly among the smart resorts of Europe. An American traveler meets the eldest. Father suddenly repents his divorce-mad steps, asks his children to come back but is told the American traveler has assumed responsibility for the seven after marrying the eldest.

References: Reviewed issue Nov. 2, 1929, page 93 (sound).

Newspaper Displays: Pages 98, Jan. 11; 86, Feb. 8, 1930.

MARRIAGE BY CONTRACT (Syn.) (SF) (SD). Produced and distributed by Tiffany Productions. With Patsy Ruth Miller and Lawrence Gray. Director, James Flood. Scenarist, Frances Hyland. Cameraman, Ernst Miller. Released, Dec. 1, 1928. Length, 7,786 feet silent.

Drama. Thoroughly modern girl and youth decide upon a companionate marriage; they quarrel and she leaves in a huff. She drifts from one marriage contract to another, only to finally wake up and realize it has been a dream. Girl and youth realize that old-fashioned marriage ceremony is much more satisfactory.

References: Reviewed issue Oct. 20, 1928, page 1224 (silent); Nov. 17, 1928, page 1518 (sound).

Advertising: Pages 1126-27, Oct. 13; 1249, Oct. 27; 1314-15, Nov. 3; 1 page insert, Dec. 8, 1928.

MARRIED IN HOLLYWOOD (AT) (AS) (SF) (SD) (PC). Produced and distributed by Fox Film Corp. With J. Harold Murray, Norma Terris, Tom Patricola, Irene Palasty, Douglas Gilmore. Director, Marcel Silver. Scenarist and dialoguer, Harlan Thompson. Cameramen, Charles Van Enger and Sol Halprin. Released, Oct. 27, 1929. Length, 9,700 feet sound.

Filmusical. Heir to throne falls in love with young American and wishes to marry her. Queen mother has boy placed under arrest. He escapes to find girl has left for parts unknown. Prince mourns loss and when forced to flee country because of revolution comes to America. In Hollywood he is chosen for picture in which girl he loves is star, which brings them together.

References: Reviewed issue Sept. 28, 1929, page 1140 (sound).

Advertising: Page 49, Nov. 23, 1929.

Exploitation: Page 61, Dec. 21, 1929; 55, Jan. 18; 103, Feb. 1, 1930.

MASK OF THE DEVIL. Produced and distributed by Metro-Goldwyn-Mayer Dist Corp. Star, John Gilbert with Alma Rubens, Eva Von Berne, Ralph Forbes. Director, Victor Seastrom. Scenarist, Frances Marion. Cameraman, Oliver Marsh. Released, Nov. 17, 1928. Length, 5,575 feet.

Love drama: Millionaire lives life of wild abandon in his sumptuous apartments in Vienna. He finds true love after many escapades only after it is too late.

References: Reviewed issue Dec. 1, 1928, page 1698 (silent).

Advertising: Front cover, Nov. 17; front cover, Nov. 24; front cover, Dec. 8; insert, Dec. 29, 1928; insert, Jan. 5, 1929.

Newspaper Displays: Page 1885, Dec. 22, 1928; 669, 716, Mar. 2, 1929.

MASKED EMOTIONS (Syn.) (SF). Produced and distributed by Fox Film Corp. With George O'Brien, Nora Lane, Farrell MacDonald. Directors, David Butler and Kenneth Hawks. Scenarists, Harry Brand and Benj. J. Markson. Cameraman, Sidney Wagner. Released, June 23, 1929. Length, 5,419 feet sound; 5,389 feet silent.

Sea drama. Adapted from Satevepost story "Son of Anak" by Ben Ames Williams. Young brother falls into hands of an Oriental when he is discovered on a ship containing smuggled Chinamen. Boat belongs to father of girl and they are unaware of smuggling until older brother gets aboard ship and catches Oriental and his white friend. When fight is over, Oriental has been drowned and white man made captive.

References: Reviewed issue Sept. 28, 1929, page 1140 (sound).

MASQUERADE (AT) (SF). Produced and distributed by Fox Film Corp. With Alan Birmingham, Leila Hyams, Clyde Cook, Arnold Lucy, Farrell MacDonald. Director, Russell Birdwell. Adaptators and dialoguers, Frederick H. Brennan and Malcolm Stuart Boylan. Cameramen, Charles Clarke and Don Anderson. Released, July 14, 1929. Length, 5,674 feet sound.

Melodrama. From "The Brass Bowl" by Louis J. Vance. Young woman rifles man's apartment in search of incriminating papers against her father. Crook, who resembles man, takes his place after blackjacking him. Complications ensue ending with crook going to jail and girl and man to the altar.

References: Reviewed issue Oct. 19. 1929, page 37 (sound).

Newspaper Displays: Page 114, Nov. 2, 1929.

Exploitation: Page 57, Jan. 18, 1930.

ME, GANGSTER (Syn.) (SF). Produced and distributed by Fox Film Corp. With June Collyer, Don Terry, Anders Randolf, Burr McIntosh. Director, Raoul Walsh. Scenarist, Charles Frances Coe. Cameraman, Arthur Edeson. Released, Oct. 14, 1928. Length, 6,042 feet sound.

Crook melodrama. Hero is a bad chip of a bad block who after a series of shady crimes is imprisoned. The girl who loves him exercises her charm and understanding and the youth's redemption is effected.

References: Reviewed issue Oct. 27, 1928, page 1286 (silent).

MEISTERSINGER. Produced by Phoebus Films. Distributed by Moviegraph, Inc. With Maria Solveg and Gustav Froehlich. Director, Ludwig Berger. Released, Dec. 1929. Length, 8,000 feet.

Historical romance: Based on the Richard Wagner opera, "Der Meistersinger." German is ambitious to become mayor of his town. Town crier is willing to aid, providing he can marry daughter. Town's shoemaker also loves her, but she loves young man she believes is shoemaker's apprentice. In reality, he is a nobleman. The lovers have trials and tribulations with nobleman finally cast into jail but freed when town crier is found to be the culprit.

References: Reviewed issue Dec. 21, 1929, page 38 (silent).

MELODY OF LOVE (AT) (SF). Produced and distributed by Universal Pictures Corp. Stars, Walter Pidgeon, Mildred Harris. Director, Arch Heath. Scenarist. Robert Arch. Dialoguers, Arch Heath and Robert Arch. Cameraman, Walter Scott. Released, Dec. 2, 1928. Length, 6.733 feet sound and silent.

Romantic drama of songwriter who after going to France to fight, discovers French girl loves him more than the absent sweetheart.

References: Reviewed issue Oct. 27, 1928. page 1285 (sound).

Advertising: Pages 964-65, Sept. 29; 1130-31, Oct. 13; 1201, Oct. 20; 1254-55, Oct. 27; 1901, Dec. 29, 1928.

Newspaper Displays: Page 1950, Dec. 29, 1928.

MELODY LANE (AT) (AS) (SF) (SD). Produced and distributed by Universal Pictures Corp. Starring Eddie Leonard with Josephine Dunn. Director, Robert F. Hill. Adaptators, J. G. Hawks and Robert F. Hill. Dialoguer, J. G. Hawks. Cameraman Jerry Ashe. Released, July 28, 1929. Length, 6,760 feet sound; 5,609 feet silent.

Backstage melodrama: Actor tells wife of the signing of thirty week contract on carnival time. Disgusted, she leaves him, taking child and enters stock. He drifts down to prop man in theatre of leading producer. Through his efforts wife secures starring part with producer. Child has accident and they are brought together again. Actor becomes star in his own right.
References: Reviewed issue July 13, 1929, page 199 (sound).
Advertising: Pages 1812, June 1; 184, July 13. 1929.

MEXICAN ROSE (AT) (SD) (SF). Produced and distributed by Columbia Pictures Corp. With Barbara Stanwyck and Sam Hardy. Director, Erle C. Kenton. Scenarist, Norman Houston. Dialoguers, Gladys Lehman and Norman Houston. Cameraman, Ted Tetzlaff. Released, Dec. 26, 1929. Length, 5,735 feet.
Melodrama: Concerns girl whose affections are elastic. Husband discovers it, throws her out and next meets her when she is married to his young brother. She continues her hectic course despite ex-husband's warnings. What to do but get rid of her? So one morning she is found on the river bank. That clears the decks for the brother's first romance.
References: Reviewed issue Jan. 4, 1930, page 35 (sound).

MICHIGAN KID, THE. Produced and distributed by Universal Pictures Corp. Stars, Renee Adoree and Conrad Nagel. Director, Irwin Willat. Scenarist, Peter Milne. Adaptator, J. Grubb Alexander. Cameraman, Charles Stumar. Released, Oct. 21, 1928. Length, 6,030 feet.
Melodrama of sensitive youth who flees from his sweetheart when her father upbraids him. Goes to Alaska, makes good and becomes reconciled to girl.
References: Reviewed issue July 7, 1928, page 53 (silent).
Advertising: Pages 1558, May 12; 1934, June 9; 1996, June 16; 2083, June 23; 2159, June 30, 1928, 231, Jan. 26, 1929.
Exploitation: Pages 1289, Oct. 27, 1928; 1792, May 25, 1929.

MIDNIGHT DADDIES (AT). Produced by Mack Sennett. Distributed by Sono Art-World Wide Pictures. With Harry Gribbon, Andy Clyde, Alma Bennett. Director, Mack Sennett. Dialoguers, John A. Waldron, Earl Rodney, Hampton Del Ruth, Harry McCoy. Cameraman, John W. Boyle. Released, August, 1929 Length, 5,644 feet.
Slapstick comedy. City boob tries to inveigle country boob into forking over his money for a bankrupt modiste shop. When he visits the shop, models swarm around him. His wife, looking on, decides she will break up his flirtations, so she pulls off a fake affair with proprietor and brings hubby to his senses.
References: Reviewed issue Nov. 9, 1929, page 36 (sound).
Advertising: Pages 708-09, Aug. 24, 1929.

MIDNIGHT TAXI, THE (PT) (SD). Produced and distributed by Warner Bros. With Antonio Moreno, Helene Costello, Myrna Loy, Wm. Russell, Robt. Agnew. Director, John Adolfi. Adaptator and dialoguer, Harvey Gates. Cameraman, Frank Kesson. Released, Sept. 1, 1928 (sound); Oct. 3, 1928 (silent).
Length, 5,729 feet sound; 5,057 feet silent.
Melodrama: Love for excitement forces Tony Driscoll to take up bootlegging as a profession. He meets a pretty girl, and after many adventures, including a train wreck, reforms and settles down.
References: Reviewed issue Nov. 24, 1928, page 1599 (sound).
Advertising: Pages 173, July 21; 441, Aug. 11; 5050, Aug. 18; 765, Sept. 8, 1928; insert; Jan. 19, 1929.

MIDSTREAM (PT) (SF) (SD). Produced and disrtibuted by Tiffany Prod. With Ricardo Cortez and Claire Windsor. Director, James Flood. Scenarist, Frances Guihan. Dialoguers, Fred and Fanny Hatton. Cameraman, Jackson Rose. Released, June 1, 1929. Length, 6,337 feet sound, 7,472 feet silent.
Drama: Smitten by charms of youthful neighbor, aging man goes to Berlin and is rejuvenated. Upon his return girl falls in love with him. At a performance of "Faust" she unconsciously lets him know of her distaste for old men who try to be young again. He topples over, becomes old again and girl walks out. However, his secretary, who had always cared for him, reveals her affection.
References: Reviewed issue Oct. 26, 1929, page 32 (sound).
Advertising: Inside front cover, Feb. 23; 1019, April 6; 1561, May 11; 1746-47, May 25; inside front cover, Jnne 1, 1929.

MIGHTY, THE (AT). Produced and distributed by Paramount Famous Lasky Corp. Starring George Bancroft with Esther Ralston, Warner Oland and O. P. Heggie. Director, John Cromwell. Scenarist, Nellie Revell. Adaptators and dialoguers, Grover Jones and Wm. Slavens McNutt. Cameraman, J. Roy Hunt. Released, Nov. 16, 1929. Length, 6,802 feet sound; 6,097 feet silent.
Underworld melodrama. Tough gunman, rehabilitated by the Great War, renders heroic services in the trenches, returns to become police head of a midwest town and foils the attempts of former pals to stage a "big haul."..Ex-gunman proves his love for the mayor's daughter.
References: Reviewed issue Dec. 28, 1929, page 25 (sound).
Advertising: Page 3, Nov. 23; insert, Dec. 14, 1929; 3, Jan. 18, 1930.
Exploitation: Pages 48, Dec. 28, 1929; 66, Jan. 25; 100, Feb. 1, 1930.

MILLION DOLLAR COLLAR, THE (PT) (SD). Produced and distributed by Warner Bros. Star, Rin-Tin-Tin (dog) with Matty Kemp and Evelyn French. Director, Ross Lederman. Scenarist and dialoguer, Robert Lord. Released, Jan. 12, 1929 (sound); Feb. 9, 1929 (silent). Length, 5,561 feet sound; 4,878 feet silent.
Melodrama: Crook steals necklace and secretes it in dog's collar. On the way to escape, he drowns but dog is rescued. Man who rescues dog is taken for crook and threatened. Sister of crook's collaborator falls in love with supposed thief. Dog aids in rescue of girl and lover.
References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.
Newspaper Displays: Page 2351, June 29, 1929.

MISSISSIPPI GAMBLER, THE (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Starring Joseph Schildkraut with Joan Bennett. Director, Reginald Barker. Scenarist, Edward T. Lowe, Jr. Dialoguers, Winifred Reeve and H. H. Van Loan. Cameraman, Gilbert Warrenton. Released, Nov. 3, 1929. Length, 5,825 feet sound; 5,384 feet silent.
Drama: River card-sharper works with two coonfederates, a woman and a man. An old Southerner comes aboard the boat with his daughter. The sharper falls in love with her and then fleeces her father at cards. She obtains the return of money, saves her father from suicide and when she discovers that gambler let her win, decides she loves him despite his profession.
References: Reviewed issue Nov. 2, 1929, page 96 (sound).
Advertising: Insert, June 22, 1929.
Newspaper Displays: Page 98, Jan. 11, 1930.

MISTER ANTONIO (AT). Produced and distributed by Tiffany Prod. Starring Leo Carrillo with Virginia Valli, Gareth Hughes, Frank Reicher. Director, James Flood. Scenarist and dialoguer, Frederic and Fanny Hatton. Cameraman, Ernest Miller. Released, Oct. 1, 1929. Length, 6,978 feet sound; 5,362 feet silent.
Comedy-drama: From play by Booth Tarkington. Story concerns an Italian knight of the road who hits a purist town and, through chain of circumstances, saves her home for the girl he learns to love.
References. Reviewed issue Oct. 19, 1929, page 36 (sound).
Advertising: Pages 512, Aug. 10; 703. Aug. 24; 848, Sept. 7; inside front cover, Sept. 14; inside front cover, Sept. 21; 9, Nov. 2; one page insert, Nov. 30; back cover, Dec. 7, 1929.

MODEL FROM MONTMARTRE, THE. Produced by Leonce Perret. Distributed by Paramount Famous Lasky Corp. With Nita Naldi, Ivan Petrovitch, Louise LaGrange. Director, Leonce Perret. Released, Sept. 22, 1928. Length, 5,941 feet.
Drama of Latin quarter: Artist's model popular among students of Montmarte. Her favorites dwindle down to a wealthy man and a struggling young artist. In despair she attempts suicide but young artist proves his love for her.
References: Advertising: Insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 315, Aug. 4, 1928.

MODERN LOVE (PT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With Jean Hersholt, Charley Chase, Kathryn Crawford. Director, Arch B. Heath. Scenarist, Beatrice Van. Dialoguer, Albert De Mond. Cameraman, Jerry Ashe. Released, July 21, 1929. Length, 6,501 feet sound; 5,730 feet silent.
Comedy-drama: Woman almost goes to Europe with a French designer to advance herself further in the business world. At the last minute she rushes back to find that husband has sold his firm an idea that brings it out of bankruptcy and gives him a fitting reward.
References: Reviewed issue Oct. 19, 1929, page 37 (sound).
Advertising: Pages 1561, May 12; 1935, June 9; 1996, June 16; 1201, Oct. 20; 1901, Dec. 29, 1928.

MOLLY AND ME (PT) (SF) (SD). Produced and distributed by Tiffany Prod. With Belle Bennett and Joe E. Brown. Director, Albert Ray. Scenarist, Lois Leeson. Dialoguers, Fred and Fanny Hatton. Cameramen, Frank Zuker and Ernest Miller. Released, Mar. 1, 1929. Length, 8,250 feet sound; 7,476 feet silent.
Drama of stage life: Jim and Holly Wilson have trouped together for ten years, and never have reached Broadway. Jim gets chance but on learning Molly is not wanted refuses until Molly persuades him to go. He forgets her in the mad pace of Broadway but eventually sees unselfish sacrifice.
References: Advertising: Pages 288-89. Feb. 2; inside front cover, Feb. 23; 866-67, Mar. 23; 1018-19, Apr. 6; 1560, May 11; inside front cover, June 1, 1929.

MONTMARTRE ROSE. Produced by Excellent Pictures Corp. Distributed by Interstate Pictures Corp. Star, Marguerite de la Motte with Rosemary Theby, Paul Ralli, Frank Leigh, Martha Mattox. Director, Frederick Hiatt. Scenarists, Jacques Jaccard and Sylvia Bernstein. Cameramen, William Miller and Walter Haas. Released, April 1, 1929. Length, 5,862 feet.
Drama: Laid in Paris with all this city's melodramatic settings and tells of the love of a cabaret dancer for the son of riches. After exploits with Apaches the romance buds.

MORAN OF THE MARINES. Produced and distributed by Paramount Famous Lasky Corp. Star, Richard Dix with Ruth Elder, Roscoe Karns, Brooks Benedict, E. H. Calvert. Director, Frank Strayer. Scenarists, Sam Mintz and Ray Harris. Cameraman, Edward Cronjager. Released, Oct. 13, 1928. Length, 5,444 feet.
Comedy-drama: If Michael Moran stays out of trouble until his uncle arrives in San Francisco he is to get a job with his uncle's construction firm in China. He doesn't. All sorts of trouble greets Michael. Finally he meets the girl.
References: Reviewed issue Nov. 3, 1928, page 1397.
Advertising: Insert, May 5, 1928.
Exploitation: Pages 1290, Oct. 27, 1928; 669, Mar. 2, 1929.

MORGAN'S LAST RAID. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Tim McCoy with Dorothy Sebastian. Director, Nick Grinde. Scenarist, Bradley King. Cameraman, Arthur Reed. Released Jan. 5, 1929. Length, 5,264 feet.
Civil War drama. Dan Claibourne refuses to fight against his state when Tennessee secedes during the Civil War preliminaries. His sweetheart brands him a traitor. Dan joins Morgan's raiders of the Confederate Army and gets opportunity to rescue the girl during a raid.

MOSCOW TODAY. Produced by Sovkino Corp. Distributed by Amkino Corp. Camermen, Kaufman, Beliakov and Zotov. Released, July 6, 1929. Length, 5,000 feet
Travelogue: History of Moscow which has witnessed bloodthirsty battles in the name of freedom from the Czaristic reign of the Romanoffs.

MOST IMMORAL LADY, A (AT) (SD). Produced and distributed by First National Pictures, Inc. With Leatrice Joy, Sidney Blackmer, Walter Pidgeon and Josephine Dunn. Director, John Griffith Wray. Scenarist and dialoguer, Forrest Halsey. Cameraman, John Seitz. Released, Sept. 22, 1929 sound; Nov. 3, 1929, silent. Length, 7,145 feet sound; 5,169 feet silent.
Comedy-drama. At Palm Beach woman repulses financial bugbear. For revenge he slips her a tip on the market that results in loss of family bankroll. Husband suggests they go after financier on "eye for eye" basis and wife consents. However, wife finally falls in love with financier and wins him after divorcing her husband.
References: Reviewed issue Oct. 26, 1929, page 32 (sound).
Advertising: Insert, July 13; 270, July 20, 1929.

MOTHER KNOWS BEST (Syn.) (SF). Produced and distributed by Fox Film Corp. With Madge Bellamy, Louise Dresser, Barry Norton. Director, John Blystone. Scenarist, Marion Orth. Dialoguer, Eugene Walter. Cameraman, Gilbert Warrenton. Released, Oct. 28, 1928. Length, 10,116 feet sound.
New York East Side drama. Story by Edna Ferber. Mother love guides the career of an East Side waif through the many pitfalls which confront the waif in her fight to attain prominence on the stage.
References: Reviewed issue Sept. 22, 1928, page 928 (sound).

MOTHER MACHREE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Belle Bennett, Victor McLaglen, Neil Hamilton. Director, John Ford. Scenarist, Gertrude Orr. Cameraman, Chet Lyons. Released, Oct. 21, 1928. Length, 6,807 feet sound.
Drama of mother love: Widow has task of bringing up her son alone. Comes to America. Sends child to boarding school and gets job in circus. Instructor tells her she must not let boy know she is his mother as this will disgrace him. After years of sacrifice, she is made happy by hearing him call her mother when she is revealed to him.
References: Reviewed issue Mar. 17, 1928, page 894 (silent).
Advertising: One page insert, May 8; 2623, June 5; 2832, June 19; 2923, June 26; 191, July 17; 282, July 24; 552, Aug. 14; 1061, Sept. 18; 1435, Oct. 16; 1641, Oct. 30; 1720, Nov. 6. 1926; 1 page insert, May 20, 1927.

MOTHER'S BOY (AT) (AS) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, Morton Downey with Helen Chandler, Beryl Mercer, Barbara Bennett, Osgood Perkins. Director, Bradley Barker. Scenarist and dialoguer, Gene Markey. Cameraman, Phil Tannura, Harry Stradling and Walter Strenge. Released May 12, 1929. Length, 7,423 feet.
Drama. Young New York boy is turned out of home because father believes he has stolen money. Mother's heart breaks, but boy goes forth and makes good in a night club, is taken up by soiety and is about to open as the star of a revue when he receives word his mother is dying. Throws away his chance of a career to rush to her bedside.
References: Reviewed issue May 11. 1929, page 1645 (sound).
Advertising: Pages 1023, April 6; 1164-65, April 13; 1238-39, April 20; 1446-47. May 4, 1929.

MOVIETONE FOLLIES (AT) (SF) (PC). Produced and distributed by Fox Film Corp. With Sue Carol, Lola Lane, Sharon Lynn, Dixie Lee, John Breedon. Director, David Butler. Dialoguer, William K. Wells. Cameraman, Charles Van Enger. Released May 26, 1929. Length, 8,291 feet, sound.
Filmusical. Southern byo comes to city to dissuade sweetheart from stage career, finally buying cut show in order to fire her. On opening night she saves performance when prima donna gets temeramental and show proves a hit. Boy sells his interest back to original producer who had thought he was taking advantage of youth's inexperience. Revue principally.
References: Reviewed issue June 1, 1929, page 1890 (sound).
Exploitation: Pages 2214, June 22; 2351, June 29; 304, July 20; 485, 488, Aug. 3; 924, Sept. 7; 1075, Sept. 21; 1278, Oct. 5; 93, Nov. 30, 1929.
Newspaper displays: Page 40, Dec. 28, 1929.

MY LADY'S PAST (PT) (SF) (SD). Produced and distributed by Tiffany Prod. With Belle Bennett, Joe E. Brown, Alma Bennett. Director, Albert Ray. Scenarist, Frances Hyland. Dialoguers, Fred and Fanny Hatton. Cameraman, Harry Jackson. Released, Apr. 1, 1929. Length, 8,077 feet sound; 5,668 feet silent.
Society drama: Mamie Reynolds, engaged for ten years to town's leading citizen, refuses to marry him on the day of the ceremony for love of a poor man who kidnaps her from the wedding scene after being released from jail.
References: Advertising: Inside front cover, Feb. 23; 1019, Apr. 6; 1561, May 11; inside front cover, June 1, 1929.

MY MAN (AT) (SD). Produced and distributed by Warner Bros. Star, Fannie Brice. Director, Archie Mayo. Scenarist, Robert Lord. Dialoguers, Joseph Jackson and James Starr. Cameraman, Frank Kesson. Released Dec. 15, 1928, sound; Jan. 12, 1929, silent. Length, 9,247 feet, sound; 6,136 feet, silent.

Comedy-drama. Story by Mark Canfield. Poor shopgirl with young brother and erring sister suffers many hardships and loses man she loves on her wedding evening when he falls for the wiles of the sister. She becomes a successful stage star.

References: Reviewed issue Jan. 5, 1929, page 47 (sound).

Advertising: Pages 173, July 21; 1125, Oct. 13; 1325, Nov. 3; 1423, Nov. 10; 1561, Nov. 24; 1729, Dec. 8; 1845, Dec. 22, 1928; insert, Jan. 19, 1929.

Newspaper displays: Pages 1132, April 6; 894, June 1, 1929.

MYSTERIOUS DR. FU MANCHU, THE (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Neil Hamilton, Jean Arthur, Warner Oland. Director, Roland V. Lee. Scenarist and dialoguer, Florence Ryerson and Lloyd Corrigan. Cameraman, Harry Rischbeck. Released, Aug. 10, 1929. Length, 7,267 feet sound; 7,695 feet silent.

Mystery drama: Story by Sax Rohmer. Dr. Fu Manchu is kindly scientist who saves the daughter of a missionary after Chinese troops kill her mother during Boxer uprising. Shock of the death changes him into a diabolical maniac. Story deals with efforts death of his own wife changes against whites and how he is checked.

References: Reviewed issue June 15, 1929, page 2094 (sound).

Advertising: Two page insert, June 15; insert, June 22; insert, June 29; insert, July 6; insert, July 13; 323, July 27; 403-05, Aug. 3; 640, Aug. 17; 1, Oct. 19; 1, Nov. 23; insert, Dec. 14, 1929.

Exploitation: Pages 1004, Sept. 14; 1079, Sept. 21; 1271, 1278, Oct. 5; 46, 47, Oct. 12; 54, Oct. 19; 50, Dec. 28, 1929; 52, Jan. 18; 65, Jan. 25, 1930.

MYSTERIOUS ISLAND, THE (PT) (PC). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Lionel Barrymore, Lloyd Hughes, Jane Daly, Montague Love. Director, Lucien Hubbard. Adaptator and dialoguer, Lucien Hubbard. Cameraman, Percy Hilburn. Released Oct. 5, 1929. Length, 8,581 feet.

Adventure novel by Jules Verne. Story, laid in period of 1850, concerns a nobleman who devotes life and fortune to probing mysteries of ocean. He supervises building of diving boats to help in his investigations. Friend evinces interest in invention and tries to gain support of scientist to use underwater boats to conquer the world. Scientist realizes his invention would be used for evil and destroys plant.

References: Reviewed issue March 2, 1929, page 709 (silent).

Advertising: One page insert, June 29; 7, July 6; 180-81, July 13; insert, July 20; insert, July 27; 408, Aug. 3; insert, Dec. 14, 1929.

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NAME THE WOMAN. Produced and distributed by Columbia. Released, May 25, 1928. Starring Anita Stewart with Huntly Gordon, Gaston Glass, Jed Prouty, Julianne Johnston. Director, Erle C. Kenton. Scenarist, Peter Milne. Cameraman, Ben Reynolds. Length, 5,544 feet.

Theme: Melodrama in which youth accused of murder wins freedom when masked wife of prosecuting attorney reveals her identity and convinces all of his innocence.

References: Reviewed issue Sept. 8, 1928, page 803.

Advertising: Insert, May 6; 1900, May 20; insert, July 15, 1927.

NAMELESS MEN. Produced and distributed by Tiffany-Stahl. Released, Feb. 15, 1928. With Antonio Moreno, Claire Windsor, Eddie Gribbon. Director, Christy Cabanne. Scenarist, John Francis Natteford. Cameraman, Chester Lyons. Length, 5,708 feet.

Theme: Melodrama of the underworld in which a detective saves the young brother of the girl he loves from becoming enmeshed in a life of crime. To do this he is forced to kill a crook, a buddy with whom he has palled, to get the evidence on him. But he finds solace in the girl.

References: Reviewed issue April 14, 1928, page 1212.

Advertising: Insert, June 23, 1928.

NANA. Produced by Braumberger. Distributed by Moviegraph, Inc. Star, Werner Krauss with Katherine Hessling. Director, John Tebesco. Released, Aug. 1929. Length, 7,300 feet.

Drama: Girl plays fast and loose with the affairs of three men. Two of them are ruined and commit suicide and in the end the girl is about to die from smallpox in the arms of her wealthy protector who has deserted his wife in order to be with her.

References: Reviewed issue Aug. 3, 1929, page 477 (silent).

NAPOLEON. Produced by General Societe of Films Prod. Distributed by Metro-Goldwyn-Mayer Dist. Corp. With Albert Dieudorme. Director and scenarist, Abel Gance. Released, Oct. 13, 1928. Length, 7,000 feet.

Historical drama. First shows Napoleon as a cadet in a French military school and then his rise in the ranks of the army of the revolution until he returns from the Italian campaigns. It also carries his romance and marriage to Josephine.

References: Reviewed issue Feb. 16, 1929, page 501 (silent).

Advertising: Insert, May 27; front cover, also insert, July 8; front cover, also 88, July 15; front cover, July 22; front cover, also insert, July 29; insert, Aug. 5; front cover, also insert, Aug. 12; 489, Aug. 19; insert, Aug. 26; insert, Sept. 30; 1388. Nov. 4; 1468, Nov. 11; 1677, Dec. 2, 1927.

NAUGHTY BABY (Synn.) (SD). Produced and distributed by First National Pictures, Inc. Starring Alice White with Jack Mulhall. Director, Mervyn LeRoy. Scenarist and adaptator, Tom J. Geraghty. Cameraman, Ernest Hallor. Released Jan. 19, 1929, sound; Dec. 16, 1928, silent. Length, 6,360 feet sound; 6,406 feet silent.

Comedy-drama. Check room girl in big hotel where millionaire is stopping makes up mind she is going to capture him. With aid of friends she steps out as a lady. But she is stripped of finery and it also looks as though the man was a fraud. But he proves to be a millionaire and girl, who was steadfast when danger threatened, succeeds in marching to altar with him.

References: Reviewed issue Feb. 9, 1929, page 435 (silent).

Advertising: Insert, May 19; insert, May 26; 1327, Nov. 3, 1928.

NAUGHTY DUCHESS, THE. Produced and distributed by Tiffany Productions. With Eve Southern, H. B. Warner, Gertrude Astor, Duncan Renaldo. Director and scenarist, Tom Terriss. Cameraman, Ernest Miller. Released, Oct. 10, 1928. Length, 5,271 feet.

Farce comedy: From Anthony Hope's novel "Indiscretion of the Duchess." Pursued by officers, girl enters duke's apartment and poses as his wife. To help her to escape from arrest, he takes her to his chateau. Duke's cousin falls in love with her but she loves the duke.

References: Advertising: Insert, June 23; insert, Dec. 8, 1928.

NAVY BLUES (AT). Produced and distributed by Metro-Goldwyn-Mayer. Starring William Haines with Anita Page and Karl Dane. Director, Clarence Brown. Adaptator, Dale Van Avery. Dialoguers, J. C. Nugent, Elliott Nugent and W. L. Rivers. Cameraman, Merrit B. Gerstad. Released, Dec. 20, 1929. Length, 6,936 feet.

Comedy. Sailor on shore leave meets girl. She falls in love with gob who does not take things too seriously Girl's parents object and she leaves home. This staggers sailor who takes her to a hotel and runs for ship when shore leave expires. After a cruise gob returns and seeks out the girl.

References: Reviewed issue Nov. 2, 1929, page 96 (sound).

Advertising: Insert, June 29; 7. July 7; 180-81. July 13; insert, July 20; insert, July 27; 408, Aug. 3; front cover, Nov. 16; insert, Dec. 14; front cover. Dec. 21; front cover, Dec. 28, 1929; front cover, Jan. 25, 1930.

Exploitation: Page 103, Feb. 1. 1930.

'NEATH WESTERN SKIES. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Star, Tom Tyler. Director, J. P. McGowan. Released, Oct. 1929. Length, 5 reels.

Western: Garfield and his accomplices want a lease on Tex McCloud's ranch to drill for oil. Tex intends to do that himself, but the gang try every crooked way to stop him. They fail. Tex wins the "battle" and the girl.

References: Reviewed issue Jan. 25, 1930, page 42 (silent).

NEW BABYLON, THE. Produced by Sovkino. Distributed by Amkino Corp. Stars, A. Sobolevski and E. Kuzmina. Director, I. Trauberg. Scenarists, G. M. Kozintsov and I. Trauberg. Cameraman, A. N. Moskvin. Released, Nov. 30, 1929. Length, 8,000 feet.

Historical drama: Paris Commune depicted in all its detail. With Paris as a background life in the days before the destruction of the French army is unreeled. Love interest injected in the persons of Louise and Langest.

References: Reviewed issue Dec. 7, 1929, page 72 (silent).

NED McCOBB'S DAUGHTER (PT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Irene Rich and Robert Armstrong. Director, Wm. J. Cowen. Scenarist, Beulah Marie Dix. Cameraman, David Abel. Released Jan. 12, 1929, sound; Dec. 2, 1928, silent. Length, 6,015 feet, sound; 6,070 feet, silent.

Drama. From play by Sidney Howard. Rumrunner uses home of girl as a blind. While a government man is investigating cellar of house he is killed by her husband. To conceal crime, husband puts body in apple bin. Dead man's buddies arrive searching for him and all but discover the body. Guilty husband is killed, rumrunner arrested and girl left alone with promise that latter will come back to her after serving his time.

References: Reviewed issue Feb. 9, 1929, page 434 (sound).

Advertising: Pages 1752, May 26; 20, July 7; 1038, Oct. 6; 1132-33, Oct. 13; 1195, Oct. 20; 1252, Oct. 27; 1572, Nov. 24; 1849, Dec. 22, 1928; 535, 537, Feb. 23, 1929.

NEVADA. Produced and distributed by Paramount. Released, Sept. 10, 1927. With Gary Cooper, Thelma Todd, William Powell and Philip Strange. Director, John Waters. Scenarists, John Stone and L. G. Rigby. Cameraman, C. Edgar Schoenbaum. Length, 6,258 feet.

Theme: Western. Gunman, in love with girl, saves her brother's stock from rustlers and shows up one of the trusted ranchmen as doing all of the rustling.

References: Reviewed issue Oct. 28, 1927, page 1345.

Advertising: Insert, May 13; insert, May 27; 81, July 15; insert, Sept. 16, 1927.

Exploitation: Page 1334, Oct. 28, 1927.

NEW ORLEANS (PT) (SF) (SD). Produced and distributed by Tiffany Prod. With Ricardo Cortez, Buster Collier, Alma Bennett. Director, Reginald Barker. Scenarist, John Francis Natteford. Dialoguers, Frederic and Fanny Hatton. Cameraman, Harry Jackson. Released June 2, 1929. Length, 6,799 feet, sound; 6,689 feet silent.

Race track melodrama. Race track employee and jockey had been fast friends, but because of girl become bitter enemies. Former marries her and, as she is very extravagant, goes into debt. Takes money from safe where he is employed. Is jailed and wife, meanwhile, has lover at home. Upon release from prison, he discovers wife's duplicity and ejects her. He and jockey are reunited.

References: Reviewed issue Sept. 21, 1929, page 1062 (sound).

Advertising: Inside front cover, Feb. 23; 1019, April 6; 1561, May 11; inside front cover, June 1; 2125-26, June 22; 2316, June 29, 1929.

NEW YEAR'S EVE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Mary Astor, Charles Morton, Earle Foxe, Florence Lake. Director, Henry Lehrman. Scenarist, Dwight Cummins. Cameraman, Conrad Wells. Released Feb. 24, 1929. Length, 5,984 feet, sound; 5,959 feet, silent.

Comedy-drama of underworld. From Cosmopolitan magazine story, "One Hundred Dollars" by Richard Connell. Pretty girl, out of a job, with small brother to support, is given a New Year's surprise in the form of a $100 bill. It is stolen. Girl drawn into net of gambler on circumstantial evidence.

References: Reviewed issue May 4, 1929, page 1531 (silent).

NEW YORK NIGHTS (AT) (SF). Produced by Joseph M. Schenck. Distributed by United Artists Corp. Starring Norma Talmadge with Gilbert Roland. Director, Lewis Milestone. Scenarist, Jules Furthman. Cameraman, Ray June. Released, Dec. 28, 1929. Length, 7,447 feet.

Backstage melodrama: From play, "Tin Pan Alley," by Hugh Stanislaus Stange. Jill Deverne, chorus girl, supports her husband, Fred, a song writer addicted to liquor on a meagre salary until a rift in their marital relations appears. Despite this handicap Jill sticks to a happy ending.

References: Reviewed issue Feb. 1, 1930, page 79 (sound).

Advertising: Inside front cover, Aug. 24; 964, Sept. 14; 15, Oct. 12; 5, Nov. 23; 9, Dec. 14, 1929; 6, Jan. 4, 1930.

NEWS PARADE, THE. Produced and distributed by Fox Film. Released, May 27, 1928. With Nick Stuart, Sally Phipps, Earle Foxe. Director, David Butler. Scenarist, Burnet Hershey. Cameramen, Sidney Wagner and J. A. Valentine. Length, 6,679 feet.

Theme: Comedy drama. Newsreel cameraman, after pictures of eccentric millionaire, becomes a stowaway. On board the steamer he discovers plot against the millionaire. He rescues both the man and his daughter when they are kidnaped. In gratification, the millionaire poses for several shots and lets the cameraman have his daughter in marriage.

References: Reviewed issue June 16, 1928, page 2037.

NIGHT BIRD, THE. Produced and distributed by Universal Pictures Corp. Star, Reginald Denny with Sam Hardy and Betsy Lee. Director, Fred Newmeyer. Adaptator, Nick Barrows. Scenarist and adaptator, Earle Snell. Cameraman, Arthur Todd. Released, Sept. 16, 1928. Length, 6,702 feet.

Melodrama: Prize fighter falls for a girl whom he had befriended. Feeling she can't marry the boxer, the girl prepares to marry another. The boxer wins his fight and claims the girl.

References: Advertising: Page 1935, June 9, 1928.

NIGHT CLUB (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Fannie Brice, Pat Rooney, Bobbe Arnst, Tamara Geva, Ann Pennington. Director, Robert Florey. Scenarist, Pierre Collings. Released Feb. 23, 1929. Length, 3,389 feet (sound).

Night club melodrama. Adapted from Harper's Magazine story by Katherine Brush. Story of ladies' rest room in a night club during a typical Saturday night rush. Consists for most part of conversation as girls come to powder their noses, talk a bit and snatch a brief respite from the passion, liquor and cruel realities engulfing them.

References: Reviewed issue Aug. 17, 1929, page 669 (silent).

Advertising: Pages 1494, Nov. 17; 1721, Dec. 8, 1928; 460, Feb. 16; 525, Feb. 23, 1929.

Exploitation: Page 1202, April 13, 1929.

NIGHT FLYER, THE. Produced by James Cruze, Inc. Distributed by Pathe. Released, Feb. 5, 1928. Starring Wm. Boyd with Jobyna Ralston. Director, Walter Lang. Scenarist, Walter Woods. Cameraman, Ernest Miller. Length, 5,954 feet.

Theme: Railroad drama of a line's race to secure contract to carry government mail. While drunk fireman insults his girl and loses chance to pilot engine in race. Forced to substitute for a fireman on the line's entrant he engineers old "99" to victory when the regular engine is wrecked.

References: Advertising: Insert, July 15; insert, Oct. 21, 1927; 315, Feb. 4; 611, Feb. 25, 1928.

Lobby Displays: Page 1699, May 19, 1928.

NIGHT LIFE. Produced and distributed by Tiffany-Stahl. Released, Nov. 1, 1927. With Alice Day and John Harron. Director, George Archainbaud. Scenarist, Gertrude Orr. Cameraman, Chester Lyons. Length, 6,235 feet.

Theme: Post war drama. Reformed from a life of crime by a girl, who was herself deterred from a theft by his urging. a Viennese sleight-of-hand performer saves the girl from the artifices of his former vaudeville partner, and all three are launched upon a beautiful friendship.

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References: Reviewed issue Dec. 2, 1927, page 1754.

Advertising: Pages 1177, Apr. 1; insert, July 22; 817, Sept. 16; inside front cover, Dec. 2; 1869, Dec. 16, 1927; insert, June 23, 1928.

NIGHT PARADE, THE (SF) (SD). Produced by RKO Prod., Inc. Distributed by RKO Dist. Corp. With Hugh Trevor and Dorothy Gulliver. Director, Mal St. Clair. Adaptator and dialoguer, James Gruen and George O'Hara. Cameraman, William Marshall. Released, Oct. 27, 1929. Length, 6,665 feet sound; 6,503 feet silent.

Melodrama: From "Ringside," play by George Abbott, Edward Paramore and Hy Daab. Prize fighter becomes involved in "fixing" charges through machinations of gambling racketeer who has wagered large sums on outcome of title battle. A pretty girl's loyalty to fighter is attributed to his success in winning the championship.

References: Reviewed issue Nov. 16, 1929, page 28 (sound).

Advertising: Two page insert, July 6, insert, Oct. 5, 1929.

NIGHT WATCH, THE. Produced and distributed by First National Pictures, Inc. Starring Billie Dove with Donald Reed and Paul Lukas. Director, Alexander Kroda. Scenarist, Lajos Biro. Cameraman, Karl Struss. Released Sept. 9, 1928. Length, 6,612 feet.

Melodrama. A gala affair aboard a French warship ends when orders are given to sail to seat of hostilities. All are sent ashore, but the captain's wife secretes herself in lieutenant's cabin. Series of misunderstandings follow, outraged honor by captain and subsequent death of junior officer. Events are told on witness stand through court-martial of captain for murder.

References: Reviewed issue Oct. 13, 1928, page 1163 (silent).

Advertising: Insert, July 21; 1327, Nov. 3, 1928.

NIX ON DAMES (AT) (AS) (SD) (SF). Produced and distributed by Fox Film Corp. With Mae Clarke, Robert Ames, Maud Fulton, William Harrington and George MacFarlane. Director, Donald Gallagher. Scenarists and dialoguers, Maud Fulton and Frank Gay. Cameraman, Daniel G. Clarke. Released, Nov. 24, 1929. Length, 5,988 feet.

Melodrama: Tale of a two-man acrobatic team that splits over a girl. The two meet her when they return from the road to rest up after an injury has occurred to one of them. When they are ready to start out again a fight over the girl causes the final split, but happiness finally comes for all concerned.

References: Reviewed issue Nov. 30, 1929, page 75 (sound).

NOAH'S ARK (PT) (SD). Produced and distributed by Warner Bros. Star, Dolores Costello. Director, Michael Curtiz. Scenarist and dialoguer, Anthony Coldeway. Cameraman, Hal Mohr and Barney McGill. Released, June 15, 1929 (sound); July 27, 1929 (silent). Length, 9,507 feet sound; 9,058 feet silent.

Melodrama: The story of the Ark and the flood with the Biblical deluge brought up to the days prior to outbreak of the Great War.

References: Reviewed issue Oct. 27, 1928, page 1272-B (silent).

Advertising: Two page insert, Apr. 28; 1932, June 9, 2156, June 30; 18, July 7; 172-174, July 21; 441, Aug. 11; 505, Aug. 18; insert, Aug. 25; 1189, Oct. 20; 1331-36, Nov. 3, 1928; insert, Jan. 19; 273, Feb. 2; 737, Mar. 9; inside front cover, June 22, 1929.

Explotation: Pages 2348, June 29; 135, July 6; 813, Aug. 31; 931, Sept. 7; 1080, Sept. 21; 56, Oct. 19; 50, Nov. 9; 95, Nov. 30, 1929; 51, Jan. 4; 57, Jan. 18, 1930.

Newspaper Displays: Pages 1275, Oct. 5; 48, Oct. 26, 1929.

NO DEFENSE (PT) (SD). Produced and distributed by Warner Bros. Stars, Monte Blue and May McAvoy, with Kathryn Carver and Lee Moran. Director, Lloyd Bacon. Scenarist, Robert Lord. Dialoguer, Joe Jackson. Cameraman, Frank Kesson. Released, Apr. 6, 1929 (sound); May 11, 1929 (silent). Length, 5,558 feet sound; 4,712 feet silent.

Melodrama: Young bridge builder falls for construction head's daughter and saves entire party of inspectors when bridge, due to faulty construction material bought by son of owner, gives way. Young builder takes the rap.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

NOISY NEIGHBORS (PT) (SF) (SD). Produced by Paul Bern. Distributed by Pathe Exchange, Inc. With Eddie Quillan and the Quillan Family and Alberta Vaughn. Director, Charles Reisner. Scenarist, Scott Darling. Dialoguer, John Krafft. Cameraman, David Abel. Released, Jan. 27, 1929. Length, 5,998 feet sound; 5,735 feet silent.

Comedy: A game of croquet is responsible for blood feud between the Carstairs and the Van Revels. Neighbors quarrel and sixty years later their descendants, a vaudeville-inclined family, and the other, everything but, are still on the outs. The hero wins the girl, et cetera.

References: Advertising: Pages 1753, May 26; 21, July 7; 1038, Oct. 6; 1132-33, Oct. 13; 1195, Oct. 20; 1253, Oct. 27; 1849, Dec. 22, 1928.

NOTHING BUT THE TRUTH (AT) (SF) (SD). Produced and distributed by Paramount-Famous-Lasky Corp. Star, Richard Dix, with Dorothy Hall, Helen Kane, Burton Churchill. Director, Victor Schertzinger. Adaptator, John McGowan. Dialoguer, William Collier, Sr. Cameraman, Edward Cronjager. Released, April 20, 1929. Length, 7,256 feet..

Farce comedy: From play by James Montgomery. Young broker has reputation for telling the truth. He lays $10,000 bet with three companions he can stick to the truth for 24 hours. He does, but gets his companions into a peck of trouble. Following the schedule he tells a pack of lies to get them out of trouble.

References: Reviewed issue Apr. 27, 1929, page 1408.

Advertising: Pages 1723, Dec. 8, 1928; 174, Jan. 19; 272, Feb. 2; 525, Feb. 23; 595, Mar. 2; A45, Mar. 9; 1363, Apr. 27; 1556, May 11; 1672, May 18, 1929.

Exploitation: Page 140, July 6, 1929.

NOTHING TO WEAR. Produced and distributed by Columbia Pictures Corp. With Jacqueline Logan and Theodore Von Eltz. Director, Erle C. Kenton. Scenarist, Peter Milne Cameraman, Joe Walker. Released, Nov. 5, 1928. Length, 5,701 feet.

Society drama: Jackie Standish, peeved because her husband will not buy her fur wraps, appears for dinner party in her lingerie. Her husband, in rebuttal, removes his outer clothing and joins her in his B. V. D.'s. Jackie, humiliated, returns to her former sweetheart.

References: Advertising: Insert, June 2, 1928.

NOT QUITE DECENT (PT) (SF). Produced and distributed by Fox Film Corp. With June Collyer, Louise Dresser, Allan Lane, Marjorie Beebe. Director, Irving Cummings. Senarist, Marion Orth. Dialoguer, Edwin Burke. Cameraman, Charles Clarke. Released, April 7, 1929. Length, 4,965 feet, sound; 4,653 feet, silent.

Night Club melodrama. Night club hostess protects her daughter from the clutches of a rounder. Finally makes girl see the light and sends her back home to the small town sweetheart. Daughter is kept in ignorance of fact that hostess is her real mother.

References: Reviewed issue May 4, 1929, page 1532 (sound).

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OBJECT-ALIMONY. Produced and distributed by Columbia Pictures Corp. With Lois Wilson and Hugh Allan. Director, Scott Dunlap. Scenarist, Peter B. Milne. Adaptator, Sig. Herzig. Cameraman, Joe Walker. Released, Dec. 22, 1928. Length, 6,141 feet.

Drama: Girl meets son of proprietress of the shop where she works. They fall in love and are married. Mother opposes match and gets another man to make love to young wife. Husband then leaves her. Son is born. Another man, hearing her story, puts it into book form and it makes a hit. Later it is made into a play and brings about reconciliation of wife with husband and mother-in-law.

References: Advertising: Insert, June 2, 1928.

OFFICE SCANDAL, THE (PT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, Phyllis Haver. Director, Paul L. Stein. Scenarists, Paul Gangelin and Jack Jungmeyer. Cameraman, Jacob Badaracca. Released, Mar. 3, 1929. Length, 6,291 feet sound; 6,511 feet silent.

Newspaper drama with mystery angle: Girl tries to reform former star reporter who drinks heavily. She falls in love with him unaware that he is mixed up in a big murder case. She has a bet with the city editor she will break the story. Succeeds in proving ex-reporter innocent of crime.

References: Reviewed issue Dec. 22, 1928, page 1860 (silent).

Advertising: Pages 1753, May 26; 21, July 7; 251, July 28; 1132, Oct. 13; 1257, Oct 27, 1928; 6, Jan. 5; 172-73, Jan. 19, 1929.

Exploitation: Page 1899, June 1, 1929.

OH, YEAH (AT) (SF) (SD). Produced and distributed by Pathe Exchanges, Inc. With Robert Armstrong and James Gleason. Director and Adaptator, Tay Garnett. Dialoguer, James Gleason. Cameraman, Arthur Miller. Released, Oct. 19, 1929. Length, 6,881 feet sound; 5,657 feet silent.

Comedy-drama of hobo life: From the Sat. Eve. Post story "No brakes," by A. W. Somerville. A quartette of hobos drift into small town by way of side door pullman. They find sweethearts in the persons of waitresses and solve a robbery.

References: Reviewed issue Sept. 21, 1929, page 1061 (sound).

Advertising: Pages 378, July 27; 12, Oct. 19; 16-17, Nov. 9, 1929.

Newspaper Displays: Page 99, Feb. 1, 1930.

OKLAHOMA KID, THE. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Star, Bob Custer. Director, J. P. McGowan. Cameraman, Hap Depew. Released, Nov. 1929. Length, 5 reels.

Western: Grace Standing's dad, owner of the T Bar S, is swindled by cattle brokers. "The Oklahoma Kid," sent by his firm to deliver Standing's cattle, is beaten and impersonated by Pete Gibbs, of Petty's gang. A map of Oklahoma, tattooed on the Kid's arm, proves the gang's undoing. The Kid woos Grace.

O'MALLEY RIDES ALONE. Produced and distributed by Syndicate Pictures. Star, Bob Custer. Director, J. P. McGowan. Cameraman, Hap Depew. Released, Dec. 1929. Length, 5 reels.

Western: Joyce McGregor awaits father's return while Sled's accomplices try to steal McGregor's "gold dust." Sergeant O'Malley frustrates robbery, proves Sled's villainy and marries Joyce.

ON TRIAL (AT) (SD). Produced and distributed by Warner Bros. Star, Pauline Frederick. Director, Archie Mayo. Scenarists, Robt. Lord and Max Tollack. Dialoguer, Max Tollack. Cameraman, Byron Haskins. Released, Dec. 1, 1928 (sound); Dec. 29, 1928 (silent). Length, 9.290 feet sound; 5,455 feet silent.

Mystery drama: Theme: From play by Elmer Rice. Husband accused of killing friend from whom he borrowed money, and wife called to stand to explain her affair with murdered man. Action laid almost entirely in courtroom with flash backs solving mystery.

References: Reviewed issue Nov. 3, 1928, page 1340 (sound).

Advertising: Pages 173, July 21; 1125, Oct. 13; 1325, Nov. 3; 1423, Nov. 10; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19, 1929.

Exploitation: Pages 373, Feb. 2; 1341, Apr. 27; 1643, May 11, 1929.

Newspaper Displays: Page 1078, Sept. 21, 1929.

ON WITH THE SHOW (AT) (AS) (AC) (SD). Produced and distributed by Warner Bros. With Betty Compson and Louise Fazenda. Director, Alan Crosland. Scenarist and dialoguer, Robert Lord. Cameraman, Tonio Gaudio. Released, July 13, 1929. Length, 9,592 feet.

Musical comedy: Show owner attempts to have the show go on at the final tryout before jumping into Broadway. Even though hounded by creditors and unpaid actors, the manager is able to carry through the performance with the realization that he has a definite hit.

References: Reviewed issue May 25, 1929, page 1785 (sound).

Advertising: Four page insert, June 1; inside front cover, June 22, 1929.

Exploitation: Pages 814, Aug. 31; 1004, Sept. 14; 1279, Oct. 5; 49, Oct. 19; 95, Nov. 30, 1929.

Newspaper Displays: Page 1275, Oct. 5, 1929.

ONE HYSTERICAL NIGHT (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Star, Reginald Denny with Nora Lane. Director, William J. Craft. Scenarist, Earl Snell. Dialoguer, Reginald Denny. Cameraman, Arthur Todd. Released, Oct. 6, 1929. Length, 5,279 feet sound; 5,268 feet, silent.

Farce. Thinking he is to attend costume ball, boy accompanies scheming relatives to sanitarium dressed as Napoleon. Doctors, informed of Napoleonic complex, refuse to free him. Among the feeble-minded sees girl who is really sent to humor him. Escaping from sanitarium, he exposes relatives to his lawyer. Assured of nurse's sanity, he offers her his heart and fortune.

References: Reviewed issue No. 2, 1929, page 95 (sound).

Advertising: Insert, June 22, 1929.

ONE MAN DOG, THE. Produced by FBO. Distributed by RKO Productions, Inc. Star, Ranger (dog), with Sam Nelson and Virginia Bradford. Director, Leon D'Usseau. Scenarist, Frank Howard Clark. Cameraman, Robert De Grasse. Released, Mar. 3, 1929. Length, 4,481 feet.

Northwoods melodrama: Trader is killed for his money and son's pal suspected. Dog of suspect finds murderer and former is free to love daughter of murdered man.

ONE SPLENDID HOUR. Produced by Excellent Pictures Corp. Distributed by Interstate Pictures Corp. Star, Viola Dana with Allen Simpson and Jack Richardson. Director, Burton King. Scenarists, Sylvia Bernstein and Jacques Jaccard. Cameramen, William Miller and Walter Haas. Released, May 1, 1929. Length, 6,129 feet.

Drama: Debutante daughter of wealth, gets entangled in intrigue of underworld lives. Her fingers are burned, but she learns to extricate herself before it is too late.

References: Advertising: Page 475, Aug. 11, 1928.

ONE STOLEN NIGHT (PT) (SD). Produced and distributed by Warner Bros. With Betty Bronson, Wm. Collier, Jr. Mitchell Lewis. Director, Scott R. Dunlap. Scenarist and dialoguer, E. T. Lowe, Jr. Cameraman, Frank Kasson. Released, Mar. 16, 1929 (sound); Apr. 20, 1929 (silent). Length, 5,243 feet sound; 4,797 feet silent.

Drama of desert love: Two brothers are members of a vacalry regiment in the Sudan. One is accused of stealing, the other deserts and joins a traveling vaudeville show. The girl enters and a desert romance develops.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

Newspaper Displays: Page 669, Mar. 2, 1929.

ONE WOMAN IDEA (Syn.) (SF). Produced and distributed by Fox Film Corp. With Rod LaRocque, Marceline Day, Sharon Lynn, Sally Phipps. Director, Berthold Viertel. Scenarist, Marion Orth. Cameraman, L. W. O'Connell. Released June 2, 1929. Length, 6,111 feet, sound; 6,106 feet, silent.

Melodrama. On ocean liner bound to Orient, Persian prince is attracted to wife of English lord. He learns her husband is a cad. Later, lord and wife visit Persia. Husband enters women's quarters of palace and is discovered in a struggle with dancing girl, fleeing in time to save his life, while girl kills herself. He is later captured and slain by mother of girl who committed suicide.

References: Reviewed issue June 15, 1929, page 2095 (silent).

ORPHAN OF THE SAGE. Produced by FBO. Distributed by RKO. Prod., Inc. Star, Buzz Barton, with Frank Rice and Annabelle Magnus. Director, Louis King. Scenarist, Oliver Drake. Cameraman, Nick Musuraca. Released, Dec. 23, 1928. Length, 4,923 feet.

Western: Theme: Red Hepner and his pal, Hank, assume the hazardous role of protecting a covered wagon train against the Indians in the days of '49 and rout all opposition, including outlaws.

OUR DANCING DAUGHTERS (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Jean Crawford, John Mack Brown, Dorothy Sebastian, Anita Page. Director, Harry Beaumont. Scenarist, Josephine Lovett. Dialoguer, Marion Ainslee and Ruth Cummings. Cameraman, George Barnes. Released, Sept. 1, 1928. Length, 7,652 feet.

Melodrama: Diana's feet are her most valuable asset. She wins applause in a night club and after the gold-digging associate attempts to crab her act with a sugar daddy. Diana comes out victorious with virtue saved.

References: Reviewed issue Oct. 13, 1928, page 1163 (sound).

Advertising: Insert, May 19; front cover, May 26; insert, June 2; insert, June 16; insert, June 23; insert, June 30; front cover, July 28; insert, Aug. 4; front cover, Sept. 1; front cover, Sept. 8; front cover, Sept. 22; front cover, Sept. 29; front cover, Oct. 6; front cover, Oct. 13; front cover, Oct. 20; front cover, Oct. 27; front cover, Nov. 10, 1928; insert, Jan. 5; insert, Mar. 2; insert, Mar. 9; insert, June 8; insert, Dec. 14, 1929.

Exploitation: Pages 1158, Oct. 13; 1226, Oct. 20; 1771, Dec. 8, 1928; 573, Feb. 16, 1929.

Newspaper Displays: Page 1228, Oct. 20, 1928.

OUR MODERN MAIDENS (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Joan Crawford, with Rod LaRocque, Douglas Fairbanks, Jr., Anita Page, Josephine Dunn. Director, Jack Conway. Scenarist and dialoguer, Josephine Lovett. Cameraman, Oliver Marsh. Released Aug. 24,, 1929. Length, 6,976 feet, sound.

Jazz melodrama: Girl becomes engaged to man desiring diplomatic career, She meets politician and uses him to get fiance an appointment to Paris. Diplomat believes her fiance to be just a friend. With publication of engagement, he realizes he was deceived. After marriage, girl discovers husband and chum had been over friendly. Goes to Paris to secure a divorce, meets diplomat after decree is granted and is forgiven.

References: Reviewed issue May 4, 1929; page 1532 (silent).

Advertising: Insert, June 29; 7, July 6; 180-81, July 13; insert, July 20; insert, July 27; 408, Aug. 3; front cover, Aug. 31; front cover, Sept. 7, 1929.

Exploitation: Page 49, Oct. 19; 40, Dec. 14, 1929; 96, Jan. 11, 1930.

OUTCAST (Syn.) (SD). Produced by Richard A. Rowland. Distributed by First National Pictures, Inc. Starring Corinne Griffith and Edmund Lowe and Louise Fazenda. Director, William A. Seiter. Adaptor, Agnes Christine Johnston. Cameraman, John Seitz. Released Nov. 11, 1928. Length, 6,854 feet, sound; 6,622 feet, silent.

Drama. Play by Hubert Henry Davis involving triangle with bounder playing fast and loose with girl of easy virtue and a wife who would cheat her husband, ending with bounder returning to girl.

References: Reviewed issue Dec. 8, 1928, page 1765 (silent).

Advertising: Insert, May 12; insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928.

Newspaper displays: Page 1825, Dec. 15, 1928.

OUTLAWED. Produced by FBO. Distributed by RKO Prod., Inc. Star, Tom Mix, with Sally Blane and Frank M. Clark. Director, Eugene Forde. Scenarist, George W. Pyper. Cameraman, Norman Devol. Released, Jan. 21, 1929. Length, 6,057 feet silent.

Western: Falsely accused of murder and a bank robbery by the powerful leader of a robber gang, Tom Manning finds plenty of trouble clearing himself of the charge. He goes to jail and escapes before succeeding.

OVERLAND TELEGRAPH, THE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Tim McCoy with Dorothy Janis. Director, John Waters. Scenuarist, Geo. C. Hull. Adaptor, Edw. Meagher. Cameraman, Arthur Reed. Released, March 2, 1929. Length, 4,815 feet, silent.

Civil War drama. Young army captain tries his luck against marauding Indians, and incidentally wins the hand of the prettiest girl at the post. Action takes place at outbreak of Civil War.

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PAGAN, THE (Syn.) (PS). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Ramon Novarro with Renee Adoree, Donald Crisp, Dorothy Janis. Director, W. S. Van Dyke. Scenarist, Dorothy Farnum. Cameraman, Clyde de Vinna. Released, April 27, 1929. Length, 7,459 feet, sound; 7,359 feet, silent.

South Sea Island drama. Joransen, island trader, takes young doughter of dead friend, a half-breed, to raise and falls in love with her. Half-breed son of plantation owner also loves the girl. Intrigue to prevent youngsters from marrying but everything turns out happily.

References: Reviewed issue Feb. 2, 1929, page 369 (silent).

Advertising: Insert, March 2; insert, March 16; insert, June 22, 1929.

PAINTED ANGEL, THE (SD). Produced and distributed by First National Pictures. Starring Billie Dove, with Edmund Lowe and George MacFarlane. Director, Millard Webb. Scenarist and dialoguer, Forrest Halsey. Cameraman, John Seitz. Released, Dec. 1, 1929. Length, 6,470 feet.

Melodrama: Based on "Give the Little Girl a Hand," by Fannie Hurst. Mamie Hudler, entertainer in a night club in New Orleans, moves on to San Francisco and various other places until she finds the man of her dreams after much singing can move him from his "not guilty" opinion. At length they consent to hear ing and whoopee have transpired.

References: Reviewed issue No. 2, 1929, page 94 (sound).

PAINTED FACES (AT). Produced and distributed by Tiffany Prod. Starring Joe E. Brown, with Helen Foster, Barton Hepburn, Dorothy Gulliver, Lester Cole. Director, Al Rogell. Adaptators and dialoguers, Frederic and Fanny Hatton. Cameraman, Ben Kline. Released, Nov. 20, 1929. Length, 6,665 feet.

Back stage mystery: Story opens back vaudeville stage where between acts a man is shot to death. Circumstancial evidence pins guilt on a performer. In the jury room "squarehead," clown, acts dumb but obstinate. Apparently nothing can move him from his "not guilty" opinion. At lentg they consent to hear a story upon which will rest the verdict.

PALS OF THE PRAIRIE. Produced by F B O. Distributed by RKO Prod., Inc. Star, Buzz Barton. Director, Louis King. Scenarist, Frank Howard Clark. Cameraman, Virgil Miller. Released, July 7, 1929. Length, 4,776 feet.

Western: Red Hepner and his pal, Hank Robbins, run the gamut of adventures in a Mexican village, being terrorized by Mexican bandits. An American is opposed by the father of a Mexican beauty in claiming the hand of his daughter. Red and Hank take a hand in the difference which is eventually settled to the satisfaction of all.

PANDORA'S BOX. Produced by Phoebus. Distributed by Moviegraphs, Inc. Star, Louise Brooks. Director, G. W. Pabst. Released, Nov. 1929. Length, 7,600 feet.

Drama: The heroine is a girl who drinks too freely from the cup of life. All who come in contact with her seemingly come to a bad ending. First she is the mistress of an editor, whom she shoots and kills. She is tried for this but manages to escape jail, runs off with the son of the man she killed, with a trio of former admirers trailing along. Girl and boy are regenerated.

References: Reviewed issue Dec. 7, 1929, page 72 (silent).

PARIS (PC) (SD). Produced and distributed by First National. Starring Irene Bordoni, with Jack Buchanan. Director, Clarence Badger. Scenarist and dialoguer, Hope Loring. Cameraman, Sol Polito. Released, Nov. 7, 1929. Length, 9,007 feet

Revue type musical: Based on play by Martin Brown. Young American artist goes to Paris to finish course. He meets and falls in love with the darling of Paris stage. His mother goes to Paris and straightens matters to everyone's satisfaction.

References: Reviewed issue Oct. 26, 1929, page 32 (sound).

Advertising: Insert, July 13; 270, July 20; 1111, Sept. 28; 20, Oct. 19; 18, Nov. 9; 10-11, Nov. 30, 1929.

PARIS BOUND (AT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, Ann Harding with Frederic March. Director, Edw. H. Griffith. Adaptator and dailoguer, Horace Jackson. Cameraman, Norbert Brodine. Released, Aug. 3, 1929. Length, 6,884 feet.

Drama of marriage. From play by Philip Barry. Husband takes frequent trips to Europe. In France he holds rendezvous with the other woman. Eventually the wife discovers the deception. It is then she listens to the love-making of the musician whom she is assisting in the composing of his drama. A reconciliation is finally effected.

References: Reviewed issue July 6, 1929, page 123 (sound).

Advertising: Pages 328-29, July 27; 409, Aug. 3; 516,17, Aug. 10; 842, Sept. 7; 1032-33, Sept. 21; 1106-07, Sept. 28, 1929.

PARTING OF THE TRAILS, THE. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Star, Bob Custer. Director, J. P. McGowan. Released, Oct. 1929. Length, 5 reels.

Western: Rambler Raymond and Restless Roberts meet Fiske, a millionaire seeking divertisement. Fiske's daughter, Corliss, offers reward for whereabouts of dad. Lucky Hardy, rustler, kidnaps Fiske but Rambler outwits him and wins reward and Corliss.

PASSION SONG. Produced by Excellent Pictures Corp. Distributed by Interstate Pictures Corp. With Gertrude Olmstead and Noah Beery. Director, Harry O. Hoyt. Cameraman, Andre Barlatier. Released, Oct. 15, 1928. Length, 5,080 feet.

Drama: Adapted from story "Paid with Tears" by Frances Fenton. Young American who has made fortune in South Africa retires to England where he lives as country gentleman. An old friend visits him and he, who always has got everything he wanted by force, is finally beaten in a game of love.

PATRIOT, THE (Syn.) (SD). Produced and distributed by Paramount-Famous-Lasky Corp. Star, Emil Jannings, with Florence Vidor, Lewis Stone, Neil Hamilton. Director, Ernest Lubitsch. Scenarist and adaptator, Hans Kraly. Cameraman, Bert Glennon. Released, Sept. 1, 1928. Length, 10,172 feet sound; 9,819 feet silent.

Historical drama: Czar Paul, of Russia, is a strange combination of tyrant, coward, weakling and madman. Through machinations he is involved in death conspiracy.

References: Reviewed issue Aug. 18. 1928, page 530 (islent).

Advertising: One page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 1928, June 9; 2059, June 23; insert, June 30; 3, July 7; 439, Aug. 11; 502, Aug. 18; 575-76, Aug. 25; 2 page insert, also 653. Sept. 1; 1 page insert, Sept. 8; 896-97, Sept. 22; 961-62, Sept. 29; 1025, Oct. 6; 1124, Oct. 13; 1185, Oct. 20, 1928.

Exploitation: Page 1341, Apr. 20, 1929.

Newspaper Displays: Pages 856, Sept. 15; 65, Nov. 3, 1928.

PAUL STREET BOYS, THE. Produced by Hungarian Producers, Inc. Distributed by Moviegraphs, Inc. All boy cast. Released, Sept. 1929. Length, 5,900 feet.

Melodrama: Story of two gangs of boys. One of the boys is discriminated against by leader of his gang, and finally accused of being a traitor. He denies it and is allowed to remain with the gang. During their exploits, boy contracts pneumonia. While on sick bed realizes on that day gang is to have encounter with opposing faction. Leaves home and leads gang to victory. Dies from effects and boys honor him.

PHANTOM CITY, THE. Produced by Charles R. Rogers. Distributed by First National Pictures, Inc. Starring Ken Maynard. Director, Albert Rogell. Scenarist, Adele Buffington. Cameraman, Ted McCord. Released, Dec. 23, 1928. Length, 5,887 feet.

Mystery western: An abandoned mine holds the secret of the disappearance of three persons. A phantom is seen. Tim Kelly, a hard-riding cowboy, defies phantom and solves mystery.

References: Advertising: Insert. May 12; insert, May 19; insert, May 26, 1928.

PHANTOM OF THE OPERA (PT) (SD) (PC). Produced and distributed by Universal Pictures Corp, Star, Lon Chaney, with Norman Kerry and Mary Philbin. Director, Rupert Julian. Scenarist, Elliott J. Clawson. Dia'oguer, Frank McCormack. Cameraman, Charles Van Enger. Released, Dec. 15, 1929. Length, 8,464 feet.

Drama: Paris Opera House players are terrified by what thev call "the opera ghost." A hanging is blamed on the "ghost." An unknown girl singer makes a hit. Her lover becomes jealous when a mysterious stranger apparently is paying attention to the girl. The "ghost" again is blamed. Rescue and happy ending.

References: Reviewed issue Feb. 15, 1930, page 40 (sound).

Advertising: Pages 963. Sept. 14, 14, Nov. 16; 46. Nov. 30, 1929.

PHANTOM IN THE HOUSE. THE (AT) (SD) (SF). Produced by Trem Carr Prod. Distributed by Continental Talking Pictures Corp. Star, Ricardo Cortez with Henry B. Walthall, Nancy Welford, Grace Valentine. Director, Phil Rosen. Scenarist, Arthur Hoerl. Cameraman, Herbert J. Kirkpatrick. Released, Nov. 1, 1929 sound; Dec. 1, 1929 silent. Length, 5,725 feet sound; 5,803 feet silent.

Melodrama: Concerns wife trying to further welfare of her husband. Offers friendship to a man who wants more and tries to get it. Husband breaks into room. Man is dead and husband takes blame. Released years later, he finds wife and daughter in society. Mother wants girl to marry a title. Father tells wife he will reveal all if she insists. He has his way.

References: Reviewed issue oNv. 16, 1929, page 28 (sound).

PHANTOM RIDER, THE. Produced. Distributed by Syndicate Pictures. Star, Tom Tyler. Director, J. P. McGowan. Cameraman, Frank Cotner. Released, Sept. 1929. Length. 5 reels.

Western: Dick Cartwright loves Grace Darling despite Cartwright-Darling feud. Cal Hardy, jealous of Dick, shoots Grace's brother Bob and tries to shoot Dick later, but misses. Attempting to again shoot Bob, he is seen by Dick and in the struggle, is himself killed. Hardy was the "Phantom Rider." Dick wins reward and Grace.

PHYLLIS OF THE FOLLIES. Produced and distributed by Universal Picture Corp. With Alice Day, Matt Moore, Lilyan Tashman, Edmund Burns. Director, Ernest Laemmle. Scenarist, John B. Clymer. Cameraman, George Robinson. Released. Nov. 25, 1928. Length, 5,907 feet.

Comedy-drama: Victim of breach of promise suit swears off actresses. He makes play for wife of his attorney, but latter employs a substitute, with resultant love affair.

References: Advertising: Pages 1560, May 12; 1935, June 9; 1996, June 16, 1928.

PHYSICIAN, THE. Produced by A. C. & R. C. Bromhead. Distributed by Tiffany Prod. With Elga Brink, Miles Mander, Ian Hunter, Elizabeth Arna, John Vibart. Director, George Jacoby. Scenarist and adaptator, Edwin Greenwood. Cameraman, Baron Ventimiglia. Released, July 1, 1929. Length, 6 286 feet.

Drama: Temperance reformer gets entangled with women and develops a dual nature in the conflicting situation. The harder he tries to escape from himself the deeper he sinks into the mesh of his own mistakes.

PICCADILLY. Produced by British International Pictures, Ltd. Distributed by Sono Art-World Wide Pictures. With Gilda Gray, Jameson Thomas, Anna May Wong. Director, E. A. Dupont. Released, July, 1929. Length, 8,000 feet.

Melodrama: From story by Arnold Bennett. Deals with night life of London. When drawing powers of dancing attraction in Paccadilly begin to wane, proprietor takes little Chinese girl from scullery and elevates her to dance floor with resultant good business. Chinese lover of girl resents attentions of proprietor and kills her. It appears as if former mistress was responsible, but Chinaman admits guilt.

References: Reviewed issue July 20, 1929, page 295 (sound).

Advertising: Pages 888, Mar. 23; 958, Mar. 30; 1024, Apr. 6; 2314, June 29, 1929.

PIONEERS OF THE WEST. Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Star, Tom Tyler. Director, J. P. McGowan, Released, Nov. 1929. Length, 5 reels.

Western: Tom Doran is sent to prisosn for complicity in train robbery. He refuses to talk and Phil Samson, a detective, is assigned to case. He unravels mystery and locates the missing gold.

References: Reviewed issue Feb. 15, 1930, page 40 (silent).

PLUNGING HOOFS. Produced and distributed by Universal Pictures Corp. Star, Rex (horse), with Jack Perrin and Barbara Worth. Director, Henry MacRae. Scenarist and adaptator, Geo. Marion. Cameraman, Geo. Robinson. Released, Apr. 14, 1929. Length, 4,344 feet.

Western: Rex, the horse, is captured, but the capture causes a love affair between a cowpuncher and a dancer. The latter tries to keep secret her occupation, but the cowpuncher learns of it and beats up his rival to win her.

PLASTERED IN PARIS (Syn.). Produced and distributed by Fox Film Corp. With Sammy Cohen, Jack Pennick, Ivan Linow, Lola Salvi. Director, Benjamin Stoloff. Scenarists, Lew Breslow and Harry Sweet. Dialoguer, Edwin Burke. Cameraman, Charles Clarke. Released, Sept. 23, 1928. Length, 5,641 feet sound.

Comedy. The adventures of a couple of war veterans who return to Paris for

the American Legion convention and get involved with the Foreign Legion.

References: Reviewed issue Sept. 29, 1928, page 993 (silent).

PLEASURE CRAZED (AT) (SF). Produced and distributed by Fox Film Corp. With Marguerite Churchill, Kenneth MacKenna, Dorothy Burgess. Director, Donald Gallaher. Scenarist, Douglas Z. Doty. Dialoguer, Clare Kummer. Cameramen, Ernest Palmer and Glen MacWilliams. Released, July 7, 1929. Length, 5,400 feet sound.

Crook melodrama. From play by Monckton Hoffe "The Scent of Sweet Almonds." Writer and wife lease home in California from trio of crooks. Girl of trio is left in charge as housekeeper. Husband has brought wife to west to get away from lover, but latter follows. Husband and girl crook fall in love and when wife attempts to poison husband to be free and get his wealth, girl saves him.

References: Reviewed issue July 20, 1929, page 294 (sound).

POINTED HEELS (AT). Produced and distributed by Paramount-Famous-Lasky Corp. With William Powell, Helen Kane, Fay Wray and Richard Gallagher. Director, A. Edward Sutherland. Adaptators and dialoguers, Florence Ryerson and John V. A. Weaver. Cameraman, Rex Wimpy. Released, Dec. 21, 1929. Length, 5,[illegible] feet.

Drama: A chorine marries a rich boy and is promptly disinherited. She supports the house. They part when both are convinced they are hampering each other's chance fur success.

References: Reviewed issue Dec. 21, 1929, page 37 (sound).

Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13, 1929; 3, Jan 18, 1930.

Exploitation: Page 49, Jan. 18; 102, Feb. 1, 1930.

POINTS WEST, Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson, with Alberta Vaughan. Director, Arthur Rosson. Scenarist, Rowland Brown. Cameraman, Harry Neumann. Released, Aug. 25, 1929. Length, 5,491 feet.

Western: Story by B. M. Bower. Son sets out to avenge murder of father by outlaw. He falls in love with the daughter of a member of the outlaw gang and prevents her marriage to the outlaw chief, whose arrest he brings about.

References: Reviewed issue Oct. 5, 1929, page 1263 (silent).

Advertising: Pages 1562, May 12; 1935, June 9, 1928.

PONY EXPRESS RIDER. Produced by Robert J. Horner. Distributed by Aywon Film Corp. Star, Kit Carson with Pauline Curley. Director, Bob Horner. Cameraman, Lauren Draper. Length, 5 reels.

Western: Bill Miller, youngest member of the notorious Range Riders, gets job as pony express rider. Indians become dangerous on war path. Bill forestalls plan of bandit chief to rob mails, wins the love of a girl and the respect of Uncle Sam.

POWER. Produced and distributed by Pathe Exchanges, Inc. Star, William Boyd with Jacqueline Logan and Alan Hale. Director, Howard Higgin. Scenarist, Tay Garnett. Cameraman, Peverell Marley. Released, Sept. 23, 1928, Length, 6,092 feet.

Comedy drama of the love exploits of two dam workers. They both get involved in a feud over different girls and one of them gets her hands on all their savings. Though they get stung, they still pursue their pastime.

References: Reviewed issue Sept. 15, 1928, page 867 (silent).

Advertising: Insert July 15, 1927; 1752, May 26; 2163, June 30; 20, July 7; 582-83, Aug. 25; 772, Sept. 15; 970, Sept. 29; 1132, Oct. 13, 1928.

POWER OF THE PRESS. Produced and distributed by Columbia Pictures Corp. With Douglas Fairbanks, Jr., and Jobyna Ralston. Director, Frank R. Capra. Scenarist and adaptator, Sonya Levien. Cameraman, Chet Lyons. Released, Oct. 31, 1928. Length, 6,465 feet.

Newspaper drama: District attorney is murdered and cub reporter gets scoop connecting daughter of candidate for mayor with murder. Later girl insists she is innocent and reporter believes her, getting editor to retract story, for which he is fired. Through strategy, discovers murderer, brings in scoop and is reinstated on paper. He wins girl, and her father the election.

References: Advertising: Insert, June 2; 1188, Oct. 20; 1429, Nov. 10, 1928.

POWER OF SILENCE, THE. Produced and distributed by Tiffany Prod. Star, Belle Bennett, with John Westwood. Director, Wallace Worsley. Scenarist, Frances Hyland. Cameraman, L. Guy Wilky. Released, Oct. 20, 1928. Length, 5,554 feet.

Murder mystery: Mamie Stone, middle aged, is on trial for the murder of Jim Wright. Although evidence points to her guilt she refuses to speak in her own defense. Her son's taunts causes her to reveal the real killer, who is the son's wife.

References: Advertising: Insert, June 23; insert, Dec. 8, 1928.

PREP AND PEP (Syn.) (SF). Produced and distributed by Fox Film Corp. With David Rollins, Nancy Drexel, Frank Albertson. Director, David Butler. Scenarist, John Stone. Cameraman, Sidney Wagner. Released, Nov. 18, 1928. Length, 6,806 feet sound.

Comedy-drama. Tribulations of a young chap who goes to Culver Military Academy, and is immediately accepted as a whiz, being the son of a famous athlete. When he proves a bust, he feels like quitting but becomes imbued with a desire to win, goes to victory and gets the hand of the commandant's daughter.

References: Reviewed issue Jan. 5, 1929, page 35 (silent).

PRICE OF FEAR, THE. Produced and distributed by Universal Pictures Corp. Stars, Bill Cody, with Duane Thompson. Director, Leigh Jason. Scenarist, William Lester. Cameraman, Charles Stumar. Released, Oct. 28, 1928. Length, 4,230 feet.

Melodrama: Amateur detective trails gang of killers. He rescues dog in girl's baby carriage, believing carriage contains baby, falls in love with girl and brings about gang's capture.

PRIDE OF PAWNEE. Produced by F B O. Distributed by RKO Productions, Inc. Star, Tom Tyler with Frankie Darro. Director, Robert De Lacy. Scenarist, Frank Howard Clark. Cameraman, Nick Musuraca. Released, June 9, 1929. Length, 4,750 feet.

Western. California mining town terrorized by band of marauding whites disguised as Indians. Kirk Stockton, the "pride of Pawnee" runs down the gang and cleans up the mining town.

PRINCE AND THE DANCER. Produced by Hugo-Engel. Distributed by Sono Art-World Wide Pictures. Starring Albert Paulig and Dina Graller, with Werner Pittschau and Anna Kallina. Director, Max Newfeld. Cameraman, Hans Theyer. Released, June 1, 1929. Length, 7,600 feet.

Society drama: Austrian archduke is a gay old dog, in love with several ballerinas of the Royal Opera. He meets one of the girls in distress and, without revealing his identity as leading spirit behind the opera, courts her.

PRISONERS (PT) (SD). Produced by Walter Morosco. Distributed by First National Pictures, Inc. Starring Corinne Griffith. Director, William A. Seiter. Scenarist and dialoguer, Forrest Halsey. Cameraman, Lee Garmes. Released, May 19, 1929. Length, 7,857 feet sound; 7,383 feet silent.

Melodrama: Story by Ferenc Molnar. Girl dancer in night club is arrested for stealing money from her employer and is defended by a young attorney. Girl is sent to prison. Young attorney falls in love with her and sets about to free her.

References: Reviewed issue June 1, 1929, page 1888 (sound).

Advertising: Insert, May 12; insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928.

Exploitation: Page 933, Sept. 7, 1929.

PRISONERS OF THE SEA. Produced by Gosvojenkino. Distributed by Amkino Corp. Star, A. G. Kramov with Elena Smirnova. Director, M. Werner. Scenarist, S. A. Yermolinsky. Cameraman, E. Slavinsky. Released, April 13, 1929. Length, 7,000 feet.

Melodrama: Red troops withdrawn from Russian town, with only commanding officer left behind to look after his invalid wife. He is arrested by White Army invasion. Officer is imprisoned and meets sailor who shows him important papers. He, the Red officer, eventually proves himself a hero.

PROTECTION (Syn.) (SF). Produced and distributed by Fox Film Corp. With Dorothy Burgess, Robert Elliott, Paul Page. Director, Benjamin Stoloff. Scenarist, Freederick H. Brennan. Cameraman, Joseph Valentine. Released, May 5, 1929. Length, 5,536 feet sound; 5,511 feet silent.

Melodrama. Young reporter is assigned to write article about bootlegger who has applied business methods to liquor industry. He discovers who is providing protection for illicit enterprises. Reporter takes story back to office but bootlegger has story killed. Reporter and managing editor immediately quit, taking "scoop" to other paper. Battle between rum ring and newspaper starts with paper finally victorious.

References: Reviewed issue June 1, 1929, page 1888 (silent).

— Q —

QUEEN OF THE NIGHT CLUBS (AT) (AS) (SD). Produced and distributed by Warner Bros. Star, Texas Guinan with Eddie Foy, Jr., Lila Lee, John Miljan. Director, Bryan Foy. Scenarists and dialoguers, Murray Roth and Addison Burkhart. Cameraman, Ed Du Par. Released, Mar. 16, 1929 sound; Apr. 13, 1929 silent. Length, 5,424 feet sound; 5,236 feet silent.

Night club melodrama. Tex is made pawn in battle between two night club factions. She is drawing in one club and proprietor of another wins her to his place, having rival establishment padlocked. Boys forced out of business want to get even, which leads to shooting for which vaudeville partner of girl in club is accused. After shooting Tex finds out he is her son. Real gunman is discovered and boy is freed.

References: Reviewed issue Apr. 6, 1929, page 1123 (sound).

Advertising: Pages 1125, Oct. 13; 1325, Nov. 3; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19; 274-75, Feb. 2; 462-63, Feb. 16; 528-29, Feb. 23, 1929.

Exploitation: Page 1895, June 1, 1929.

QUITTER, THE. Produced and distributed by Columbia Pictures Corp. With Ben Lyon and Dorothy Revier. Director, Joseph Henabery. Scenarist, Dorothy Howell. Cameraman, Joe Walker. Released. Apr. 1, 1929. Length, 5.671 feet.

Melodrama. From "Spice of Life" by Dorothy Howell. At cafe boy racetrack drifter meets pretty entertainer and incurs enmity of cafe owner, in love with girl. He explains to girl story of his downfall—his training as a surgeon, first successful operation and then the accident when he is on a motor trip with his mother. Through fight with cafe owner, complications arise but girl confesses love.

References: Reviewed issue May 25, 1929, page 1784 (silent).

— R —

RACKETEER, THE (AT) (SF) (SD). Produced and distributed by Pathe. With Robert Armstrong and Carol Lombard. Director, Howard Higgins. Scenarist, Paul Gangelin. Cameraman, David Abel. Released, Nov. 9, 1929. Length, 6,119 feet sound; 6,035 feet silent.

Underworld drama: Racketeering czar in love with society girl who defies conventions and eventually pays the price for her folly.

References: Reviewed issue Nov. 2, 1929, page 95 (sound).

Advertising: Pages 378, July 27, 1929; 9 Feb. 1, 1930.

RAINBOW, THE (Syn.) (SF) (SD). Produced and distributed by Tiffany Prod. With Dorothy Sebastian and Lawrence Gray. Director, Reginald Barker. Scenarist, L. G. Rigby. Cameraman, Ernest Miller. Released, Feb. 15, 1929. Length, 6,114 feet sound.

Drama of gold rush days: Gangsters marooned on desert wastes in Nevada plan an overnight drive to stage a fake gold strike to retrieve their fortunes. Jim Forbes and his sweetheart are among the adventurous spirits who rush to gold fields. Girl saved from gang's clutches.

References: Advertising: Inside front cover, Aug. 4; insert, Sept. 22, 1928; 474-75, Feb. 16, 1929.

RAINBOW MAN, THE (AT) (SF) (SD). Produced by Sono Art and distributed by Paramount-Famous-Lasky Corp. Star, Eddie Dowling with Marion Nixon, Frankie Darro, Sam Hardy, Lloyd Ingraham. Director, Fred Newmeyer. Adaptator, Frances Agnew. Dialoguers, Eddie Dowling and Frances Agnew. Camaraman, Jack MacKenzie. Released, May 18, 1929. Length, 8,630 feet.

Comedy drama: Small time minstrel man meets a girl in a southern town and there is love at first sight. He loses his job, finds himself penniless, returns to New York. He goes back south and pleads for and wins the girl's consent.

References: Reviewed issue Apr. 20, 1929, page 1337 (sound).

Advertising: Pages 1237, Apr. 20; 1364, Apr. 27; 1433, May 4; 1555-56, May 11; 1673, May 18; 1744, May 25; 1810, June 1; 1918, June 8, 1929.

Exploitation: Pages 2216, June 22; 741, Aug. 24; 57, Nov. 9, 1929.

RED DANCE, THE (Syn.) (SF). Produced and distributed by Fox Film Corp. Star, Dolores Del Rio, with Charles Farrell and Ivan Linow. Director, Raoul Walsh. Scenarist, James Creelman. Cameraman, Charles Clarke. Released, Dec. 2, 1928. Length, 9,250 feet sound.

Drama of Russian revolution with romance interwoven retailing love of grand duke and peasant, who becomes a dancer. It is decreed the duke shall die, but girl, thru love for him, saves him. They escape.

References: Reviewed issue June 30, 1928, page 2195 (silent).

Exploitation: Page 1880, Dec. 22, 1928.

RED HOT RYTHM (AT) (AS) (PC) (ST) (SD). Produced and distributed by Pathe Exchanges. With Alan Hale. Director, Leo McCarey. Adaptors and dialoguers, Earl Baldwin and Walter De Leon. Cameraman, J. J. Mescall. Released, Nov. 23, 1929. Length, 6,175 feet sound; 6,981 feet silent.

Musical comedy romance: Song plugger plus night club life in a metropolitan city, plus the girl and the usual number of unscrupulous men who would ruin her and the eventual true love climax, following financial success with song hit.

References: Reviewed issue Oct. 19, 1929, page 38 (sound).

Advertising: Pages 378, July 27; 16-17, Nov. 2, 1929.

Newspaper Displays: Page 99, Feb. 1, 1930.

RED HOT SPEED (PT) (SF). Produced and distributed by Universal Pictures Corp. Star, Reginald Denny with Alice Day. Director, Joseph Henabery. Adaptator, Faith Thomas. Scenarists, Gladys Lehman and Matt Taylor. Dialoguer, Albert DeMond. Cameraman, Arthur Todd. Released, Jan. 27, 1929. Length, 6,621 feet sound; 6,288 feet silent.

Melodrama. Young district attorney is trying to win favor of local newspaper publisher, who is a demon against speeding. Publisher's daughter steps on the gas but thru fear of father gives different name each time she is arrested. On way to court, attorney is run down by girl. In court judge paroles girl in attorney's custody for sixty days. They finally wed.

References: Reviewed issue Feb. 9, 1929, page 435 (sound).

Advertising: Pages 1935, June 9; 2154, June 30; 1201, Oct. 20; 1900, Dec. 29, 1928.

RED LIPS. Produced and distributed by Universal Pictures Corp. Stars, Chas. Rogers and Marian Nixon, with Hayden Stevenson and Hugh Arevor. Director, Melville Brown. Adaptator, James T. O'Donohue. Cameraman, John Stumar. Released, Dec. 2, 1928. Length, 6,957 feet.

Comedy-drama: Member of college track team is ruled out of race when girl is found in his room. Finally he sets world's record after girl has returned.

References: Advertising: Page 1561, May 12; 1935, June 9; 1996, June 16; 2154, June 30, 1928.

RED SWORD, THE. Produced by F B O. Distributed by RKO Prod., Inc. With Marian Nixon, Wm. Collier, Jr., Carmel Myers. Director, Robert Vignola. Scenarist, Wyndham Gittens. Cameraman, Nick Musuraca. Released, Feb. 17, 1928. Length, 6,243 feet.

Romantic drama of Czaristic Russia. Cossack troop seeks shelter at inn where leader attacks wife of inn keeper. She plunges to her death rather than submit and years later her daughter, a dancer, falls in love with son of her betrayer.

References: Advertising: Page 1666, May 19, 1928.

RED WINE (Syn.) (SF). Produced and distributed by Fox Film Corp. With June Collyer, Conrad Nagel, Arthur Stone. Director, Raymond Cannon. Scenarist, A. W. Bennison. Cameraman, Daniel Clark. Released, Dec. 23, 1928. Length, 6.194 feet sound.

Drama of married man who is loyal to wife, work and ideals. Cuts loose for one night, followed by embarrassing situations which he finally overcomes.

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LADIES OF LEISURE

A Road Show Attraction

featuring the greatest cast
of the year . . . headed by

Barbara Stanwyck
Lowell Sherman
Ralph Graves
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A FRANK CAPRA PRODUCTION
From a David Belasco Play by
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CHARLES MURRAY and GEO. SIDNEY
in the funniest, side-splitting comedy in years.

AROUND the CORNER

Directed by **Bert Glennon**
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A ROYAL ROMANCE

with **Buster Collier Jr., and Pauline Starke**
Directed by Erle C. Kenton

PRINCE of DIAMONDS

with **AILEEN PRINGLE and IAN KEITH**
directed by Karl Brown and A. H. Van Buren

CALL of the WEST

with **Dorothy Revier and Matt Moore**
Directed by **AL RAY**

Prosper with Columbia

References: Reviewed issue Jan. 19, 1929, page 196 (silent).

Newspaper Displays: Page 40, Dec. 28, 1929.

REDEEMING SIN, THE (AT) (SD). Produced and distributed by Warner Bros. Star, Dolores Costello with Conrad Nagel and Georgie Stone. Director, Howard Bretherton. Scenarist and dialoguer, Harvey Gates. Cameraman, Byron Haskin. Released, Feb. 16, 1929 (sound); Apr. 6, 1929 (silent). Length, 6,921 feet sound; 6,145 feet silent.

Melodrama: As an Apache, Joan Villaire has to obey the law of her underworld and is compelled to hate the man she loves. She commits the redeeming sin to justify her love.

References: Reviewed issue Feb. 23, 1929, page 568 (sound).

Advertising: Pages 173, July 21; 1125, Oct. 13; 1325, Nov. 3; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19; 273, Feb. 2, 1929.

Newspaper Displays: Pages 1132, Apr. 6; 1205, Apr. 13; 1340, Apr. 20, 1929.

REDSKIN (S&E) (SD) (AC). Produced and distributed by Paramount Famous Lasky Corp. Star, Richard Dix, with Gladys Belmont. Director, Victor Schertzinger. Adaptator, Elizabeth Pickett. Cameraman, Edward Cronjager. Released, Feb. 23, 1929. Length, 7,643 feet sound; 7,402 feet silent.

Western. An Indian youth, son of a chief, is torn from his people and compelled to go to school, where he meets an Indian girl. They grow up together and although she is of a tribe that is opposed to his own he loves and manages to marry her.

References: Reviewed issue Feb. 2, 1929, page 369 (silent).

Advertising: Insert, May 5; 898, Sept. 22; 963, Sept. 29; 1027, Oct. 6; 1124, Oct. 13; 1248, Oct. 27; 1422, Nov. 10; insert, Dec. 8, 1928; 233, Jan. 26; 270, Feb. 2; 459-60, Feb. 16; 524, Feb. 23; 1433, May 4, 1929.

Exploitation: Page 1129, Apr. 6, 1929.

RESCUE, THE (Syn.) (SF). Produced by Samuel Goldwyn. Distributed by United Artists Corp. Star, Ronald Colman with Lily Damita. Director, Herbert Brenon. Scenarist, Elizabeth Meehan. Cameraman, George Barnes. Released, Jan. 12, 1929. Length, 7,980 feet sound; 7,910 feet silent.

Sea melodrama. Story by Joseph Conrad. Englishman is gun runner in Java. Goes asore on island, is set upon by natives and rescued by their king at cost of latter's throne. Englishman promises to restore throne. When ready for coup, yacht visits island. Owner is middle aged and has young wife. Latter, forgetting husband, vamps gun runner, because of which he loses guns, lives of friends he promised to help and friendship of another chief.

References: Reviewed issue Jan. 19, 1929, page 194 (sound).

Advertising: Insert, July 7, 1928; 176-77, Jan. 19; 296-97, Feb. 2; 408, Feb. 9, 1929.

Newspaper Displays: Page 1132, Apr. 6, 1929.

RESTLESS YOUTH. Produced and distributed by Columbia Pictures Corp. With Marceline Day and Ralph Forbes. Director, Christy Cabanne. Adaptator, Howard Green. Cameraman, Joe Walker. Released, Nov. 30, 1928. Length, 5,963 feet.

Comedy-drama: Story by Cosmo Hamilton. Dixie Calhoun is expelled from school because of exploits with one of students. She becomes a stenographer to a young attorney. Intrigue enters when the girl's past is learned. Lover saves her honor.

References: Advertising: Insert, June 2, 1928.

RETURN OF SHERLOCK HOLMES, THE (AT) (SD). Produced and distributed by Paramount-Famous-Lasky Corp. Star, Clive Brook, with Phillips Holmes and Betty Lawford. Director, Basil Dean. Scenarists, Basil Dean and Garrett Fort. Dialoguer, J. M. McConaughy. Cameraman, William Steiner. Released, Oct. 26, 1929. Length, 7,102 feet sound; 6,378 feet silent.

Mystery: Sir Conan Doyle's fictional hero returns to solve another mystery that has baffled Scotland Yard for years. Sherlock journeys to America in solving the mystery, which involves a pretty girl and her father.

References: Reviewed issue Oct. 26, 1929, page 30 (sound).

Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13, 1929.

Exploitation: Page 88, Dec. 7. 1929; 96, Jan. 11, 1930.

Window Displays: Page 89, Dec. 7, 1929.

REVENGE. Produced by Edwin Carewe. Distributed by United Artists Corp. Star, Dolores Del Rio. Director. Edwin Carewe. Scenarist, Finis Fox. Cameraman, Robert Kurrle. Released, Oct., 1928. Length, 6,541 feet.

Gypsy drama in which untamable girl of many moods is finally conquered by the leader of the outlaw band.

References: Reviewed issue Dec. 15, 1928, page 1815 (sound).

Advertising: Insert, July 7; 589, Aug. 25; 1 page insert, Nov. 24; 4 page insert, Dec. 1, 1928; 1577, May 11, 1929.

Exploitation: Pages 1824, Dec. 15, 1928; 1343, Apr. 20; 2216, June 22, 1929.

Newspaper Displays: Pages 264, Jan. 26; 1976, June 8, 1929.

RICH PEOPLE (AT) (PS) (SF) (SD). Produced and distributed by Pathe. Star, Constance Bennett, with Regis Toomey, Robert Ames and Mahlon Hamilton. Director, Edward H. Griffith. Scenarist, A. A. Kline. Dialoguers, George Ellise and Clif Stein. Cameraman, Norbert Brodine. Released, Dec. 7, 1929. Length, 7,074 feet.

Society drama: Constance Hayden, daughter of millionaire, is engaged to a man she does not love. Waylaid by thugs while motoring she is rescued by an insurance salesman. Courtship in a deserted cabin and love comes.

References: Reviewed issue Feb. 8, 1930, page 75 (sound).

Advertising: Page 378, July 27, 1929.

RIDERS OF THE RIO GRANDE. Produced by J. P. McGowan Prod. Distributed by Syindicate Pictures. Star, Bob Custer. Director, J. P. McGowan. Released, Sept. 1929. Length, 5 reels.

Western: Quantrell and his gang hold Snowden, an engraver, forcing him to make counterfeit plates. Snakey, one of the gang kidnaps Barbara, a rancher's daughter, but Jack Beresford outwits the gang and wins Barbara.

RIDING DEMON, THE. Produced and distributed by Universal Pictures Corp. Star, Ted Wells, with Kathleen Collins. Director, Ray Taylor. Scenarist, Basil Dickey. Cameraman, Joseph Brotherton. Released, Aug. 18, 1929. Length, 4,380 feet.

Western: Twin brother covers up wrongdoing of his brother for the sake of his mother. A posse on the trail of the erring brother is frustrated by the other, who succeeds in getting erring brother over the border to safety.

RILEY THE COP (Syn.) (SF). Produced and distributed by Fox Film Corp. With Farrell MacDonald, Louise Fazenda, David Rollins, Nancy Drexel. Director, John Ford. Scenarists, James Gruen and Fred Stanley. Cameraman, Charles Clarke. Released, Nov. 25, 1929. Length, 6,132 feet sound; 5,993 feet silent.

Comedy-drama. Two youngsters fall in love with intention of marrying. But girl is packed off to Europe by a wealthy aunt. Youth gathers up his savings to follow her. Bakery in which he worked discovers a shortage in funds. Cop is sent to bring boy back altho he knows him to be innocent. Real culprit is caught. Romance progresses between youngsters and cop and his German flapper.

References: Reviewed issue Dec. 8. 1928, page 1766 (silent).

RIO RITA (AT) (PC) (SF) (SD). Produced and distributed by RKO Prod., Inc. Star, Bebe Daniels with John Boles. Director, Luther Reed (also adaptation). Dialoguer, Russell Mack. Cameraman, Lloyd Knechtel. Released, Sept. 15, 1929. Length, 11,506 feet.

Filmusical. From the play. Daughter of Mexican falls in love with American suspected of passing counterfeit bills. Their love leads to apprehension of real criminal after many adventures in which night club life in Mexico and on the ranchos is portrayed. A Spanish fiesta and carnival scene plays an important part in the unfolding of the story.

References: Reviewed issue Aug. 24, 1929, page 733 (sound).

Advertising: One page insert, Feb. 9; 2 page insert, Apr. 13; 4 page insert, July 6; 838-39, Sept. 7; 2 page insert, Sept. 28; 1 page insert, Oct. 5; 5-8, Oct. 12; 3-6, Oct. 19; 1 page insert, also 8-9, Oct. 26; insert, Nov. 9, 1929.

Newspaper Displays: Page 55, Jan. 4; 98, Jan. 11, 1930.

Exploitation. Pages 56, Jan. 18; 90, Feb. 8, 1930.

Window Displays: Page 55, Jan. 25, 1930.

RIVER, THE (PT) (SD) (SF). Produced and distributed by Fox Film Corp. Star, Charles Farrell with Mary Duncan, Ivan Linow, Margaret Mann. Director, Frank Borzage. Scenarists and Adaptators, Dwight Cummins and Phil Klein. Dialoguer, John Hunter Booth. Cameraman, Ernest Palmer. Released, Oct. 6, 1929 sound; Dec. 8, 1929 silent. Length, 6,590 feet sound; 7,704 feet silent.

Drama. Novel by Tristam Tupper. Young man floats down-stream on a barge. Stops at landing and loafs around world-wise girl whose lover was sent up for murder. Affair ripens into love for both while other man is away. When latter reappears he insists girl belongs to him when she tells him of her love for other man. She jumps into whirlpool, is rescued by lover and deaf mute disposes of murderer.

References: Reviewed issue Jan. 5, 1929, page 46 (silent).

RIVER OF ROMANCE, THE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Charles Rogers with Mary Brian, Wallace Beery, June Collyer. Director, Richard Wallace. Scenarist, Ethel Doherty. Dialoguers, Dan Totheroh and John Weaver. Cameraman, Victor Milner. Released, June 29, 1929. Length, 7,009 feet sound; 7,082 feet silent.

Costume romance: From the play "Magnolia" by Booth Tarkington. Young man returns to his home in the south after many years in north to meet the girl of his dreams. The villian enters and the girl marries him. Everything turns out to the satisfaction of all parties.

References: Reviewed issue Aug. 3, 1929, page 477 (sound).

Advertising: Pages 1744, May 25; 1810, June 1; 1918, June 8; 2125, June 22; 163, July 13, 1929.

Exploitation: Pages 806, Aug. 31; 46, Oct. 12; 45, Oct. 26; 95, Nov. 30, 1929.

ROBINSON CRUSOE. Produced by Gaumont Co., Ltd. Distributed by Amer-Anglo Corp. Star and director, M. E. Wetherell. Length, 5,000 feet.

Melodrama: Daniel Defos immortal story related in terms of the strange adventures of the famous castaway of fiction, Crusoe and his man Friday on a deserted island.

ROMANCE OF HINE-MOA. Produced by Gaumont Co., Ltd. Distributed by AmerAnglo Corp. Star, Maata Hurihanganui. Director, Gustav Pauli. Length, 5,800 feet.

Drama: Son of chieftain falls in love with daughter of the chief of another tribe. Young man of her tribe also loves her and accuses other man of theft. Girl goes to defense of accused. The accuser is discovered to be the real thief and girl and son of chieftain find happiness together.

ROMANCE OF RIO GRANDE (AT) (AS) (SD) (SF). Produced and distributed by Fox Film Corp. With Warner Baxter, Mary Duncan and Antonio Moreno. Director, Alfred Santell. Scenarist, Marion Orth. Cameraman. Arthur Edeson. Released, Nov. 17, 1929. Length, 8,460 feet sound; 7,757 feet silent.

Melodrama: Story is laid in Mexico. College bred son of Mexican mother and American father is boss of a construction gang. He is attacked by bandits and brought to ranch of grandfather. Wants to leave after recovery, but grandfather endeavors to hold him to make amends for injury to boy's mother. There is a clash between grandson and a nephew who believed he was to be the heir.

References: Reviewed issue Nov. 16, 1929, page 29 (sound).

Exploitation: Page 93, Feb. 1, 1930.

ROMANCE OF THE UNDERWORLD (Syn.) (SF). Produced and distributed by Fox Film Corp. With May Astor, Robert Elliott, Ben Bard, John Boles. Director, Irving Cummings. Scenarists. Sidney Lanfield and Douglas Doty. Cameraman, Conrad Wells. Released, Nov. 11, 1928. Length, 6,162 feet sound.

Melodrama. From play by Paul Armstrong. Country girl comes to the city and works as a night club hostess turning her earnings over to a man. She escapes from this life and eventually marries a boy of wealth and position. Her former "man" becomes aware of her success and decides to blackmail her. Plain clothes cop befriends her.

References: Reviewed issue Nov. 16, 1929, page 29 (sound).

ROSES OF PICARDY. Produced by A. C. and R. C. Bromhead. Distributed by Interstate Pictures Corp. English cast. Director, Maurice Elvey. Released, April 25, 1929. Length, 6,135 feet.

Drama: French girl falls in love with British army officer who goes to the front and for many months is lost to her. Following long search they are united.

ROUGH RIDIN' RED. Produced by F B O. Distributed by RKO Prod., Inc. Star. Buzz Barton with Frank Rice and Betty Welsh. Director, Louis King. Scenarist, Frank Howard Clark. Cameraman, Nick Musuraca. Released, Nov. 4, 1928. Length, 4,714 feet.

Western. Ordered to leave a traveling circus because of drunkenness, Cal Rogers shoots the owner and attempts to kidnap Sally, his granddaughter. Red Hepner, and a pal of the range country, go to the girl's rescue.

ROYAL RIDER, THE. Produced by Charles R. Rogers. Distributed by First National Pictures, Inc. Starring Ken Maynard. Director, Harry J. Brown. Scenarists, Sylvia Seid and Jacques Jaccard. Cameraman, Ted McCord. Released, May 5, 1929. Length, 6,063 feet.

Melodrama. Owner of wild west show is touring Europe and lands in small Balkan country. Boy king wants a command performance and result is that cowboys are made his personal guards in palace. They thwart plans of prime minister who conspired to make away with youthful ruler and seize throne. Show owner and governess fall in love.

References: Reviewed issue Nov. 30, 1929, page 76 (silent).

Advertising: Insert, May 12; insert, May 19; insert, May 26, 1928.

ROYAL SCANDAL, THE. Produced by Phoebus Films, Inc. Distributed by Moviegraphs, Inc. Stars, Werner Krauss and Jenny Jugo with Veit Harlan. Director and scenarist, Curt Behrens. Released, Sept. 21, 1929. Length, 7,500 feet.

Drama: Story of a small town official and his wife. At the suggestion of one of his jesters, the official's wife is invited to the prince's home and spends a night there. Some time later the official is promoted and decorated and believes this is done because of the excellent service that he has rendered.

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SACRED FLAME, THE (AT) (SD). Produced and distributed by Warner Bros. Star, Pauline Frederick. Director, Archie L. Mayo. Scenarist and dialoguer, Harvey Thew. Cameraman, James Van Trees. Released, Nov. 30, 1929. Length, 6,051 feet.

Society drama: Story of a woman and two brothers, one of whom she loves. On day they are wed he is crippled in a flying accident. Three years later his brother returns and husband insists wife go about with brother. They fall in love and plan to elope but haven't the courage. That night invalid dies. Nurse thinking he was murdered insists on investigation. Mother of dead man confesses she inadvertently caused his death.

References: Reviewed issue Nov. 30, 1929, page 75 (sound).

SAILORS' HOLIDAY (AT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Alan Hale. Director, Fred Newmeyer. Adaptator and dialoguers, Jos. Franklin Poland and Ray Harris. Cameraman, Arthur Miller. Released, Sept. 14, 1929. Length, 5,260 feet sound; 5,299 feet silent.

Comedy. Concerns the trials of two gobs in eluding a boatswain's mate who has a grudge against them when the fleet arrives at its home port. One gob brings parrot ashore for his mother. Girl, looking for brother, meets gobs but police suspect her of being one of town's parasites who grab sailors' money and disappear. Things turn out happily when it is discovered that boatswain's mate is girl's brother.

References: Reviewed issue Sept. 21, 1929, page 1062 (sound).

Advertising: Pages 378, July 27, 1929.

SAL OF SINGAPORE (PT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, Phyllis Haver, with Alan Hale and Fred Kohler. Director, Howard Higgin. Adaptator, Elliott Clawson. Cameraman, John Mescall. Released, Jan. 4, 1929 sound; Nov. 4, 1928 silent. Length, 6,389 feet sound; 6,804 feet silent.

Drama. From "The Sentimentalists" by Dale Collins. Sea captain finding foundling baby on ship, shanghaies dance hall girl to mother it. The baby becomes desperately ill on the voyage, is nursed through the crisis by the girl and the captain, who find they love each other.

References: Reviewed issue Sept. 22, 1928, page 929 (silent); Jan. 12, 1929, page 139 (sound).

Advertising: Pages 1753, May 26; 21, July 7; 250, July 28; 970, Sept. 29; 1132, Oct. 13, 1252, Oct. 27; 1849, Dec. 22, 1928.

SALLY'S SHOULDERS. Produced by F. B. O. Distributed by RKO Prod., Inc. With Lois Wilson, Huntley Gordon, George Hackathorne. Director, Lynn Shores (also scenarist). Cameraman, Virgil Miller. Released Oct. 7, 1928. Length, 6,279 feet.

Domestic drama of sister-love. Struggle of a girl to protect her sister and brother, at the cost of her own happiness. Upon Sally's shoulders rests the burden of a family. Beau, a wastrel brother, and Millie, the sister, who dream of luxury without work. Sally works in a night club to make both ends meet and shows brother and sister where they are wrong.

References: Advertising: Page 1066, May 19, 1928.

SALUTE (AT) (SD) (SF). Produced and distributed by Fox Film Corp. Star, George O'Brien with Helen Chandler. Director, John Ford. Scenarist and dialoguer, James K. McGuinness. Cameraman, Joseph August. Released Sept. 1, 1929, sound; Nov. 3, 1929, silent. Length, 8,500 feet, sound; 7,610 feet, silent.

Military melodrama. Brother against brother theme, one at West Point, other at Annapolis. Former is a go-getter, latter a retiring lad who comes through at the last minute and turns defeat into victory. When middy believes brother is stealing girl away from him, he goes out on gridiron and wins the day.

References: Reviewed issue Oct. 12, 1929, page 33 (sound).

Exploitation: Page 115, Nov. 2; 47, Dec. 14, 1929; 102, Feb. 1, 1930.

Newspaper displays: Page 40, Dec. 28, 1929.

SAP, THE (AT) (SD). Produced and distributed by Warner Bros. Star, Edward Everett Horton. Director, Archie Mayo. Scenarist and dialoguer, Robert Lord. Cameraman, Dev. Jennings. Released, Nov. 9, 1929 sound; Feb. 8, 1930 silent.

Comedy: Dreaming inventor and his wife live with and on her sister's husband, a bank clerk. His inventions never quite work out. In desperation sister's husband embezzles from the bank and loses the money. Inventor finds out that bank cashier has also been embezzling. He proposes bogus hold-up. Gets cash and goes away. Speculates successfully and buys the bank.

References: Reviewed issue June 1, 1929, page 1888 (sound).

Advertising: Page 1, Nov. 9, 1929.

Newspaper Displays: Page 99, Feb. 1, 1930.

SATURDAY'S CHILDREN (PT) (SD). Produced by Walter Morosco. Distributed by First National Pictures, Inc. Starring Corinne Griffith with Grant Withers. Director, Gregory La Cava. Adaptator and dialogue by Forrest Halsey. Cameraman, John Seitz. Released, Apr. 14, 1929 sound; Mar. 10, 1929 silent. Length, 7,920 feet sound; 6,727 feet silent.

Drama: From play by Maxwell Anderson. Sweethearts marry but find that only differences turn up during their home life. Wife leaves because she loves her husband dearly. She goes to rooming house and eventually is reunited with her husband.

References: Reviewed issue May 4, 1929, page 1531 (sound).

Advertising: Insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928.

SATURDAY NIGHT KID, THE (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Clara Bow with James Hall, Edna May Oliver, Jean Arthur. Director, A. Edward Sutherland. Scenarist, Ethel Doherty. Dialoguers, Lloyd Corrigan and Ed. Paramoure, Jr. Cameraman, Harry Fischbeck. Released, Oct. 26, 1929. Length, 6,015 feet, sound; 6,392 feet, silent.

Comedy-drama. Story deals with two sisters, both employed in a department store. One is in love with a boy, but younger sister sets out to copy him, which she succeeds in doing. Older girl has been giving up to the younger sister in all things, but stealing of the boy she loves proves too much, so she rebels and finally gets the boy.

References: Reviewed issue Nov. 23, 1929, page 37 (sound).

Advertising: Pages 1724, May 5; 77, July 14; insert, Dec. 8, 1928; 175; Jan. 19; 3, Nov. 23; insert, Dec. 14, 1929.

Exploitation: Page 90, Nov. 30, 1929.

SAWDUST PARADISE, THE (Syn.) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Esther Ralston with Hobart Bosworth. Director, Luther Reed. Scenarist, Geo. Manker Walters. Adaptor, Louise Long. Cameraman, Harold Rosson. Released Sept. 1, 1928. Length, 6,165 feet, sound; 5,928 feet, silent.

Drama of a carnival girl who gets religion after arrest and goes the straight and narrow path. She succeeds in having a carnival friend reform so she can marry him.

References: Reviewed issue Sept. 1, 1928, page 737 (sound).

Advertising: Insert, May 5; 315, Aug. 4; 653, Sept. 1; 898, Sept. 22, 1928.

SAY IT WITH SONGS (AT) (SD). Produced and distributed by Warner Bros. Star, Al Jolson with Davey Lee. Director, Lloyd Bacon. Scenarist and dialoguer, Joseph Jackson. Cameraman, Lee Garmes. Released, Aug. 24, 1929 sound; Oct. 19, 1929 silent. Length, 8,324 feet sound; 5,699 feet silent.

Melodrama: Ex-prizefighter makes good on the air as a singer. The manager of the station angles for singer's wife. When husband discovers this, he hits manager who in falling is killed. Singer is held for murder and convicted of manslaughter. He tries to get wife to divorce him but upon release is united to family through small son.

References: Reviewed issue Aug. 10, 1929, page 604 (sound).

Advertising: Page 543, Aug. 10, 1929.

Exploitation: Pages 1276. Oct. 5; 44, Oct. 26; 95, Nov. 30, 1929.

Lobby Displays: Page 48, Oct. 19, 1929.

Newspaper Displays: Pages 48, Oct. 26; 104, Nov. 2, 1929.

SCANDAL (PT) (SF) (SD). Produced and distributed by Universal Picture Corp. Star, Laura La Plante with John Boles, Huntley Gordon, Jane Winton, Eddie Phillips. Director, Wesley Ruggles. Scenarist and adaptor, Paul Schofield Dialoguer, Walter Anthony. Cameraman, Gilbert Warrenton. Released, May 4, 1929, sound; April 27, 1929, silent. Length, 6,635 feet, sound; 6,475 feet, silent.

Melodrama. Society girl meets former sweetheart but decides to marry a wealthy bachelor. Later in husband's absence former sweetheart calls on her at late hour. He returns home to find own wife murdered. Rather than reveal where he had been, he remains silent and found guilty. Girl establishes his innocence. Her husband is going to turn her out but she convinces him of her innocence.

References: Reviewed issue April 27, 1929, page 1409 (sound).

Advertising: Page 1901, Dec. 29, 1928.

Exploitation: Page 53, Oct. 12, 1929.

SCANDAL. Produced by Wufku. Distributed by Amkino Corp. Star, L. Filkovskaya. Director, Ivan Perestiany. Scenarist, L. Gurevich. Cameraman, A. F. Stanky. Released, Oct. 26, 1929. Length, 7,200 feet.

Drama: A railroad engineer and his daughter, who acts as a motorwoman on a trolley, live in squalid lodging house. Girl wants her own room, although old women living in building object. Girl loves young postman, but he hears old women when he is leaving girl's apartment after having spent night there, saying she has a man in her apartment every night. Untrue, he believes it and they are parted. Become reconciled later.

References: Reviewed issue Nov. 2, 1929, page 94 (silent).

SCARLET SEAS (S. & E.) (SD). Produced and distributed by First National Pictures, Inc. Starring Richard Barthelmess with Betty Compson and Loretta Young. Director, John Francis Dillon. Scenarist, Bradley King. Cameraman, Sol Polito. Released Jan. 12, 1929, sound; Dec. 9, 1928, silent. Length, 6,337 feet, sound; 6.237 feet, silent.

Sea melodrama. A hard drinking, hard hitting sailor steals a girl and takes her to sea. Girl had been queen over a Shanghai sailor dive. Sailor and girl, passing through hardships of a shipwreck, mutiny, fights and murder, finally see light and turn square.

References: Reviewed issue Jan. 5, 1929, page 46 (sound).

Advertising: Insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3; one page insert, Dec. 15, 1928.

Exploitation: Page 996, March 30, 1929.

SCARLET DAREDEVIL. Produced by British & Dominion Films. Distributed by Sono Art-World Wide Pictures. Starring Matheson Lang with Margaret Hume and Nelson Keyes. Director, T. Hayes Hunter. Release date, July 1929. Length, 6,490 feet.

Historical drama: Adapted from "The Triumph of the Scarlet Pimpernel" by Baroness Orczy. How one man's defiance of Robespierre, of French Revolution fame, led directly to the dictator's downfall and sent him to the guillotine.

SEA FEVER. Produced by Neofilms. Distributed by Moviegraph, Inc. Star, Katherine Hessling. Director, John Tebesco. Released, Oct. 1929. Length, 6,200 feet.

Drama: Shows sordid side of water front in a French sea port with a suggestion that a slovenly waitress in a sailor's restaurant is prey to all of the characters that frequent the place.

References: Reviewed issue Nov. 2, 1929, page 96 (silent).

SEEDS OF FREEDOM. Produced by Belgoskino. Distributed by Amkino Corp. Star, L. M. Leonidoff with M. Sinelnikova. Director, G. Roshal. Cameraman, P. Kozlovski. Released, Sept. 17, 1929. Length, 6,900 feet.

Drama: Scene in Russia—a Jewish suburb of the capital of a province. Worker gets on the outs with the owner of the factory for which he works and is discharged. Then follow demonstrations at the instigation of a girl who has taken up the cause of the Communists.

SENOR AMERICANO (AT) (SF) (SD). Produced by Ken Maynard Prod. Distributed by Universal Pictures Corp. Starring Ken Maynard with Kathryn Crawford. Director, Harry J. Brown. Scenarist, Bennett Cohen. Cameraman. Ted McCord. Released, Nov. 10, 1929. Length, 6,540 feet sound; 5,418 feet silent.

Western: U. S. army lieutenant is sent south to make an investigation of the lawlessness prevalent because of the invasion of land-grabbing Americans. He meets and falls in love with the daughter of a Spanish grandee and finally spoils the plans of the group of land-grabbers with whom he has battles.

References: Reviewed issue Dec. 28, 1929, page 26 (sound).

Advertising: Inside front cover, Nov. 23, 1929.

Newspaper Displays: Page 98, Jan. 11, 1930.

SEVEN FACES (AT) (AS) (SD) (SF). Produced and distributed by Fox Film Corp. With Paul Muni and Margaret Churchill. Director, Berthold Viertel. Adaptor and dialoguer, Dana Burnet. Cameraman, Joe August and Al Brick. Release date, Dec. 1, 1929. Length, 7,750 feet.

Melodrama: Story by Richard Connell. Tells how keeper of wax works helps to develop love interest between boy and girl. When museum is to be sold thought of parting with his wax figures which have taken on significance of humans to him breaks his heart.

References: Reviewed issue Nov. 9, 1929, page 35 (sound).

Newspaper Displays: Page 98, Jan. 11, 1930.

SEVEN FOOTPRINTS TO SATAN (S&E) (SD). Produced by Wid Gunning. Distributed by First National Pictures, Inc. With Thelma Todd and Creighton Hale. Director, Benjamin Christensen. Scenarist, Richard Bee. Cameraman. Sol Polito. Released, Feb. 17, 1929 sound; Jan. 27, 1929 silent. Length, 5,405 feet sound; 5,238 feet silent.

Mystery: Jim Kirkman, wealthy, is a chemist, and in love with Eve, the daughter of a gem collector. A valuable gem is lost and Jim and Eve set out to find it, their chase leading to strange happenings.

References: Advertising: Insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928.

SHADOWS OF THE NIGHT. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Lawrence Gray, Louise Lorraine, Flash (dog), Polly Moran, Warner Richmond. Director and adaptor, Ross Lederman. Cameraman, Max Fabian. Released, Oct. 26, 1928. Length, 5,448 feet.

Underworld drama: Sergeant O'Flaherty is out to round up the notorious Feagan gang. The inevitable girl pops up, mutual love, and marriage after the hero accomplishes his purpose and saves the girl's honor.

SHADY LADY (PT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. Star, Phyllis Haver with Louis Wolheim and Robert Armstrong. Director, Edw. H. Griffith. Scenarist, Jack Jungmeyer. Cameraman, John J. Mescall. Released Jan. 20, 1929. Length, 5,806 feet, sound; 6,132 feet, silent.

Melodrama in which former Broadway girl is wanted for murder. In Havana she is recognized by gun smuggler and is persuaded to assist him in his operations by winning rival smuggler. Instead she falls in love with the latter, is cleared of the murder charge and pair depart for New York to be marreid.

References: Reviewed issue March 30, 1929, page 987 (sound).

Advertising: Pages 1753, May 26; 20, July 7; 250, July 28; 1132, Oct. 13; 1252, Oct. 27; 1794, Dec. 15; 1847-48, Dec. 22, 1928; 535, Feb. 23; 1023, April 6, 1929.

SHAKEDOWN, THE (PT) (SF). Produced and distributed by Universal Pictures Corp. With James Murray and Barbara Kent. Director, William Wyler. Scenarist, Charles A. Logue. Adaptor, Clarence Marks. Dialogueer, Albert De Mond. Cameraman, Charles Stumar. Released, March 10, 1929. Length, 6,613 feet, sound; 6,753 feet, silent.

Prize ring drama.. Unscrupulous promoter, na aspiring young lightweight, a girl of his dreams and evil machinations of ring racketeers, with love climaxing action.

References: Advertising: Pages 1561, May 12; 1935, June 9; 1996, June 16; 1201, Oct. 20; 1901, Dec. 29, 1928; inside front cover, March 30, 1929.

SHANGHAI DOCUMENT, A. Produced by Sovkino. Distributed by Amkino Corp. Director and scenarist, Jacob Blokh. Cameraman, V. L. Stepanov. Released, Oct. 13, 1928. Length, 5,000 feet.

Travelogue showing life in Shanghai, China, during the time of the clash between Northern and Southern Chinese armies.

SHANGHAI LADY (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Starring Mary Nolan and James Murray. Director, John S. Robertson. Scenarist, Winifred Reeve. Dialoguers, Houston Branch and Winifred Reeve. Cameraman, Hal Mohr. Released, Nov. 17, 1929. Length, 5,926 feet sound; 5,847 feet silent.

Melodrama: Action is laid in China. One of the "girls" in a Shanghai "tea" shop is even too wild to be permitted to remain there. When the madame turns her out she vows she is going to show them she can pose as a "real lady." She meets an escaped convict on the train. She mistakes him for a gentleman and he is likewise fooled into believing her to be a lady.

References: Reviewed issue Nov. 16, 1929, page 29 (sound).

Advertising: Pages 7, 44, Nov. 30; insert, Dec. 14; inside front cover, Dec. 28, 1929; inside front cover, Jan. 4; inside front cover, Feb. 1, 1930.

SHANGHAI ROSE. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Star, Irene Rich with Wm. Conklin, Richard Walling, Robert Dudley, Ruth Hiatt. Sid Saylor. Director, Scott Pembroke. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Released. Feb. 21, 1929. Length, 6,565 feet.

Melodrama: Unjustly accused and driven from home by jealous husband, wife sinks to depths and finally winds up in low dive in San Francisco. Reformers demand district attorney (her husband) close the place. He sends son to investigate. She recognizes son as does gang leader who threatens to reveal her true identity. She shoots gangster and goes on trial for murder. Finally freed, the woman jumps off dock.

References: Reviewed issue June 8, 1929, page 1967 (silent).

SHANNONS OF BROADWAY (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With James and Lucille Webster Gleason, Charles Grapewin, Mary Philbin and John Breedon. Director, Emmett Flynn. Adaptor, Agnes C. Johnston. Dialoguer, James Gleason. Released, Dec. 8, 1929. Length, 6,155 feet sound; 5,653 feet silent.

Comedy-drama: From play by James Gleason. Mickey and Emma Shannon, vaudeville team, have their playing contract cancelled in New England. They purchase the village hotel, become involved in the love affairs of the village, and make a big profit after an almost disastrous real estate deal.

References: Reviewed issue Nov. 9, 1929, page 36 (sound).

Advertising: Pages 1901, Dec. 29, 1928; one page insert, June 22; 259, July 20; 327, July 27; 44, Nov. 30; insert, Dec. 14; inside back cover, Dec. 28, 1929; inside front cover, Jan. 4; inside front cover, Feb. 1, 1930.

Newspaper Displays: Page 98, Jan. 11, 1930.

SHE GOES TO WAR (Syn.) (PS) (SF). Produced by Inspiration Pictures. Distributed by United Artists Corp. With Eleanor Boardman, John Holland, Alma Rubens, Al St. John. Director, Henry King. Scenarist, Howard Estabrook. Adaptor, Madame Fred de Fresac. Cameraman, Tony Gaudio. Released, June 22, 1929. Length, 9,500 feet, sound; 8,441 feet, silent.

War drama. Novel by Rupert Hughes. Story of a society girl whose future husband turns yellow. Gas-station operator from her home town who has always loved her, is captain of the regiment. She goes to France for canteen work and is assigned to same town with that regiment. When her fiancee passes out with liquor before a battle, she replaces him in uniform and goes into battle.

References: Reviewed issue Feb. 23, 1929, page 568 (silent); June 15, 1929, page 2096 (sound).

Advertising: Insert, July 7, 1928; 1563, May 11; 4-page insert, May 18, 1929.

Exploitation. Page 1077, Sept. 21, 1929.

SHIPS OF THE NIGHT. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Star, Jacqueline Logan and Jack Mower, Andy Clyde, Arthur Rankin, Sojin. Director, Duke Worne. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Released, Nov. 27, 1928. Length, 5,940 feet.

Drama: An outcast in Borneo flees his island home when, in a drunken brawl he shoots a player and stows away on board a ship bound for Derelict Island. There he meets a girl who reforms him.

SHIRAZ. Produced by British International Films, Ltd. Distributed by Amer-Anglo Corp. Star, Himansu Rai with Enakshi Rama Rau, Charu Roy, Seeta Deoi. Director, Franz Osten. Scenarist, W. Burton. Cameramen, H. Harris and E. Schunemann. Released, Mar. 16, 1929. Length, 8,000 feet.

Romance: Concerns building of the Taj Mahal and little Indian princess, sole surviving member of caravan attacked by bandits, found by wood carver, who raises her with his son. Latter develops love for girl but she is seen by wealthy prince and taken to his harem. Boy follows her and is seized. About to be executed he is released. At her death years later her boyhood lover designs the great tomb.

References: Reviewed issue Nov. 30, 1929, page 75 (silent).

SHOPWORN ANGEL, THE (S. & E.) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Nancy Carroll and Gary Cooper. Director, Richard Wallace. Scenarists, Howard Estabrook and Albert Shelby LeVino. Cameraman, Charles Lang. Released Jan. 12, 1929. Length, 7,377 feet, sound; 7,112 feet, silent.

Drama. Chorus girl meets buck private in the draft army and falls in love with him. She gives up her sugar daddy and marries boy just before he is to start overseas. Ceremony is not completed as girl faints. Back in the chorus, while rehearsing for a new number, she has a vision of the death of boy who almost was her husband.

References: Reviewed issue Jan. 5, 1929, page 46 (sound).

Advertising: Pages 439, Aug. 11; 1725, Dec. 8, 1928; 4, Jan. 5; 67, Jan. 12; 459, Feb. 16; 523, Feb. 23; 1556, May 11, 1929.

Exploitation: Page 575, Feb. 16, 1929.

Newspaper displays: Page 1976, June 8, 1929.

SHOULD A GIRL MARRY (Syn.) (SD). Produced by Trem Carr. Distributed by Rayart Pictures Corp. Star, Helen Foster with Donald Keith, Wm. V. Mong, Andy Clyde, Dot Farley. Director, Scott Pembroke. Scenarist, Arthur Hoerl. Dialoguer, Terry Turner. Cameraman, Hap Depew. Released, Oct. 22, 1928. Length, 6,795 feet sound; 6,525 feet silent.

Drama: Having shot seducer of sister and acquitted by jury, girl leaves home town but detective friend of murdered man trails her. About to wed son of wealthy banker, latter denounces her when he hears of her past from detective. Detective and banker die, and girl is able to marry the boy and settle down to happiness.

References: Reviewed issue Sept. 21, 1928, page 1060 (sound).

Advertising: Outside front cover, Dec. 1, 1928.

SHOW BOAT (PT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens. Director, Harry Pollard. Scenarist, Charles Kenyon. Dialoguers, Tom Reed and Harry Pollard. Cameraman, Gilbert Warrenton. Released, July 28, 1929. Length, 11.650 feet sound; 10,290 feet silent.

Drama of Mississippi River boat days. From novel by Edna Ferber. A show troupe playing the boats that ply the Mississippi. Magnolia is the heroine of the troupe. She falls in love with a gambler. Everything ends happily, but it takes a lot of years.

References: Reviewed issue Apr. 20, 1929, page 1335 (sound).

Advertising: One page insert, May 13; 2398, June 24, 1927; 1557, May 12; 1732, May 26; 1934, June 9; 1996, June 16; 84-85, July 14; 248-49, July 28, 1928; 4 page insert, Feb. 16; 605, Mar. 2; 738-39, Mar. 9; 813, Mar. 16; 8 page insert, Mar. 23; 1233, Apr. 20; 1444-45, May 4; 1564-65, May 11; 2 page insert, June 22; 259, July 20; 327, July 27; insert, Dec. 14; inside front cover, Dec. 28, 1929; inside front cover, Jan. 4; inside front cover, Feb. 1, 1930.

Exploitation: Pages 919, Mar. 23; 1895, June 1; 2212, June 22; 2350-51, June 29; 139, July 6; 211, July 13; 304, July 20; 378, 382-83, July 27; 373, Aug. 17; 745, Aug. 24; 812, Aug. 31; 1005, Sept. 14; 38, Nov. 16; 92, Dec. 7; 44, Dec. 14, 1929.

Lobby Displays: Pages 1005, Sept. 14; 57, Oct. 19, 1929.

Newspaper Displays: Pages 1078, Sept. 21; 114, Nov. 2, 1929.

SHOW FOLKS (PT) (SF) (SD). Produced by Ralph Block. Distributed by Pathe Exchange, Inc. With Eddie Quillan, Lina Basquette, Robt. Armstrong, Bessie Barriscale, Carol Lombard. Director, Paul L. Stein. Scenarists, Jack Jungmeyer and Geo. Dromgold. Cameramen, Peverell Marley and David Abel. Released, Oct. 21, 1928. Length, 6,466 feet sound; 6.581 feet silent.

Drama of a young hoofer who suffers from conceit. His piggishness almost drives his girl away from him, but when he is going on in "big time" in a single, she helps him out when he is threatened with failure. They become reunited.

References: Reviewed issue Dec. 15, 1928, page 1815 (sound).

Advertising: Pages 1752, May 26; 20, July 7; 971, Sept. 29; 1038, Oct. 6; 1132-33, Oct. 13; 1195, Oct. 20; 1252, Oct. 27; 1573, Nov. 24; 1848, Dec. 22, 1928.

Exploitation: Page 1824, Dec. 15, 1928.

SHOW GIRL (Syn.) (PS) (SD). Produced and distributed by First National Pictures, Inc. Star, Alice White. Director, Alfred Santell. Scenarist, James O'Donohue. Cameraman, Sol Polito. Released, Sept. 23, 1928. Length, 6,252 feet sound; 6,133 feet silent.

Night life drama: Dixie Dugan, sophisticated show girl gets into all sorts of trouble but emerges victorious with a husband.

References: Reviewed issue Nov. 10, 1928, page 1461 (sound).

Advertising: Insert, May 12; insert, May 19; insert, May 26; insert, July 21; 1042-3, Oct. 6; 1327, Nov. 3, 1928.

Newspaper Displays: Page 1771, Dec. 8, 1928.

SHOW PEOPLE. Produced by Cosmopolitan Prod. Distributed by Metro-Goldwyn-Mayer Dist. Corp. Starring Marion Davies and William Haines. Director, King Vidor. Scenarist, Wanda Tuchock. Cameraman, John Arnold. Released, Oct 20, 1928 Length, 7,453 feet.

Comedy-romance of the making of a screen-struck girl into a Hollywood star. Girl gets ritzy giving the air to the boy who put her over but comes down to earth.

References: Reviewed issue Nov. 17, 1928, page 1536 (silent).

Advertising: Insert, May 19; front cover, May 26; front cover, also insert, June 2; insert, June 16; insert, June 23; insert, June 30; insert, Aug. 4; front cover, Sept. 22; front cover, Nov. 24; front cover, Dec. 8; insert, Dec. 29, 1928; insert, Jan. 5; insert, Mar. 2; insert, Mar. 9, 1929.

Exploitation Page 1537, Nov 17, 1928

Newspaper Displays: Page 669, Mar. 2, 1929.

SHOW OF SHOWS (AT) (AS) (SD) (AC). Produced and distributed by Warner Bros. With Warner and First National stars and featured players. Director, John Adolfi. Cameraman, Bernard McGill. Released, Dec. 28, 1929. Length, 11,692 feet.

Revue: Dancing, singing, comedy skits and night life drama enacted by collection of stars.

References: Reviewed issue Nov. 23. 1929, page 36 (sound).

Advertising: Pages 11, Nov. 23; 6, Dec. 21, 1929.

Exploitation: Page 97, Feb. 1, 1930.

Lobby Displays: Page 92, Feb. 1, 1930.

Newspaper Displays: Pages 90, Feb 8; 56, Feb. 15, 1930.

Window Displays: Page 58, Feb. 15, 1930.

SIDESHOW, THE. Produced and distributed by Columbia Pictures Corp. With Marie Prevost and Ralph Graves. Director, Erle C. Kenton. Scenarist, Howard Green. Cameraman, Joe Walker. Released, Dec. 11, 1928. Length, 5,879 feet.

Circus melodrama. Girl seeks job in circus whose owner is a midget. Hindu is hired by rival circus to create a series of disturbances and ruin midget's show. Every sort of catastrophe besets circus through conniving of Hindu and several other unfaithful employes. There is a romance between girl and sideshow boss, though midget's love for her is not realized.

References: Reviewed issue May 18, 1929, page 1716 (silent).

Advertising: Insert, June 2, 1928.

SIDE STREET (AT) (SF) (SD). Produced and distributed by RKO Prod., Inc. With Owen, Matt and Tom Moore. Director, Malcolm St. Clair. Scenarist, John Russell. Dialoguer, Eugene Walter. Cameraman, Wm. Marshall and Nick Musuraca. Released, Sept. 8, 1929. Length, 6,965 feet sound; 6,373 feet silent.

Crook melodrama. Tale of brothers, one belonging to detective force; another a gang leader. Latter is working under assumed name and cop is given job of running down gang and get leader. Underworld has cop framed for killing. Gangster brother, first undertaking to call off shooting he ordered, not knowing it was his brother he was sending to death, steps in, takes bullet in his place and is killed.

References: Reviewed issue Sept. 21, 1929, page 1059 (sound).

Advertising: One page insert, July 6; insert, Oct. 5, 1929.

Exploitation: Page 105, Nov. 2, 1929.

Newspaper Displays: Page 86, Nov. 30, 1929.

SILKS AND SADDLES. Produced and distributed by Universal Pictures Corp. With Marian Nixon, Richard Walling, Mary Nolan. Director, Robert F. Hill. Scenarist, Faith Thomas. Scenarist and adaptator, Paul Gangelin. Cameraman, Joseph Brotherton. Released, Jan. 20, 1929. Length, 5,809 feet.

Melodrama: A dissipating jockey is induced to throw a race, is disbarred and disgraced. However, he is reinstated in time to save his sponsor's fortune and his own reputation.

References: Advertising: Pages 1561, May 12; 1935, June 9; 1996, June 16, 1928.

SILVER KING, THE. Produced by Welch Pearson Elder Film, Ltd. Distributed by AmerAnglo Corp. Star, Percy Marmont with Chili Bouchier. Director, T. Hayes Hunter. Length, 7,600 feet.

Meldorama. Englishman is accused of murder and comes to America. Later he returns to England and brings the real culprits to justice.

SIN SISTER, THE (Syn) (SF). Produced and distributed by Fox Film Corp With Nancy Carroll, Lawrence Gray, Josephine Dunn. Director, Charles Klein. Scenarist, Harry Behn. Cameramen, Chas. Clarke and George Eastman. Released, Feb. 10, 1929. Length, 6,072 feet sound; 6,050 feet silent.

Northwest drama: Ill-assorted companions marooned at a trading post in the north. A small-time vaudeville dancer invades the frozen spaces and meets the son of wealthy family who has been stranded with bad companions. ....

SIN TOWN. Produced and distributed by Pathe Exchanges, Inc. With Elinor Fair. Director, J. Gordon Cooper. Scenarist, J. Gordon Cooper. Cameraman, Harold Stein. Released, Jan. 20, 1929. Length, 4,554 feet.

Western: Two ex-soldiers seeking to escape the Big War's aftermath go to Arizona for peace and quiet but find plenty of action in running down a murderer and falling in love.

SINGAPORE MUTINY. Produced by F B O. Distributed by RKO Prod., Inc. With Ralph Ince and Estelle Taylor. Director, Ralph Ince. Scenarist, Fred Myton. Cameraman, J. O. Taylor. Released, Oct. 14, 1928. Length, 6,812 feet.

Drama of the sea. Of a woman of the streets, a stowaway on board a freighter who showed her how to climb out of the slough and the chief stoker. Latter voluntarily drowns himself in order that girl and stowaway might have the little water that is left to them. The freighter sinks, the two drift in an open boat and are finally saved.

References: Reviewed issue Oct. 13, 1928, page 1163 (silent).

Advertising: Pages 1667, May 19; 1032-33, Oct. 6, 1928.

SINGING FOOL, THE (AT) (SD). Produced and distributed by Warner Bros. Star, Al Jolson, Director, Lloyd Bacon. Scenarist, Graham Baker. Dialoguer, Joseph Jackson. Cameraman, Byron Haskin. Released, Sept. 29, 1928 sound; Jan. 1, 1929 silent. Length, 9,557 feet sound; 7,444 feet silent.

Melodrama: Singing waiter in a cafe, who writes songs and is ambitious to succeed, marries. Wife gets ambitious and leaves him. Seeking solace he returns to the cafe. He discovers a check girl and they develop an understanding for one another. He lives for his boy and is grief-stricken when youngster dies.

References: Reviewed issue Sept. 29, 1928, page 992 (sound).

Advertising: Two page insert, Apr. 28; 173, July 21; 441, Aug. 11; 505, Aug. 18; 4 page insert, also 832, Sept. 15; 1125, Oct. 13; 1325, Nov. 3; 1423, Nov. 10; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19, 1929.

Exploitation: Pages 1099, Oct. 6; 1226, Oct. 20; 1289, Oct. 27; 1533, Nov. 17; 1597-98, Nov. 24; 1771, Dec. 8; 1879-80, Dec. 22; 1954, Dec. 29, 1928; 1202, Apr. 13; 41, Oct. 26, 1929.

Newspaper Displays: Pages 1288, Oct. 27; 1606, Nov. 24, 1928; 1340, Apr. 20; 1077, Sept. 21, 1929.

SINGLE MAN, A. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Stars, Lew Cody and Aileen Pringle with Marceline Day. Director, Harry Beaumont. Scenarists, F. Hugh Herbert and Geo. O'Hara. Cameraman, Andre Barlatier. Released, Jan. 12, 1929. Length, 5,596 feet.

Necking and cocktail drama of the jazz age: December and May romance facilitated after a series of wild parties by a bachelor novelist who makes a belated bid for love

SINGLE STANDARD, THE (Syn). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Greta Garbo with Nils Asther, Dorothy Sebastian, John Mack Brown. Director, John S. Robertson. Scenarist, Josephine Lovett. Cameraman, Oliver Marsh. Released, July 27, 1929. Length, 6,574 feet sound.

Drama: Story by Adela St. John Rogers. Girl refusing to take seriously proposal of boy in her social set, devotes herself to an artist with whom she takes an unchaperoned trip to South Seas. Artist brings her back and she marries boy. Lover returns and she wavers as to whether she will desert husband and child to go to him. Child wins out and causes her to return to family hearth.

References: Reviewed issue Aug. 3, 1929, page 477 (sound).

Advertising: Insert, May 19; front cover, May 26; insert, June 2; insert, June 16; insert, June 23; insert, Aug. 4, 1928; insert, June 8; front cover, Aug. 10, 1929.

SINNERS IN LOVE. Produced by FBO. Distributed by RKO Prod., Inc. With Olive Borden, Huntley Gordon, Daphne Pollard, Seena Owen. Director, George Melford. Scenarist, J. Clarkson Miller. Cameraman, Paul Perry. Released, Nov. 4, 1928. Length, 6,310 feet.

Drama: Girl from small town goes to big city, where gambler uses her as a lure in his establishment. When she discovers his trade she leaves him. He realizes that he loves her and follows her. Meanwhile, gambler's woman partner resents his interest in girl and lures her into apartment of a rake. Girl kills in self defense, but gambler removes all evidence of crime and weds her.

References: Reviewed issue Oct. 20, 1928, page 1225 (silent).

Advertising: Pages 1667, May 19; 1128-29, Oct. 13, 1928.

SINNER'S PARADE. Produced and distributed by Columbia Pictures Corp. With Victor Varconi and Dorothy Revier. Director, John G. Adolfi. Scenarist and adaptator, Beatrice Van. Cameraman, James Van Trees. Released, Sept. 14, 1928 Length, 5,616 feet.

Night club drama: Mary Tracy leads a double life. During the day she is the demure, dutiful daughter, at night she is the jazz queen. Her reason for the double role is to support her sister whose husband has left her. Usual complications with unscrupulous men.

References: Advertising: Insert, June 2, 1928.

SINS OF THE FATHERS (PT) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Emil Jannings with Ruth Chatterton, Barry Norton. Director, Ludwig Berger. Scenarist and adaptator, E. Lloyd Sheldon. Cameraman, Victor Milner. Released, Dec. 29, 1928. Length, 7,845 feet sound; 7,724 feet silent.

Drama: German emigrant on advice of bartender starts bootlegging. Partner uses wood alcohol which results in poisoning hundreds. Emigrant's own boy, who is his pride and joy, falls a victim and goes blind. Cops break into plant, discover source of poison and old man is sent to prison while wife and ex-bartender flee with bankroll. Released from jail, old man returns to waiting tables and reconciliation is effected.

References: Reviewed issue Feb. 2, 1929, page 369 (silent).

Advertising: Insert, May 5; 898, Sept. 22; 963, Sept. 29; 1124, Oct. 13; 1248, Oct. 27; 1422, Nov. 10; 1726, Dec. 8, 1928; 391, Feb. 9, 1929.

SIOUX BLOOD. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Tim McCoy with Robert Frazer and Marion Douglas. Director, John Waters. Scenarist, Geo. C. Hull. Adaptator, Houston Branch. Cameraman, Arthur Reed. Released, Apr. 20, 1929. Length, 4,811 feet.

Western: Children of frontier days attacked by Indians. One escapes and on reaching manhood becomes an Indian scout and rescues his brother who has been reared to hate the whites.

SISTERS OF EVE. Produced by Trem Carr. Distributed by Rayart Pictures Corp. With Anita Stewart, Betty Blythe, Creighton laHe, Harold Nelson, Francis Ford. Director, Scott Pembroke. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Released, Sept. 1, 1928. Length, 5,675 feet.

Melodrama: Adapted from "The Tempting of Tavernake" by E. Phillips Oppenheim. Woman hater meets woman under strange circumstances and feels compelled to take her to his home for care and protection. A strange mixup when a sister is discovered and the girl's past revealed.

SKIN DEEP (AT) (SD). Produced and distributed by Warner Bros. Star, Monte Blue with Davey Lee, Betty Compson, Alice Day. Director, Ray Enright. Adaptor and dialoguer, Gordon Rigby. Released, Sept. 7, 1929 sound; Nov. 2, 1929 silent. Length, 5,940 feet sound; 5,035 feet silent.

Underworld drama: Gang leaders are rivals for a cabaret queen. She is a hardboiled little gold digger who is after wealth. She picks the scarfaced one, only to discover he wants to go straight. This enrages the wife who with the other leader frames her husband. Husband is finally released and becomes aware of the true state of affairs. Plotters are killed and former gangster marries the daughter of the doctor.

References: Reviewed issue Oct. 5, 1929, page 1259 (sound).

SKINNER STEPS OUT (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Starring Glenn Tryon and Merna Kennedy with Lloyd Whitlock, Burr McIntosh and E. J. Radcliffe. Director, William J. Craft. Scenarist, Matt Dodge. Dialoguers, Albert De Mond and Matt Taylor. Cameraman, Allan Jones. Released, Nov. 24, 1929. Length, 6,521 feet sound; 6,645 feet silent.

Comedy: Play by Henry Irving Dodge. Young clerk, despite many objectionable business qualities, steps out and through plain, unadulterated nerve wins a raise. His young wife helps.

References: Reviewed issue Dec. 14, 1929, page 27 (sound).

Advertising: Page 44, Nov. 30, 1929.

SKY SKIDDER, THE. Produced and distributed by Universal Pictures Corp. Star, Al Wilson. Director, Bruce Mitchell. Adaptator, Val Cleveland. Cameraman, William Adams. Released, Jan. 13, 1929. Length, 4,364 feet.

Air drama: Aviator invents new fuel which is claimed good for 1,000 miles on a pint. He runs into difficulties on his demonstration and is discredited. However, at the close, he overtakes in a plane the crook who has stolen the formula.

SLIM FINGERS. Produced and distributed by Universal Pictures Corp. Star, Bill Cody with Duane Thompson. Director, Joseph Levigard. Scenarist, William Lester. Cameraman, Charles Stumar. Released, Mar. 24, 1929. Length, 4,232 feet.

Underworld drama: Because he believes a girl is honest, a millionaire sportsman defends her against a gang of crooks, rescuing her from the gangsters and clearing her with the police.

SMILING IRISH EYES (AT) (AS) (SD). Produced by John McCormick. Distributed by First National Pictures, Inc. Starring Colleen Moore with James Hall. Director, William A. Seiter. Scenarist and dialoguer, Tom J. Geraghty. Cameramen, Sidney Hickox and Henry Freulich. Released, July 28, 1929 sound; Sept. 22, 1929 silent. Length, 8,550 feet sound; 7,932 feet silent.

Comedy-drama: Rory O'Moore is in love with Kathleen O'Connor. Rory goes to America thanks to Kathleen's prize money for catching a greased pig. Rory makes good and sends for Kathleen.

References: Reviewed issue July 27, 1929, page 375 (sound).

Advertising: Insert, May 12; insert, May 19; insert, May 26, 1928; 336, July 27, 1929.

Exploitation: Pages 53, Oct. 19; 48, Oct. 26, 1929.

SMILIN' GUNS. Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson with Blanche Mehaffey. Director, Henry MacRae. Scenarist, George Morgan. Cameraman, Harry Neumann. Released, Mar. 31, 1929. Length, 5,270 feet.

Western: Cowboy starts polishing manners in order to win girl. He runs afoul of gang of thieves, but is saved by his dog. Also wins girl.

References: Advertising: Pages 1562, May 12; 1935, June 9, 1928.

SMILIN' TERROR, THE. Produced and distributed by Universal Pictures Corp. Star, Ted Wells with Derelys Perdue. Director, Joseph Levigard. Scenarist, George Plympton. Cameraman, William Adams. Released, June 30, 1929. Length, 4,525 feet.

Western: Cowboy, on a dare, breaks outlaw horse. This leads to a race to town. On the way, he sees runaway team of horses, old prospector and daughter in wagon behind and rescues them. Prospector buys mine from saloon owner. After explosion, gold is found there and original owner threatens death unless mine is sold back. Cowboy arrives with help and rescues them.

SO LONG LETTY (AT) (SD) (SD). Produced and distributed by Warner Bros. Star, Charlotte Greenwood. Director, Lloyd Bacon. Adaptators and dialoguers, Robert Lord and Arthur Caesar. Cameraman, James Van Trees. Released, Nov. 16, 1929. Length, 5,865 feet.

Comedy: From play by Elmer Harris. Two husbands, Letty's and her neighbor's, decide they made the wrong selection of wives. They also decide to swap, Letty and Grace falling heir to each other's husband, resulting in complications.

References: Reviewed issue Dec. 21, 1929, page 39 (sound).

Advertising: Page 3, Nov. 16, 1929.

SOME MOTHER'S BOY. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Star, Mary Carr with Jason Robards, Jobyna Ralston, M. A. Dickinson, Henry Barrows. Director, Duke Worne. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Released, Jan. 29, 1929. Length, 5,901 feet.

Drama: The heart of a mother is extended to a boy who calls her his mother but who she knows is not the son she had not seen for fifteen years. Mother finds great happiness in rearing the strange boy.

SOMEONE TO LOVE. Produced and distributed by Paramount Famous Lasky Corp. Star, Charles Rogers with Mary Brian, Wm. Austin, James Kirkwood. Director, F. Richard Jones. Scenarists, Keene Thompson and Monte Brice. Adaptator, Ray Harris. Cameraman, Allen Siegler. Released, Dec. 1, 1928. Length, 6,323 feet.

Comedy-drama: of boy who has to make good in order to win the daughter of a millionaire, and convince father that he isn't a fortune hunter. He gets discharged from clerking in a music store and becomes a director of a girls' boarding school. Overcomes complications and elopes with girl of his heart.

References: Reviewed issue Dec. 8, 1928, page 1765 (silent).

SON OF THE GOLDEN WEST. Produced by FBO. Distributed by RKO Prod., Inc. Star, Tom Mix and Tony (Horse) with Sharon Lynn. Director, Eugene Ford. Scenarist, Geo. W. Pyper. Cameraman, Norman Devol. Released, Oct. 1, 1928. Length, 6,037 feet.

Western: Tom Hardy, pony express rider, a stage carrying government gold, bandits, and a pretty girl figure in a story laid in the open spaces. Tom saves the girl and the money.

References: Reviewed issue Sept. 29, 1928, page 993 (silent).

Advertising: Pages 324-25, Aug. 4, 1928.

SONG OF KENTUCKY, A (AT) (SD) (SF). Produced and distributed by Fox Film Corp. Star, Joseph Wagstaff with Lois Moran, Dorothy Burgess. Director, Lew Seiler. Adaptator, Frederic Hazlett Bremen. Dialoguers, Conrad, Mitchell and Gottler. Cameraman, Charles G. Clarke. Released, Oct. 13, 1929. Length, 7,125 feet sound.

Romance of racetrack: Love story woven around the running of the Kentucky Derby with the usual horse race and its exciting finish accompanied by song and music.

References: Reviewed issue Oct. 19, 1929, page 38 (sound).

SONG OF LOVE (AT) (AS) (SF) (SD). Produced by Edward Small. Distributed by Columbia Pictures Corp. Star, Belle Baker with Ralph Graves, David Durant, Eunice Quedens. Director, Erle C. Kenton. Dialoguers, Henry McCarthy and Dorothy Howell. Cameraman, Joseph Walker. Released, Nov. 25, 1929. Length, 7,720 feet.

Drama of mother love: Vaudeville headliner does an act with her husband at the piano and with her little son singing from a box. They are happy together until the mother realizes that her boy must have his chance in life. That leads to her retirement while the husband continues with a new woman partner. That brings about a break in the family relationship but in the end the trio is reunited and happy.

References: Reviewed issue Nov. 23, 1929, page 36 (sound).

Advertising: Pages 3, Dec. 7; 5, Dec. 21, 1929.

Newspaper Displays: Page 98, Jan. 11, 1930.

SONNY BOY (AT) (SD). Produced and distributed by Warner Bros. Star, Davey Lee with Betty Bronson and Edward Everett Horton. Director, Archie L. Mayo. Adaptator and dialoguer, C. Graham Baker. Cameraman, Ben Reynolds. Released Apr. 13, 1929 sound; May 18, 1929 silent. Length, 6,011 feet sound; 5,281 feet silent.

Comedy-drama: Story concerns parting of man and wife and battle over the child. Father wants a divorce and custody of child. Mother, to avoid a court order, entrusts child to sister, who to outwit father's lawyer hides in his apartment, while he is away. Lawyer's parents arrive and mistake aunt for their daughter-in-law. Complications are smoothed out, girl and lawyer marry and child's parents are reconciled.

References: Reviewed issue Mar. 16, 1929, page 844 (sound).

Advertising: Pages 596-97, Mar. 2; 808-09, Mar. 16, 1929.

Exploitation: Page 216, July 13, 1929; 104, Jan. 11, 1930.

SOPHOMORE, THE (AT) (AS) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Eddie Quillan. Director, Leo McCarey. Scenarist, John F. Poland. Dialoguers, Earl Baldwin and Walter de Leon. Cameraman, John Mescall. Released, Aug. 24, 1929. Length, 6,526 feet sound; 5,799 feet silent.

College drama: Pranks of students at college form basis of love romance in which is injected a football game and the usual jazz stuff.

References: Reviewed issue July 13, 1929, page 199 (sound).

Advertising: Pages 260-61, July 20; 328-29, July 27; 409, Aug. 3; 516-17, Aug. 10; 778-79, Aug. 31; 842, Sept. 7, 1929.

Exploitation: Pages 53, Oct. 19; 57, Nov. 9; 46, Nov. 23; 92, 93, Dec. 7; 62, Dec. 21, 1929.

Newspaper Displays: Page 54, Nov. 9, 1929; 61, Jan. 25, 1930.

Window Displays: Page 54, Dec. 21, 1929.

SOUL OF FRANCE, THE. Produced by Jacques Haik. Distributed by Paramount Famous Lasky Corp. With M. Desjardins and Madame Desjardins. Directors, A. Duges and Alexander Ryder. Released, Aug. 24, 1929. Length, 7,536 feet.

War drama: Story is laid in a small town with a family of four; mother, father and two sons. Third son is disowned because he is supposed to have deserted army. Father, a veteran of war of '71, is sending second to St. Cyr, when his class is called to the colors in 1914. Wayward son returns from Algeria and later brings in his brother from No Man's Land.

References: Reviewed issue Oct. 19, 1929, page 39 (silent).

Advertising: One page insert, June 15; insert, July 13, 1929.

Exploitation: Page 50, Oct. 26, 1929.

SPEAKEASY (AT) (SF). Produced and distributed by Fox Film Corp. With Paul Page, Lola Lane, Henry B. Walthall, Helen Ware and Sharon Lynn. Director, Benjamin Stoloff. Scenarists, Edwin Burke and Frederick H. Brennan. Dialoguer, Edwin Burke. Cameraman, Joseph Valentine. Released, Mar. 24, 1929. Length, 5,775 feet sound.

Melodrama: Play by Edward Knoblock and George Rosner. Middleweight champion pugilist wants to retire but manager to keep him in fight game frames his defeat. Girl working on newspaper decides she will get story out of defeated champ. Accompanied by reporter she invades speakeasy where champ and manager make their headquarters. She proves to fighter he has been framed and he decides to go back to ring and regain crown he lost.

References: Reviewed issue Mar. 23, 1929, page 925 (sound).

Exploitation: Pages 1722, May 18; 1894, June 1, 1929.

Newspaper Displays: Page 40, Dec. 28, 1929.

SPEEDWAY (Syn). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, William Haines with Anita Page, Ernest Torrence, Karl Dane. Director, Harry Beaumont. Scenarist, Byron Morgan. Adaptators, Al Block, Ann Price and Byron Morgan (also scenarist). Cameraman, Henry Sharp. Released, Sept. 7, 1929. Length, 6,962 feet sound.

Melodrama: Veteran driver adopts youth teaching him art of piloting car. Swell-headed and conceited, youth prior to race has an argument with foster father and deserts him to drive another car in race. When race starts father is barred from driving because of weak heart. Youth, ditched by owner of other car, drives father's machine. Far in the lead, he allows father to take wheel for winning finish.

References: Reviewed issue Aug. 31, 1929, page 792 (sound).

Advertising: Insert, June 29; 7, July 6; 180-81, July 13; insert, July 20; insert, July 27; 408, Aug. 3, 1929.

Exploitation: Page 48, Oct. 19; 38, 43, Nov. 16; 47, Nov. 23; 87, Dec. 7; 48, 49, Dec. 28, 1929; 47, Jan. 4; 57, Jan. 18, 1930.

Lobby Displays: Page 55, Dec. 21, 1929.

SPIELER, THE (PT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Alan Hale, Renee Adoree, Fred Kohler, Clyde Cook. Director, Tay Garnett. Adaptators, Hal Conklin and Tay Garnett. Cameraman, Art Miller. Released, Dec. 30, 1928. Length, 5,006 feet sound and silent.

Melodrama: Two crooks, one a wire-walker, join a carnival owned by a woman. Unknown to her and protected by her reputation is a gang of crooks operating in her show. One of the crooks falls in love with the carnival owner and she with him. He sets about to prove his honesty and aid her clean up the show.

References: Reviewed issue Oct. 20, 1928, page 1224 (silent); Mar. 2, 1929, page 712 (sound).

Advertising: pages 1752, May 26; 20, July 7; 1038, Oct. 6; 1132-33, Oct. 13; 1195, Oct. 20; 1253, Oct. 27; 1573, Nov. 24; 1632-33, Dec. 1; 1795, Dec. 15; 1847, Dec. 22, 1928; 535, Feb. 23, 1929.

SPIES. Produced by Ufa Prod. Distributed by Metro-Goldwyn-Mayer Dist. Corp. With Rudolph Klein-Rogge, Gerda Maurus and Willy Fritsch. Director, Fritz Lang. Scenarist, Thea. Von Harbou. Cameraman, Arno Wagner. Released, Dec. 8, 1928. Length, 7,999 feet.

Melodrama: Master mind of international spy system has developed formidable army of escaped convicts and beautiful women. As head of banking house, he is in possession of funds to carry on his plottings. He assigns a woman to betray a member of opposing secret service. They fall in love and expose master mind as madman with desire to rule world.

References: Reviewed issue Mar. 9, 1929, page 774 (silent).

Advertising: Insert, Aug. 4; front cover, Sept. 22, 1928.

SPIRIT OF YOUTH. Produced and distributed by Tiffany Prod. With Dorothy Sebastian and Larry Kent. Director, Walter Lang. Scenarists, Eve Unsell and [illegible]. Released, Feb. [illegible], 1929. Length, [illegible] feet.

Comedy-drama: Sailor-boxer in love with village librarian promises to come back and to write. Girl hopefully awaiting promised postcards, hears he is world's middleweight champion. He falls in love with rich heiress. Sparring partner doublecrosses and sailor is knocked out. Heiress is disappointed but girl tells him he is still champion. He re-enters ring and knocks out opponent.

References: Reviewed issue Mar. [illegible], 1929, page [illegible] (silent).

Advertising: Insert, June 23, 1928.

SPITE MARRIAGE. Produced by Joseph M. Schenck. Distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Buster Keaton with Dorothy Sebastian and Leila Hyams. Director, Edward Sedgwick. Scenarist and dialoguer, Richard Schayer. Adaptator, Ernest Pagano. Cameraman, Reggie Lanning. Released, Apr. 6, 1929. Length, 7,047 feet sound.

Comedy: Pants presser falls in love with star of show. Finally gets job taking place of super. Star is spurned by leading man and for spite marries youth. Discovering why star married him, youth leaves, becoming sailor on a rum-runner. Fire breaks out on yacht with wife aboard. He saves her and she realizes her love for him.

References: Reviewed issue Feb. 2, 1929, page 368 (silent).

Advertising: Insert, Mar. 2, 1929.

SPY OF MME. POMPADOUR, THE. Produced by Emelka. Distributed by Amer-Anglo Corp. Star, Liane Haid with Fritz Kortner, Agnes Esterhazy. Director, Karl Grune. Scenarists, Max Ferner and B. E. Luthge. Cameraman, Fritz Arno Wagner. Released, Sept. 1, 1929. Length, 8,400 feet.

Historical drama: Concerning Paul, the mad Czar of Russia, episodes in the court life of his reign and the incidents that led up to his murder.

SQUALL, THE (AT) (SD). Produced and distributed by First National Pictures, Inc. With Alice Joyce, Richard Tucker, Myrna Loy, Loretta Young. Director, Alexander Korda. Scenarist and dialoguer, Bradley King. Cameraman, John Seitz. Released, May 26, 1929 sound; June 23, 1929 silent. Length, 9,456 feet sound; 7,085 silent.

Melodrama: From play by Jean Bart. Gypsy girl, irresponsible and immoral, well-nigh wrecks home of wealthy farmer before gypsy leader takes her back to the tribe at the end of a whip.

References: Reviewed issue May 18, 1929, page 1717 (sound).

Advertising: One page insert, May 12; insert, May 19; insert, May 26; insert, July 21; 1327, Nov. 3, 1928; 1566, May 11, 1929.

SQUARE SHOULDERS (PT) (SF) (SD). Produced and distributed by Pathe Exchange, Inc. With Junior Coghlan, Louis Wolheim, Philip De Lacy, Anita Louise. Director, E. Mason Hopper. Scenarist, Peggy Prior. Cameraman, David Abel. Released, Mar. 10, 1929. Length, 5,458 feet sound; 5,477 feet silent.

Melodrama: Hard-boiled, booze hobo comes back to home town for first time since the war. Discovers his son selling newspapers, the boy's mother having died. Boy is enthused over unknown father who won a medal on the field of battle. Because of boy's interest in things military, father steals money and enrolls boy in military school. Father dies, the secret still untold.

References: Reviewed issue Apr. 6, 1929, page 1123 (silent).

Advertising: Pages 1753, May 26; 21, July 7; 1038, Oct. 6; 1132-33, Oct. 13; 1195, Oct. 20; 1253, Oct. 27, 1928.

STAIRS OF SAND. Produced and distributed by Paramount Famous Lasky Corp. With Wallace Beery, Jean Arthur, Chester Conklin. Director, Otto Brower. Scenarists, Agnes Brand Leahy, J. Walter Ruben and Sam Mintz. Cameraman, Rex Wimpy. Released, June 8, 1929. Length, 4,900 feet.

Western: Bandit holds up stage coach and gets money consigned to girl. Bandit scoffs at capture. Hero appears, is accused of robbery but is saved from the gallows and wins girl.

STARK MAD (AT) (SD). Produced and distributed by Warner Bros. With Irene Rich, Audrey Ferris, Wm. Collier, Jr., Claude Gillingwater. Director, Lloyd Bacon. Scenarist and dialoguer, Robert Lord. Cameraman, Frank Kesson. Released, Feb. 2, 1929 (sound); Mar. 2, 1929 (silent). Length, 6,681 feet sound; 4,917 feet silent.

Melodrama: Lost hunter sought in the jungles of Central America is found "stark mad." A gigantic ape plays an important part in unfurling the plot. A girl in the party of hunters is kidnaped by the ape and is rescued.

References: Advertising: Pages 1125, Oct. 13; 1325, Nov. 3; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19; 409, Feb. 9, 1929.

STOCKS AND BLONDES. Produced by F B O. Distributed by RKO Productions, Inc. With Jacqueline Logan, Gertrude Astor, Richard "Skeets" Gallagher. Director, Dudley Murphy (also Scenarist). Cameraman, Virgil Miller. Released, Sept. 9, 1928. Length, 5,493 feet.

Drama of Wall Street speculation: Tom Greene, a broker's messenger, is madly in love with Patsy, dancer in a night club, and wins her following opposition from a wealthy patron of the club. Patsy make a killing in Wall Street, following tips from wealthy patrons and breaks the man who would have ruined her chances for a happy marriage with Tom.

References: Advertising: Page 1666, May 19, 1928.

STOLEN KISSES (PT) (SD). Produced and distributed by Warner Bros. Star, May McAvoy with Claude Gillingwater, Edna Murphy, Reed Howes. Director, Ray Enright. Scenarist, E. T. Lowe, Jr. Dialoguer, James A. Starr. Cameraman, Ben Reynolds. Released, Feb. 23, 1929 (sound); Apr. 13, 1929 (silent). Length, 6,273 feet sound; 5,658 feet silent.

Comedy: Young wife goes to Paris with her misunderstood and misunderstanding husband to get away from the embarrassing gossip of their home town. Exotic dancer falls for young husband. Wife is jealous, etc., etc.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

STOLEN LOVE. Produced by F B O. Distributed by RKO Prod., Inc. With Owen Moore and Marceline Day. Director, Lynn Shores. Scenarist, Winifred Kay. Cameraman, Ted Pahle. Released, Dec. [illegible], 1928. Length, [illegible] feet.

Jazz drama: Girl living with two maiden aunts longs for good times. Brushing up on love from a book entiled "Lessons in Love" she starts out and makes the rounds. The hero enters, etc.

References: Advertising: Pages 1666, May 19; 1190-91, Oct. 20, 1928.

STOOL PIGEON, THE. Produced and distributed by Columbia Pictures Corp. With Olive Borden and Charles Delaney. Director, Renaud Hoffman. Scenarist and adaptator, Stuart Anthony. Cameraman, Tel Tetzlaff. Released, Oct. 25, 1928. Length, [illegible] feet.

Underworld melodrama: Jimmy Wells, dutiful but weak, joins a gang of thieves. He would like to break away and go straight. Becomes involved in daylight robbery in which he played no part. Girl member of gang turns stool pigeon and saves Jimmy.

References: Advertising: Insert, June 2, 1928.

STRANGE CARGO (AT) (SF) (SD). Produced by Benjamin Glazer. Distributed by Pathe Exchange, Inc. With Kyrle Bellew. Director and dialoguer, Benjamin Glazer. Scenarist, Horace Jackson. Cameraman, Arthur Miller. Released, Mar. [illegible]. Length, [illegible] feet.

Mystery: Englishman while in Indian Service arouses enmity of Indian priests. On his yacht he forces his attentions upon young lady and a male guest threatens him. Quarrel with ship's doctor, which tends to throw suspicion on latter. Also aboard is a stowaway, brother of his ex-wife, who has sworn vengeance. Englishman is murdered and several suspected. Finally yogi is discovered hidden on ship.

References: Reviewed issue [illegible] (sound).

Advertising: Pages 285-87, Feb. 2; 403, Feb. 9; 473, Feb. 16; 534, 536-37, Feb. 23; 1023, Apr. 6, 1929.

Exploitation: Page 917, Mar. 23, 1929.

STREET GIRL (SF) (SD). Produced by RKO Prod., Inc. Distribted by RKO Dist. Corp. Star, Betty Compson. Director, Wesley Ruggles. Scenarist and dialoguer, Jane Murfin. Released, Aug. 11, 1929. Length, 8,200 feet.

Melodrama: A girl and four musicians make a bare living with their orchestra until the girl makes a big hit as an entertainer in a night club and puts the boys over. Love story involving one of musicians included.

References: Reviewed issue July 20, 1929, page 294 (sound).

Advertising: Two page insert, July 6; 646-47, Aug. 17; insert, Oct. 5; 4-5, Oct. 19; insert, Oct. 26, 1929.

Exploitation: Pages 1275, Oct. 5; 110, 116, Nov. 2; 50, Nov. 9, 1929.

Newspaper Displays: Page 99, Feb. 1, 1930.

STREET OF ILLUSION. Produced and distributed by Columbia Pictures Corp. With Virginia Valli and Ian Keith. Director, Erle C. Kenton. Scenarist, Dorothy Howell. Cameraman, Joe Walker. Released, Sept. 3, 1928. Length, 5,988 feet.

Back stage drama: Play by Channing Pollock. Actor persuades management to give a girl friend the feminine lead in the production. Love develops. Star of play intervenes. Misunderstandings. Ends happily.

References: Advertising: Insert, June 2; 1188, Oct. 20, 1928.

STRONG BOY (Syn.) (SF). Produced and distributed by Fox Film Corp. Star, Victor McLaglen with Leatrice Joy, Clyde Cook, Farrell MacDonald, Slim Summerville. Director, John Ford. Scenarists, James K. McGuinness and Andrew Bennison. Cameraman, Joseph August. Released, Mar. 3, 1929. Length, 5,567 feet sound; 5,526 feet silent.

Melodrama: Baggage smasher saves vice-president's child and is given lost and found desk as reward. Girl is disappointed. When pearls are returned, hero is in line for another promotion. Girl secures post of traveling passenger agent for him but he decides to be fireman. On initial trip train is held up by crooks. Hero frustrates robbers and girl forgives him.

References: Reviewed issue Apr. 6, 1929, page 1126 (silent).

Exploitation: Page 484, Aug. 3; 614, Aug. 10, 1929.

Newspaper Displays: Page 1078, Sept. 21, 1929.

STUDIO MURDER MYSTERY, THE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Warner Oland, Florence Eldridge, Neil Hamilton, Doris Hill. Director, Frank Tuttle. Scenarist and adaptator, Ethel Doherty. Dialoguer, Frank Tuttle. Cameraman, Victor Milner. Released, June 1, 1929. Length, 5,020 feet sound; 6,070 feet silent.

Mystery: Story by the Eddingtons. A leading man is killed. The police round up four suspects with daughter of studio watchman finally convicted of crime. Ace gag man of studio does not believe in guilt of the girl and sets out to solve the mystery. The real murderer is uncovered and the girl is freed.

References: Reviewed issue May 4, 1929, page 1531 (sound).

Advertising: Pages 1724, Dec. 8, 1928; 175, Jan. 19; 525, Feb. 23; 1673, May 18; 1744, May 25; 1810, June 1; 1918, June 8; 2125, June 15; 613, Aug. 10, 1929.

Newspaper Displays: Page 1078, Sept. 21, 1929.

SUBMARINE (Syn.). Produced and distributed by Columbia Pictures Corp. With Jack Holt, Dorothy Revier and Ralph Graves. Director, Frank R. Capra. Scenarist, Dorothy Howell. Cameraman, Joe Walker. Released, Nov. 12, 1928. Length, 8,374 feet sound; 8,192 silent.

Sea drama of submarine tragedy: Group of sufferers, imprisoned in a submarine, take hope and courage even though the fumes of the atmosphere have doomed them to die. Recue effected finally.

References: Reviewed issue Sept. 15, 1928, page 867 (silent).

Advertising: Insert, June 2; 521, Aug. 18; 580, Aug. 25; 4 page insert, Sept. 1; 829, Sept. 15; 912-13, Sept. 22; 1028, Oct. 6; 1188, Oct. 20; 1320-21, Nov. 3; inside back cover, Nov. 24, 1928.

Exploitation: Pages 1226, Oct. 20; 1533, Nov. 17, 1928.

Newspaper Displays: Pages 438, Feb. 9; 506, Feb. 16, 1929.

SUNRISE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Janet Gaynor and George O'Brien. Director, F. W. Murnau. Scenarist, Carl Mayer. Cameraman, Charles Rosher. Released, Nov. 4, 1928. Length, 8,393 feet sound.

Drama: Adaptation of story by Herman Sudermann. A man would drown his wife for a city siren. When his better nature has asserted itself and he has enjoyed a day of happiness with her, he thinks she has been lost in a storm. He finds later that she had been miraculously saved for their future happiness.

References: Reviewed issue Oct. 14, 1927, page 1185 (silent).; Oct. 7, 1927, page 1046 (sound).

Advertising: Page 1146, Oct. 14; insert, Dec. 2, 1927.

SUNSET PASS. Produced and distributed by Paramount Famous Lasky Corp. Star, Jack Holt with Chester Conklin and Nora Lane. Director, Otto Brower. Adaptators, J. Walter Ruben and Ray Harris. Cameraman, Roy Clark. Released, Feb. 9, 1929. Length, 5,862 feet.

Western: Young U. S. marshal serves term in penitentiary to get evidence on gang of cattle rustlers. He also serves as cowpuncher and after many experiences rounds up the gang and wins the girl.

References: Advertising: Insert, May 5, 1928.

SWEETIE (AT). Produced and distributed by Paramount Famous Lasky Corp. With Nancy Carroll, Helen Kane and Jack Oakie. Director, Frank Tuttle. Cameraman, Alfred Gilks. Released, Nov. 2, 1929. Length, 8,859 feet sound; 6,303 feet silent.

Comedy: A chorus girl suddenly falls heir to a boy's school. A welcome is staged for her, college dances follow and football hero wins the love of the former chorus girl, after misunderstandings.

References: Reviewed issue Oct. 26, 1929, page 32 (sound).

Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13; page 1, Oct. 19; back cover, Oct. 26; back cover, Nov. 9; 1. Nov. 16; insert, Dec. 7, 1929.

Exploitation: Pages 55, Dec. 21; 39, 48, Dec. 28, 1929; 48, Jan. 18, 1930.

Newspaper Displays: Page 98, Jan. 11, 1930.

Window Displays: Page 55, Jan. 18, 1930.

SYNCOPATION (AT) (SF) (SD). Produced and distributed by RKO Prod., Inc. With Barbara Bennett. Director, Bert Glennon. Scenarist, Francis Agnew. Dialoguer, Gene Markey. Cameramen, Dal Clawson, Geo. Weher and Frank Landi. Length, 7,626 feet.

Night club melodrama: Adopted from "Stepping High" by Gene Markey. Man and wife finally get chance on Broadway. Show is a flop but a night club owner falls for wife and gives them a job. Girl gets society ideas, gives hubby the air and then tries to make good on her own in new club admirer has financed for her but fails. Admirer makes her a proposition to go abroad but girl goes back to husband.

References: Reviewed issue Mar. 30, 1929, page 988 (sound).

Advertising: Pages 294-95, Feb. 2; 464-65, Feb. 16, 1929.

Exploitation: Pages 996, Mar. 30; 1534-36, May 4; 1760-60a, May 25; 674, Aug. 17, 1929.

Newspaper Displays: Pages 1976, June 8; 1152, Sept. 28, 1929.

SYNTHETIC SIN (Syn.) (SD). Produced by John McCormick. Distributed by First National Pictures, Inc. Starring, Colleen Moore with Antonio Moreno. Director, William A. Seiter. Scenarist, Tom J. Geraghty. Cameraman, Sidney [illegible]. Released, Jan. [illegible], 1929. Length, 7,035 feet sound; 6,724 feet silent.

Melodrama: Play by Frederic and Fanny Hatton. Southern girl is Cinderella of her family. She manages to step into affections of Broadway playwright trying out a play. Because he loves her, he gives her opportunity to play leading role but she fails misearably because of lack of experience. She runs away to seek adventure in New York and makes her way to a theatrical-bootlegger hotel where she finds excitement and in the end marries playwright.

References: Reviewed issue Jan. 12, 1929, page 139 (sound).

Advertising: Insert May 19; insert, May 26; insert, July 21; 1327, Nov. 3; one page insert, Dec. 15, 1928

TAKE ME HOME. Produced and distributed by Paramount Famous Lasky Corp. Star, Bebe Daniels with Neil Hamilton, Lilyan Tashman, Doris Hill, Joe E. Brown. Director, Marshall Neilan. Scenarist, Ethel Doherty. Cameraman, J. Roy Hunt. Released, Oct. 13, 1928. Length, 5,614 feet.

Comedy of chorus girl who wins the boy away from the leading woman of the show.

References: Reviewed issue Oct. 27, 1928, page 1285 (silent).

Advertising: One page insert, May 5, 1928.

TAKING A CHANCE. Produced and distributed by Fox Film Corp. Star, Rex Bell with Lola Todd. Director, Norman McLeod. Scenarist, A. H. Halprin. Cameraman, Sol Halprin. Released, Nov. 18, 1928. Length, 4,876 feet.

Western: Gun fights, romance, adventure and all the other accessories of a wild west drama form basis of story woven about the exploits of Joe Courtney.

TALK OF HOLLYWOOD (AT). Produced by Mark Sandrich. Distributed by Sono Art-World Wide Pictures. Stars, Nat Carr and Fay Marbe with Hope Sutherland. Director, Mark Sandrick. Scenarist and dialoguer, Darby Aaronson. Cameraman, Walter Strange. Released, Dec., 1929. Length, 6,586 feet.

Comedy-drama: J. Pierpont Ginsburg, having been successful as a producer of silent drama, takes a flier at all-talkers. Extra girls play important role in J. Pierpont's struggle to hit the talker angle.

References: Reviewed issue Dec. 21, 1929, page 39 (sound).

Advertising: Pages 6-7, Nov. 16; insert, Dec. 21, 1929.

TAMING OF THE SHREW, THE (AT) (SF). Produced by Mary Pickford Corp. Distributed by United Artists Corp. Stars, Mary Pickford and Douglas Fairbanks. Director and scenarist, Sam Taylor. Cameraman, Karl Struss. Released, Oct. 26, 1929. Length, 6,116 feet sound; 6,085 feet silent.

Costume comedy-drama: Story based on the Shakespearian play of the same name which tells the story of a wealthy Italian merchant's daughter who trifles with men's love and refuses to be tamed but is, through her own instrumentality.

References: Reviewed issue Oct. 19, 1929, page 36 (sound).

Advertising: Inside front cover, Aug. 24; 965, Sept. 14; 14, Oct. 12; 10-11, Nov. 2; 4, Nov. 23; 9, Dec. 14, 1929; 6, Jan. 4, 1930.

Newspaper Displays: Page 98, Jan. 11; 61, Feb. 15, 1930.

Lobby Displays: Page 100, Feb. 1, 1930.

TANNED LEGS (PS) (SF) (SD). Produced by RKO Prod., Inc. Distributed by RKO Dist. Corp. With Ann Pennington, Arthur Lake, June Clyde, Dorothy Revier. Director, Marshall Neilan. Cameraman, Leo Tovar. Released, Nov. 10, 1929. Length, 6,377 feet.

Melodrama: Story concerns a flapper-crazed daddy and flirty wife. A daughter becomes involved with "con-man" whose accomplice is dashing widow about to fleece girl's father by selling him worthless stock. Younger daughter enters con-man's suite to secure letters her sister foolishly wrote him. She is seen leaving room and almost loses her sweetheart but everything works out happily.

References: Reviewed issue Dec. 7, 1929, page 72 (sound).

Advertising: One page insert, July 6; insert, Oct. 5, 1929.

TAXI 13 (PT) (SF) (SD). Produced by F B O. Distributed by RKO Prod., Inc. Star, Chester Conklin with Martha Sleeper, Hugh Trevor. Director, Marshall Neilan. Scenarist, W. Scott Darling. Cameraman, Philip Tannura. Released, Nov. 18, 1928. Length, 5,760 feet.

Comedy-drama: Night hawk taxi driver has series of adventures with a band of crooks and demonstrates how a father can handle a family of hungry children in the meantime—all attributed to the number of his taxicab.

References: Advertising: Pages 1667, May 19; 188, July 21; 255, July 28; Aug. 11; 586-87, Aug. 25; 901, Sept. 22; 1497, Nov. 17; 1563, Nov. 24; 1738, Dec. 8, 1928.

TEN DAYS THAT SHOOK THE WORLD. Produced by Sovkino. Distributed by Amkino Corp. Directors and scenarists, Sergei M. Eistenstein and G. V. Alexandrov. Cameraman, Edward Tisse. Released, Nov. 2, 1928. Footage, 7,600 feet.

Drama of a people in revolt: Depicts the overthrow of the Kerensky forces by the Soviets.

References: Reviewed issue Nov. 24, 1928, page 1600 (silent).

Advertising: Page 1827, Dec. 15, 1928.

TERROR, THE (AT) (SD). Produced and distributed by Warner Bros. Star, May McAvoy. Director, Roy Del Ruth. Scenarist and dialoguer, Harvey Gates. Cameraman, Chick McGill. Released, Sept. 6, 1928 sound; Oct. 20, 1928 silent. Length, 7,654 feet sound; 5,443 feet silent.

Melodrama: In a rest home among the ruins of an old English abbey, a big robbery occurs and Scotland Yard detectives are called in. A murder is solved after much confusion.

References: Reviewed issue Aug. 25, 1928, page 625 (sound).

Advertising: Pages 173, July 21; 1125, Oct. 13; 1325, Nov. 3; 1423, Nov. 10; 1561, Nov. 24; 1845, Dec. 22, 1928; insert, Jan. 19, 1929.

Exploitation: Pages 1226, Oct. 20; 1289, Oct. 27; 1771, Dec. 8, 1928.

Newspaper Displays: Page 1105, Oct. 6, 1928.

TEXAS COWBOY. Produced by Big Productions Film Corp. Distributed by Syndicate Pictures Corp. Star, Bob Steele. Director, J. P. McGowan. Released, Dec. 1929. Length, 5 reels.

Western: Dick returns and finds his mother married to Brute Kettle who is trying toobtain control of ehr property. Dick succeeds in trouncing and obtaining evidence against him. Brute is killed in attempting to escape.

TEXAS TOMMY. Produced by El Dorado Prod., Inc. Distributed by Syndicate Pictures. Star, Bob Custer with Mary Mayberry. Director, J. P. McGowan. Released, Dec. 1928. Length, 5 reels.

Western: "Texas" Cooper is mistaken for "Texas Tommy," a gunman on his way to join Seagrue's gang, who plan to rustle Hardacre's cattle. Tex foils the gang and wins Hardacre's daughter Sally.

THEIR OWN DESIRE (AT). Produced and distributed by Metro-Goldwyn-Mayer. Starring Norma Shearer with Robert Montgomery, Lewis Stone, Belle Bennett. Directors, E. Mason Hopper and James Forbes. Scenarist, Frances Marion. Adaptation and dialoguer, James Forbes. Cameraman, William Daniels. Released, Dec. 27, 1929. Length, 5,927 feet.

Society drama: Lally, modern girl, is shocked when she finds her father in the arms of another woman. Divorce follows and Lally remains with her mother. Lally meets and falls in love with the son of the woman with whom her father eloped.

References: Reviewed issue Nov. 16, 1929, page 29 (sound).

Advertising: Front cover, Nov. 30; front cover, Dec. 7; insert, Dec. 14; front cover, Dec. 21, 1929; front cover, Jan. 25, 1930.

THEY HAD TO SEE PARIS (AT) (SD) (SF). Produced and distributed by Fox Film Corp. Star, Will Rogers, with Owen Davis, Jr., Marguerite Churchill. Director, Frank Borzage. Scenarist, Sonya Levien. Dialoguer, Owen Davis. Cameramen, Chester Lyans and Al Brick. Released, Sept. 8, 1929. Length, 5,60[illegible] feet sound.

Comedy: Thru oil gusher, garage owner finds himself a millionaire. His wife decides family should go to Paris. Wife attempts to crash society circles and marquis agrees to marry daughter if given dowry. Father blocks this, finally making wife realize worth of home town.

References: Reviewed issue Aug. 24, 1929, page 734 (sound).

Exploitation: Page 50, Nov. 23; 46, Dec. 28, 1929.

Newspaper Displays: Page 57, Nov. 9; 40, Dec. 28, 1929.

THIRTEENTH CHAIR, THE (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Conrad Nagle, Leila Hyams, Margaret Wycherly. Director, Tod Browning. Scenarist and dialoguer, Elliott Clawson. Cameraman, Merritt B. Gerstad. Released, Oct. 12, 1929. Length, 6,571 feet.

Mystery: Play by Bayard Veiler. Spencer Lee is killed. At a seance arranged with a medium, his best friend is also killed at the very moment of revealing the murderer. By reconstructing the seance the killer is tricked into a confession.

References: Reviewed issue Nov. 9, 1929, page 3[illegible] (sound).

Advertising: One page insert, June 29; 7, July 6; 180, July 13; insert, July 20; insert, July 27; 408, Aug. 13, 1929.

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THIS IS HEAVEN (PT) (SF). Produced by Samuel Goldwyn. Distributed by United Artists Corp. Star, Vilma Banky with James Hall. Director, Al Santell. Scenarist, Hope Loring. Dialoguer, George Marion, Jr. Cameramen, George Barnes and Gregg Toland. Released, June 22, 1929. Length, 7,948 feet, sound; 7,859 feet, silent.

Romantic comedy. Hungarian girl works at Childs. Sees boy in subway who strikes her fancy. Presiding over griddle at charity bazaar, she meets boy there. Thinks he is chauffeur and he believes her to be exiled Russian princess. He keeps up pretense and she forces him into taxi business. Uncle squanders boy's "earnings" and girl borrows money from man of shady reputation. But matters are straightened out finally.

References: Reviewed issue Apr. 6, 1929, page 1125 (sound).

Advertising: Pages 1458-59, May 4; 1563, May 11; 1934-35, June 8, 1929.

Exploitation: Page 678, Aug. 17, 1929; 65, Jan. 25, 1930.

Newspaper displays: Page 1275, Oct. 5, 1929.

THREE LIVE GHOSTS (AT) (SF). Produced by Jos. M. Schenck. Distributed by United Artists Corp. With Claude McAllister, Charles McNaughton, Robert Montgomery, Joan Bennett. Director, Thornton Freeland. Scenarist, Helen Hallett. Dialoguer, Max Marcin. Cameraman, Robert Planck. Released, Sept. 15, 1929. Length, 7,486 feet.

Comedy. From the story by Frederick S. Isham. Story of three British soldiers returning to London after they had been officially declared dead. Captured by the Germans, they make their escape. Trio comprises half goofy chap whose faculties are finally restored, American dodging the law and a limey. Latter has his troubles protecting comrades. His stepmother wants to give up American to earn reward and goofy member indulges in thieving. Romance between American and starving painter.

References: Reviewed issue Oct. 5, 1929, page 1258 (sound).

Advertising: Inside front cover, Aug. 24; 964, Sept. 14; 1036-37, Sept. 21; 15, Oct. 12; 9, Dec. 14, 1929; 6, Jan. 4.

Exploitation: Page 58, Nov. 9, 88, Dec. 7, 1929; 55, Jan. 25; 100, Feb. 1; 55 Feb. 15, 1930.

Newspaper displays: Page 98, Feb. 1, 1930.

THREE LOVES. Produced by Terra Prod. Distributed by Moviegraph, Inc. Star, Fritz Kortner with Marlene Dietrich. Released, Sept. 1929. Length, 7,500 feet.

Melodrama: Doctor's wife leads his associate to murder her husband. They make their escape to a winter sports resort. Honeymooners board the train. Husband sees vamp and falls for her. When he sees girl depart, he follows. Woman plans to elope with youngster but murderer won't be foiled. They come to blows and youth is knocked out. Police arrive and take murderer into custody, his last act being to shoot woman, leaving youth to hold her as she dies.

References. Reviewed issue Sept. 14, 1929, page 987 (silent).

THREE PASSIONS (S & E) (SF). Produced by Rex Ingram. Distributed by United Artists Corp. With Alice Terry, Ivan Petrovitch, Shayle Gardner. Director and adaptator, Rex Ingram. Cameraman, L. H. Burel. Released, June 1, 1929. Length, 6,646 feet sound; 7,576 feet silent.

Society drama: From story by Cosmo Hamilton. The son of a wealthy ship builder sows his wild oats as a scapegrace, a rioteer and rowdy to mislead his father who choses the girl for him

References: Advertising: Insert, July 7, 1928.

THREE WEEK ENDS. Produced and distributed by Paramount Famous Lasky Corp. Star, Clara Bow with Neil Hamilton. Director, Clarence Badger. Scenarists, Louise Long, Percy Heath and Sam Mintz. Adaptator, John Farrow. Cameraman, Harold Rosson. Released, Dec. 8. 1928. Length, 5.962 feet.

Drama: Story by Elinor Glyn. Chorus girl from the tenements, steps out into gay night life, meets the man of her dreams. After misunderstandings, they are happily wed.

References: Reviewed issue Dec. 15, 1928, page 1815 (silent).

Advertising: Insert, May 5; 77, July 14; 1422, Nov. 10; 1789, Dec. 15, 1928.

THRU DIFFERENT EYES (ST) (SF). Produced and distributed by Fox Films Corp. With Mary Duncan, Warner Baxter, Edmund Lowe. Director, John Blystone. Scenarist and dialoguers, Tom Barry and Milton H. Gropper. Cameramen, Ernest Palmer and Al Brick. Released, Apr. 14, 1929. Length, 5,166 feet sound.

Melodrama. Harvey Manning is on trial for his life, charged with having killed his best friend. When court convenes, attorney for the defense sums up and tells his version of the story, followed by prosecutor. After the jury has returned its verdict of guilty, girl who was wronged by murdered man confesses she shot him.

References: Reviewed issue Apr. 20, 1929, page 1335 (sound).

Newspaper displays: Page 40, Dec. 28, 1929.

THUNDER (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Phyllis Haver and James Murray. Director, William Nigh. Scenarists, Byron Morgan and Ann Price. Cameraman, Henry Sharp. Released, July 20, 1929. Length, 7,783 feet sound.

Melodrama. Old railroad engineer takes so much interest in welfare of road and maintenance of schedules he is nicknamed "Grumpy." Sons follow his calling. Bringing crack limited thru snowstorm he is flagged to pick up private car on siding but disregards instructions. When he refuses to take her to Chicago, girl climbs cab and rides anyway. During trip, young fireman falls for girl and romance develops.

References: Reviewed issue July 13, 1929, page 199 (silent).

Advertising: Insert, June 8, 1929.

Newspaper Displays: Page 1275, Oct. 5, 1929.

THUNDERBOLT (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, George Bancroft with Fay Wray and Richard Arlen. Director, Josef von Sternberg. Scenarist, Jules Furthman. Dialoguer, Herman J. Mankiewicz. Cameraman, Henry Gerrard. Released, June 15, 1929. Length, 8,571 feet sound; 7,313 feet silent.

Underworld drama: Jim Lang, wanted on charge of murder and robbery ventures out of his lair to take his girl to a Harlem night club. Club is raided, girl tells him she is through and that she is going straight. Jim escapes but later is captured and goes to jail and the chair.

References: Reviewed issue June 15, 1929, page 2095 (sound).

Advertising: Pages 525, Feb. 23; 1673, May 18; 1744, May 25; 1810, June 1; 1918-19, June 8, insert June 15; 2125, June 22; 163, July 13, 1929.

Exploitation: Page 808, Aug. 31, 1929.

TIDE OF EMPIRE (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Renee Adoree with George Duryea and George Fawcett. Director, Allan Dwan. Scenarist, Waldemar Young. Cameraman, Merritt B. Gerstad. Released Mar. 23, 1929 Length 6,552 feet

Drama: Hero wins ranch of girl's father but falls in love with her and gives her the deed. He leaves to hunt for gold. Girl's father commits suicide and girl seeks hero. Town is attacked by outlaws but repulsed by people of the town. Heroine's brother is wounded and sentenced to hang for forced part in attack but rescued by hero. They return to the ranch where he marries the girl.

References: Advertising: Insert, May 19, 1928

TIGER ROSE (AT) (SD). Produced and distributed by Warner Bros. Stars, Lupe Velez and Monte Blue. Director, George Fitzmaurice. Adaptors and dialoguers, Harvey Thew and Gordon Rigby. Cameraman, Tony Gaudio. Released, Dec. 21, 1929. Length, 5,509 feet.

Northwest drama: Rose, a French Canadian girl, is the adopted daughter of Hudson Bay company employe in the frozen north. A Northwest Mounted policeman is among the many in love with Rose. Her affairs comprise the story.

References: Reviewed issue Dec. 21, 1929, page 37 (sound).

Advertising: Page 7, Dec. 21, 1929

TIP OFF, THE. Produced and distributed by Universal Pictures Corp. Star, Bill Cody with Duane Thompson. Director, Leigh Jason. Scenarist, Basil Dicky. Cameraman, Charles Stumar. Released, June 2, 1929 Length, 4,109 feet.

Melodrama: Two crooks are surprised by the police at a robbery and one is shot. They make getaway to home of other crook's girl. Girl and injured man fall in love and latter decides to go straight. Pal frames him because of loss of girl but later sacrifices himself to save injured crook from police.

TOILERS, THE (Syn.) (SF) (SD). Produced and distributed by Tiffany Productions. With Douglas Fairbanks, Jr., and Jobyna Ralston. Director, Reginald Barker. Scenarist, L. G. Rigby. Cameraman, Ernest Miller. Released, Oct. 1, 1928. Length, 7,256 feet sound.

Drama of the coal mines, in which the hero, after winning the girl, is rescued in coal shaft fire.

References: Reviewed issue Oct. 20, 1928, page 1224 (sound and silent).

Advertising: Pages 2062, June 23; 12-13, July 7; inside front cover, Aug. 4; 1 page insert, Sept. 22; insert, Dec. 8, 1928.

TONIGHT AT TWELVE (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With Madge Bellamy, Hallam Cooley, Margaret Livingston, Robert Ellis. Director, Harry Pollard. Scenarist, Matt Taylor. Dialoguers, Harry Pollard and Matt Taylor. Cameraman, Jerome Ash. Released, Sept. 29, 1929. Length, 6,884 feet sound; 5,176 feet silent.

Comedy. From play by Owen Davis. Suspicious wife believes husband is carrying on an affair with sweetheart of bachelor days. Wife's suspicions include two other women. She invites all three with husbands to dinner. After dinner she takes wives aside and tells them she is certain one of them is mistress of her husband. They become angry and their husbands are informed of the insult. Complications are finally cleared away.

References: Reviewed issue Sept. 28, 1929, page 1139 (sound).

Advertising: One page insert, June 22; 259, July 20; 327, July 27, 1929.

TRACKED. Produced by F B O. Distributed by RKO Prod., Inc. Star, Ranger (dog) with Sam Nelson and Caryl Lincoln. Director, Jerome Storm. Scenarist, Frank Howard Clark. Cameraman, Robert De Grasse. Released, Nov. 4, 1928. Length, 4,957 feet.

Western: Sheep dog is unjustly accused of being a "killer." Owner denies this but dog is led away to be drowned. Owner rescues dog and together they live in the hills. Meets girl and with her aid, dog is proven innocent.

TRAIL OF '98, THE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Dolores Del Rio, Ralph Forbes, Karl Dane. Director, Clarence Brown. Scenarists, Benj. Glazer (also adaptation) and Waldemar Young. Dialoguer, Joe Farnham. Released, Jan. 5, 1929. Length, 8,799 feet.

Adventure. From novel by Robert W. Service. Northwest drama of gold rush days. Berna, a pretty girl, goes into a mining camp and hires out as an entertainer in a dance hall. Proprietor forces his attentions on her but young easterner proves the better man.

References: Reviewed issue Mar. 24, 1928, page 962 (silent); Feb. 9, 1929, page 433 (sound).

Advertising: Insert, June 5; insert, July 17; insert, Aug. 14, 1926; insert, May 27; front cover, July 1, 1927; front cover, Dec. 15; front cover, Dec. 22; front cover, also insert, Dec. 29, 1928; front cover, also 2 page insert, Jan. 5; front cover, Jan. 12; front cover, Jan. 19; front cover, Jan. 26; front cover, Feb. 2; front cover, Feb. 16; insert, Mar. 9, 1929.

Exploitation: Page 714, Mar. 2, 1929.

TRAIL OF THE HORSE THIEVES. Produced by F B O. Distributed by RKO Prod., Inc. Star, Tom Tyler with Sharon Lynn and Harry O'Connor. Director, Robert De Lacy. Scenarist, Frank Howard Clark. Cameraman, Nick Masuraca. Released, Jan. 13, 1929. Length, 4,823 feet.

Western: Horse thieves run stock off ranch of girl's father. Cowboy is suspected. He conducts search and finds headquarters of gang.

References: Newspaper Displays: Page 1078, Sept. 21, 1929.

TRENT'S LAST CASE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Raymond Griffith, Raymond Hatton, Marceline Day, Lawrence Gray Donald Crisp. Director, Howard Hawks. Scenarist, Scott Darling. Adaptator, Beulah Marie Dix. Cameraman, Harold Rosson. Released, Mar. 31, 1929. Length, 5,834 feet sound; 5.809 feet silent.

Mystery. Much hated man is murdered and police detective is brought in. Circumstances point to the secretary, who is secretly in love with dead man's wife, as the murderer, and he is thoroughly grilled. Amateur detective uncovers the fact that in reality man killed himself, first arranging matters so that suspicion would point to wife's lover as the murderer.

References: Reviewed issue June 8, 1929, page 1969 (silent).

TRESPASSER, THE (AT) (SF). Produced by Jos.P. Kennedy. Distributed by United Artists Corp. Star, Gloria Swanson. Director, scenarist and dialoguer, Edmund Goulding. Cameramen, George Barnes and Gregg Toland. Released, Oct. 5. 1929. Length, 8,223 feet.

Drama. Secretary marries son of millionaire. Upon father's insistence son has marriage annulled and weds father's choice. Girl resumes position and struggles to keep apartment for nurse and baby. Employer helps out and scandal breaks. Girl sends for ex-husband. His father, learning of child, demands it. When other wife offers to give up husband, girl sends child to father. Reconciliation finally effected.

References: Reviewed issue Oct. 5, 1929, page 1257 (sound).

Advertising: Inside front cover, Aug. 24; 964, Sept. 14; 1186, Oct. 5; 15, Oct. 12; 10-11, Nov. 9, 9, Dec. 14, 1929; 6, Jan. 4, 1930.

Newspaper Displays: Page 49, Nov. 23 1929.

Exploitation: Page 83, Dec. 7, 1929; 65, Feb. 15, 1930.

TRIAL OF MARY DUGAN, THE (Syn.) (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett. Director, Bayard Veiller. Scenarist, Becky Gardiner. Dialoguer, Bayard Veiller. Cameraman Douglas Shearer. Released, June 8, 1929. Length, 10.621 feet.

Mystery. Girl on trial for murder of her lover. She protests innocence but the fact that man was killed in her apartment makes things appear against her. Witnesses for the prosecution build up a strong case against her. Brother of the girl, who has just arrived in court, takes up the defense of his sister and traps the murderer.

References: Reviewed issue Apr. 13, 1929, page 1198 (sound).

Advertising: Front cover, July 21; front cover, also insert, Aug. 4; front cover, Aug. 18, 1928; front cover, Mar. 30; front cover, Apr. 6; front cover, Apr. 13; front cover, Apr. 20; insert, Apr. 27; front cover, May 4; front cover, May 18; front cover, May 25; insert, June 8; insert, June 29, 1929.

Exploitation: Pages 2351, June 29; 379, July 27; 484, 487, Aug. 3; 109, Nov. 2, 1929

TRIAL MARRIAGE (PT). Produced and distributed by Columbia Pictures Corp. With Norman Kerry, Sally Eilers and Jason Robards. Director, Erle C. Kenton. Scenarist, Sonya Levien. Cameraman, Joe Walker. Released, Mar. 10, 1929. Length, 6,639 feet sound; 6,506 feet silent.

Drama: Although engaged to Oliver, Constance enters into trial marriage with a doctor. Her half-sister marries Oliver. Constance and doctor part. Later, doctor marries sister and Constance returns to her first sweetheart, Oliver.

References: Advertising: Insert, June 2; 1029, Oct. 6, 1928.

TROPIC MADNESS. Produced by F B O. Distributed by RKO Prod., Inc. Star, Leatrice Joy with Lena Malena, Albert Valentino, David Durand. Director, Robert Vignola. Scenarist, Wyndham Gittens. Cameraman, Nick Musuraca. Released, Dec. 9. 1928. Length, 6,217 feet.

Domestic drama. Husband is driven into bankruptcy by his wife's neglect and extravagance, sends his young son to the South Sea Isles in charge of an old friend, a trader. He then commits suicide. His wife is brought to the realization of her folly.

References: Advertising: Page 1667, May 19, 1928.

TROPICAL NIGHTS. Produced and distributed by Tiffany Prod. With Patsy Ruth Miller, Malcolm McGregor, Wallace McDonald. Director, Elmer Clifton. Scenarist, Bennett Cohen. Cameraman, John Boyle. Released, Dec. 10, 1928. Length, 5,449 feet.

Melodrama: From story by Jack London. Jim and Harvey, brothers, operate as pearl divers in the South Pacific. In attempting to aid a girl to escape the ignominy of her lot as entertainer in a grog shop one of the brothers loses the season's pearl catch. After many adventures the girl is rescued and so are the pearls.

TRUE HEAVEN (Syn.) (SF). Produced and distributed by Fox Film Corp. With George O'Brien and Lois Moran. Director, James Tinling. Scenarist, Dwight Cummins. Cameraman, Conrad Wells. Released, Jan. 20, 1929. Length, 5.531 feet sound; 5,563 feet silent.

War drama. Young English officer comes to headquarters from front with dispatches. Sees girl and falls for her. In a bomb raid he is wounded and girl saves his life. He is sent into German lines as spy and finds her there. She is member of German Secret Service and is torn between love and duty. Deciding she loves country most, she denounces him but he is saved by the Armistice.
References: Reviewed issue Feb. 16, 1929, page 499 (silent).

TWIN BEDS (AT) (SD). Produced and distributed by First National Pictures, Inc. With Jack Mulhall and Patsy Ruth Miller. Director, Alfred Santell. Scenarist and dialoguer, F. McGrew Willis. Cameraman, Sol Polito. Released, July 14, 1929 sound; Aug. 4, 1929 silent. Length, 7,266 feet sound; 5,902 feet silent.
Farce. Play by Margaret Mayo and Salisbury Field. On his wedding night song writer is compelled to attend all night rehearsal of show. Another man, soused, wanders into their apartment by mistake. Bride on awakening discovers strange man slept in apartment all night and when groom appears, hides stranger in clothes chest. She then tries to get man out without husband discovering him. Failing, stranger straightens matters out.
References: Reviewed issue July 20, 1929, page 294 (sound).
Exploitation: Pages 1005, Sept. 14; 52 Oct. 12, 1929.
Window Displays: Page 45, Dec. 14, 1929.

TWIN SIX O'BRIEN. Produced by Robert J. Horner. Ditributed by Aywon Film Corp. Star, Kit Carson with Pauline Curley. Director, Bob Horner. Cameraman, Lauron A. Draper. Length, 5 reels.
Western: "Twin Six" O'Brien, ace in the saddle and champion broncho buster of Arizona, is so named because of his ability to shoot straight. He is smitten by beauty of a prairie lass. Fixer for irrigation company sets out to get "Twin Six" as a menace to his plans. The tables are turned.

TWO DAYS. Produced by Wufku. Distributed by Amkino Corp. With Y. E. Samytschkovsky, S. A. Minin, V. S. Hackebush. Director, Stabavoy. Scenarist, G. Baisenherz. Cameraman, Demutzky. Released, Feb. 1, 1929. Length, 6,500 feet.
Melodrama: Wealthy family flees from wrath of the Red Army. Servant plays hero in saving the youngest son of the family and their treasure. A dog later reveals the hidden treasure and the head of the family wins out.
References: Advertising: Pages 2035, June 16; 1827, Dec. 15, 1928.

TWO LOVERS (SF). Produced by Samuel Goldwyn. Distributed by United Artists Corp. With Ronald Colman and Vilma Banky. Director, Fred Niblo. Adaptator, Alice D. G. Miller. Cameraman, George Barnes. Released, Sept., 1928. Length, 8,817 feet sound 8,706 feet silent.
Historical romance. From Baroness Orczy's "Leatherface." The Flower of Spain is compelled by her cruel uncle to marry the hero of Flanders that he might spy on a nationalist plot against the invaders. She marries reluctantly, eventually comes to love her husband and is the heroine of the invasion.
References: Reviewed issue Apr. 28, 1928, page 1347 (silent).
Advertising: Pages 1248-49. Apr. 21; 1756-57, May 26; insert, July 7, 1928.

TWO MEN AND A MAID (PT) (SF) (SD). Produced and distributed by Tiffany Prod. With Buster Collier, Eddie Gribbon, Alma Bennett. Director, George Archainbaud. Scenarist, Frances Hyland. Dialoguers, Frederic and Fanny Hatton. Cameraman, Harry Jackson. Released, June 15, 1929. Length, 6,539 feet sound; 6,532 feet silent.
Drama: When Jim Oxford, English gentleman, learns his bride had had a lover in her past, he is shocked and to get away from it all enlists in the Foreign Legion. In an Algerian village he meets Rose, sweetheart of his adjutant. Later he is reunited with his wife.
References: Advertising: Inside front cover, Feb. 23; 1019, Apr. 6; 1560-61, May 11; inside front cover, June 1; 2316, June 29, 1929.

TWO OUTLAWS, THE. Produced and distributed by Universal Pictures Corp. Stars, Rex (Horse) with Jack Perrin. Director, Henry McRae. Scenarist, George Morgan. Cameraman, Virgil Miller. Released, Nov. 18, 1928. Length, 4,616 feet.
Western: Girl falls in love with supposed outlaw, in reality a Secret Service man. When he tries to arrest an outlaw, he is aided by Rex. The romance with the girl develops later.

TWO SISTERS. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Stars, Viola Dana and Rex Lease with Claire DuBrey, Irving Bacon, Boris Karloff. Director, Scott Pembroke. Scenarist, Scott Pembroke. Cameraman, Hap Depew. Released, Mar. 23, 1929. Length, 5,160 feet.
Drama: From story by Virginia Terhune Vandewater. Two sisters working in department store, are twins. One is bad the other good. The bad one gets into trouble and the police are unable to pick the accused from the other until final developments clear the situation.

TWO WEEKS OFF (AT) (SD). Produced and distributed by First National Pictures, Inc. With Dorothy Mackaill and Jack Mulhall. Director, William Beaudine. Scenarist, F. McGrew Willis. Dialoguer, Richard Weil. Cameraman, Sidney Hickox. Released, May 12, 1929. Length, 8,081 feet sound; 6,701 feet silent.
Comedy-drama: From Story by Kenyon Nicholson and Thomas Bellows. Frances Weaver, pretty shop girl, takes a vacation at the beach. She meets Dave, a plumber's assistant. Complications and everything turns out well for the wedding.
References: Reviewed issue June 29, 1929, page 2341 (sound).
Advertising: Insert, May 12; insert, May 19; insert, May 26; 1327, Nov. 3, 1928.

TYRANT OF RED GULCH. Produced by F B O. Distributed by RKO Prod., Inc. Stars, Tom Tyler and Frankie Darro with Josephine Borio. Director, Robert De Lacy. Scenarist, Oliver Drake. Cameraman, Nick Musuraca. Released, Nov. 25, 1928. Length, 4,823 feet.
Western. Tom Masters, and his pal, Tip, wandering through a little known mountain region in search of an old friend when they save two lads from cruelty at the hands of the father of one.

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UNCLE TOM'S CABIN (Syn.) (SF). Produced and distributed by Universal Pictures Corp. With James Lowe. Director, Harry Pollard. Scenarists, Harry Thew and A. P. Younger. Cameraman, Charles Stumar. Released, Sept. 2, 1928. Length, 10,206 feet sound and silent.
Drama of Old South in the days of slavery. Story by Harriet Beecher Stowe. Eliza crossing the ice, death of little Eva, flogging of Uncle Tom, rescue of Eliza, etc.
References: Reviewed issue Nov. 18, 1927, page 1579 (silent).
Advertising: Two page insert, May 13; 1863, Dec. 16. 1927; 1556-7, May 12; 1732, May 26; 1934, June 9; 1996, June 16; 2083, June 23; 2154-55, 2158, June 30; 318-19, Aug. 4; 770-71, Sept. 8; 834-45, Sept. 15; 1201, Oct. 20; 1430, Nov. 13; 1737, Dec. 8; 1911, Dec. 29, 1928; 71, Jan. 12; 169, Jan. 19; 399-400, Feb. 9; 527, Feb. 23, 1929.
Exploitation: Pages 1897, Dec. 16; 1927; 861, Sept. 15; 1597, Nov. 24; 1928; 2105, June 15; 616, Aug. 10, 1929.

UNHOLY NIGHT, THE (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Ernest Torrence. Dorothy Sebastian and Roland Young. Director, Lionel Barrymore. Adaptator, Dorothy Farnum. Dialoguer, Edwin Justus Mayer. Cameraman, Ira Morgan. Released, Sept. 14, 1929. Length, 8,498 feet sound.
Mystery. Scotland Yard discovers attempt to kill off officers of a particular regiment. Five meet death in fog and another has a narrow escape from same fate. All surviving officers of the regiment are called to meet with Scotland Yard officials to solve murders. Solution is reached thru medium of a mystic.
References: Reviewed issue Aug. 24, 1929, page 734 (sound).
Advertising: One page insert, June 29; 7, July 6; 180-81, July 13; insert, July 20; insert, July 27; 408, Aug. 3, 1929.
Lobby Displays: Page 58, Dec. 21, 1929.

UNTAMED (AT) (PS). Produced and distributed by Metro-Goldwyn-Mayer. Starring Joan Crawford with Robert Montgomery and Ernest Torrence. Director, Jack Conway. Scenarists, Sylvia Thalberg and Frank Butler. Dialoguer, Willard Mack. Cameraman, Oliver Marsh. Released, Nov. 23, 1929. Length, 7,911 feet.
Melodrama: Bingo Dowling has been reared in the jungle country. Her father is murdered. She becomes the ward of her father's friend and falls in love with Andy McAlister, the first white man she sees. After many adventures which take them to New York they are married.
References: Reviewed issue Dec. 7, 1929, page 71 (sound).
Advertising: Insert, June 29; 7, July 6; 180-81, July 13; insert, July 20; insert, July 27; 408, Aug. 3; front cover, Nov. 16; front cover also insert, Dec. 14; front cover, Dec. 21, 1929.
Exploitation: Pages 94, Jan. 11; 51, Jan. 18; 57, Jan. 25; 52, Feb. 15, 1930.

UP THE CONGO. Produced by Alice M. O'Brien. Distributed by Sono Art-World Wide Pictures. Scenarist, Harry Chandlee. Released, Dec. 15, 1929. Length, 5,800 feet.
Drama of explorations in darkest Africa: Adventures of party of explorers in the Congo regions of unexplored Africa narrated.
References: Advertising: Insert, Dec. 21, 1929.

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VAGABOND CUB, THE. Produced by F B O. Distributed by RKO Prod., Inc. Star, Buzz Barton with Frank Rice and Sam Nelson. Director, Louis King. Scenarist, Oliver Drake. Cameraman, Virgil Miller. Released, Feb. 10, 1929. Length, 4,717 feet.
Western: Red Hepner and his old pal, Hank, prospector, return to their old haunts after three years on the desert. Hank is accused of murder. Red runs down the guilty party.

VAGABOND LOVER (PS) (SF) (SD). Produced by RKO Prod., Inc. Distributed by RKO Dist. Corp. Starring Rudy Vallee with Sally Blane. Director, Marshall Neilan. Dialoguer, James A. Creelman. Cameraman, Leo Tovar. Released, Dec. 1, 1929. Length, 6,217 feet.
Comedy-drama: Leader of a small town band has taken mail-order instructions from a prominent band leader. A case of mistaken identity arises when he is taken for the maestro and has to go through with the deception.
References: Reviewed issue Nov. 16, 1929, page 28 (sound).
Advertising: Two page insert, July 6; insert, Oct. 5, 1929.

VALIANT, THE (AT) (SF). Produced and distributed by Fox Film Corp. With Pau lMuni, John Mack Brown, Marguerite Churchill. Director, William K. Howard. Scenarists and dialoguers, Tom Barry and John Hunter Booth. Cameramen, Lucien Andriot and Glen MacWilliams. Released, May 19, 1929. Length, 5,537 feet sound.
Drama. Play by Robert Middlemass and Holworthy Hall. Boy refuses reason for killing man except that dead man deserved his fate. Hides identity to shield family. In mid-west mother thinks she recognizes her boy in picture printed in papers. Prevails on boy's sister to visit prison to learn if this is so. Boy successfully cloaks his identity and sister leaves with story of brother's death in France, though prisoner is boy mother sought.
References: Reviewed issue May 18, 1929, page 1715 (sound).
Exploitation: Pages 384, July 27; 47, Nov. 9, 1929.

VARSITY (Syn.) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Charles Rogers with Mary Brian, Chester Conklin. Director, Frank Tuttle. Scenarist, Howard Estabrook. Dialoguer, Wells Root. Cameraman, A. J. Stout. Released, Oct. 27, 1928. Length, 6,348 feet sound; 6.063 feet silent.
Comedy-drama of college life: Orphan enters Princeton. The old janitor assumes fatherly control over orphan's college life. After quarrel with his girl he goes on protracted spree. Janitor shows him error of his ways.
References: Reviewed issue Nov. 3. 1928. page 1397 (sound).
Advertising: Page 1928, June 9; 898, Sept. 22; 962, Sept. 29; 1027, Oct. 6; 1247, Oct. 27, 1928.

VEILED WOMAN, THE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Lia Tora, Paul Vincenti, Walter McGrail. Director, Emmett Flynn. Scenarist, Douglas Z. Doty. Cameraman, Charles Clarke. Released, Apr. 14, 1929. Length, 5,192 feet sound; 5,185 feet silent.
Jazz drama. Young girl becomes gambling house decoy to lure trade. To defend her honor she shoots a patron. Pierre, a gigolo, takes the blame. Later she weds Pierre and they find love in a Paris garret.

VENUS (Syn.) (SF). Distributed by United Artists Corp. Star, Constance Talmadge. Director, Louis Mercanton. Adaptator, Adrien Caillard. Cameraman, L. H. Burel. Released, Oct. 12, 1929. Length, 6,882 feet.
Melodrama. Princess owns steamship line. A captain kills a passenger who insults her name. He is dismissed from the service because he will not tell cause of quarrel. He learns she never reviewed his case and signed order for dismissal out of hand. This embitters him. Later, when she discovers reason for captain's onslaught, she seeks him to make reparation and falls in love with him.
References: Reviewed issue Oct. 19, 1929, page 39 (silent).
Advertising: Inside front cover, Aug. 24; 965, Sept. 14, 1929.

VERY IDEA, THE (AT) (SF) (SD). Produced and distributed by RKO Prod., Inc. With Frank Craven and Sally Blane. Directors, Frank Craven and Richard Rosson. Dialoguer, William Le Baron. Released, Sept. 15, 1929. Length, 6,139 feet.
Comedy. Play by William Le Baron. Couple authorize their chauffeur and maid to have "eugenic baby," couple to adopt child and reward parents. Chauffeur and maid wed but when time comes to part with baby find parental love is too great. Couple who were to receive infant had told friends of coming event but have no baby to show. However, idea is conveyed that a baby of their own is on its way.
References: Reviewed issue Oct. 5, 1929, page 1259 (sound).
Advertising: One page insert, July 6; insert, Oct. 5, 1929.
Exploitation: Pages 115, Nov. 2; 42, Nov. 16, 1929.

VIKING, THE (Syn.) (AC). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Pauline Starke, Donald Crisp. LeRoy Mason. Director, R. Wm. Neill. Scenarist, Jack Cunningham. Cameraman, George Cave. Released, Nov. 2, 1929. Length, 8.394 feet.
Drama: Based on "Thrall of Lief the Lucky" by Ottilie A. Liljencrantz. Romance between the Saxon nobleman, Alwin, and the defiant daughter of the Vikings, Helga, who buys him as a slave. In love with Helga himself, Leif Ericson, commander of expedition, gives her up to Alwin, who saves his life during a mutiny of superstitious crew on voyage to an unknown world.
References: Reviewed issue Nov. 17, 1928, page 1512 (silent).
Advertising: Front cover, Dec. 22; 1 page insert, Dec. 29, 1928; 1 page insert, June 29; 7, July 6; 180-81, July 13; insert, July 27; 408, Aug. 3, 1929.

VILLAGE OF SIN. Produced by Sovkino. Distributed by Amkino Corp. Star, Emma Cessarskaya with G. Babynin. Director, Oga Preabrahenskaya. Cameraman, K. Kuznetzov. Released, May 18, 1929. Length, 6,500 feet.
Melodrama: Laid in Russia, the story tells of rich peasant who returns to his native village with his son. Son meets peasant girl, Anna. Father wants to marry off his son to his advantage. His choice falls upon Anna. Complications follow son's departure after marriage. Bride is murdered.

VIRGINIAN, THE (AT). Produced and distributed by Paramount Famous Lasky Corp. With Gary Cooper, Walter Huston, Richard Arlen and Mary Brian. Director, Victor Fleming. Adaptator, Howard Estabrook. Dialoguer, Ed. Paramore, Jr. Cameraman, J. Roy Hunt. Released, Nov. 9, 1929. Length, 8,717 feet sound; 7,407 feet silent.
Western: Story by Owen Wister. The Virginian is foreman of a ranch in Medicine Bow, Wyo., meets an old pal, a cattle rustler and, the school teacher. Rivalry, cattle stealing and eventual hero stuff places the Virginian as first in favor with the school teacher.
References: Reviewed issue Oct. 19, 1929, page 36 (sound).
Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13; 701, Aug. 24; insert, Aug. 31; 1, Oct. 19; two page insert, also back cover, Nov. 9; 1, Nov. 16; 2, Nov. 23; insert, Dec. 7, 1929; 3, Jan. 4, 1930.
Exploitation: Pages 49, Dec. 28, 1929; 51, Jan. 18; 95, Feb. 1; 96, Feb. 8, 1930.
Newspaper Displays: Page 54, Jan. 18, 1930.

VOICE OF THE CITY, THE (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Robert Ames, Sylvia Field. Willard Mack. Director, scenarist and dialoguer, Willard Mack. Cameraman, Max Fabian. Released, Apr. 13, 1929. Length, 7,427 feet sound.

Melodrama. Bobby Doyle is framed for a murder and sent to prison. Friend helps him escape. Head of gang responsible for framing Bobby makes a play for Bobby's sweetheart and declares his love for her. Wife of one of his gang declares husband is dying and wrote note to gangster. Note is a confession that clears Bobby.

References: Reviewed issue Apr. 13, 1929, page 1197 (sound).

Advertising: Front cover, Mar. 9; front cover, Mar. 16; front cover, May 4; insert, June 8, 1929.

Exploitation: Page 612, Aug. 10, 1929.

VOICE OF THE STORM. Produced by F B O. Distributed by RKO Prod., Inc. With Karl Dane and Martha Sleeper. Director, Lynn Shores. Scenarist, Walter Woods. Cameraman, Robert Martin. Released, Jan. 13, 1929. Length, 6,036 feet.

Melodrama: Aged inventor is murdered and suspicion falls on Tom Powers, telephone lineman in love with Ruth, inventor's daughter. Friends start investigation and clear Tom at the eleventh hour by tracking inventor's butler into underworld haunts.

References: Advertising: Page 1667, May 19, 1928.

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WAGON MASTER, THE (PT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Star, Ken Maynard with Edith Roberts. Director, Harry J. Brown. Scenarist, Marion Jackson. Dialoguer, Leslie Mason. Cameraman, Ted McCord. Released, Sept. 8, 1929. Length, 6,335 feet sound; 5,679 feet silent.

Western: Cowpuncher organizes wagon train to break monopoly on freighting, which is threatening life of communities concerned. He rescues girl in runaway, and takes command when sponsor of the wagon train is killed. The monopoly finally is broken.

References: Reviewed issue May 18, 1929, page 1715 (silent).

WALL STREET (AT) (SF) (SD). Produced and distributed by Columbia Pictures Corp. With Ralph Ince and Aileen Pringle. Director, R. William Neill. Scenarist and dialoguer, Norman Houston. Cameraman, Ted Tetzlaff. Released, Dec. 1, 1929. Length, 6,336 feet sound; 6,004 feet silent.

Melodrama: Former steel mill worker invades Wall Street, makes a fortune and is wiped out by the inside slickers. For that he turns the tables on them and breaks one of them. The man commits suicide, and ex-mill worker, regretting the burden he has caused the wife of his victim, tries to make amends. He wants to marry her, but she seeks to cultivate him only for revenge. In the end she is caught in her own trap and falls in love.

References: Reviewed issue Nov. 30, 1929, page 75 (sound).

Advertising: Pages 3, Dec. 7; 5, Dec. 21, 1929.

WALLOPING KID, THE. Produced by Robert J. Horner. Distributed by Aywon Film Corp. Star, Kit Carson with Pauline Curley. Director, Bob Horner. Cameraman, Bert Baldridge. Length, 5 reels.

Western: Young pugilist, born a fighter but always the gentleman, is sent west to take possession of his dad's ranch, with condition that he give up the prize ring. He joins a gang of rustlers to break up the intrigue threatening the ranch.

WARE CASE, THE. Produced and distributed by First National Pictures, Inc. Starring Stewart Rome and Betty Carter. Director, Manning Haynes. Scenarist, Lydia Hayward. Released, Nov. 25, 1928. Length, 6,185 feet.

Mystery: From novel and play by Pleydell Bancroft. Sir Hubert Ware, country gentleman and impoverished, gets into debt and ends by killing brother of woman friend. Hubert is killed by a fall before the law takes its course.

References: Advertising: Insert, May 19; insert, May 26, 1928.

WATERFRONT (Syn.) (SD). Produced and distributed by First National Pictures, Inc. With Dorothy Mackaill and Jack Mulhall. Director, William A. Seiter. Scenarist, Tom Geraghty Cameraman, Lee Garmes. Released, Sept. 16, 1928. Length, 6,368 feet sound; 6,142 feet silent.

Comedy-drama: Jack Dowling, an oiler on a ferry boat, falls in love with the daughter of the captain of a coast-wise steamer. Father objects, Jack loves farm life, so does father and the three eventually get together.

References: Reviewed issue Dec. 1, 1928, page 1697 (silent).

Advertising: Insert, May 12; insert, May 19; insert, May 26, 1327, Nov. 3, 1928.

WATERLOO. Produced by Emelka. Distributed by AmerAnglo Corp. Star, Otto Gebuhr with Charles Vanol, Wera Malinonskaja. Director, Karl Grune. Scenarists, Max Ferner and B. E. Luthge. Cameraman, Fritz Arno Wagner. Released, Apr. 13, 1929. Length, 8,300 feet.

Historical drama. Based on historical facts leading to downfall of Napoleon. Love interest centers on affair of aide-de-camp of Gen. Bleucher, sent to Vienna after Napoleon's exile to Elba. While ball is at its height, word comes that Napoleon has returned to France and troops and people are rallying about him. Then the march to Waterloo, the battle staged there, and rescue of British from defeat by Bleucher.

References: Reviewed issue Nov. 23, 1929, page 37 (silent).

WEARY RIVER (PT) (PS) (SD). Produced and distributed by First National Pictures, Inc. Starring Richard Barthelmess with Betty Compson. Director, Frank Lloyd. Adaptator, Bradley King. Dialoguer, Tom J. Geraghty. Cameraman, Ernest Hallor. Released, Feb. 10, 1929 sound; Apr. 7, 1929 silent. Length, 7,978 feet sound; 7,565 feet silent.

Melodrama. From story by Courtney Ryley Cooper. Gang leader is falsely accused of shooting, tried and convicted. In prison he organizes an orchestra. Thru broadcasting over radio, demand is made for his pardon. Booked for vaudeville, he flops and returns to old gang and girl. Latter is genuinely in love with him. Learning he is returning to the racket, she appeals to warden who prevents boy from being mixed in another shooting affray.

References: Reviewed issue Feb. 2, 1929, page 47 (sound).

Advertising: Page 1327, Nov. 3, 1928.

Exploitation: Pages 996, Mar. 30; 1413, 1415,. Apr. 27; 2103-4, June 15; 137, July 6; 55, Oct. 12, 1929.

WEAVERS, THE. Produced by Frederick Zelnick. Distributed by Moviegraph, Inc. Star, Paul Wegener. Director, Frederick Zelnick. Released, Oct. 1929. Length, 7,800 feet.

Drama: Story deals with labor uprisings in Germany prior to Civil War of 1848. Mill owners gave their employees barely enough to live on and virtually kept them half starved. A young man who has served his enlistment in the army returns to his native village to find all his kin half dead from lack of food, and mill owner about to institute a further cut in salary. Hero leads the uprising.

References: Reviewed issue Oct. 19, 1929, page 39 (silent).

WEDDING MARCH, THE (Syn.) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Erich Von Stroheim and Fay Wray. Director, Erich Von Stroheim. Scenarist, Harry Carr. Cameramen, Hal Mohr and B. Sorenson. Released, Oct. 6, 1928. Length, 10,721 feet sound; 10,659 feet silent.

Drama of triangle with aristocratic officer involved with girl and heiress. He marries heiress. Butcher, in love with peasant girl, vows to kill him unless she marries him. Loving officer, she promises to prevent the tragedy by marrying butcher.

References: Reviewed issue Oct. 20, 1928, page 1223 (silent).

Advertising: Insert, Apr. 17; 1860, Apr. 24; 2299, May 15; 2617, June 5; 2725, June 12; 354, July 31; 1327, Oct. 9; insert, Dec. 4; 2285, Dec. 18, 1926; 193, Jan. 21; 271, Jan. 28; insert, May 6; insert, May 13; 1608, Nov. 25, 1927; 1 page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 1928, June 9; 2059, June 23; insert, June 30; 3, July 7; 315-16, Aug. 4; 438,39, Aug. 11; 502, Aug. 18; 1 page insert, Sept. 8; 897, Sept. 22; 961-63, Sept. 29; 1026-27, Oct. 6; 1123-24, Oct. 13; 1185, Oct. 20; 1248, Oct. 27, 1928.

Exploitation: Page 1081, [illegible]

Newspaper Displays: Page [illegible]

WEDDING RINGS (AT) (SD). Produced and distributed by First National Pictures. With Lois Wilson, H. B. Warner and Olive Borden. Director, William Beaudine. Adaptator and dialoguer, Ray Harris. Cameraman, Ernest Haller. Released, Dec. 29, 1929. Length, 6,646 feet.

Drama: From "The Dark Swan" by Ernest Pascall. Details the encounters of two sisters—one rather wild and the other aristocratic. Former takes all her sister's boy friends away from her, finally marrying a rich bachelor. Then the quiet one starts to battle for her man—eventually winning.

References: Reviewed issue Feb. 15, 1930, page 41 (sound).

WEEK END WIVES. Produced by British International Pictures, Ltd. Distributed by Sono Art-World Wide Pictures. Starring Monty Banks and Estelle Brody with Jameson Thomas and Annette Benson. Director, Harry Lachman. Released, May 25, 1929. Length, 6,998 feet.

Comedy-drama: Famous revue star, decides divorce is the one way out of her difference with her husband. She visits divorce lawyer who, himself, is having trouble with his wife. They step out and there is mutual exchange of marital differences during which two fall in love.

References: Advertising: Insert, June 22, 1929.

WELCOME DANGER (AT) (SD). Produced by Harold Lloyd Corp. Distributed by Paramount Famous Lasky Corp. Star, Harold Lloyd with Barbara Kent. Director, Clyde Bruckman. Dialoguer, Paul Gerrard Smith. Cameramen, Walter Lundin and Henry Kohler. Released, Oct. 19, 1929. Length, 9,955 feet sound; 10,796 feet silent.

Comedy. Bashful young botanist, son of a former police chief of San Francisco, is sent to help run down a ring of dope runners. Enroute he meets girl flivvering to Coast with her crippled brother. He finally stumbles on trail of dope ring in Chinatown and succeeds in rounding up the leader, his own romance progressing in the meantime.

References: Reviewed issue Sept. 21, 1929, page 1059 (sound).

Advertising: Two page insert, June 15; insert, June 22; 640, Aug. 17; 701, Aug. 24; insert, Aug. 31; 4 page insert, Sept. 21; 1101, Sept. 28; 1175, Oct. 5; back cover, Oct. 12; 1, Oct. 19; 1, Oct. 26; 1-4, Nov. 2; 2, Nov. 23; insert, Dec. 14, 1929.

Exploitation: Pages 56, Nov. 23; 91, Nov. 30; 48, Dec. 28, 1929; 48, Jan. 4; 56, Jan. 18; 54, Jan. 25; 97, Feb. 1; 59, Feb. 15, 1930.

Newspaper Displays: Page 49, Jan. 4; 98, Jan. 11, 1930.

WEST OF SANTA FE. Produced by El Dorado Prod., Inc. Distributed by Syndicate Pictures. Star, Bob Custer with Peggy Montgomery. Director, J. P. McGowan. Released, Sept. 1928. Length, 5 reels.

Western: Major Seabury is making "arrangements" to buy horses for the army and stops at Helen's ranch. He is intmate with Bull, Helen's ranch foreman. Jack discovers the real major who is held prisoner by Bull's gangsters. Jack wins Helen.

WEST OF ZANZIBAR. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Lon Chaney with Lionel Barrymore, Mary Nolan, Warner Baxter. Director, Tod Browning. Scenarist, Elliott Clawson, Dialoguer, Joe Farnham. Cameraman, Percy Hilburn. Released, Nov. 24, 1928. Length, 6,150 feet sound.

Melodrama. Deserted husband decides to revenge himself on offspring of wife who deserted him and the man who betrayed her, by planning death of both by natives in the interior of Africa. Girl escapes with doctor whom she loves, and death comes to betrayer and husband.

References. Reviewed issue Jan. 5, 1929, page 45 (silent).

Advertising: Front cover, Nov. 17; front cover, Nov. 24; front cover, Dec. 8; insert, Dec. 29, 1928; insert, Jan. 5; insert, Mar. 2; insert, Mar. 9, 1929.

Exploitation: Page 1879, Dec. 22, 1928.

Newspaper Displays: Pages 208, Jan. 19; 372, Feb. 2, 1929.

WHAT A NIGHT! Produced and distributed by Paramount Famous Lasky Corp. Star, Bebe Daniels with Neil Hamilton and William Austin. Director, Edward Sutherland. Scenarist, Louise Long. Cameraman, Edward Cronjager. Released, Dec. 22, 1928. Length, 5,378 feet.

Comedy drama in which daughter of wealthy man becomes cub reported and unearths big scoop for her paper.

References: Reviewed issue Jan. 5, 1929, page 45 (silent).

WHEEL OF LIFE, THE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Richard Dix with Esther Ralston and O. P. Heggie. Director, Victor Schertzinger. Adaptator, John Farrow. Dialoguer, Julian Johnson. Cameraman, Edward Cronjager. Released, June 15, 1929. Length, 5,153 feet sound; 5,005 feet silent.

Melodrama. English officer stops girl from committing suicide. She disappears. He returns to his regiment and discovers she is wife of his colonel. As he loves her, he asks to be transferred. A year later he rescues a party including girl when they are beset by hillmen. Colonel dies, clearing road for young lovers.

References: Reviewed issue June 29, 1929, page 2341 (sound).

Advertising: Pages 1673, May 18; 1744, May 25; 1810, June 1; 1918, June 8, 1929.

Exploitation: Pages 614, Aug. 10; 41, Dec. 82, 1929.

WHEN DREAMS COME TRUE. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Stars, Helene Costello and Rex Lease with Claire McDowell, Ernest Hilliard, Emmett King. Director, Duke Worne. Scenarist, Arthur Hoerl. Cameraman, Hap Depew. Length, 6,242 feet.

Drama: From "Sunburst Valley" by Victor Rousseau. Hero supports mother by being a blacksmith. Becomes interested in daughter of race horse owner who objects to their interest in one another. His mother dies and girl's father is killed. Ben is accused of crime and jailed. He escapes, rides horse to victory and wins girl. It is discovered that judge is Ben's grandfather.

WHERE EAST IS EAST. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Lon Chaney with Lupe Velez, Estelle Taylor, Lloyd Hughes. Director, Tod Browning. Scenarist, Forrest Halsey. Dialoguer, Richard Schayer. Cameraman, Henry Sharp. Released, May 4, 1929. Length, 6.683 feet.

Melodrama. Story of struggle of mother trying with all her wiles to lure away sweetheart of her daughter. To prevent this animal trapper uncages man-eating gorilla waiting to get after woman for a hurt years previously. When gorilla attacks woman, trapper changes his mind and makes futile attempt to save her. Daughter and boy are married and embark for West.

References: Reviewed issue Mar. 23, 1929, page 924 (silent).

Advertising: Insert, Mar. 2, 1929.

Exploitation: Page 211, July 13, 1929

Lobby Displays: Page 808, Aug. 31, 1929.

WHILE THE CITY SLEEPS. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Lon Chaney with Anita Page and Mae Busch. Director, Jack Conway. Scenarist, A. P. Younger. Dialoguer, Joe Farnham. Cameraman, Henry Sharp. Released. Sept 15, 1928. Length, 7.231 feet.

Crook drama of detective who loves girl who has stronger affection for gangster. Sleuth unites the couple and helps them to happiness.

References: Reviewed issue Oct. 27, 1928, page 1285 (silent).

Advertising: Insert, May 19; front cover, May 26; insert, June 2; insert, June 16; insert, June 23; front cover, July 28; insert, Aug. 4; front cover, Sept. 1; front cover, Sept. 8; front cover, Oct. 6; front cover, Oct. 13; front cover, Oct. 20; front cover, Oct. 27; front cover, Nov. 10; front cover, Nov. 24; front cover, Dec. 8; insert, Dec. 29, 1928; insert, Jan. 5; insert, Mar. 2; insert, Mar. 9, 1929.

Exploitation: Pages 1290, Oct. 27; 1953, Dec. 29, 1928.

WHIP, THE (Syn.) (SD). Produced and distributed by First National Pictures, Inc. With Dorothy Mackaill, Ralph Forbes, Anna Q. Nilsson and Lowell Sherman. Director, Charles Brabin. Scenarist, Bernard McConville. Cameraman, James Van Trees. Released, Sept. 30, 1928. Length, 6,056 feet soupnd; 6 058 feet silent.

Melodrama of the race tracks: Based on Drury Lane stage play. Epsom Downs, England's famous race course, is the scene of this story, scheming nobility playing the important parts. Fox hunts, horse races and social intrigue included.

References: Reviewed issue Sept. 22, 1928, page 930 (silent).

Advertising: One page insert, May 12; insert, May 19; insert, May 26; insert, July 21; 598, Aug. 25; 669, Sept. 1; 1327-8, Nov. 3, 1928.

WHIRL OF LIFE. Produced by British International. Distributed by Sono Art-World Wide Pictures. Starring Louis Lerch and Fay Malton with Henry George. Director, Henry Eichberg. Scenarists, Adolph Lantz and Helen Gosewich. Cameraman, [illegible] Released, [illegible] Length, [illegible] feet.

Drama of theatre life: Girl in successful act is loved by both her partners. The jealousy of one of the partners nearly brings about the girl's untimely death.

WHISPERING WINDS (PT) (SF) (SD). Produced and distributed by Tiffany Prod. With Eve Southern, Malcolm McGregor, Patsy Ruth Miller. Director. James Flood. Scenarist, Jean Planette. Dialoguer. Charles Logue. Cameraman, Harry Jackson. Released, May 1, 1929. Length, 5,881 feet sound; 5,652 feet silent.

When his sweetheart leaves fishing village to win success as a Broadway warbler, hero marries another. On day of wedding wife becomes doubtful of her hold over her husband. Other girl eventually visits them when wife discovers other girl purposely assumed this attitude to insure couple's happiness.

References: Reviewed issue Oct. 19, 1929, page 38 (sound).

Advertising: Inside front cover, Feb. 23; 1019, Apr. 6; 1561, May 11; inside front cover, June 1, 1929.

WHITE SHADOWS IN THE SOUTH SEAS (Syn.). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Monte Blue with Raquel Torres and Robert Anderson. Director, W. S. Van Dyke. Scenarist, Jack Cunningham. Adaptator, Ray Doyle. Dialoguer, John Colton. Cameramen, Clyde DeVinna, George Nagle and Bob Roberts. Released, Nov. 10, 1928. Length, 7,968 feet.

Drama. Deals with greed of traders in islands of the Pacific. A beachcomber thru kindness to natives enrages traders ,who have beachcombers placed aboard a plague ship. After encountering various perils, including a typhoon which wrecks the ship, beachcomber finds himself on another primitive island where his love for a native girl develops.

References: Reviewed issue June 16, 1928, page 2016 (silent).

Advertising: Insert, May 27; 489, Aug. 19, 1927; front cover, June 30; front cover, July 7; front cover, July 21; front cover, also insert, Aug. 4; front cover, Aug. 11; front cover, Aug. 18; front cover, Sept. 1; front cover, Sept. 22; front cover, Oct. 20; front cover, Dec. 8; insert, Dec. 29, 1928; insert, Jan. 5; insert, Mar. 2; insert, Mar. 9; insert, June 8; insert, June 29, 1929.

Exploitation: Page 784, Mar. 9, 1929.

Newspaper Displays: Page 143, Jan. 12, 1929.

WHY BE GOOD (Syn.) (SD). Produced by John McCormick. Distributed by First National Pictures, Inc. Starring Colleen Moore with Neil Hamilton. Director, William A. Seiter. Scenarist, Carey Wilson. Cameraman, Sidney Hickox. Released, Mar. 17, 1929 sound; Mar. 3, 1929 silent. Length, 7,507 feet sound; 7,067 feet silent.

Comedy. Young lady who is rather wild meets the son of the owner of the department store in which she is employed. They fall in love but his father insists that he find out whether she is good or not before they marry. He discovers she is okay and they are wed.

References: Reviewed issue Jan. 26, 1929. page 248 (silent).

Advertising: Pages 1372, Nov. 3, 1928; 1410, Apr. 27, 1929.

Exploitation: Pages 2100, June 15; 2216, June 22, 1929.

Newspaper Displays: Page 674, Aug. 17, 1929.

WHY BRING THAT UP? (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. Starring Moran and Mack with Evelyn Brent. Director, scenarist and dialoguer, George Abbott. Adaptator, Hector Turnbull. Cameraman, J. Roy Hunt. Released, Oct. 12, 1929. Length 7.782 feet sound; 6,124 feet silent.

Comedy-drama. Story by Octavius Roy Cohen. Two men meet in a cheap theatrical boarding house and frame an act together. They get a chance and score, finally going into big time. Then George falls for a girl and the friendship breaks up. George forces girl into pair's new Broadway revue. Other man becomes wise to her game but cannot convince George. Finally, he discovers her duplicity and pair are reunited.

References: Reviewed issue Aug. 24, 1929, page 733 (sound).

Advertising: Two pages insert, June 15; insert, June 22; 640, Aug. 17; 7[illegible]. Aug. 24; insert, Aug. 31; 2 page insert, Sept. 14; 1102, Sept. 28; 1, Oct. 12; 1-2, Oct. 19; 2, Oct. 26, 1929.

Exploitation: Pages 45, Nov. 16; 89, 93, Nov. 30; 46, Dec. 14; 52, Dec. 21, 1929; 99, Jan. 11; 91, Feb. 8; 58, Feb. 15, 1930.

Newspaper Displays: Page 57, Nov. 23, 1929.

Lobby Displays: Page 55, Dec. 21, 1929.

WHY LEAVE HOME (AT) (SD) (SF). Produced and distributed by Fox Film Corp. With Walter Catlett, Sue Carol, David Rollins, Richard Keene, Dixie Lee. Director, Raymond Cannon. Scenarist, Robert S. Carr. Dialoguer, Walter Catlett. Cameraman, Dan Clark. Released, Aug. 25, 1929. Length, 6,388 feet sound.

Comedy. Three chorus girls meet boys in front of their frat house and boys date them. All would be well but boys were without funds. When chance to earn money by being escorts to trio of middle aged women comes along they jump at it. Result is that husbands of women take chorus girls out and entire twelve meet at the same roadhouse.

Referenc:es Reviewed issue Dec. 14, 1929, page 28 (sound).

Newspaper Displays: Pages 114, Nov. 2; 40, Dec. 28, 1929.

WILD BLOOD. Produced and distributed by Universal Pictures Corp. Star, Rex (horse) with Jack Perrin. Director, Henry MacRae. Scenarist, George Morgan. Cameraman, George Robinson. Released, Feb. 10, 1929. Length, 4,497 feet.

Western: Outlaws capture wild mare, arousing fury of Rex, the horse, its mate. Rex helps to frustrate a plot against a girl, and aids in promoting romance.

WILD ORCHIDS. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Greta Garbo with Lewis Stone and Nils Asther. Director, Sidney Franklin. Scenarists, Hans Kraly and Richard Schayer. Adaptator, Willis Goldbeck. Dialoguers, Marion Ainslee and Ruth Cummings. Cameraman, Wm. Daniels. Released, Feb. 23, 1929. Length, 9,235 feet sound.

Melodrama. Husband and wife on second honeymoon meet prince who immediately tries to win wife. Husband accepts prince's invitation to be guest in Java, where husband becomes suspicious. Prince arranges a tiger hunt, is wounded and woman rushes to him. Husband prepares to go, leaving wife with prince but she assures him of her love.

References: Reviewed issue Apr. 6, 1929, page 1125 (sound).

Advertising: Insert, Jan. 5; insert, Mar. 2; front cover, also insert, Mar. 9; front cover, Mar. 16; insert, June 8. 1929.

Exploitation: Page 1203, Apr. 13, 1929.

WILD PARTY, THE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Clara Bow with Shirley O'Hara and Frederic March. Director, Dorothy Arzner. Scenarist, E. Lloyd Sheldon. Dialoguers, E. Lloyd Sheldon and John Weaver. Cameraman, Victor Milner. Released, Apr. 6, 1929. Length, 7,167 feet sound; 6,036 feet silent.

Comedy. From novel by Walter Fabian. Student at a girl's college, leader of a wild group, sets out to show new professor his rightful place and falls in love with him. He loves her in spite of her escapades and when she resigns, he follows.

References: Reviewed issue Mar. 30, 1929, page 986 (sound).

Advertising: Pages 1724, Dec. 8; 1900, Dec. 29, 1928; 174, Jan. 19; 272, Feb. 2; 524, Feb. 23; 595, Mar. 2; 944, Mar. 30; 1013, Apr. 6; 1149-50, Apr. 13; 1223, Apr. 30; 1556, May 11; 1917, June. 8; insert, June 15; 1672, May 18, 1929.

Exploitation: Page 744, Aug. 24, 1929.

WIND, THE. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Star, Lillian Gish with Lars Hanson and Montague Love. Director, Victor Seastrom. Scenarist, Frances Marion. Cameraman, John Arnold. Released, Nov. 23, 1928. Length, 6,721 feet.

Drama. Southern girl attempts to live on the lonely prairies. She arouses jealousy of cousin's wife. With no refuge she becomes the wife of a rough-hewn son of the soil. When a vicious farmhand forces his attentions upon her she kills him.

References: Reviewed issue Nov. 17, 1928, page 1536 (sound).

Advertising: Insert, May 27; front cover, July 1, 1927; insert, May 19; front cover, May 26; insert, June 9; insert, June 16; insert, June 23; insert, Aug. 4, 1928.

Exploitation: Page 1953, Dec. 29, 1928.

WINGED HORSEMAN, THE. Produced and distributed by Universal Pictures Corp. Star, Hoot Gibson with Ruth Elder. Director, Arthur Rosson. Scenarist, Raymond L. Schrock. Cameraman, Harry Neumann. Released, July 28, 1929. Length, 5,540 feet.

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Western: Col. Hobson's ranch is the object of mysterious airplane attacks which destroys stock and buildings. Texas Ranger comes to his aid. Colonel's daughter is engaged to ranch foreman. Ranger keeps close watch on affairs and discovers crookedness of foreman and neighbor, both of whom want ranch as it contains oil. Foreman kidnaps girl, ranger rescues her and captures foreman. Girl decides it is ranger she loves.

References: Advertising: Pages 1462, May 12; 1925, June 9, 1928.

WINGS (Syn.) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Clara Bow, Charles Rogers, Richard Arlen, Gary Cooper. Director, William A. Wellman. Scenarists, Hope Loring and Louis D. Lighton. Cameraman, Harry Perry. Released, Jan. 5, 1929. Length, 12,267 feet.

Air drama. Tells of two young aviators both of whom love the same girl and quarrel over her. When one of them is brought down behind German front he makes his escape in an enemy plane. His buddy goes searching for him and, spying German plane, brings it down. In so doing he kills his friend. Air spectacle.

References: Reviewed issue Aug. 26, 1927, page 594 (silent).

Advertising: Pages 1327, Oct. 9; insert, Dec. 4; 2285, Dec. 18, 1926; 271, Jan. 28; insert, May 6; insert, May 13; 246, July 29; 736, Sept. 9; 1608, Nov. 25. 1927; 760, Mar. 10; 1 page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 1928, June 9; 2059, 2061, June 23; insert, June 30; 3, July 7; 316. Aug. 4; 438-39, Aug. 11; 503, Aug. 18; 1 page insert, Sept. 8; 2 page insert, also 827, Sept. 15; 895-97, Sept. 22; 961-62, Sept. 29; 1025, Oct. 6; 1124, Oct. 13; 1185, Oct. 20; 1248, Oct. 27; 1310, Nov. 3; 1421, Nov. 10; 1841, 1843, Dec. 22, 1928; 1556, May 11, 1929.

Exploitation: Pages 1004, Sept. 29; 1158, Oct. 13; 1476, Nov. 10; 1597, Nov. 24; 1772. Dec. 8; 1823, Dec. 15; 1953, Dec. 29, 1928; 1987, June 1; 44, Dec. 14; 46, Dec. 28, 1929.

WIN THAT GIRL (Syn.). Produced and distributed by Fox Film Corp. With David Rollins and Sue Carol. Director, James Stone. Scenarist, David Butler. Cameraman, Glen MacWilliams. Released, Sept. 16, 1928. Length, 5,339 feet sound.

Comedy of rivalry between two colleges—with alumni of one of the institutions determined to wipe out its many years of defeat.

References: Reviewed issue Oct. 6, 1928, page 1097 (silent).

Exploitation: Page 1954, Dec. 29, 1928.

WISE GIRLS (AT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With J. C. Nugent, Roland Young, Elliott Nugent, Norma Lee. Director, E. Mason Hopper. Scenarist and dialoguer, J. C. and Elliott Nugent, Cameraman, Wm. Daniels. Released, Sept. 21, 1929. Length, 8,818 feet sound.

Comedy. From play "Kempy" by J. C. and Elliott Nugent. Story concerns the hasty marriage of a plumber, his marital spats with his wife and the subsequent dissolution of their marriage and his wooing of the younger sister of the house.

References: Reviewed issue Nov. 2, 1929, page 94 (sound).

WOLF OF WALL STREET, THE (AT) (SF) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, George Bancroft with Baclanova, Nancy Carroll, Paul Lukas. Director, Rowland V. Lee. Scenarist and dialoguer, Doris Anderson. Cameraman, Victor Milner. Released, Feb. 9, 1929. Length, 6,810 feet sound; 6,396 feet silent.

Melodrama. Stock manipulator claims no man can make sucker of him. While piling up millions, partner and wife have clandestine love affair. He discovers he has been fooled and pretending ignorance of affair so plays on wife she confesses. In order to get revenge, he ruins himself and partner on the market and then rids himself of partner and wife.

References: Reviewed issue Dec. 1, 1928, page 1697 (silent); Feb. 2, 1929, page 367 (sound).

Advertising: Pages 1928, June 9; 898, Sept. 22; 1422, Nov. 10; 1729, Dec. 8; 1843, Dec. 22; 1900, Dec. 29, 1928; 174, Jan. 19; 221-23, Jan. 26; 269, Feb. 2; 391-93, Feb. 9; 459-60, Feb. 16; 523, Feb. 23; 593, Mar. 2; 1556, May 11; 1917, June 8; insert, June 15, 1929.

Exploitation: Pages 992, 996, Mar. 30, 1929.

Newspaper displays: Page 572, Feb. 16, 1929.

WOLF SONG (PT) (PS) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Gary Cooper, Lupe Velez, Louis Wolheim. Director, Victor Fleming. Scenarists, John Farrow and Keene Thompson. Cameraman, Allen Siegler. Released, Mar. 30, 1929. Length, 6,769 feet sound; 6,060 feet silent.

Melodrama.. Girl elopes with trapper and later starts out to rejoin his rough pals but turns back toward home. is wounded and forced to drag himself to the fort. Finding wife gone he follows her, collapsing as he arrives at her home.

References: Reviewed issue Mar. 2, 1929, page 712 (sound).

Advertising: One page insert, May 5; insert, May 12; insert, May 19; insert, May 26; insert, June 2; 439, Aug. 11; 1726, Dec. 8, 1928; 223, Jan. 26; 272, Feb. 2; 460, Feb. 16; 524, Feb. 23; 594, Mar. 2, 1929.

Newspaper displays: Page 1250-51, Apr. 20, 1929.

WOLVES OF THE CITY. Produced and distributed by Universal Pictures Corp. Star, Bill Cody with Sally Blane. Director, Leigh Jason. Scenarist, Val Cleveland. Cameraman, Charles Stumar. Released, Feb. 24, 1929. Length, 4,160 feet.

Underworld drama: After refusing a girl ,youth finds in her vanity case advertisement for "man of iron nerve." Answering it, he is placed on the trail of a stolen jade, recaptures it and rescues the girl.

WOMAN DISPUTED (Syn.) (SF). Produced by Jos. M. Schenck. Distributed by United Artists Corp. Star, Norma Talmadge with Gilbert Roland. Directors, Henry King and Sam Taylor. Scenarist, C. Gardner Sullivan. Cameraman, Oliver Marsh. Released, Sept., 1928. Length, 8,129 feet sound; 8,051 feet silent.

Drama. From Denison Clift's play. Girl is brought from life of poverty and made a pawn of two admirers. In an effort to go straight, she precipitates all kinds of trouble. The background is an Austrian town, with girl finding refuge in the quarters of army officer. His friend is a Russian. When war breaks out each officer claims the girl. After she proves herself honorable, disappointed suitor forgives.

References: Reviewed issue Nov. 17, 1928, page 1535 (silent).

Advertising: Insert, July 7; 1312-13. Nov. 3; 1 page insert, Nov. 24, 1928.

Exploitation: Pages 1772, Dec. 8; 1954, Dec. 29, 1928.

Newspaper displays: Page 1477, Nov. 10, 1928; 442, Feb. 9, 1929.

WOMAN FROM HELL, THE (Syn.) (SF). Produced and distributed by Fox Film Corp. With Mary Astor, Robert Armstrong, Roy D'Arcy. Director, A. F. Erickson. Scenarists, Chas. Kenyon and Ray Doyle. Cameraman, Conrad Wells. Released, Apr. 21, 1929. Length, 5,442 feet sound; 5,489 feet silent.

Melodrama. Play by Jaime Del Rio, George Scarborough and Lois Leeson. Son of lighthouse keeper loves girl in an amusement concession at a beach resort. They are married. Later barker tries to persuade girl to return to old job. In husband's absence tries to get girl to elope with him. Finding barker in his home, husband tells wife to go back with spieler but she stays with husband.

References: Reviewed issue May 25, 1929, page 1785 (silent).

WOMAN FROM MOSCOW, THE (S & E) (SD). Produced and distributed by Paramount Famous Lasky Corp. Star, Pola Negri with Norman Kerry. Director, Ludwig Berger. Scenarist, John Farrow. Cameraman, Victor Milner. Released, Nov. 3, 1928. Length, 6,938 feet.

Society drama with Russian background: From play "Fedora" by Sardou. Princess, betrothed to son of Russian general, on a visit to general's castle finds herself involved in a mysterious murder costing the life of the general. Princess swears vengeance. The killer is tracked down.

References: Reviewed issue Nov. 10, 1928, page 1461 (silent).

WOMAN OF AFFAIRS, A. Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. Stars, John Gilbert and Greta Garbo with Lewis Stone, John Mack Brown and Douglas Fairbanks, Jr. Director, Clarence Brown. Scenarist, Bess Meredyth. Dialoguers, Marion Ainslee and Ruth Cummings. Cameraman, Wm. Daniels. Released, Dec. 15, 1928. Length, 8,319 feet sound.

Drama. Based on Michael Arlen's "The Green Hat," telling story of a woman who longs for life. Girl realizes too late she is wrong and kills herself in an auto accident to force sweetheart's return to his wife.

References: Reviewed issue Nov. 3, 1928, page 1338 (silent).

Advertising: Front cover, Nov. 10; front cover, Nov. 24; front cover, Dec. 8; 1798, Dec. 15; insert, Dec. 29, 1928; front cover, Feb. 16; insert, Mar. 2; front cover, also insert, Mar. 9; insert, June 8, 1929.

Newspaper displays; Page 849, Mar. 16, 1929.

WOMAN I LOVE. Produced by F B O. Distributed by RKO Prod., Inc. With Margart Morris. Director, George Melford. Cameraman, Virgil Miller. Released May 26, 1929. Length, 6,199 feet.

Melodrama: Because her husband's small salary denies to her desired pleasures Edna Reed innocently accepts the attentions of Ken Hamilton, wealthy clubman. Clubman meets violent death and Edna's husband is accused. Wife testifies of intimate relations. Clubman's former sweetheart admits she caused his death.

WOMAN IN WHITE. Produced by British & Dominions Films. Distributed by Sono Art-World Wide Pictures. Starring Blanche Sweet with Haddon Mason. Jerrold Robert-Shaw and Louise Prussing. Director, Herbert Wilcox. Scenarists, Herbert Wilcox and Robert Cullen. Cameraman, David Kesson. Released, March 21, 1929. Length, 6,201 feet.

Mystery: Strange, homeless girl, a striking resemblance to a woman of the nobility is tricked into posing as the noblewoman when an unscrupulous and poverty-stricken nobleman has her "put out of the way."

References: Advertising: Pages 178, Jan. 19; 234, Jan. 26, 1930.

WOMAN TO WOMAN (AT). Produced by Tiffany-Gainsborough-Burlington. Distributed by Tiffany Prod. Starring Betty Compson with George Barraud and Juliette Compton. Director, Victor Saville. Adaptor, Nicholas Fodor. Cameraman, Ben Kline. Released, Nov. 1, 1929. Length, 8,080 feet.

Drama: From play by Michael Norton. Triangle drama. French dancer falls in love with British officer. They have an affair. It is his intention to marry her but orders carry him back to front before the ceremony can be arranged. Shell-shocked, he loses his memory and later marries another woman. He then meets girl. Struggle ensues between the two women, but in the end comes recognition so that the child's name must be protected.

References: Reviewed issue Oct. 19, 1929, page 36 (sound).

Advertising: Pages 512, Aug. 10; 703, Aug. 24; 848, Sept. 7; inside front cover, Sept. 14; inside front cover, Sept. 21; two page insert, Nov. 30, 1929.

WOMAN TRAP (AT) (SD). Produced and distributed by Paramount Famous Lasky Corp. With Hal Skelly, Evelyn Brent, Chester Morris. Director, William A. Wellman. Scenarist, Louise Long. Dialoguer, Bartlett Cormack. Cameraman, Henry Gerrard. Released, Sept. 28, 1929. Length, 6,168 feet sound; 6,384 feet silent.

Melodrama. From play "Brothers" by Edwin Burke. Plain clothes cop turns from a good fellow to a hard boiled officer. Finally is placed where to go through with his duty he has to arrest his own brother on a murder charge. Brother, at last minute, commits suicide and mother is kept from knowledge of crime. Cop and neighbor's daughter are brought together over dead man's body.

References: Reviewed issue Sept. 7, 1929, page 859 (sound).

Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert, July 13, 1929.

WOMEN THEY TALK ABOUT (PT) (SD). Produced and distributed by Warner Bros. With Irene Rich, Audrey Ferris, Wm. Collier, Jr., Claude Gillingwater. Director, Lloyd Bacon. Scenarist and dialoguer, Robert Lord. Cameraman, Frank Kesson. Released, Aug. 11, 1928 sound; Sept. 8, 1928 silent. Length, 5,527 feet sound; 5,275 feet silent.

Comedy: Son of mayor takes to truck driving for the influence it will have on his father's labor vote. In doing so, he falls in love with the daughter of the woman opposition candidate. Kidnapping of the girl and a fight ensue.

References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765, Sept. 8, 1928; insert, Jan. 19, 1929.

Exploitation: Pages 939, Sept. 22; 1157, Oct. 13, 1928.

Newspaper Displays: Page 669, Mar. 2, 1929.

WONDER OF WOMEN (PT). Produced and distributed by Metro-Goldwyn-Mayer Dist. Corp. With Lewis Stone, Peggy Wood, Leila Hyams. Director, Clarence Brown. Scenarist and dialoguer, Bess Meredyth. Cameraman, Merritt B. Gerstad. Released, July 13, 1929. Length, 8,347 feet sound; 8,796 feet silent.

Drama. From "Wife of Stephen Tromholt" by Herman Sudermann. Noted pianist and composer falls in love with a widow who believes that he is submerging his genius in order to grind out compositions to keep pot boiling. Longs for his freedom to go into the world to make merry, only to discover he was much better off with his wife.

References: Reviewed issue July 27, 1929, page 376 (sound).

Advertising: Insert. May 19; front cover, May 26; insert, June 2; insert, June 16; insert, June 23; insert, June 30; insert, Aug. 4; front cover, Sept. 22, 1928; insert, June 8, 1929.

WORDS AND MUSIC (AT) (SF). Produced and distributed by Fox Film Corp. With Lois Moran, Tom Patricola, David Percy. Director, James Tinling. Scenarists, Frederick H. Brennan and Jack McEdward. Dialoguer, Andrew Bennison. Cameraman, Charles Clarke and Don Anderson. Released, August 18, 1929. Length, 6,500 feet sound.

Musical revue. Collection of singing and dancing stars run the gamut of the revue type of entertainment centering around a contest staged at a college for the best musical comedy number.

References: Reviewed issue Nov. 2. 1929, page 95 (sound).

Exploitation: Page 1152, Sept. 28, 1929.

Newspaper displays: Page 40, Dec. 28, 1929.

WRECKER, THE (Syn.) (SF) (SD). Produced by Gainsborough Pictures, Ltd. Distributed by Tiffany Prod. Star, Carlyle Blackwell. Director, G. M. Bolvary. Scenarist, Angus McPhail. Released, Aug. 10, 1929. Length, 6,520 feet sound.

Melodrama. From play by Arnold Ridley and Bernard Merivale. Railroad mogul, in reality head of a motor bus corporation, through a series of railroad wecks, creates a public distrust for railroads and thus enriches his bus operations. He has had rival railroad magnate killed and is anxious to kill magnate's nephew. Latter prevents the wrecker from carrying through his designs, and corners him so he meets death by jumping from a speeding train.

References: Reviewed issue Aug. 17, 1929, page 1929 (sound).

Advertising: Page 641, Aug. 17, 1929.

— Y —

YELLOW CONTRABAND. Produced by Leo Maloney Prod. Distributed by Pathe Exchanges, Inc. Star and director, Leo Maloney. Scenarist, Ford I. Beebe. Cameraman, Edw. A. Kull. Released, Oct. 28, 1928. Length, 5,686 feet.

Underworld drama. Government agent and underworld character look alike. so the former outwits the latter in order to assume his place amidst the gang of dope smugglers. His underworld rival shows up in a Chinese dive where he is impersonating him and the government man is saved only by a raid.

References: Reviewed issue Oct. 20, 1928, page 1223 (silent).

YELLOW PASS, THE. Produced by Mejrabpomfilm. Distributed by Amkino Corp. Star, Anna Stenn with I. I. Koval-Samborski. Director and scenarist, F. Ozep. Released, Dec. 8, 1928. Length, 6,600 feet.

Drama: Concerns peasant couple who are forced by circumstances to separate but through loyalty are finally reunited.

References: Advertising: Pages 2035, June 16; 1827, Dec. 15, 1928.

YELLOWBACK, THE. Produced by F B O. Distributed by RKO Prod., Inc. With Tom Moore and Seena Owen. Director, Jerome Storm. Scenarist, John Twist. Cameraman, Philip Tannura. Released, Jan. 20, 1929. Length, 5,957 feet.

Northwest drama: From story by James Oliver Curwood.. Giant woodsman kills his rival for the hand of a French Canadian girl. O'Mara, youngest of the Northwest Mounted, is assigned to track him down. He gets his man.

References: Advertising: Page 1666, May 19, 1928.

YOUNG NOWHERES (AT) (SD). Produced and distributed by First National Pictures, Inc. Starring Richard Barthelmess with Marion Nixon. Director, Frank Lloyd. Scenarist and dialoguer, Bradley King. Cameraman, Ernest Haller. Released, Oct. 20, 1929. Length, 7,850 feet sound; 5,256 feet silent.

Drama. From story by I. A. R. Wylie. Elevator boy in an apartment house and the maid of all work are orphans and lonely. They become acquainted. Girl is taken to hospital suffering from pneumonia. Christmas Eve she is permitted to leave. Boy, believing tenant of apartment is in California, prepares a tree and a little spread for girl. Owner returns and has them arrested. Story is told and charges dismissed.

References: Reviewed issue Oct. 5, 1929, page 1263 (sound).
Advertising: Pages 1111, Sept. 28; 18-19. Oct. 19, 1929.
Newspaper displays: Page 86, Nov. 30, 1929.

YOUNG WHIRLWIND, THE. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Buzz Barton with Frank Rice and Alma Rayford. Director, Louis King. Scenarist, Ethel Hill. Cameraman, Virgil Miller. Released, Sept. 16, 1928. Length, 4,764 feet.

Western. Story deals with exciting days of frontier life when the pony express played an important part in mail and transportation, and takes in modern methods such as air travel wherein the hero has experiences as the daredevil horseman of the clouds.

YOUNGER GENERATION, THE (PT). Producer and distributed by Columbia Pictures Corp. With Jean Hersholt, Lina Basquette and Ricardo Cortez. Director, Frank R. Capra. Adaptor, Sonya Levien. Cameraman, Teddy Tetrlaff. Released, Mar. 4, 1929. Length, 7,866 feet sound; 7,246 feet silent.

Drama. Story by Fannie Hurst. When young man from Ghetto becomes antique dealer on Fifth Avenue, he moves family to more fashionable quarters. Father longs for old neighborhood and sister has not outgrown childhood love affair. When her sweetheart becomes involved in a robbery, she marries him and brother puts her out. Father dies and husband is released from prison. Then mother decides she too would prefer to be back among own people.

References: Reviewed issue Mar. 23, 1929, page 923 (sound).
Advertising: Insert, June 2; 1029, Oct. 6, 1928.

Short Subjects — Sound and Silent

— A —

AESOP'S FILM FABLES. Produced by Fables Pictures, Inc. Distributed by Pathe. Length, 2-3 reels.
Alaska or Bust. Released Sept. 9, 1928.
Sunday on the Farm. Released Sept. 16, 1928. Reviewed Sept. 8, 1928, page 803.
High Seas. Released Sept. 23, 1928. Reviewed Sept. 22, 1928, page 929.
The Magnetic Bat. Released Sept. 30, 1928.
Cure or Kill. Released Oct. 7, 1928. Reviewed Oct. 6, 1928, page 1097.
Monkey Love. Released Oct. 14, 1928. Reviewed Oct. 27, 1928, page 1287.
Big Game. Released. Oct.. 21, 1928. Reviewed Oct. 27, 1928, page 1287.
Gridiron Demons. Released Oct. 28, 1928. Reviewed Oct. 27, 1928, page 1287.
Laundry Man. Released Nov. 4, 1928. Reviewed Nov. 17, 1928, page 1535.
Caught in the Draft. Released Nov. 11, 1928.
A Polar Flight. Released Nov. 18, 1928. Reviewed Nov. 10, 1928, page 1462.
On the Links. Released Nov. 25, 1928. Reviewed Dec. 1, 1928, page 1698.
The Fishing Fool. Released Dec. 2, 1928. Reviewed Dec. 8, 1928. Page 1766.
A Day Off. Released Dec. 9, 1928. Reviewed Dec. 1, 1928, page 1698.
Barnyard Politics. Released Dec. 16, 1928.
Flying Hoofs. Released Dec. 23, 1928. Reviewed Dec. 15, 1928. page 1816.
The Mail Man. Released Dec. 30, 1928. Reviewed Dec. 22, 1928, page 1876.
Land o' Cotton. Released Jan. 6, 1929. Reviewed Jan. 5, 1929, page 45.
A White Elephant. Released Jan. 13, 1929. Reviewed Jan. 12, 1929, page 142.
Snapping the Whip. Released Jan. 20, 1929. Reviewed Jan. 19, 1929, page 196.
The Break of Day. Released Jan. 27, 1929.
Sweet Adeline. Released Feb. 3. 1929. Reviewed Jan. 26, 1929, page 248.
Wooden Money. Released Feb. 10, 1929. Reviewed Feb. 2, 1929, page 369.
The Queen Bee. Released Feb. 17, 1929. Reviewed Feb. 9, 1929, page 435.
Grandma's House. Released Feb. 24, 1929. Reviewed Feb. 16, 1929, page 502.
Back to the Soil. Released Mar. 3, 1929.
A Lad and His Lamp. Released Mar. 10, 1929. Reviewed Mar. 23, 1929, page 926.
The Black Duck. Released Mar. 17, 1929. Reviewed. Mar. 16, 1929, page 846.
The Big City. Released Mar. 24, 1929.
The Under Dog. Released Mar. 31, 1929. Reviewed Mar. 30, 1929, page 989.
The Cop's Bride. Released Apr. 7, 1929. Reviewed Mar. 30, 1929, page 990.
The Water Cure. Released Apr. 14, 1929. Reviewed April 6. 1929, page 1126.

AESOP'S SOUND FABLES. (SF) (SD). Produced by Fables Pictures, Inc. Distributed by Pathe. Length, 2-3 reels.
Dinner Time. Released Oct. 14, 1928.
Stage Struck. Released Dec. 23, 1928. Reviewed Jan. 5, 1929, page 34.
Presto Change. Released Apr. 14, 1929.
Skating Hounds. Released Apr. 28, 1929. Reviewed April 27, 1929, page 1410.
Faithful Pup. Released May 12, 1929.
Custard Pies. Released May 26, 1929. Reviewed May 25, 1929, page 1784.
Woodchoppers. Released June 9, 1929. Reviewed June 1, 1929, page 1891.
Concentrate. Released June 23, 1929. Reviewed June 15, 1929, page 2097.
Jail Breakers... Released July 7, 1929. Reviewed July 6, 1929, page 125.
House Cleaning Time. Released July 21, 1929. Reviewed Aug. 3, 1929, page 478.
Bug House College Days. Released Aug. 4, 1929.
A Stone Age Romance. Released Aug. 18, 1929. Reviewed Aug. 17, 1929, page 670 (sound).
The Big Scare. Released Sept. 1, 1929. Reviewed Aug. 31, 1929, page 794 (sound).
Jungle Fool. Released Sept. 15, 1929. Reviewed Sept. 14, 1929, page 990.
Fly's Bride. Released Sept. 29, 1929.
Summer Time. Released Oct. 13, 1929. Reviewed Oct. 12, 1929, page 36.
Mill Pond. Released Oct. 27, 1929, page 40.
Tuning In. Released Nov. 10, 1929. Reviewed Nov. 9, 1929, page 38.
Barnyard Melody. Released Nov. 24, 1929. Reviewed Nov. 16, 1929, page 30.
Night Club. Released Dec. 8, 1929. Reviewed Nov. 30, 1929, page 77.
Close Call. Released Dec. 22, 1929. Reviewed Dec. 21, 1929, page 40.

AMKINO SPECIAL. Produced by Majraboomfilm. Distributed by Amkino Corp. Length, 3 reels.
Aelita. With K. W. Eggert and Julie Solnewa. Released Mar. 23, 1929.

— B —

BARNEY GOOGLE SERIES. Produced by Larry Darmour for Standard Cinema Corp. Distributed by RKO Dist. Corp. Stars, Barney Hellum and Philip Davis. Length, 2 reels.
Horsefeathers. Released Sept. 9, 1928. Reviewed Sept. 29, 1928, page 993.
OK MNX. Released Oct. 7, 1928.
T-Bone Handicap. Released Nov. 4, 1928.
Money Balks. Released Dec. 2, 1928.
The Beef-Steaks. Released Dec. 30, 1928.
Runnin' Thru the Rye. Released Jan. 27, 1929.
Sunshine's Dark Moment. Released Feb. 24, 1929.
Neigh, Neigh, Spark Plug. Released Mar. 24, 1929.
A Horse on Barney. Released Apr. 21, 1929.
Just a Stall. Released May 19, 1929.
The Pace That Thrills. Released June 16, 1929.
Slide, Sparky, Slide. Released July 14, 1929.

BIG BOY-JUVENILE COMEDIES—Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges, Inc. Director Charles Lamont. Star "Big Boy" (Malcolm Sabiston) Length 2 reels.
Hot Luck. Released Sept. 2, 1928. Reviewed Sept. 29, 1928, page 994.
Come to Papa. Released Oct. 14, 1928. Reviewed Oct. 13, 1928, page 1164.
Follow Teacher. Released Dec. 16, 1928. Reviewed Nov. 17, 1928, page 1536.
The Fixer. Released Feb. 3, 1929.
Ginger Snaps. Released Mar. 24, 1929. Reviewed Mar. 30, 1929, page 990.
Joy Tonic. Released May 5, 1929. Reviewed Apr. 13, 1929, page 1199.
Helter Skelter. Released June 16, 1929. Reviewed May 25, 1929, page 1786.
Sole Support. Released Aug. 4, 1929. Reviewed Aug. 3, 1929, page 478.

BUCK AND BUBBLES COMEDIES. (AT) (SF) (CD). Produced and distributed by Pathe. With Ford Lee Washington and John Sublette. Length, 2 reels.
Black Narcissus. Director, Paul Powell. Released Sept. 15, 1929. Reviewed Sept. 14, 1929, page 989.
In and Out. Director, Monte Brice. Released Nov. 3, 1929. Reviewed Oct. 26, 1929, page 33.
Fowl Play. Director, Carl Harbaugh. Released Dec. 29, 1929. Reviewed Dec. 21, 1929, page 40.

BUSTER BROWN COMEDIES, Produced by Stern Bros. Distributed by Universal Star, Arthur Trimble. Length, 2 reels.
Half Back Buster. Director, Sam Newfield. Released Sept. 19, 1928.
Buster Trims Up. Director, Sam Newfield. Released Oct. 17, 1928. Reviewed July 20, 1929, page 295.
Teacher's Pest. Director, Sam Newfield. Released Nov. 14, 1928. Reviewed Oct. 20, 1928, page 1224.
Watch the Birdie. Director Sam Newfield. Released Dec. 12, 1928. Reviewed December 8, 1928, page 1766.
Out at Home. Director, Sam Newfield. Released Jan. 9, 1929. Reviewed Feb. 16, 1929, page 502.
Have Patience. Director, Sam Newfield. Released Feb. 6, 1929.
Knockout Buster. Director, Francis Corby. Released Mar. 6, 1929. Reviewed Feb. 9, 1929, page 436.
Tige's Girl Friend. Director, Sam Newfield. Released Apr. 3, 1929. Reviewed March 16, 1929, page 846.
Magic. Director, Sam Newfield. Released May 1, 1929. Reviewed March 30, 1929, page 990.
Delivering the Goods. Director, Sam Newfield. Released May 29, 1929. Reviewed April 27, 1929, page 1410.
Buster's Spooks. Director, Sam Newfield. Released June 26, 1929. Reviewed June 1, 1929, page 1888.
Getting Buster's Goat. Director, Gus Meins. Released July 24, 1929. Reviewed July 6, 1929, page 125.
Stop Barking. Director, Sam Newfield . Released Aug. 21, 1929. Reviewed July 20, 1929, page 296.

— C —

CAMEO COMEDIES. Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.
Cook, Papa, Cook. With Henry Murdock & Lucille Rutton. Director Wallace McDonald. Released Sept. 9, 1928. Reviewed Sept. 15, 1929, page 870.
Wife Trouble. Star Robert Graves. Director, Wallace McDonald. Released Sept. 23, 1928. Reviewed Sept. 8, 1929, page 802.
The Lucky Duck. Star Dilly Dale. Director, Francis J. Martin. Released, Oct. 7, 1928. Reviewed Sept. 15, 1928, page 870.
All In Fun. Star, Jerry Mandy. Director, Francis J. Martin. Released Oct. 21, 1928. Reviewed Oct. 27, 1928, page 1287.
Hay Wire. With Gene Stone and Billy Dale. Director, Francis J. Martin. Released Nov. 4, 1928. Reviewed Oct. 27, 1928, page 1287.
Bumping Along. With Gene Stone and Marshall Ruth. Director, Francis J. Martin. Released Nov. 18, 1928. Reviewed Nov. 3, 1928, page 1398.
Playful Papas. Star, Jerry Mandy. Director Francis J. Martin. Released Dec. 2, 1928. Reviewed Dec. 1, 1928, page 1698.
Murder Will Out. Star, Vernon Dent. Director, Jules White. Released Dec. 16, 1928. Reviewed Nov. 10, 1928, page 1462.
In The Morning. Star, Vernon Dent. Director, Francis J. Maritn. Released Dec. 30, 1928. Reviewed Nov. 24, 1928, page 1599.
What A Trip. Star, Vernon Dent. Director, Francis J. Martin. Released Jan. 13, 1929. Reviewed Dec. 15, 1928, page 1816.
Dumb—And How. With Eva Thatcher, Bert Young and Harry Allen. Director, Jules White. Released Jan. 20, 1929. Reviewed Dec. 22, 1928, page 1876.
Served Hot. Star, Cliff Bowes. Director, Francis J. Martin. Released Feb. 10, 1929. Reviewed Jan. 19, 1929, page 194.
Pep Up. Star, Cliff Bowes. Director, Francis J. Martin. Released Feb. 24, 1929. Reviewed Feb. 2, 1929, page 371.
Her Big Ben. Star, Gene Stone. Director, Jules White. Released Mar. 10, 1929. Reviewed Feb. 2, 1929, page 370.
Time To Expire. Star, Gene Stone. Director, Francis J. Martin. Released Mar. 24, 1929. Reviewed Nov. 2, 1929, page 97.
Four Wheel Brakes. Star, Jerry Mandy. Director, Jules White. Released April 7, 1929. Reviewed Mar. 30, 1929, page 988.
Delicious and Refreshing. Star, Adrienne Dore. Director, Francis J. Martin. Released April 21, 1929. Reviewed March 16, 1929, page 846.
Kitty Kitty. Star, Billy Dale. Director, Jules White. Releaesd May 5, 1929. Reviewed March 16, 1929, page 845.
Her Gift Night. Star, Billy Dale. Director, Jules White. Released May 19, 1929. Reviewed April 20, 1929, page 1338.
Household Blues. With Monty Collins and Vernon Dent. Director, Jules White. Released June 2, 1929. Reviewed June 1, 1929, page 1891.
What A Pill. Star, Billy Dale. Director, Francis J. Martin. Released June 16, 1929. Reviewed June 15, 1929, page 2096.
Rubbing It In. Star, Al Alt. Director, Francis J. Martin. Released June 30, 1929. Reviewed July 13, 1929, page 201.
Lucky Breaks. Star, Al Alt. Director, Francis J. Martin. Released July 14, 1929. Reviewed July 13, 1929, page 201.
Contented Wives. Star, Al Alt. Director, Francis J. Martin. Released July 28, 1929. Reviewed August 3, 1929, page 478.
Hot Sports. With Monty Collins and Vernon Dent. Director, Jules White. Released August 11, 1929. Reviewed August 10, 1929, page 605.

CASTLE COLOR NOVELTIES (Syn.) (SD). Produced and distributed by Castle Films. Length, 1 reel.
Down Hawaii Way.
Flaming Canyons.
60 Minutes From Broadway.

Trailing the Western Sun.

CHARLEY CHASE COMEDIES. Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Star, Charles Chase. Length, 2 reels.
Imagine My Embarrassment. (Syn.) Released Sept. 1, 1929. Reviewed July 28, 1928, page 290 and Jan. 12, 1929, page 142.
Is Everybody Happy. Released Sept. 29, 1928.
All Parts. Released Oct. 27, 1928. Reviewed Nov. 10, 1928, page 1462.
The Booster (Syn.) Released Nov. 24, 1928.
Chasing Husbands. Released Dec. 22, 1928.
Ruby Lips (Syn.). Released Jan. 19, 1929.
Off to Buffalo. Released Feb' 16, 1929.
Loud Soup. Released Mar. 16, 1929.

Thin Twins. Released Apr. 13, 1929.
Movie Nights. Released May 11, 1929. Reviewed June 8, 1929, page 1969.
Crazy Feet. Released Sept. 7, 1929.
Stepping Out. Released Nov. 2, 1929.
Great Gobs. Released Dec. 28, 1929.

CHECKER COMEDIES (AT) (SF) (SD). Produced and directed by George LeMaire. Distributed by Pathe. Length, 2 reels.
The Salesman. Star, Frank Davis. Released July 21, 1929.
Turkey for Two. With Frank Davis, William Frawley, Noel Francis. Released Aug. 25, 1929. Reviewed Aug. 17, 1929, page 670.
The Smooth Guy. With Frank Davis and Evalyn Knapp. Released Oct. 27, 1929. Reviewed Oct. 19, 1929, page 40.

CHORUS GIRL SERIES. Produced by Christie Film Co. Distributed by Paramount-Famous-Lasky Corp. Length, 2 reels.
Skating Home. Released Sept. 1, 1928.
Picture My Astonishment. Released Oct. 13, 1928.
Believe It Or Not. Released Nov. 24, 1928.
Nifty Numbers. Released Dec. 29, 1928.
Footlight Fanny. Released Feb. 9. 1929.
Tight Places. Released Mar. 9, 1929.
Reckless Rosie. Released Apr. 6, 1929.
Stage Struck Susie. Released May 4, 1929. Reviewed June 29, 1929, page 2343.

COLLEGIANS SERIES. Produced and distributed by Universal. With George Lewis and Dorothy Gulliver. Director, Nat Ross. Length, 2 reels.
The Junior Year. Released Sept. 3, 1928.
Calford vs. Redskins. Released Sept. 17, 1928.
Kicking Through. Released Oct. 1, 1928
Calford in the Movies. Released Oct. 15, 1928. Reviewed Oct. 6, 1928, page 1097.
Paddling Co-Eds. Released Oct. 29, 1928. Reviewed Oct. 27, 1928, page 1287.
Fighting for Victory. Released Nov. 12, 1928. Reviewed Oct. 27, 1928, page 1285.
Dear Old Calford. Released Nov. 26, 1928
Calford On Horseback. Released Dec. 10, 1928. Reviewed Dec. 1, 1928, page 1698
Bookworm Hero. Released Dec. 24, 1928.
..**Speeding Youth.** Released Jan. 7, 1929.
The Winning Point. Released Jan. 21, 1929.

COLLEGIAN SERIES (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With George Lewis and Dorothy Gulliver. Length, 2 reels.
King of the Campus. Director, Nat Ross. Released Apr. 1, 1929. Reviewed Mar. 30, 1929, page 989.
The Rivals. Director, Nat Ross. Released Apr. 15, 1929. Reviewed May 11, 1929, page 1646.
On Guard. Director, Nat Ross. Released Apr. 29, 1929. Reviewed May 11, 1929, page 1646.
Junior Luck. Director, Nat Ross. Released May 27, 1929. Reviewed June 1, 1929, page 1891.
Cross Country Run. Director, Harry Fraser. Released June 10, 1929. Reviewed June 15, 1929, page 2098.
Sporting Courage. Director, Ben Holmes. Released June 24, 1929. Reviewed July 6, 1929, page 125.
Varsity Drag. Director, Nat Ross. Released July 8, 1929. Reviewed June 29, 1929, page 2343.
Flying High. Director, Ben Holmes. Released July 22, 1929. Reviewed July 20, 1929, page 295.
On the Sidelines. Director, Nat Ross. Released Aug. 5, 1929. Reviewed Aug. 10, 1929, page 605.
Use Your Feet. Director, Ben Holmes. Released Aug. 19, 1929. Reviewed Aug. 17, 1929, page 670.
Splash Mates. Director, Ben Holmes. Released Sept. 2, 1929. Reviewed Sept. 14, 1929, page 990.
Graduation Daze. Director, Nat Ross. Released Sept. 16, 1929. Reviewed Aug. 24, 1929, page 736.

COLUMBIA-VICTOR GEMS. Produced by Columbia and Victor Co. Distributed by Columbia Pictures Corp. Length, 1 reel.
The Gay Caballero. Star, Frank Crumit. Released May 8, 1929. Reviewed June 8, 1929, page 1969.
Old Man Trouble. Star, Jules Bledsoe. Released May 29, 1929. Reviewed June 8, 1929, page 1969.
Snappy Co-Eds. Star, Nan Blackstone. Released June 5, 1929.
Jail House Blues. Star, Mamie Smith. Released June 19, 1929.
My Wife. Star, Jack Wilson. Released June 15, 1929, page 2097.
Falling Stars. Star, Henry Bergman. Released July 17, 1929.
Memories. With Lambert Murphy and Lucy Marsh. Released July 31, 1929 Reviewed June 8, 1929, page 1969.
At a Talkie Studio. Star, Buddy Doyle. Released Aug. 14, 1929.
Parlor Pest. With Boyce Combe and Walter Fanner. Released Aug. 28, 1929.
The Harmony Club. Star, Jeff O'Hara. Released Sept. 11, 1929. Reviewed Jan. 4, 1930, page 35.
Listen Lady. With Grace LaRue and Hale Hamilton. Released Sept. 25, 1929.
On the Boulevard. With Sweet and McNaughton. Released Oct. 9, 1929.
Boy Wanted. Star, Joe Phillips. Released Oct. 23, 1929.
A Day of a Man of Affairs. With Maurice Holland, Ginger Rogers and Nell Ray. Released Nov. 6, 1929. Reviewed issue Dec. 28, 1929, page 26.
Station B-U-N-K. Star, Georgie Price. Released Nov. 20, 1929. Reviewed Nov. 9, 1929. page 38.
Busy Fingers. Star, Leon Navara. Released Dec. 4, 1929. Reviewed Dec. 28, 1929, page 27.
On the Levee. Star, Jules Bledsoe. Released Dec. 18. 1929. Reviewed Jan. 11, 1930, page 82.
Singing Brakeman. Star, Jimmie Rodgers. Released Dec. 31, 1929. Reviewed Nov. 23, 1929, [illegible]

CORONET TALKING COMEDIES—(AT) (SD) (SF)—Produced by Coronet Comedies, Inc. Distributed by **Educational** Film Exchanges, Inc. Star, Edw. Everett Horton. Length 2 reels.
The Eligible Mr. Bangs. Director, Hugh Faulcon. Released January 13, 1929. Reviewed February 9, 1929, page 436.
Ask Dad. Director, Hugh Faulcon. Released February 17, 1929. Reviewed February 16, 1929, page 502.
The Right Bed. Director, Hugh Faulcon. Released April 14, 1929. Reviewed May 18, 1929, page 1717.
Trusting Wives. Director, Leslie Pearce. Released June 23, 1929. Reviewed July 20, 1929, page 296.
Prince Gabby. Director, Leslie Pearce. Released September 15, 1929. Reviewed September 14, 1929, page 989.
Good Medicine. Director, Leslie Pearce. Released Decmeber 8, 1929. Reviewed November 23, 1929, page 38.

— D —

DOROTHY DEVORE COMEDIES. Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges, Inc. Directed by Charles Lamont. Star, Dorothy Devore. Length, 2 reels.
Companionate Service. Released October 7, 1928. Reviewed October 6, 1928, page 1098.
Misplaced Husbands. Released November 25, 1928. Reviewed November 24, 1928, page 1600.
Auntie's Mistake. Released February 17, 1929. Reviewed March 30, 1929, page 989.

DISNEY CARTOONS. Produced by Walt Disney. Distributed by Columbia Pictures Corp. Length, 1 reel.
Skeleton Dance. Released Aug 29, 1929
El Terrible Torreador. Released Sept. 26, 1929. Reviewed Nov. 9, 1929, page 38.
Springtime. Released Oct. 24, 1929. Reviewed Nov. 2, 1929, page 97.
Hells Bells. Released Nov. 21, 1929. Reviewed Nov. 23, 1929, page 38.
The Merry Dwarf. Released Dec. 19, 1929. Reviewed Dec. 28, 1929, page 27.

BILLY DOOLEY COMEDIES. Produced by Christie Film Co. Distributed by Paramount-Famous-Lasky Corp. Star, Billy Dooley. Length, 2 reels.
Oriental Hugs. Released Sept. 29, 1928.
A She Going Sailor. Released Nov. 10, 1928.
Gobs of Love. Released Dec. 15, 1928.
Happy Heels. Released Jan. 19, 1928.
Off the Deck. Released Feb. 28, 1929.
Crazy Doings. Released Mar. 23, 1929.
Rough Dried. Released Apr. 20, 1929.

— F —

FAMOUS COMPOSERS SERIES. (Syn.) (SD). Produced by James A. Fitz-Patrick. Distributed by Paramount-Famous-Lasky Corp. Length, 1 reel.
Schubert's Songs. Released Feb. 23, 1929.
Schubert's Inspiration. Released Mar. 30, 1929.
Schubert's Friends. Released Apr. 27, 1929.
Schubert's Masterpiece. Released May 18, 1929.
Schubert's Unfinished Symphony. Released June 29, 1929.

RUSS FARRELL, AVIATOR SERIES. Produced by Chas. R. Rogers Productions, Inc. Distributed by Educational Film Exchanges, Inc. Star, Reed Howes. Director, Harry J. Brown. Length, 2 reels.
The Sky Ranger. Released Sept. 23, 1928. Reviewed Oct. 6, 1928, page 1098.
The Skywayman. Released Nov. 18, 1928. Reviewed Nov. 3, 1928, page 1398.
The Air Derby. Released Jan. 6, 1929. Reviewed Apr. 13, 1929, page 1199.
The Cloud Patrol. Released Feb. 24, 1929. Reviewed Mar. 30, 1929, page 989.

FOLLY COMEDIES. (AT) (SD) (SD). Produced by Frank Davis. Distributed by Pathe. Length, 2 reels.
Fancy That. With William Frawley and Earle Dewey. Director, Phil Tannura. Released Sept. 22, 1929. Reviewed Oct. 5, 1929, page 1260 (sound).
So This Is Marriage. With Guy Voyer, Norma Pallat, Earle Dewey. Director, Bradley Barker. Released Nov. 17, 1929. Reviewed Nov. 9, 1929, page 38.

FOREST RANGER SERIES. Produced and distributed by Universal. Star, Edmund Cobb. Length, 2 reels.
Riders of the Woods. Director, Joseph Levigard. Released Sept. 13, 1928.
The Fighting Forester. Director, Joseph Levigard. Released Oct. 20, 1928
The Boundary Battle. Director, Joseph Levigard. Released Nov. 17, 1928. Reviewed Oct. 27, 1928, page 1287.
Scrappin' Ranger. Director, Joseph Levigard. Released Dec. 22, 1928.
Claim Jumpers. Director, Joseph Levigard. Released, Jan. 19, 1929. Reviewed Dec. 22, 1928, page 1876.
In Line of Duty. Released Feb.. 23, 1929.
Beyond the Smoke. Released Mar. 23, 1929. Reviewed Feb. 23, 1929, page 570.
Riders of the Sierras. Director, Ray Taylor. Released Apr. 27, 1929. Reviewed March 30, 1929, page 989.
Dodging Danger. Director, Doran Cox. Released May 25, 1929.
Perilous Paths. Director, Ray Taylor. Released June 29, 1929. Reviewed June 15, 1929, page 2098.
Danger Line. Released July 27, 1929. Reviewed July 6, 1929, page 125.
Just In Time. Director, Doran Cox. Released Aug. 17, 1929. Reviewed July 20, 1929. page 296.

FOX MOVIETONE ENTERTAINMENTS. Produced by Fox-Case Corp. Distributed by Fox Film Corp.
Across the Sea. With the Royal Hawaiian Singers
All Steamed Up. Stars, Clark and McCullough. Director, Norman Taurog.
American Legion Parade.
At the Ball Game. Star, Joe Cook.
Bath Between, The. Stars, Clark and McCullough. Director, Benjamin Stoloff. Length, 2 reels.
Belle of Samoa, The. With Lois Moran and Clark and McCullough. Reviewed, June 1, 1929, page 1890. Length, 2 reels.
Beneath the Law. Stars, Clark and McCullough. Director, Harry Sweet. Length, 2 reels.
Bernie, Ben and His Orchestra.
Bonelli, Richard.
Detectives Wanted. Stars, Clark and McCullough. Director, Norman Taurog.
Diplomats, the. Stars, Clark and McCullough. Director, Norman Taurog, Reviewed, Jan. 12, 1929, page 141. Length, 2 reels.
Doyle, Sir Arthur Conan.
Early Mourning. Star, Gertrude Lawrence. Length, 2 reels.
Family Picnic, The. With Raymond McKee and Kathleen Key. Director, Harry Delf. Reviewed June 30, 1928, page 2184. Length, 2 reels.
Forget Me Not. With David Rollins and Nancy Drexel. Director, Marcel Silver. Length, 3 reels.
Friedland, Anatole and His Ritz Revue.
Friendship. Special cast. Director, Eugene Walter. Reviewed Mar. 2, 1929, page 712. Length, 2 reels.
Furnace Trouble. Star, Robert Benchley. Director, James G. Parrott. Length, 2 reels.
Happy Birthday. Special cast. Length, 2 reels.
Hired and Fired. Stars, Clark and McCullough. Director, Norman Taurog. Length, 2 reels.
In a Music Shoppe.
In Holland. Stars, Clark and McCullough. Director, Norman Taurog. Length, 3 reels.
Keeler, Rubye.
Kentucky Jubilee Singers.
Knife, The. With Lionel Atwill and Violet Heming. Reviewed June 15, 1929, page 2097. Length, 3 reels.
Knights Out. Stars, Clark and McCullough. Length, 2 reels.
Ladies Man, The. Star, Chic Sale. Director, Harry Delf. Reviewed Oct. 20, 1929, page 1212.
Lawrence, Gertrude.
Lesson Number One. Star, Robert Benchley. Director, James G. Parrott.
Lightner, Winnie.
Lillie, Beatrice.
Lindbergh's Take-off and Reception in Washington.
Mahoney, Will.
Marching On. Star, Chic Sale. Director, Marcel Silver.
Medicine, Men, The. Stars, Clark and McCullough. Director, Norman Taurog.
Meller, Raquel. Reviewed Sept. 8, 1928, page 788.
Miller and Farrell.
Mind Your Business. With Ben Bard and Hugh Herbert. Length, 2 reels.
Music Fields, The. Stars, Clark and McCullough. Director, Harry Sweet. Reviewed Oct. 5, 1929, page 1262. Length, 2 reels.
Mussolini, Benito.
Napoleon's Barber. With Otto Mattieson and Frank Reicher. Director, John Ford. Length, 3 reels.
Old Tunes for New. With Dr. Sigmund Spaeth. Reviewed Mar. 2, 1929, page 712.
Rooney, Pat, Marion Bent and Pat Rooney, III.
Schubert's Serenade. With J. Harold Murray, Jack Holliday and Marie Conway.
Sex Life of the Polyp, The. Star, Robert Benchley.
Shaw, George Bernard. Reviewed June 30, 1929, page 2184.
Songs of the South Seas. With the Royal Hawaiian Singers.
Sound Your A. With George Bickel, Arthur Stone and Marjorie Beebe. Director, Henry Lehrman. Length, 3 reels.
Spellbinder, The. Star, Robert Benchley.
Star Witness, The. Star, Chic Sale.
Stewed, Fried and Boiled. Star, Robert Benchley. Director, James Parrott.
Tarasova, Nina.
They Are Coming to Get Me. Star, Chic Sale.
Treasurer's Report, The. Star, Robert Benchley.
Vatican Choir.
Waltzing Around. Stars, Clark and McCullough. Director, Harry Sweet. Length, 2 reels.

—G—

GOLDEN ROOSTER COMEDIES (AT) (SF) (SD). Distributed by Pathe. Length, 2 reels.

Garden of' Eatin'. Produced by Pathe. Stars, James and Lucille Webster Gleason. Directors, John J. Mescall and Robert Fellows. Released Aug. 11, 1929. Reviewed Aug. 10, 1929, page 605.

Fairways and Foul. Produced by Pathe. Stars, James and Lucille Webster Gleason. Directors, John J. Mescall and Robert Fellows. Released Oct. 13, 1929. Reviewed Oct. 26, 1929, page 33.

Rubeville. Produced by C. B. Maddock. With H. B. Watson, Reg. Merville, Jere Delaney, Josephine Fontaine. Director, Bradley Barker. Released Dec. 8, 1929. Reviewed Nov. 30, 1929, page 77.

GREAT EVENTS SERIES. Produced by Technicolor Corp. Distributed by Metro-Goldwyn-Mayer. Length, 2 reels.

Heart of General Robert E. Lee. Released Sept. 22, 1928. Reviewed Nov. 3, 1928, page 1398.

Madame DuBarry. Released Nov. 17, 1928.

Manchu Love. Released Jan. 12, 1929.

Light of India. Released Mar. 9, 1929.

A Princess of Destiny. Released May 4, 1929.

—H—

LLOYD HAMILTON TALKING COMEDIES—(AT) (SD) (SF). Produced by Lloyd Hamilton Productions. Distributed by Educational Film Exchanges, Inc. Star, Lloyd Hamilton. Length, 2 reels.

His Big Minute. Director, William Watson. Released May 5, 1929. Reviewed June 1, 1929, page 1891.

Don't Be Nervous. Director, William Watson. Released July 7, 1929. Reviewed July 6, 1929. page 125.

His Baby Daze. Director, Gilbert Pratt. Released Aug. 18, 1929. Reviewed Aug. 24, 1929, page 736.

Peaceful Alley. Director Alf Goulding. Released Sept. 29, 1929. Reviewed Oct. 5, 1929, page 1260.

Toot Sweet. Director Alf Goulding. Released Nov. 10, 1929. Reviewed Nov. 16, 1929 page 30.

Grass Skirts. Director Alf Goulding. Released Dec. 22, 1929. Reviewed Dec. 7, 1929, page 73.

HODGE PODGE SERIES. Produced by Lyman H. Howe Films Co., Inc. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.

On the Move. Released Sept. 9, 1928.

Glorious Adventure. Released Oct. 14, 1928. Reviewed Oct. 27, 1928, page 1287.

A Patchwork of Pictures. Released Nov. 18, 1928. Reviewed Nov. 24, 1928, page 1600.

Shifting Scenes. Released Dec. 16, 1928. Reviewed Mar. 30, 1929, page 989.

Question Marks. Released Jan. 20, 1929. Reviewed Feb. 2, 1929, page 370.

A Dominion of Diversity. Released Feb. 24, 1929. Reviewed Mar. 23, 1929, page 926.

HODGE PODGE SYNCHRONIZATION SERIES. (SD) Produced by Lyman H. Howe Film Co., Inc. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.

A Moving Movie Show. Released June 9, 1929. Reviewed July 13, 1929, page 201.

On the Streets. Released July 21, 1929. Reviewed Sept. 14, 1929, page 988.

Studio Stunts. Released Sept. 1, 1929.

HORACE IN HOLLYWOOD. Produced and distributed by Universal. Star, Arthur Lake. Length, 1 reel.

Hollywood or Bust. Director, Edward I. Luddy. Released Sept. 10, 1928.

Come On Horace. Director, Edward I. Luddy. Released Oct. 8, 1928.

Fun in the Clouds. Director, Edward I. Luddy. Released Nov. 5, 1928. Reviewed Oct. 20, 1928, page 1225.

A Woman's Man. Director, Edward I. Luddy. Released Dec. 3, 1928. Reviewed Nov. 17, 1928, page 1536.

Sleeping Through. Director, Edward I. Luddy. Released Dec. 31, 1928. Reviewed Dec. 8, 1928, page 1766.

Whose Baby. Director, Edward I. Luddy. Released Jan. 28, 1929

At the Front. Director, Edward I. Luddy. Released Feb. 25, 1929. Reviewed Feb. 16, 1929, page 501.

Love and Sand. Director, Edward I. Luddy. Released Mar. 25, 1929. Reviewed Feb. 23, 1929, page 570.

The Knight Watch. Director, Doran Cox. Released Apr. 22, 1929.

Cleaning Up. Director, Doran Cox. Released May 20, 1929. Released Apr. 27, 1929, page 1410.

Society Circus. Director, Vin Moore. Released June 17, 1929. Reviewed May 5, 1929, page 1784.

Double Trouble. Director, Doran Cox. Released July 15, 1929. Reviewed June 15, 1929, page 2098.

Stepping High. Director, Doran Cox. Released Aug. 12, 1929. Reviewed July 20, 1929, page 296.

Night Owls. Director, Sam Newfield. Released Sept. 25, 1929. Reviewed Dec. 14, 1929, page 29.

EDWARD EVERETT HORTON COMEDIES. Produced by Christie Film Co. Distributed by Paramount-Famous-Lasky Corp. Star, Edward Everett Horton. Length, 2 reels.

Vacation Waves. Released Sept. 15, 1928.

Call Again. Released Oct. 20, 1928.

—I—

IDEAL COMEDIES. Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges, Inc. Star, Jerry Drew. Length, 2 reels.

Girlies Behave. Director, Chas. Lamont. Released Sept. 9, 1928. Reviewed Sept. 28, 1928, page 802.

The Quiet Worker. Director, Chas. Lamont. Released Nov. 4, 1928. Reviewed Oct. 6, 1928, page 1098.

Wives Won't Weaken. Director, Stephen Roberts. Released Dec. 16, 1928. Reviewed Dec. 15, 1928, page 1815.

Beauties Beware. Director, Stephen Roberts. Released Jan. 27, 1929. Reviewed Jan. 12, 1929, page 142.

Wise Wimmin. Director, Stephen Roberts. Released Mar. 31, 1929.

Only Her Husband. Director, Chas. Lamont. Released May 19, 1929. Reviewed May 18, 1929, page 1717.

Studio Pests. Director, Stephen Roberts. Released June 30, 1929. Reviewed June 15, 1929, page 2098.

Fake Flappers. Director, Chas. Lamont. Released Aug. 18, 1929. Reviewed Aug. 10, 1929, page 605.

INKWELL IMPS CARTOONS. Produced by Max Fleischer. Distributed by Paramount-Famous-Lasky Corp.

Koko's Big Pull. Released Sept. 8, 1928.

Koko Kleans Up. Released Sept. 22, 1928.

Koko's Parade. Released Oct. 6, 1928.

Koko's Dog Gone. Released Oct. 20, 1928.

Koko in the Rough. Released Nov. 3, 1928.

Koko's Magic. Released Nov. 17, 1928.

Koko on the Track. Released Dec. 1, 1928.

Koko's Act. Released Dec. 15, 1928.

Koko's Courtship. Released Dec. 29, 1928.

No Eyes Today. Released Jan. 12, 1929.

Noise Annoys Koko. Released Jan. 26, 1929.

Koko Beats Time. Released Feb. 9, 1929.

Koko's Reward. Released Feb. 23, 1929.

Koko's Hot Ink. Released Mar. 9, 1929.

Koko's Crib. Released Mar. 23, 1929.

Koko's Saxaphonies. Released Apr. 6, 1929.

Koko's Knock-Down. Released Apr. 20, 1929.

Koko's Signals. Released May 4, 1929.

Koko's Focus. Released May 18, 1929.

Koko's Conquest. Released June 1, 1929.

Koko's Harem Skarem. Released June 15, 1929.

Koko's Big Sale. Released June 29, 1929.

Koko's Hypnotism. Released July 13, 1929.

Chemical Koko. Released July 27, 1929.

—K—

KRAZY KAT CARTOONS. Produced by Max Fleischer. Distributed by Paramount-Famous-Lasky Corp. Length, 1 reel.

Sea Sword. Released Sept. 1, 1928.

Show Vote. Released Sept. 15, 1928.

The Phantom Trail. Released Sept. 29, 1928.

Come Easy Go Slow. Released Oct. 13, 1928.

Peaches and Scream. Released Oct. 27, 1928.

Nicked Nags. Released Nov. 10, 1928.

The Liar Bird. Released Nov. 24, 1928.

Still Waters. Released Dec. 8, 1928.

Night Howls. Released Dec. 22, 1928.

Cow Belles. Released Jan. 5, 1929.

Hospitalities. Released Jan. 19, 1929.

Reduced Weights. Released Feb. 2, 1929.

Flying Yeast. Released Feb. 16, 1929.

Vanishing Screams. Released Mar. 2, 1929.

A Joint Affair. Released Mar. 16, 1929.

Sheepskinned. Released Mar. 30, 1929.

The Lone Shark. Released Apr. 6, 1929.

Torrid Toreadors. Released Apr. 27, 1929.

Golf Socks. Released May 11, 1929.

Petting Larceny. Released May 25, 1929.

Hat Aches. Released June 8, 1929.

Fur Peace. Released June 22, 1929.

Auto Suggestion. Released July 6, 1929.

Sleepy Heller. Released July 20, 1929.

KRAZY KAT KARTOONS. Produced by Walt Disney. Distributed by Columbia Pictures Corp. Length, 1 reel.

Ratskin. Released Aug. 15, 1929.

Canned Music. Released Sept. 12, 1929. Reviewed Jan. 4, 1930, page 35.

Port Whines. Released Oct. 10, 1929.

Sole Mates. Released Nov. 7, 1929. Reviewed Feb. 8, 1930, page 76.

Farm Relief. Released Dec. 5, 1929.

—L—

LAEMMLE NOVELTIES. Produced and distributed by Universal Pictures Corp. Special Cast. Director, J. Rollens. Length, 1 reel.

Handicapped. Released Sept. 24, 1928. Reviewed Nov. 24, 1928, page 1600.

Wax Figures. Released Oct. 22, 1928.

Footprints. Released Nov. 19, 1928. Reviewed Oct. 27, 1928, page 1287.

The Wooden Soldier. Released Dec. 17, 1928. Reviewed Dec. 1, 1928, page 1698.

Shadows. Released Jan. 14, 1929. Reviewed Dec. 22, 1928, page 1876.

Rag Doll. Released Feb. 11, 1929. Reviewed Jan. 12, 1929, page 142.

Just Monkeys. Released Mar. 11, 1929. Reviewed Feb. 9, 1929, page 436.

Prodigal Pups. Released Apr. 8, 1929. Reviewed March 16, 1929, page 846.

Washline Romance. Released May 6. 1929.

A Half Holiday. Released June 3, 1929. Reviewed May 18, 1929, page 1717.

Bottles. Released July 1, 1929. Reviewed June 1, 1929, page 1892.

Day Dreams. Released Aug. 26, 1929. Reviewed Aug. 17, 1929, page 669.

ARTHUR LAKE COMEDIES. Produced and distributed by Universal Pictures Corp. Star, Arthur Lake. Length, 2 reels.

Doing His Stuff. Director, Sam Newfield. Released Nov. 20, 1929. Reviewed Oct. 19, 1929, page 40.

LUPINO LANE COMEDIES. Produced by Lupino Lane Comedy Corp. Distributed by Educational Film Exchanges, Inc. Director, Henry W. George. Starring Lupino Lane. Length, 2 reels.

Pirates Beware. Released Sept. 9, 1928. Reviewed Oct. 6, 1928, page 1098.

Fisticuffs. Released Oct. 28, 1928. Reviewed Oct. 27, 1928, page 1286.

Be My King. Released Dec. 9, 1928. Reviewed Nov. 10, 1928, page 1460.

Only Me. Released Jan. 20, 1929. Reviewed Dec. 15, 1928, page 1816.

Summer Saps. Released Mar. 17, 1929. Reviewed Mar. 30, 1929, page 990.

Good Night Nurse. Released Apr. 28, 1929. Reviewed Mar. 16, 1929, page 846.

Battling Sisters. Released June 2, 1929. Reviewed May 25, 1929, page 1786.

Joy Land. Released July 21, 1929. Reviewed July 13, 1929, page 201.

LUPINO LANE TALKING COMEDY (AT) (SD) (SF)—Produced by Lupino Lane Comedy Corp. Distributed by Educational Film Exchanges, Inc. Director, Henry W. George. Star, Lupino Lane. Length, 2 reels.

Ship Mates. Released April 21, 1929. Reviewed May 11, 1929, page 1645.

Buying a Gun. Released July 14, 1929. Reviewed July 20, 1929, page 295.

Fire Proof. Released Sept. 8, 1929. Reviewed Oct. 5, 1929, page 1260.

Purely Circumstantial. Released Nov. 17, 1929. Reviewed Nov. 30, 1929, page 76.

HARRY LANGDON COMEDIES. Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Length, 2 reels.

Hotter Than Hot. Released Aug. 17, 1929.

Sky Boy. Released Oct. 5, 1929.

Skirt Shy. Released Nov. 30, 1929.

LAUREL-HARDY COMEDIES. Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Length, 2 reels.

Should Married Men Go Home. Released Sept. 8, 1928. Reviewed July 28, 1928, page 290.

Early to Bed. Released Oct. 6, 1928. Reviewed July 28, 1928, page 290, and Nov. 3, 1928, page 1397.

Two Tars. Released Nov. 3, 1928. Reviewed Dec. 8, 1928, page 1766.

Habeas Corpus (Syn.). Released Dec. 1, 1928. Reviewed Jan. 12, 1929, page 142.

We Faw Down (Syn.). Released Dec. 29, 1928. Reviewed Dec. 1, 1928, page 1686.

Liberty (Syn.). Released Jan. 26, 1929.

Wrong Again (Syn.). Released Feb. 23, 1929.

That's My Wife (Syn.). Released Mar. 23, 1929.

Big Business. Released Apr. 20, 1929.

Double Whoopee. Released May 18, 1929.

Perfect Day. Released Aug. 10, 1929.

They Go Boom. Released Sept. 21, 1929.

Bacon Grabbers (Syn). Released Oct. 19, 1929.

The Hoosegow. Released Nov. 16, 1929.

Angora Love (Syn). Released Dec. 14, 1929.

LeMAIRE COMEDIES (AT) (SF) (SD). Produced and directed by George LeMaire. Distributed by Pathe. Length, 2 reels.

At the Dentist's. With Louis Simon and George LeMaire. Released Mar. 4, 1929. Reviewed Mar. 23, 1929, page 926.

Dancing Around. With George LeMaire and Joe Phillips. Released Apr. 21, 1929. April 13, 1929, page 1200.

Go Easy Doctor. With George LeMaire and Louis Simon. Released July 14, 1929. Reviewed May 11, 1929, page 1646.

The Plumbers Are Coming. With George LeMaire and Louis Simon. Released Aug. 18, 1929. Reviewed June 1, 1929, page 1890.

Gentlemen of the Evening. With George LeMaire and Lew Hearn. Released Oct. 20, 1929. Reviewed Oct. 12, 1929, page 40.
Barber's College. With George LeMaire, Lew Hearn, Sam Raynor, Gladys Hart. Released Dec. 1, 1929. Reviewed Nov. 23, 1929, page 37.

LET GEORGE DO IT COMEDIES. Produced by Stern Bros. Distributed by Universal. Star, Sid Saylor. Length 2 reels.
Rubber Necks. Director, Gus Meins. Released Sept. 12, 1928.
Look Pleasant. Director, Gus Meins. Released Oct. 10, 1928.
Cross Country Bunion Race. Director, Gus Meins. Released Nov. 7, 1928. Reviewed Oct. 13, 1928, page 1154.
All for Geraldine. Director, Gus Meins. Released Dec. 5, 1928. Reviewed Nov. 17, 1928, page 1536.
Sailor Suits. Director, Gus Meins. Released Jan. 2, 1929. Reviewed Dec. 8, 1928, page 1766.
Crushed Hats. Director, Gus Meins. Released Jan. 30, 1929.
Television George. Director, Francis Corby. Released Feb. 27, 1929. Reviewed May 18, 1929, page [illegible]
Seeing Sights. Director, Gus Meins. Released Mar. 27, 1929. Reviewed Mar. 29, page 926.
Private Business. Director, Gus Meins. Released Apr. 26, 1929.
Close Shaves. Director, Francis Corby. Released May 22, 1929. Reviewed Apr. 27, 1929, page 1410
Hot Puppies. Director, Gus Meins. Released June 19, 1929. Reviewed May 25, 1929, page 1788.
Fly Cops. Director, Francis Corby. Released July 17, 1929. Reviewed June 15, 1929, page 2098.
The Cut Ups. Director, Francis Corby. Released Aug. 14, 1929. Reviewed July 20, 1929, page 296.

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SANDY MacDUFF COMEDIES. Produced by Christie Film Co. Distributed by Paramount Famous Lasky Corp. Length, 2 reels.
Loose Change. Released Oct. 6, 1928.
Lay on MacDuff. Released Nov. 17, 1928.
Should Scotchmen Marry? Released Dec. 22, 1928.
Papa Spank. Released Feb. 2, 1929.
Are Scotchmen Tight. Released Mar. 2, 1929.
Single Bliss. Released Mar. 30, 1929.
Love Spats. Released Apr. 27, 1929.

MICKEY McGUIRE SERIES. Produced by Larry Darmour for Standard Cinema Corp. Distributed by RKO Dist. Corp. Stars, Mickey Yule and Delia Bogard. Length, 2 reels.
Mickey's Movies. Released Sept. 2, 1928. Reviewed Sept. 29, 1928, page 993.
Mickey's Rivals. Released Sept. 30, 1928.
Mickey the Detective. Released Oct. 28, 1928.
Mickey's Athletes. Released Nov. 25, 1928.
Mickey's Big Game Hunt. Released Dec. 23, 1928.
Mickey's Great Idea. Released Jan. 30, 1929.
Mickey's Explorers. Released Feb. 17, 1929.
Mickey's Menagerie. Released Mar. 17, 1929.
Mickey's Last Chance. Released Apr. 14, 1929.
Mickey's Brown Derby. Released May 12, 1929.
Mickey's Northwest Mounted. Released June 9, 1929.
Mickey's Initiation. Released July 7, 1929.
Mickey's Midnite Follies (AT) (SF) (SD). Released Aug. 18, 1929. Reviewed June 22, 1929, page 2210.
Mickey's Surprise (AT) (SF) (SD). Released Sept. 15, 1929.
Mickey's Mix-Up (AT) (SF) (SD). Released Oct. 13, 1929.
Mickey's Big Moment (AT) (SF) (SD). Released Nov. 10, 1929. Reviewed Dec. 14, 1929, page 29.

MANHATTAN COMEDIES (AT) (SF) (SD). Produced and directed by George LeMaire. Distributed by Pathe. Length, 2 reels.
Her New Chauffeur. With Louis Simon and Veree Teasdale. Released May 19, 1929.
What a Day. With Louis Simon and Kay Mallory. Released June 16, 1929. Reviewed June 15, 1929, page 2097.
Hard Boiled Hampton. Star, Harry Holman. Released July 28, 1929. Reviewed June 8, 1929, page 1969.
Big Time Charlie. With Lew Hearn, Richard Lancaster, Evalyn Knapp. Released Oct. 6, 1929. Reviewed Oct. 5, 1929, page 1264 (sound).
Love, Honor and Oh Baby. With Herbert Yost, Fred Ardell, Evalyn Knapp, Kay Mallory. Released Dec. 15, 1929. Reviewed Dec. 14, 1929, page 29.

MELODY COMEDIES (AT) (SF) (SD). Produced by Harry Delmar. Distributed by Pathe. Director, Harry Delmar. Length, 2 reels.
Syncopated Trial. With Lew Seymore and Morgan Morley. Released Sept. 8, 1929. Reviewed Sept. 14, 1929, page 989 (sound).
After the Show. With Jack Pepper, Jack Wold, Morgan Morley, Paul Garner. Released Nov. 10, 1929. Reviewed Nov. 2, 1929, page 97.

MERMAID COMEDIES. Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges, Inc. Length, 2 reels.
Call Your Shots. Star, Al St. John. Director, Stephen Roberts. Released Sept. 16, 1928. Reviewed Sept. 29, 1928, page 994.
Polar Perils. Star, Monty Collins. Director, Stephen Roberts. Released Sept. 30, 1928. Reviewed Sept. 15, 1928, page 867.
Stage Frights. Star, George Davis. Director, Stephen Roberts. Released Oct. 21, 1928. Reviewed Oct. 6, 1928, page 1098.
Hold That Monkey. Star, Monty Collins. Director, Jules White. Released Nov. 11, 1928. Reviewed Oct. 27, 1928, page 1285.
Hot Or Cold. Star, Al St. John. Director, Stephen Roberts. Released Dec. 2, 1928. Reviewed Nov. 10, 1928, page 1461.
Social Prestige. Star, Monty Collins. Director, Stephen Roberts. Released Dec. 23, 1928. Reviewed Nov. 17, 1928, page 1535.
Going Places. Star, George Davis. Director, Stephen Roberts. Released Jan. 6, 1929. Reviewed Mar. 30, 1929, page 989.
Whoopee Boys. With Monty Collins and Vernon Dent. Director, Stephen Roberts. Released Feb. 10, 1929. Reviewed Jan. 12, 1929, page 142.
Smart Steppers. Star, Al. St. John. Director, Stephen Roberts. Released Mar. 3, 1929. Reviewed Mar. 30, 1929, page 989.
Parlor Pests. With Monty Collins and Vernon Dent. Director, Stephen Roberts. Released Mar. 24, 1929.
Howling Hollywood. With Geo. Davis and Vernon Dent. Director, James Jones. Released Apr. 21, 1929. Reviewed Mar. 16, 1929, page 846.
Those Two Boys. With Monty Collins and Vernon Dent. Director, Stephen Roberts. Released May 5, 1929.
Hot Times. Star, Al St. John. Director, Stephen Roberts. Released May 26, 1929. Reviewed May 11, 1929, page 1647.
What a Day. Star, Monty Collins. Director, Stephen Roberts. Released June 16, 1929. Reviewed June 15, 1929, page 2097.
Top Speed. Star, Al Alt. Director, Charles Lamont. Released July 7, 1929. Reviewed July 13, 1929, page 201.
Honeymooniacs. Star, Monty Collins. Director, Stephen Roberts. Released July 28, 1929. Reviewed Aug. 3, 1929, page 478.

MERMAID TALKING COMEDIES (AT) (SD) (SF). Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges, Inc. Length, 2 reels.
The Crazy Nut. With John T. Murray, Franklin Pangborn, Vivien Oakland. Director, Chas. Lamont. Released June 2, 1929. Reviewed June 15, 1929, page 2097.
Ticklish Business. With Monty Collins and Vernon Dent. Director, Stephen Roberts. Released Aug. 25, 1929. Reviewed Aug. 24, 1929, page 736.
The Talkies. With Monty Collins and Vernon Dent. Director, Stephen Roberts. Released Oct. 27, 1929. Reviewed Nov. 23, 1929, page 37.
Romance De Luxe. Star, Monty Collins. Director Stephen Roberts. Released Dec. 29, 1929. Reviewed Jan. 11, 1930, page 82.

M-G-M COLORTONE REVUES. Produced and distributed by Metro-Goldwyn-Mayer. Length, 2 reels.
Climbing the Golden Stairs. Released Aug. 3, 1929. Reviewed Apr. 13, 1929, page 1200.
Mexicana. Released Aug. 31, 1929.
The Doll Shop. Released Sept. 28, 1929. Reviewed Dec. 14, 1929, page 29.
The General. Released Oct. 26, 1929.
The Shooting Gallery. Released Nov. 23, 1929.
Manhattan Serenade. Released Dec. 21, 1929.

M-G-M ODDITIES. Produced by Ufa Prod., Inc. Distributed by Metro-Goldwyn-Mayer. Length, 1 reel.
The Sacred Baboon. Released Sept. 1, 1928.
Bits of Africa. Released Sept. 15, 1928.
Murder. Released Sept. 29, 1928.
World's Playgrounds. Released Oct. 13, 1928. Reviewed Nov. 3, 1928, page 1397.
Wives for Sale. Released Oct. 27, 1928.
Lonely Lapland. Released Nov. 10, 1928.
Savage Customs. Released Nov. 24, 1928.
Kisses Come High. Released Dec. 8, 1928.
Strange Prayers. Released Dec. 22, 1928.
Napoleon's Homeland. Released Jan. 5, 1929.
Uphill and Down. Released Jan. 19, 1929.
Dying Jungle. Released Feb. 2, 1929.
Secret Boozehounds. Released Feb. 16, 1929.
An Ancient Art. Released Mar. 2, 1929.
Allah 'L Allah. Released Mar. 16, 1929.
Jungle Orphans. Released Mar. 30, 1929.
A Persian Wedding. Released Apr. 13, 1929. Reviewed June 1, 1929, page 1890.
The Leader. Released Apr. 27, 1929.
Foundations of Gold. Released May 11, 1929. Reviewed June 15, 1929, page 2098.
Lacquer and Pearls. Released May 25, 1929.
Outlandish Manners. Released June 8, 1929.
Brown Gold. Released July 6, 1929.
Oriental Motoring. Released July 20, 1929.

METRO MOVIETONE ACTS. Produced and disttributed by Metro-Goldwyn-Mayer. Length, 1 reel.
George Lyons. Released Aug. 3, 1929. Reviewed Nov. 9, 1929, page 37.
Cecil Lean and Cleo Mayfield. Released Aug. 10, 1929.
Georgie Price. Released Aug. 17, 1929.
Phil Spitalny. Released Aug. 24, 1929.
Van and Schenck. Released Aug. 31, 1929. Reviewed Oct. 13, 1928, page 1152; Apr. 6, 1929, page 1126; Nov. 9, 1929, page 38.
Geo. Dewey Washington. Released Sept. 7, 1929. Reviewed Jan. 5, 1929, page 34.
Titto Ruffo. Released Sept. 14, 1929. Reviewed Oct. 12, 1929, page 35.
Metro Movietone Revue. Released Sept. 21, 1929.
Madame Maria Kurenko. Released Sept. 28, 1929.
Keller Sisters & Lynch. Released Oct. 5, 1929. Reviewed Nov. 2, 1929, page 97.
Yvette Rugal. Released Oct. 12, 1929. Reviewed Nov. 9, 1929, page 37.
Biltmore Trio. Released Oct. 19, 1929.
Clyde Doerr. Released Oct. 26, 1929.
Tom Waring. Released Nov. 2, 1929.
Titto Ruffo. Released Nov. 9, 1929.
Earl and Bell. Released Nov. 16, 1929.
Duci De Kerekjarto. Released Nov. 23, 1929.
Aaronson's Commanders. Released Nov. 30, 1929.
Jim Hussey. Released Dec. 7, 1929.
Roy Evans. Released Dec. 14, 1929.
The Revellers. Released Dec. 21, 1929. Reviewed Aug. 3, 1929, page 478.
Mme. Maria Kurenko. Released Dec. 28, 1929.

MIKE AND IKE COMEDIES. Produced by Stern Bros. Distributed by Universal. Length, 2 reels.
Just Wait. Director, Gus Meins. Released Sept. 26, 1928.
Shooting the Bull. Director, Gus Meins. Released Oct. 24, 1928.
Fish Stories. Director, Gus Meins. Released Nov. 21, 1928. Reviewed Oct. 30, 1928, page 1225.
And Morning Came. Director, Francis Corby. Released Dec. 19, 1928.
Hold Your Horses. Director, Sam Newfield. Released Jan. 16, 1929. Reviewed Dec. 22, 1928, page 1876.
Take Your Pick. Director, Sam Newfield. Released Feb. 13, 1929. Reviewed Jan. 12, 1929, page 142.
She's a Pippin. Director, Sam Newfield. Released Mar. 13, 1929. Reviewed Feb. 9, 1929, page 436.
This Way Please. Director, Sam Newfield. Released Apr. 10, 1929. Reviewed Mar. 9, 1929, page 776.
Finishing School. Director, Gus Meins. Released May 8, 1929.
Chaperons. Director, Sam Newfield. Released June 5, 1929. Reviewed May 11, 1929, page 1646.
Eary to Wed. Director, Gus Meins. Released July 3, 1929. Reviewed June 1, 1929, page 1892.
Just the Type. Director, Gus Meins. Released July 31, 1929. Reviewed June 29, 1929, page 2343.
Good Skates. Director, Francis Corby. Released Aug. 28, 1929. Reviewed Aug. 10, 1929, page 605.

MOVIEGRAPHS SPECIALS. Produced by Braumberger. Distributed by Moviegraphs, Inc.
Eiffel Tower. Director, John Tebesco. Released Oct. 1929. Length, 1 reel.
Nocturne. Star, Raquel Meller. Director, John Tebesco. Released Oct. 1929. Length, 2 reels.

MOVIETONE-VAUDEVILLE ACTS. Produced and distributed by Universal Pictures Corp. Length, 1 reel.
Three Brox Sisters (AS). Released Jan. 14, 1929. Reviewed Mar. 9, 1929, page 776.
Bailey and Barnum (AT). Released Jan. 21, 1929.
Zimmerman and Granville (AT) (SF). Released Jan. 28, 1929.
Three Brox Sisters (AS) (SF) (SD). Released Mar. 25, 1929.

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NEWLYWEDS AND THEIR BABY COMEDIES. Produced by Stern Bros. Distributed by Universal Pictures Corp. Featuring Snookums. Length, 2 reels.
Newlyweds' Hard Luck. Director, Francis Corby. Released Sept. 5, 1928. Reviewed Aug. 18, 1928, page 549.
Newlyweds' Unwelcome. Director, Francis Corby. Released Oct. 3, 1928.
Newlyweds' Court Trouble. Director, Francis Corby. Released Oct. 31, 1928. Reviewed Sept. 29, 1928, page 994.
Newlyweds' Lose Snookums. Director, Francis Corby. Released Nov. 28, 1928. Reviewed Dec. 28, 1929, page 1765.
Newlyweds' Need Help. Director, Francis Corby. Released Dec. 26, 1928. Reviewed Dec. 1, 1928, page 1698.
Newlyweds' Headache. Director, Francis Corby. Released Jan. 23, 1929.
Newlyweds' Visit. Director, Sam Newfield. Released Feb. 20, 1929.
Newlyweds' Holiday. Director, Francis Corby. Released Mar. 20, 1929.
Newlyweds' in Society. Director, Francis Corby. Released Apr. 17, 1929. Reviewed Mar. 30, 1929, page 988.
Newlyweds' Excuse. Director, Francis Corby. Released May 15, 1929. Reviewed May 4, 1929, page 1532.

Newlyweds' Camp Out. Director, Francis Corby. Released June 12, 1929. Reviewed May 11, 1929, page 1647.

Newlyweds' Angel Child. Director, Francis Corby. Released July 10, 1929.

Newlyweds' Pests. Director, Gus Meins. Released Aug. 7, 1929. Reviewed July 20, 1929, page 296.

NORTHWEST' MOUNTED POLICE SERIES. Produced and distributed by Universal Corp. Star, Ted Carson. Director, Joseph Levigard. Length, 2 reels.

The Red Rider. Released Sept. 21, 1929. Reviewed Aug. 17, 1929, page 670.

Man of Daring. Released Oct. 19, 1929.

Border Wolf. Released Nov. 16, 1929. Reviewed Oct. 19, 1929, page 40.

Red Coat's Code. Released Dec. 14, 1929. Reviewed Mar. 16, 1929, page 30.

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OSWALD CARTOONS. Produced by Winkler Prod. Distributed by Universal Pictures Corp. Length, 1 reel.

Sky Scrapper. Released Sept. 3, 1928. Reviewed Feb. 15, 1930, page 43.

Mississippi Mud. Released Sept. 17, 1928.

Panicky Pancakes. Released Oct. 1, 1928. Reviewed Oct. 13, 1928, page 1164.

The Fiery Fireman. Released Oct. 15, 1928.

Bull Oney. Released Oct. 29, 1928. Reviewed Sept. 29, 1928, page 993.

Rocks and Socks. Released Nov. 12, 1928. Reviewed Oct. 20, 1928, page 1224.

A South Pole Flight. Released Nov. 26, 1928. Reviewed Dec. 1, 1928, page 1698.

A Horse Tail. Released Dec. 10, 1928.

Farmyard Follies. Released Dec. 24, 1928.

Homeless Homer. Released Jan. 7, 1929.

Yankee Clippers. Released Jan. 21, 1929. Reviewed Jan. 5, 1929, page 47.

OSWALD CARTOONS (S&E) (SF) (SD). Produced by Winkler Prod. Distributed by Universal Pictures Corp. Length, 1 reel.

Hen Fruit. Released, Feb. 4, 1929.

Sick Cylinders. Released Feb. 18, 1929.

Hold 'Em Ozzie. Released Mar. 4, 1929.

Suicide Sheiks. Released Mar. 18, 1929.

Alpine Antics. Released Apr. 1, 1929. Reviewed Mar. 16, 1929, page 846.

Lumberjack. Released Apr. 15, 1929. Reviewed Mar. 23, 1929, page 926.

Fishing Fools. Released Apr. 29, 1929. Reviewed Mar. 30, 1929, page 990, and Dec. 8, 1928, page 1766.

Stage Stunts. Released May 13, 1929. Reviewed May 4, 1929, page 1531.

Stripes and Stars. Released May 27, 1929. Reviewed May 11, 1929, page 1646.

The Wicked West. Released June 10, 1929. Reviewed May 11, 1929, page 1647.

Nuts and Jolts. Released June 24, 1929.

Ice Man's Luck. Released July 8, 1929.

Jungle Jingles. Released July 22, 1929. Reviewed July 20, 1929, page 295.

Weary Willies. Released Aug. 5, 1929. Reviewed June 29, 1929, page 2343.

Saucy Sausages. Released Aug. 19, 1929. Reviewed Aug. 3, 1929, page 478.

OSWALD CARTOONS (S & E) (SF) (SD). Produced and distributed by Universal Pictures Corp. Length, 1 reel.

Race Riot. Released Sept. 2, 1929. Reviewed Aug. 17, 1929, page 669.

Oils Well. Released Sept. 16, 1929. Reviewed Aug. 17, 1929, page 670.

Cold Turkey. Released Oct. 14, 1929. Reviewed Sept. 14, 1929, page 990.

Pussy Willie. Released Oct. 28, 1929.

Amateur Nite. Released Nov. 11, 1929.

Snow Use. Released Nov. 25, 1929. Reviewed Nov. 2, 1929, page 97.

Nutty Notes. Released Dec. 9, 1929. Reviewed Oct. 19, 1929, page 40.

Ozzie of the Circus. Released Dec. 23, 1929. Reviewed Nov. 23, 1929, page 37.

OUR GANG COMEDIES. Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Featuring children. Length, 2 reels.

Growing Pains. Released Sept. 22, 1928.

The Ol' Gray Hoss (Syn.). Released Oct. 20, 1928. Reviewed July 28, 1928, page 290, and Oct. 13, 1928, page 1152.

School Begins (Syn.). Released Nov. 17, 1928. Reviewed Sept. 29, 1928, page 994.

The Spanking Age (Syn.). Released Dec. 15, 1928. Reviewed Dec. 1, 1928, page 1686.

Election Day. Released Jan. 12, 1929.

Noisy Noises. Released Feb. 9, 1929. Reviewed March 6, 1929, page 125.

The Holy Terror (Syn.). Released Mar. 9, 1929.

Wiggle Your Ears (Syn.). Released Apr. 6, 1929.

Fast Freight. Released May 4, 1929.

Lazy Days. Released Aug. 24, 1929. Reviewed Nov. 9, 1929, page 38.

Cat, Dog & Co. (Syn.). Released Sept. 14, 1929.

Bouncing Babies. Released Oct. 12, 1929.

Saturday's Lesson (Syn.). Released Nov. 9, 1929.

Moan & Groan, Inc. Released Dec. 7, 1929

OUR WORLD TODAY. Produced by Kinogram Publishing Corp. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.

Thrills of the Sea. Released Sept. 2, 1928.

America's Price. Released Oct. 7, 1928. Reviewed Oct. 6, 1928, page 1098.

The Magic City. Released Nov. 11, 1928. Reviewed Nov. 3, 1928, page 1398.

The Permanent Wave Railroad. Released Dec. 9, 1928.

Walking Fish. Released Jan. 13, 1929. Reviewed Nov. 2, 1929, page 97.

The Best Dressed Woman in the World. Released Feb. 17, 1929. Reviewed Mar. 30, 1929, page 989.

Jungle Kings and Queens of the Screen. Released Mar. 24, 1929. Reviewed Apr. 13, 1929, page 1199.

The Richest Street in the World. Released Apr. 21, 1929.

The Passing Show of Perak. Released May 19, 1929.

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PARAMOUNT ACTS (AT). Produced and disttributed by Paramount Famous Lasky Corp. Length, 1 reel.

That Party in Person (SD). Star, Eddie Cantor. Director, Morton Blumenstock. Released Jan. 5, 1929.

Blue Songs (SD). Star, Ruth Etting. Director, Joseph Santley. Released Jan. 5, 1929.

Just One Word (SD). Special Cast. Director, Joseph Santley. Released Jan. 26, 1929

Two Little Chinese Maids (SF). Star, Anna Chang. Director, Joseph Santley. Released Feb. 9, 1929. Reviewed Feb. 2, 1929, page 371.

What is "It." (SD). Star, Elinor Glyn. Director, Joseph Santley. Released Feb. 16, 1929.

False Alarm Fire Co. (SF). Stars, Smith and Dale. Director, Joseph Santley. Released Mar. 9, 1929. Reviewed Feb. 2, 1929, page 371.

Favorite Melodies (SF). Star, Ruth Etting. Director, Joseph Santley. Released Mar. 16, 1929

Crooning Melodies (SF). Stars, Giersdorff Sisters. Director, Joseph Santley. Released Mar. 16, 1929.

Knights in Venice (SF). Stars, Smith and Dale. Director, Joseph Santley. Released Mar. 23, 1929.

Humorous Flights (SF). Star, Donald Ogden Stewart. Director, Fred Fleck. Released Apr. 13, 1929. Reviewed June 1, 1929, page 1891.

The Installment Collector (SF). Star, Fred Allen. Director, S. Jay Kaufman. Released Apr. 20, 1929.

If Men Played Cards as Women Do (SF). Special Cast. Director Joseph Santley. Released May 11, 1929. Reviewed March 2, 1929, page 712.

It Happened to Him (SF). Star, James Barton. Director, Joseph Santley. Released May 25, 1929.

Vital Subjects (SD). Star, Charles Butterworth. Director, Joseph Santley. Released June 8, 1929.

Booklovers (SD). Stars, Santley and Sawyer. Director, Joseph Santley. Released June 15, 1929.

Lillian Roth and Her Piano Boys (SD). Director, Joseph Santley. Released June 22, 1929.

High Hat (SD). Star, Alice Boulden. Director, Joseph Santley. Released July 13, 1929.

The Harmony Boys (SD). Stars, Smith Bros. Director, Joseph Santley. Released July 20, 1929.

Tito Schipa (SD). Director, Joseph Santley. Released July 27, 1929.

Radio Rhythm. Star, Rudy Vallee. Director, Joseph Santley. Released Aug. 10, 1929.

Raising the Roof. Star, Lillian Roth. Director, Joseph Santley. Released Aug. 24, 1929.

Cow Camp Ballads. Special Cast. Director, Robert C. Bruce. Released Sept. 7, 1929.

What Do I Care. Stars, Moss and Frye. Director, Monte Brice. Released Sept. 21, 1929.

Travellin' Alone. Special Cast. Director, Robert C. Bruce. Released Oct. 5, 1929.

The Piano Tuners. Stars, O'Donnell and Blair. Director, Monte Brice. Released Oct. 19, 1929.

Pining Pioneers. Special Cast. Director, Robert C. Bruce. Released Nov. 2, 1929.

On the High C's. With Francis Williams and the Yacht Club Boys. Director, Monte Brice. Released Nov. 16, 1929.

At the Gate. Stars, Smith and Dale. Director, Monte Brice. Released Nov. 30, 1929.

The One Man Reunion. Star, George Fawcett. Director, Robert C. Bruce. Released Dec. 14, 1929.

The Plasterers. Stars, O'Donnell and Blair. Director, Monte Brice. Released Dec. 28, 1929.

PARAMOUNT ACTS (AT). Produced and distributed by Paramount Famous Lasky Corp. Length, 2 reels.

Boyhood Days (SF). Star, Borrah Minnevitch. Director, Joseph Santley. Released Jan. 26, 1929.

Kisses (SF). Star, Lynn Overmann. Director, S. Jay Kaufman. Released Feb. 9, 1929.

The Carnival Man (SF). Star, Walter Huston. Director, George Abbott. Released Feb. 23, 1929. Reviewed Mar. 16, 1929, page 845.

The Bishop's Candlesticks (SD). Star, Walter Huston. Director, George Abbott. Released Feb. 23, 1929.

Apartment Hunting (SF). Star, Florence Moore. Director, Joseph Santley. Released Mar. 9, 1929.

His College Chums (SF). Star, Eddie Peabody. Director, Joseph Santley. Released Mar. 16, 1929.

Now and Then (SF). Special Cast. Director, Joseph Santley. Released Mar. 23, 1929. Reviewed Mar. 2, 1929, page 710.

Highlowbrow (SF). Special Cast. Director, S. Jay Kaufman. Released Apr. 6, 1929. Reviewed Feb. 2, 1929, page 371.

Moonshine (SF). Star, James Barton. Director, S. Jay Kaufman. Released Apr. 20, 1929.

Ziegfeld Midnight Frolic (SF) (SD). Star, Eddie Cantor. Director, Morton Blumenstock. Released May 4, 1929.

Dear Teacher (SF). Stars, Smith and Dale. Director, Joseph Santley. Released May 4, 1929. Reviewed June 1, 1929, page 1890.

After Seben (SF). Star, James Barton and negro cast. Director, S. Jay Kaufman. Released May 18, 1929. Reviewed October 5, 1929, page 1262.

Makers of Melody (SD). Stars, Rogers and Hart. Director, Joseph Santley. Released June 1, 1929.

Two Americans (SD). Star, Walter Huston. Director, Joseph Santley. Released June 22, 1929.

Hold Up (SD). Star, Tom Howard. Director, Joseph Santley. Released July 8, 1929.

All Americans (SD). Special Cast. Director, Joseph Santley. Released July 20, 1929.

Pals is Pals (SD). Star, James Barton. Director, Joseph Santley. Released July 27, 1929.

The Spy. Star, Tom Howard. Director, Monte Brice. Released Sept. 21, 1929.

The Wife's Birthday. Star, Solly Ward. Director, Monte Brice. Released Oct. 26, 1929.

The Home Edition. Star, J. C. Flippen. Director, Monte Brice. Released Dec. 7, 1929.

PARAMOUNT CHRISTIE TALKING PLAYS (AT). Produced by Christie Film Co. Distributed by Paramount Famous Lasky Corp. Length, 2 reels.

The Melancholy Dame (SF). All negro cast. Director, Arvid Gillstrom. Released Feb. 2, 1929. Reviewed Feb. 9, 1929, page 436.

A Bird in the Hand (SF). Star, Lois Wilson. Director, Leslie Pearce. Released Feb. 16, 1929. Reviewed Feb. 2, 1929, page 370.

Post Mortems (SF). Star, Raymond Griffith. Director, Leslie Pearce. Released Mar. 2, 1929. Reviewed Mar. 9, 1929, page 775.

Music Hath Harms (SF). All negro cast. Director, Walter Graham. Released Mar. 16, 1929.

Meet the Missus (SF). Star, James Gleason. Director, Arvid Gillstrom. Released Mar. 30, 1929. Reviewed Mar. 16, 1929, page 845.

Jed's Vacation (SF). .With Charles Grapewin and Anna Chance. Director, Raymond Kane. Released Apr. 13, 1929.

The Framing of the Shrew (SF). All negro cast. Director, Arvid Gillstrom. Released Apr. 27, 1929. Reviewed Mar. 9, 1929, page 775.

When Caesar Ran a Newspaper (SF). With Raymond Hatton and Sam Hardy. Director, Walter Graham. Released May 11, 1929.

Hot Lemonade (SF). Star, Louise Fazenda. Director, Arvid Gillstrom. Released May 25, 1929. Reviewed Oct. 5, 1929, page 1262.

Oft in the Silly Night (SD). All negro cast. Director, Arvid Gillstrom. Released June 8, 1929. Reviewed May 11, 1929, page 1646.

Dear Vivian (SD). With Raymond Hatton and Sam Hardy. Director, Raymond Kane. Released June 15, 1929. Reviewed Oct. 26, 1929, page 33.

Her Husband's Women (SD). Star, Lois Wilson. Director, Leslie Pearce. Released June 29, 1929. Reviewed Sept. 14, 1929, page 988.

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One of the funniest and finest comedies made by any producer since the advent of sound.

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Smartest thing so far in the whole Jack White Talking Comedy series. All the cleverness this talented and popular star can give to a bright farce story, with the universal appeal that comes from lively action and sparkling dialogue.

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Two new cartoons that keep up the pace set by Paul Terry in "Caviar" for this series of tuneful novelties. Featuring the popular melodies and burlesquing the customs of Spain and Germany.

"SPANISH ONIONS"

"PRETZELS"

A Hint to Brides (SD). With Johnny Arthur and Ruth Taylor. Director, Leslie Pearce. Released July 13, 1929.

The Sleeping Porch. Star, Raymond Griffith. Director, Leslie Pearce. Released Sept. 7, 1929.

Ladies' Choice. With Charles Grapewin and Anna Chance. Director, Neal Burns. Released Sept. 14, 1929.

The Lady Fare. All negro cast. Director, William Watson. Released Sept. 28, 1929.

Faro Nell os in Old Californy. Star, Louise Fazenda. Director, William Watson. Released Oct. 5, 1929.

Adam's Eve. With Johnny Arthur and Frances Lee. Director, Leslie Pearce. Released Oct. 12, 1929.

He Did His Best. Star, Taylor Holmes. Director, Leslie Pearce. Released Oct. 19, 1929.

The Fatal Forceps. Star, Ford Sterling. Director, William Watson. Released Nov. 2, 1929.

The Dancing Gob. Star, Buster West. Director, William Watson. Released Nov. 9, 1929.

Dangerous Females. With Marie Dressler and Polly Moran. Director, William Watson. Released Nov. 16, 1929. Reviewed Nov. 23, 1929, page 38.

Brown Gravy. All negro cast. Director, William Watson. Released Nov. 23, 1929.

He Loves the Ladies. Star, Taylor Holmes. Director, Leslie Pearce. Released Nov. 30, 1929.

Weak But Willing. Star, Will King. Director, William Watson. Released Dec. 14, 1929.

Marching to Georgia. Star, Buster West. Director, William Watson. Released Dec. 21, 1929.

That Red Headed Hussy. With Charles Grapewin and Anna Chance. Director, Alf Goulding. Released Dec. 28, 1929.

PHOTOCOLOR REELS. .Produced by Photocolor Corp. Distributed by Columbia Pictures Corp. Length, 1 reel.

In Dutch. Released Nov. 1, 1929. Reviewed Nov. 9, 1929, page 38.

Romany Lass. Released Nov. 15, 1929. Reviewed Dec. 28, 1929, page 27.

Alpine Love Call. Released Dec. 1, 1929. Reviewed Jan. 4, 1930, page 35.

South Sea Interlude. Released Dec. 15, 1929.

PIONEER KID SERIES. Produced and distributed by Universal Pictures Corp. Star, Bobbie Nelson. Director, Jack Nelson. Length, 2 reels.

Boy and the Bad Man. Released Sept. 7, 1929. Reviewed Aug. 17, 1929, page 669.

Waif of the Wilderness. Released Oct. 5, 1929. Reviewed Sept. 14, 1929, page 989.

The Kid Comes Thru'. Released Nov. 2, 1929. Reviewed Oct. 5, 1929, page 1260.

Orphan of the Wagon Trail. Released Nov. 30, 1929. Reviewed Oct. 26, 1929, page 33.

Dangerous Days. Released Dec. 28, 1929. Reviewed Nov. 23, 1929, page 38.

— R —

RACING BLOOD SERIES. Produced by Larry Darmour for Standard Cinema Corp. Distributed by RKO Dist. Corp. Stars, Alberta Vaughn and Al Cooke. Length, 2 reels.

The Wages of Synthetic. Released Sept. 2, 1928.

You Just Know She Dares 'Em. Released Sept. 9, 1928.

The Arabian Fights. Released Sept. 16, 1928.

Ruth is Stranger Than Fiction. Released Sept. 23, 1928.

The Sweet Buy and Buy. Released Sept. 30, 1928.

Watch Your Pep. Released Oct. 7, 1928.

Mild But She Satisfied. Released Oct. 14, 1928.

That Wild Irish Pose. Released Oct. 21, 1928.

The Six Best Fellows. Released Oct. 28, 1928.

The Naughty Forties. Released Nov. 4. 1928.

Broadway Ladies. Released Nov. 11, 1928.

RCA MARC CONNELLY SERIES (AT) (SF) (SD. Produced by RCA Gramercy Studio. Distributed by RKO Dist. Corp. Star, Marc Connelly. Length, 1 reel.

The Traveler. Released Aug. 18, 1929.

The Uncle. Released Oct. 13, 1929. Reviewed Oct. 12, 1929, page 36.

The Suitor. Released Dec. 8, 1929.

RCA NOVELTIES (AT) (SF) (SD). Produced by Louis Brock. Distributed by RKO Dist. Corp. Length, 1 reel.

Headwork. Star, Edward Jerome. Director, Al Boasberg. Released Sept. 15, 1929.

Godfrey Ludlow and NBC Orchestra. Released Nov. 10, 1929.

RCA SHORTS (AT) (SF) (SD). Produced by RCA Gramercy Studio. Distributed by RKO Dist. Corp. Length, 2 reels.

The Burglar. Star, Marc Connelly. Director, Dudley Murphy. Released Aug. 11, 1929.

St. Louis Blues. With Bessie Smith and I. Washington. Director, Dudley Murphy. Released Sept. 8, 1929.

Two Gun Ginsburg. Star, Nat Carr. Director, Mark Sandrich. Released Oct. 13, 1929. Reviewed Sept. 14, 1929, page 989.

Hunt the Tiger. Star, A. Kirkland. Director, J. Leo Meehan. Released Nov. 10, 1929. Reviewed Sept. 14, 1929, page 987 (sound).

Black and Tan. Released Dec. 8, 1929.

RECORD BREAKERS SERIES (AT) (SF) (SD). Produced and distributed by RKO Dist. Corp. Stars, Alberta Vaughn and Al Cooke, Length, 2 reels.

As You Mike It. Released Sept. 8. 1929. Reviewed Nov. 9, 1929, page 38.

Meet the Quince. Released Sept. 22, 1929.

Love's Labor Found. Released Nov. 10, 1929.

They Shall Not Pass Out. Released Nov. 24, 1929.

The Captain of His Roll. Released Dec. 22, 1929.

ROACH STARS COMEDIES. Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Length, 2 reels.

That Night. Released Sept. 15, 1928.

Do Gentlemen Snore. Released Oct. 13, 1928.

The Boy Friend. Released Nov. 10, 1928. Reviewed Dec. 1, 1929, page 1697.

Feed 'Em and Weep. Released Dec. 8, 1928.

Going Ga Ga. Released Jan. 5, 1929.

Pair of Tights. Released Feb. 2, 1929.

When Money Comes. Released Mar. 2, 1929.

Why Is a Plumber. Released Mar. 30, 1929.

Unkissed Man. Released Apr. 27, 1929.

Thundering Toupees. Released May 25, 1929.

PAT ROONEY SERIES (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. With the Rooney Family. Director, Ben Holmes. Length, 2 reels.

Sweethearts. Released Sept. 2, 1929. Reviewed Aug. 10, 1929, page 605.

The Love Tree. Released Sept. 16, 1929. Reviewed Aug. 17, 1929, page 670.

The Royal Pair. Released Sept. 30, 1929.

The Love Birds. Released Oct. 14, 1929. Reviewed Sept. 14, 1929, page 990.

Marking Time. Released Oct. 28, 1929. Reviewed Oct. 12, 1929, page 35.

The Three Diamonds. Released Nov. 11, 1929. Reviewed Oct. 19, 1929, page 40.

BENNY RUBIN SERIES. (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Length, 1 reel.

The Actor. Director, Walter Fabian. Released Sept. 16, 1929. Reviewed Aug. 31, 1929, page 794.

Income Tact. Director, J. Foley. Released Sept. 30, 1929. Revised Aug. 31, 1929, page 794.

The Delicatessen Kid. Director, Walter Fabian. Released Oct. 14, 1929. Reviewed Sept. 14, 1929, page 990.

Pop and Son. Director, Walter Fabian. Released Oct. 28, 1929. Reviewed Oct. 12, 1929, page 36.

Broken Statues. Director, Walter Fabian. Released Nov. 11, 1929. Reviewed Oct. 19, 1929, page 40.

Pilgrim Papas. Director Jack Foley. Released Nov. 25, 1929. Reviewed Oct. 5, 1929, page 1262.

Hotsy Totsy. Director, Walter Fabian, Released Dec. 9, 1929.

— S —

SID SAYLOR COMEDIES. Produced and distributed by Universal. Star, Sid Saylor. Length, 2 reels.

Burning Youth. Director, Gus Meins. Released Sept. 4, 1929. Reviewed Aug. 10, 1929, page 605.

Too Many Women. Director, Sam Newfield. Released Oct. 23, 1929. Reviewed Oct. 12, 1929, page 36.

SCREEN SONGS (Syn.) (SF) (SD). Produced by Max Fleischer. Distributed by Paramount Famous Lasky Corp. Length, 1 reel.

Sidewalks of New York. Released Feb. 2, 1929. Reviewed Oct. 20, 1928, page 1212.

A Yankee Doodle Boy. Released Mar. 2. 1929.

Old Black Joe. Released Apr. 6, 1929. Reviewed Mar. 23, 1929, page 926.

Ye Olde Melodies. Released May 4, 1929.

Daisy Bell. Released June 1, 1929.

Mother Pin a Rose on Me. Released July 6, 1929.

After the Ball. Released Nov. 9, 1929.

Put on Your Old Gray Bonnet. Released Nov. 23, 1929.

I've Got Rings on My Fingers. Released Dec. 7, 1929.

MACK SENNETT TALKING COMEDIES. Produced by Mack Sennett, Inc. Distributed by Educational Film Exchanges, Inc. Director, Mack Sennett. Length, 2 reels.

The Lion's Roar (AT) (SD) (SF). Star, Johnny Burke. Released Dec. 9, 1928. Reviewed Dec. 1, 1928, page 1686.

The Bride's Relations (AT) (SD) (SF). Star, Johnny Burke. Reviewed Jan. 13, 1929. Reviewed Feb. 2, 1929, page 371.

The Old Barn (AT) (SD) (SF). Star, Johnny Burke. Released Feb. 3, 1929. Reviewed Feb. 16, 1929, page 502.

Whirls and Girls (AT) (SD) (SF). With Harry Gribbon and Andy Clyde. Released Feb. 24, 1929. Reviewed Feb. 16, 1929, page 502.

Broadway Blues (AT) (SD) (SF). Star, Johnny Burke. Released Mar. 10, 1929. Reviewed Apr. 27, 1929.

The Bees Buzz (AT) (SD) (SF). With Harry Gribbon and Andy Clyde. Released April 7, 1929. Reviewed May 18, 1929, page 1717.

The Big Palooka (AT) (SD) (SF). With Harry Gribbon, Thelma Hill, Addie McPhail. Released May 12, 1929. Reviewed June 15, 1929, page 2097.

Girl Crazy (AT) (SD) (SF). With Andy Clyde, Alma Bennett. Released June 9, 1929.

Jazz Mamas (AT) SD). With Harry Gribbon and Andy Clyde. Released June 30, 1929. Reviewed July 20, 1929, page 295.

The Barber's Daughter (AT) (SD) (SF). With Andy Clyde and Thelma Hill. Released July 21, 1929. Reviewed July 20, 1929, page 296.

The Constable (AT) (SD) (SF). With Andy Clyde, Harry Gribbon, Thelma Hill. Released Aug. 11, 1929. Reviewed Aug. 24, 1929, page 736.

The Lunkhead (AT) (SD) (SF). With Andy Clyde, Harry Gribbon, Thelma Hill. Released Sept. 1, 1929. Reviewed Sept. 14, 1929, page 988.

The Golfers (AT) (SD) (SF). With Andy Clyde, Harry Gribbon, Thelma Hill. Released Sept. 22, 1929. Reviewed Oct. 5, 1929, page 1264.

A Hollywood Star (AT) (SD) (SF). With Andy Clyde and Harry Gribbon. Released Oct. 13, 1929. Reviewed Nov. 2, 1929, page 97.

Clancy At The Bat (AT) (SD) (SF). With Harry Gribbon and Andy Clyde. Released Nov. 3, 1929. Reviewed Nov. 2, 1929, page 97.

The New Halfback (AT) (SD) (SF). With Harry Gribbon and Andy Clyde. Released Nov. 24, 1929. Reviewed Nov. 23, 1929, page 38.

Uppercut O'Brien (AT) (SD) (SF). With Andy Clyde and Harry Gribbon. Released Dec. 22, 1929. Reviewed Dec. 7, 1929, page 73, and Jan. 11, 1930, page 82.

SPORTING YOUTH SERIES (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Director, Ben Holmes. Length, 2 reels.

Lady of Lions. Released Nov. 25, 1929. Reviewed Nov. 23, 1929, page 38.

Hi Jack and the Game. Released Dec. 9, 1929. Reviewed Nov. 23, 1929, page 37.

The Take-Off. Released Dec. 23, 1929. Reviewed Nov. 30, 1929, page 77.

SPORTLIGHT SERIES. Produced by Grantland Rice. Distributed by Pathe. Length, 1 reel.

Gridiron Cocktails. Released Sept. 30, 1928.

Muscle Marvels. Released Oct. 14, 1928. Reviewed Oct. 13, 1928, page 1164.

Getting Together. Released Oct. 28, 1928. Reviewed Oct. 20, 1928, page 1223.

Spartan Diet. Released Nov. 11, 1928. Reviewed Dec. 8, 1928, page 1765.

Targets. Released Nov. 25, 1928.

School Days. Released Dec. 9, 1928.

Amateur Antics. Released Dec. 23, 1928.

Knowing the Ropes. Released Jan. 6, 1929. Reviewed Jan. 12, 1929, page 142.

Players at Play. Released Jan. 20, 1929. Reviewed Feb. 2, 1929, page 370.

Girls Will Be Boys. Released Feb. 17, 1929. Reviewed Feb. 9, 1929, page 436.

Mild or Mighty. Released Feb. 3, 1929.

Close Figuring. Released Mar. 3, 1929.

Dogging It. Released Mar. 17, 1929.

Bridle Byways. Released Mar. 31, 1929. Reviewed Mar. 30, 1929, page 989.

Water Wonders. Released Apr. 14, 1929. Reviewed Apr. 20, 1929, page 1338.

Young Hopeful. Released Apr. 28, 1929. Released May 11, 1929, page 1646.

Surf and Sail. Released May 12, 1929.

Fish and Feathers. Released May 26, 1929. Reviewed May 18, 1929, page 1715.

Conditioning. Released June 9, 1929. Reviewed June 1, 1929, page 1891.

Footwork. Released June 23, 1929. Reviewed June 22, 1929, page 2209.

Sport Afloat. Released July 7, 1929. Reviewed July 6, 1929, page 124.

The Right Technique. Released July 21, 1929. Reviewed July 20, 1929, page 296.

Rhythm. Released Aug. 4, 1929. Reviewed Aug. 3, 1929, page 478.

The River Drivers. Released Aug. 18, 1929. Reviewed Aug. 10, 1929, page 605.

Running the Scales. Released Sept. 1, 1929. Reviewed Oct. 19, 1929, page 40.

The following in this series are in part dialogue, available on both sound-on-film and sound-on-disc:

Winning Patterns. Released Mar. 10, 1929.

Three Aces. Released Apr. 7, 1929.

Crystal Champions. Released May 5, 1929. Reviewed Apr. 27, 1929, page 1410.

Clowning the Game. Released June 2, 1929. Reviewed June 1, 1929, page 1891.

Sport Almanac. Released June 30. 1929.

Modern Rhythm. Released July 28, 1929. Reviewed July 20, 1929, page 295.

Hook Line and Melody. Released Aug. 25, 1929. Reviewed Oct. 19, 1929, page 40.

Duffers and Champs. Released Sept. 8, 1929. Reviewed Sept. 21, 1929, page 1062 (sound).

Boyhood Memories. Released Sept. 22, 1929. Reviewed Oct. 5, 1929, page 1263.

Gridiron Glory (AT). Released Oct. 6, 1929. Reviewed Oct. 19, 1929, page 40.

Body Building. Released Oct. 20, 1929. Reviewed Nov. 2, 1929, page 97.

Stamina. Released Nov. 3, 1929. Reviewed Nov. 16, 1929, page 30.

Feminine Fitness. Released Nov. 17, 1929.

Sport A-La-Carte. Released Dec. 1, 1929. Reviewed Dec. 7, 1929, page 73.

Carolina Capers. Released Dec. 15, 1929.

Interesting Tails. Released Dec. 29, 1929. Reviewed Dec. 28, 1929, page 26.

STARS AND AUTHORS SERIES. Produced and distributed by Paramount Famous Lasky Corp. Length, 2 reels.

Two Masters. Released Sept. 8, 1928.

The Dancing Town. Released Oct. 27, 1928.

The Home Girl. Released Dec. 1, 1928.

MOTION PICTURE NEWS

BOOKING GUIDE

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STUNT COWBOY SERIES. Produced and distributed by Universal. Star, Bob Curwood. Director, Walter Fabian. Length, 2 reels.
Speed and Spurs. Released Sept. 8, 1928. Reviewed Sept. 8, 1928, page 801.
Romeo of the Range. Released [illegible]
The Secret Outlaw. Released Nov. 10, 1928. Reviewed Oct. 6, 1928, page 1098.
Death's Head. Released Dec. 8, 1928. Reviewed Dec. 15, 1928, page 1816.
The Range of Fear. Released Jan. 12, 1929.
Range Wolf. Released Feb. 9, 1929. Reviewed Jan. 12, 1929, page 142.
Kidnapped. Released Mar. 16, 1929. Reviewed Feb. 9, 1929, pag.e 433.
Days of Daring. Released Apr. 13, 1929. Reviewed Mar. 23, 1929, page 926.
Cowboy Pluck. Released May 18, [illegible]
Playing False. Released June 16, 1929. Reviewed May 11, 1929, page 1646.
Ridin' Leather. Released July 20, 1929. Reviewed June 15, 1929, page 2098.
The Lone Rider. Released Aug. 10, 1929. Reviewed Aug. 3, 1929, page 478.

SUNNY JIM COMEDIES (AT) (SF) (SD). Produced and distributed by Universal Pictures Corp. Director, Harold Beaudine. Length, 2 reels.
Baby Talks. Released Sept. 11, 1929. Reviewed Aug. 17, 1929, page 670.
No Boy Wanted. Released Nov. 6, 1929. Reviewed Oct. 5, 1929, page 1264.
Christmas Cheer. Released Dec. 18, 1929. Reviewed Dec. 14, 1929, page 29.

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TALKATOONS (AT) (Syn.) (SF) (SD). Produced by Max Fleischer. Distributed by Paramount Famous Lasky Corp. Length, 1 reel.
Noah's Lark. Released Oct. 26, 1929.
Marriage Wows. Released Dec. 21, 1929.

TENDERFOOT THRILLER SERIES. Produced and distributed by Universal. Star, Bob Chandler. Director, Walter Fabian. Length, 2 reels.
A Tenderfoot Hero. Released Sept. 29, 1928.
Saps and Saddles. Released Oct. 27, 1928. Reviewed Oct. 20, 1928, page 1225.
A Clean Sweep. Released Dec. 1, 1928. Reviewed Nov. 24, 1928, page 1600.
A Fighting Tenderfoot. Released Dec. 29, 1928.
A Daring Dude. Released Feb. 2, 1929.
Two Gun Morgan. Released Mar. 2. 1929.
Riding for Love. Released Apr. 6, 1929. Reviewed Mar. 16, 1929, page 846.
Red Romance. Released May 4, 1929. Reviewed Mar. 30, 1929, page 990.
The Thrill Hunter. Released June 8, 1929.
A Close Call. Released July 6, 1929. Reviewed June 1, 1929, page 1892.
Go Get 'Em Kid. Released Aug. 3, 1929. Reviewed July 6, 1929, page 124.
A Tenderfoot Terror. Released Aug. 31, 1929.

TOOTS AND CASPER SERIES. Produced by Larry Darmour for Standard Cinema Corp. Distributed by RKO Dist. Corp. Stars, Thelma Hill and Buddy Duncan. Length, 2 reels.
Fooling Casper. Released Sept. 16. 1928. Reviewed Sept. 29, 1928, page 994.
What a Wife. Released Oct. 14, 1928.
The Family Meal Ticket. Released Nov. 11, 1928.
Casper's Week End. Released Dec. 9, 1928.
Smile Buttercup Smile. Released Jan. 6, 1929.
Big Hearted Toots. Released Feb. 3, 1929.
Casper's Night Out. Released Mar. 3, 1929.
Toots' Big Idea. Released Mar. 31, 1929.
Spareribs Reforms. Released Apr. 28, 1929.
His Wife's Secret. Released May 26, 1929.
Who's the Boss? Released June 23, 1929.
Don't Say Ain't. Released July 21, 1929.

TUXEDO COMEDIES. Produced by Goodwill Comedies, Inc. Distributed by Educational Film Exchanges, Inc. Length, 2 reels.
Making Whoopee. Star, Harold Goodwin. Director, Chas. Lamont. Released Oct. 28, 1928. Reviewed Oct. 13, 1928, page 1164.
Husbands Must Play. Star, Wallace Lupino. Director, Jules White. Released Jan. 6, 1929. Reviewed Mar. 30, 1929, page 990.

TUXEDO TALKING COMEDIES (AT) (SD) (SF). Produced by Goodwill Comedies, Inc. Distributed by Educational Film Exchanges, Inc. Director, Chas Lamont. Length, 2 reels
Social Sinners. With Raymond McKee, Marion Byron and Cissy Fitzgerald. Released Sept. 1, 1929. Reviewed Sept. 14, 1929, page 988.
Don't Get Excited. With Harold Goodwin, Lloyd Ingraham, Addie McPhail, Estelle Bradley. Released Nov. 10, 1929. Reviewed Nov. 30, 1929, page 76.

SPECIALS. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.
Lewis-Sonnenberg Wrestling Match. Released Jan. 13, 1929. Reviewed Feb. 2, 1929, page 371.
Lyman H. Howe's Famous Ride on a Runaway Train (SD) Music and Sound Effects. Released May 26, 1929. Reviewed June 15, 1929, page 2097.

— U —

UNITED ARTISTS FEATURETTES. Produced by Featurette Prods. Distributed by United Artists Corp. Length, 1 reel
Overture of 1912. Director, Orville Dull. Released Oct. 5, 1929.
Irish Fantasy (AT). With Donald Novis, Helen Foster, Nick Cogley, Harry Watson. Director, Orville Dull. Released Dec. 14, 1929. Reviewed Jan. 11. 1930, page 82.

— V —

VARIETY COMEDIES (AT) (SF) (SD). Distributed by Pathe. Length, 2 reels.
Beach Babies. Produced by Gordon Bostock. With Charles Kemper, Evalyn Knapp, Naomi Casey. Director, Bradley Barker. Released Aug. 4, 1929. Reviewed July 13, 1929, page 201.
Haunted. Produced by Gordon Boctock. With Evalyn Knapp and John Rucker. Director, Philip Tannura. Released Sept. 1, 1929. Reviewed Aug. 31, 1929, page 794 (Sound).
End of the World. Produced by Robt. T. Kane. Star, Alexander Carr. Director, Bradley Barker. Released Sept. 29, 1929. Reviewed Oct. 12, 1929, page 35.
His Operation. Produced by Gordon Bostock. Star, Charles Kemper, Director, Bradley Barker. Released Nov. 24, 1929. Reviewed Nov. 16, 1929, page 30.

BOBBY VERNON COMEDIES. Produced by Christie Film Co. Distributed by Paramount-Famous-Lasky Corp. Star, Bobby Vernon. Length, 2 reels.
The Sock Exchange. Released Sept. 22, 1928.
Hot Sparks. Released Nov. 3, 1928.
His Angel Child. Released Feb. 16, 1929.
Turn Him Loose. Released Mar. 16. 1929.
Sappy Service. Released Apr. 13, 1929.

VITAPHONE VARIETIES. Produced by Vitaphone Corp. Distributed by Warner Bros.
Abbott, Al [illegible]
Adair, Janet in "Here Comes the Bridesmaid" [illegible]
Ahern, Will & Gladys in "On the Rancho" [illegible]
Ain't It the Truth (2648-49) with William Davidson, Grace Valentine, Dot Farley, [illegible]
Albright, "Oklahoma" Bob and his Rodeo Do Flappers (810).
Alda, Frances (805). Reviewed Feb. 8, 1930, page 75.
Alda, Frances (943). Reviewed Dec. 28, 1929, page 26.
Alibi, The (2677-78) with Kenneth Harlan.
Allen, Fred & Co. in "Fred Allen's Prize Playlets" (903).
All Girl Revue (818). Reviewed June 15, 1929, page 2097.
All Square (3289-90). 2 reels.
Always Faithful (3334) with Blanche Sweet, Charles B. Middleton and John B. Litel. Reviewed Jan. 11, 1930, page 82.
Anderson and Graves in **"Fishing Around** (866). Directed by Murray Roth.
And How (3719) with Ann Greenway. Reviewed Feb. 8, 1930, page 75.
Appllon, Dave and His Russian Stars (875). Directed by Bryan Foy. Reviewed Oct. 12, 1929, pag 35.
Ardath, Fred in "The Corner Store" (720).
Ardath, Fred in **"The Singing Bee"** (785).
Ardath, Fred & Co. in "These Dry Days" (786).
Arnheim, Gus Orchestra (2136).
Arnst, Bobbie and Peggy Ellis (913).
Arthur, Johnny in **"Stimulation"** (3636). Reviewed Oct. 26, 1929, page 33.
At the Church Festival 3280. With Dick Henderson.
Aubrey, Will & Co. in **"A Night on the Bowery** (896).
Baby Rose Marie (809).
Baker, Phil in **"In Spain"** (725). Reviewed May 11, 1929, page 1645.
Baker, Phil in **"A Bad Boy from a Good Family"** (724). Reviewed Mar. 16, 1929, page 845.
Barber Shop Chord (3640). Reviewed Nov. 30, 1929, page 77.
Bard, Ben (2910)
Barry, Clara and Orval Whitledge (941).
Barton, James (926-27).
Benefit, The (939). With Joe Frisco. Reviewed Feb. 8, 1930. page 76.
Bergen, Edgar in **"The Operation"** (947). Reviewed Feb. 8, 1930, page 76.
Bernie, Dave and Orchestra (2796).
Bernie, Dave and Orchestra (2797).
Big Paraders, The (840). Reviewed Aug. 31, 1929, page 793.
Blue Ridgers, The (795). With Cordelia Mayberry.
Born and Lawrence in **"The Country Gentlemen"** (2885).
Born and Lawrence in **"Pigskin Troubles"** (2940).
Born and Lawrence in **"The Aristocrats"** (2640).
Born and Lawrence in **"The Side Show"** (2920).
Bowers, Bruce in **"Artistic Mimicry"** (2870).
Brendel El and Flo Bert in **"Beau Night"** (789). Reviewed Aug. 31, 1929, page 793.
Brian, Donald (2733).
Broadhurst, George & Co. in **"Three O'clock in the Morning"** (780).
Brox Sisters, Three in **"Headin' South"** (2888).
Buchanan, Jack in **"The Glee Club"** (3816). Reviewed Feb. 15, 1930, page 42.
Burke, James and Eleanor Durkin in **"A Tete-a-Tete in Songs"** (888).
Burns and Allen in **"Lamb Chops"** (891).
Butler, Ann & Jay Brennan in **"You Don't Know the Half of It"** (833).
Bryon, Arthur & Co. (2704).
Buzzell, Eddie in **"Hello Thar"** (930-31).
Carpentier, Georges (3761).
Carroll, Albert in **"Impersolations"** (935). Reviewed Feb. 15, 1930, page 42.
Ciccolini, Guido and Eric Zardo (876).
Clifford and Marion in **"Just Dumb"** (883).
Codee and Orth in **"Music Hath Charms"** (885). Reviewed Nov. 30, 1929, page 77.
Codee and Orth in **"Stranded in Paris"** (2798).
Codee, Ann and Frank Orth in **"Imagine My Embarrassment"** (938).
Cohen, Sammy (2800).
Corbett, James J. and Neil O'Brien (842).
Coslow, Sam in **"The Broadway Minstrel"** (2659).
Crumit, Frank (727).
Cummins, Bernie and Orchestra (752). Reviewed Mar. 16, 1929, page 845.
Cunningham, Paul and Bennett, Florence (736).
Dance of the Paper Dolls (3669). With Genevieve Mitchell. Reviewed Nov. 30, 1929, page 76.
Dead Line, The (3333).
"Dead or Alive" (895). With Hugh O'Connell.
Deiro, Guido (2968).
Derickson, Charles and Burton Brown in **"A Song Drama"** (912).
Diamond, Carlena (864). Directed by Murray Roth.
Donohue, Red and U-No in **"A Traffic Muddle"** (734).
Dooley & Sales in **"Dooley's the Name"** (824).
Dreyer, Dave in **"Tin Pan Alley"** (2889).
Duffy and Gleason in **"Fresh From Hollywood"** (775).
Earle, Edward in **"A Matter of Ethics"** (3759). With Geneva Mitchell, Vivien Oakland.
Edison and Gregory (845).
Ellis, Segar and Hotel Embassy Orchestra (823).
Etting, Ruth (894).
Familiar Face, The (807). With Hugh O'Connell. Directed by Arthur Hurley. Reviewed June 8, 1929, page 1969.
Finders Keepers (3179-80). 2 reels with Helen Ferguson, John B. Litel and Janet Adair. Reviewed Dec. 7, 1929, page 73.
Fisher, George and Honey Hurst in **"Apartment Hunting"** (920).
Flattering Word, The (3238-39). 2 reels with Harrison Ford, John B. Litel, Janet Adair, Blanche Friderici, etc. Reviewed Nov. 30, 1929, page 76.
Folsom, Bobby in **"A Modern Priscilla"** (2839). Reviewed Mar. 2, 1929, page 711.
Folsom, Bobby in **"Typical Types"** (788).
"For Sale" (3335). 1 reel with Gregory Ratoff.
Four Synco-Pets, The in **"Musical Moments"** (731).
Fox, Harry and His Six American Beauties (828).
Fox, Harry and Bee Curtis in **"The Fox and the Bee"** (829).
Fox, Roy (2819).
Franklin, Irene in **"The American Comedienne"** (777).
Franklin, Irene in **"Those Were the Days** (865).
Gay Nineties, The (811).
Gentle, Alice (3336)
Gillette, Bobby in **"Syncopated Breezes"** (2838).
Goldie, Jack in **"The Ace of Spades"** (704).
Gotham Rhythm Boys (832). Directed by Murray Roth.
Green, Cora in **"The Famous Creole Singer"** (825).
Green, Eddie & Co. in "Sending a Wire" (880). Reviewed Nov. 23, page 37.
Green's Flapperettes (711).
Green's Faydetts (710).
Greenway, Ann in **"And How"** (3719). Reviewed Feb. 8, 1930, page 75.
Guzman, Roberto in **"A Spanish Fiesta"** (3279).
Hackett, Charles in **"I Looked Into Your Garden"** and **"I Heard You Singing"** (890).
Hackett, Charles in **"Faust"** (899-900). Reviewed Nov. 30, 1929, page 77.
Hackett, Charles singing **"Il Mio Tesoro"** and **"O Paradiso"** (916).
Hall, Billy "Swede" & Co. in **"Hilda"** (835). Reviewed Oct. 12, 1929, page 35.
Hallett, Mal (729). Reviewed Feb. 23, 1929, page 570.
Hallett, Mal (730).
Halligan, Wm. and Mary Mulhern in **"Somewhere in Jersey"** (873). Directed by Bryan Foy.
Hall of Injustice, The (889). With John T. Murray and Vivian Oakland. Director, Murray Roth. Reviewed Dec. 14, 1929, page 29.
Halperin, Nan (863). Directed by Murray Roth.
Hampton, Hope (740).
Harris, Bud and Radcliffe, Frank in **"At the Party"** (783).
Havel, Arthur & Morton in **"Playmates"** (769).
Hayakawa, Sessue (761-62). 2 reels. **"The Man who Laughed Last."** Reviewed [illegible]
Head of the Family, The [illegible]
Heather, Josie "The Character Comedienne" (774).
Heidt, Horace and his Californians (902). Reviewed Nov. 30, 1929, page 77.
Heidt, Horace and His Californians (908).
Hello Thar (930-31) .2 reels with Eddie Buzzell.
Henderson, Dick in **"The Music Shop"** (3413). Reviewed Dec. 28, 1929, page 26.

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Henderson, Dick in "At the Church Festival" (3280).
Henlere, Herschel (933).
Henry, Tal (732).
Hitchcock, Raymond (760). Reviewed July 20, 1929, page 295).
Holiday in Storyland, A (3824). Directed by Roy Mack.
Hollingsworth and Crawford in **"Bedtime"** (2753).
Horlick, Harry and His Gypsies (763). Reviewed July 13, 1929, page 201.
Howard, Willie & Eugene in "My People" (750-51). Directed by Bryan Foy. Reviewed Aug. 31, 1929, page 793.
Howard, Willie and Eugene in **"The Music Makers"** (722-23). 2 reels. Directed by Bryan Foy. Reviewed Mar. 16, 1929, page 845.
Hughes and Pam in **"The Fall Guy"** (2837).
Hunter, Frank & Co. in **"Moving Day"** (850).
Hurst & Vogt in **"Before the Bar"** (867). Reviewed Oct. 12, 1929, page 35.
Interview, The (838). With Hugh O'Connell. Directed by Arthur Hurley. Reviewed Oct. 12, 1929, page 35.
In the Nick of Time (897-98). 2 reels with Sidney Toler, Dorothy Hall, Lucy Beaumont.
James Gardner in **"Vengeance"** (3799). With Natalie Moorhead and Warner Richmond. Directed by Archie Mayo. Reviewed Feb. 8, 1930, page 67.
Jans and Whalen in **"Two Good Boys Gone Wrong"** (901).
Jazz Rehearsal, The (3760).
Johnston, Grace in **"The Indiana Five"** (869). Directed by Murray Roth.
June (735).
Just Like a Man (839). With Martin May, Mary Mulhern and Sybil Lee. Directed by Arthur Hurley.
Keane, Robert Emmett in **"Gossip"** (2849-50). Reviewed June 15, 1929, page 2097.
Keating, Fred in **"Illusions"** (907).
Keane, Robert Emmett and Claire Whitney in **"Room 909"** (921-922).
Kiddies Kabaret, The (878). Directed by Murray Roth.
Kjerulf's Mayfair Quintette (2650).
Klee, Mel in **"The Prince of Fails"** (826). Directed by Murray Roth. Reviewed Oct. 26, 1929, page 33.
Kraft and Lamont in **"Rarin' to Go"** (847). Directed by Murray Roth.
Kremer, Isa in **"The Second Minuet"** (748).
Lahr, Bert and Bobbe Arnst in "Faint Heart." (904-5). 2 reels.
Lambert, Eddie (702).
Lang, Harry and Bernice Healey in **"Who's Who"** (916). Reviewed Nov. 30, 1929. page 77.
La Rue, Grace (739).
Lerdo's Mexican Orchestra (705).
Letter Box, The (934). With Sybil Lee. Reviewed Feb. 8, 1930, page 76
Letters (3825). With Pauline Garon, Natalie Moorhead, Kathlyn Givney and William B Davidson.
Lewis, Joe (2868).
Little Billee in **"The Flaming Youth"** (2869).
Littlefield, Lucien in **"The Potters"** in **"Getting a Raise"** (3800-1). With Lucille Ward, Mary Hutchinson, Billy Taft and Junior Bailey. Directed by Bryan Foy.
Loftus. Ceceilia (792).
Low Down (914). Reviewed Feb. 22, page 41.
Lyons, Al and His Four Horsemen (2789).
Lytell Billy and Tom Fant in **"Two of a Kind"** (945).
Mack and Purdy in **"An Everyday Occurrence"** (2795).
Maid's Night Out, The (3680). With Bobby Watson.
Marcelle. Miss (716).
Martinelli, Giovanni in "Martha" (932). With Livia Marracci. **Reviewed Feb.** 15, 1930, page 41.
Martinelli, Giovanni in "Il Trovatore" (944). With Livia Marracci.
Matter of Ethics (3759). With Vivien Oakland, Edward Earle, Genevieve Mitchell.
McKay and Ardine (708).
May, Joe and Dorothy Oaks in **"A Perfect Understanding"** (951).
Mayhew, Stella in **"The Hallelujah Lady"** (728).
McAllen, Jack and Sarah in **"Oh Sarah"** (946). Reviewed Feb. 8, 1930, page 76.
Mexican Tipica Orchestra (707). Reviewed June 8, 1929, page 1969.
Miller, Eddie in **"The One Man Quartette"** (881). Reviewed Nov. 30, 1929, page 77.
Miller and Lyles in **"They Know Their Groceries"** (862). Directed by Bryan Foy.
Miller and Lyles in **"The Midnight Lodge"** (923).
Miller and Lyles in **"Harlem Knights"** (879). Reviewed Dec. 7, 1929, page 73.
Minstrel Days (3375).
Moran, Eddie and Beth Challis in **"Shake It Up"** (884).
More Sinned Against Than Usual (3681-82). Reviewed Feb. 22, 1930, page 41.
Morgan, Jim and Betty (712).
Murray, John T. and Vivien Oakland in **"Satires"** (849). Reviewed Oct. 26, 1929, page 33.
Neal Sisters, The (719).
Newall, Billy and Elsa in **"Then and Now"** (937).
Niagara Falls (3778). With Bryant Washburn and Helen Jerome Eddy. Reviewed Feb. 15, 1930, page 42.
Nichols, "Red" and His Five Pennies (870). Reviewed Dec. 28, 1929, page 27.
Ninety-Ninth Amendment, The (776). With Charles Richmond, Vera Teasdale and Hugh O'Connell.
Norworth, Jack (2707).
Norworth, Mr. and Mrs. Jack in **"Odds and Ends"** (787).
O'Brien. Neil and James J. Corbett (842).
Opry House, The (834). With Lew Hearn, Doris Walker and the Mound City Blowers. Directed by Murray Roth.
Original Hillbillies, The (715).
Orth, Frank in **"Meet the Wife"** (2710). Reviewed Feb. 23, 1929, page 568.
Outlaw In-Law, The (782).
Painter, Eleanor (746). Reviewed Mar. 16, 1929, page 845.
Palm Beach Four, The (794).
Paragons, The (2883).
Pennington, Ann in "Hello Baby" (3641-42).
Perfect, Rose (940). Reviewed Feb. 8. 1930, page 76.
Peterson. Charles C. (815). Directed by Murray Roth.
Picon, Molly (917).
Plantation Trio (2816).
Pollack, Ben and His Park Central Orchestra (872). Reviewed Nov. 23, 1929, page 38.
Poor Aubrey (3674-75). With Franklin Pangborn, Helen Ferguson, Ruth Lyons and Clara Blandick.
Potters, The in **"Getting a Raise"** (3800-01). With Lucien Littlefield, Lucille Ward, Mary Hutchinson, Billy Taft and Junior Bailey.
Price, Georgie in **"Don't Get Nervous"** (841). Reviewed Aug. 3, 1929, page 478.
Rangers, The (2900).
Reisman, Leo and Hotel Brunswick Orchestra in **"Rythms"** (770). Reviewed Oct. 12, 1929, page 36.
Revival Day (3679). With "Slim" Timblin. Reviewed Dec. 28, 1929, page 27.
Rich, Dick and Orch. (2594).
Robertson, Guy in "Highwater" (813). Directed by Murray Roth. Reviewed June 8, 1929, page 1969 and July 20, 1929, page 295.
Room 909 (921-22). With Robert Emmett Keane and Claire Whitney. Reviewed Feb. 15, 1929, page 43.
Rosener, George in **"The Fallen Star"** (910). Reviewed Jan. 11, 1930, page 82.
Rosenthal, Harry and Orchestra (836). Reviewed Sept. 28, 1929, page 1140.
Rubini, Jan (790)
Ryan, Dorothy and Rosetta (726).
Ryan, Coletta and Duke Yellman in "Songology" (874). Directed by Bryan Foy.
Sanderson, Julia and Frank Crumit (732).
Santley, Zelda in **"Little Miss Everybody"** (919). Reviewed Nov. 30. 1929, page 77.
Satires (849). With John T. Murray and Vivien Oakland. Reviewed Oct. **26**, 1929, page 33.
Schmeling, Max (745). Reviewed Mar. 16, 1929, page 845.
Sedley, Roy and His Night Club Revue (796). With Roy Sedley and Beth Miller. Reviewed July 13, 1929, page 201.
Serenaders, The (2814).
Shelley, Frances (713).
Shelley, Frances and Four Eaton Boys (846). Directed by Murray Roth. Reviewed Aug. 3, 1929, page 478.
Silk, Frank X. in **"The Man About Town"** (819).
Sinclair and LaMarr in **"At the Seashore"** (753).
Smith, Kate in **"The Songbird of the South"** (817).
Spalding, Albert (797).
Spalding, Albert (798).
Spalding, Albert (799).
Spalding, Albert (800).
Spalding, Albert (801).
Spalding, Albert (802)
Spanish Fiesta, A (3279). With Roberto Guzman.
Stanbury, Douglas and His Veterans in **"Marching Home"** (861). Reviewed Nov. 16, 1929, page 30.
Stanbury, Douglas in "Pack Up Your Troubles" (918.
Stand Up, The (3762). With Wilbur Mack, Rudolph Cameron and Marjorie Lane.
Stanley and Ginger (714).
Sultan's Jester, The (3850). With Edward Lankow, Roger Davis, Joyzell and the Randall Adagio Four.
Summers, Sam and Estelle Hunt in **"Some Pumpkins"** (929).
Sweet, Blanche in **"Always Faithful"** (3334). 2 reels. Reviewed Jan. 11, 1930, page 82
Sympathy (803). With Hobart Cavanaugh, Regina Wallace, Harry Shanon and Wynne Gibson. Directed by Murray Roth.
Tajado's Tipica Orchestra (706)
Tate, Harry in **"The Patent Office"** (767).
Varsity Three, The in **"Blue Streaks of Rythm"** (804).
Tate, Harry in **"Motoring"** (754-5).
Tate, Harry in **"Selling a Car"** (778-9).
Thomas Quintette, Norman in **"Harlem Mania"** (827).
Timblin, Slim in "Revival Day" (3679). Reviewed Dec. 28, 1929, page 27.
Tiny Town Revue, "Pageant of the Lilliputians" (784). Reviewed June 8, 1929, Page 1969.
Tisdale, Clarence (766).
Trahan, Al. and Lady Yukona Cameron in **"The Musicale"** (936).
Trapps, Buddy (949).
Tremaine, Paul and His Aristocrats (742).
Trifles (3722-23). With Sarah Padden, Blanche Friderici, Jason Robards, Frank Campeau.
Trueman, Paula (909).
Under Dog, The (926-27). With James Barton.
Vallee, Rudy and His Conn. Yankees (771). Reviewed June 15. 1929, page 2097.
Vanity (3780). With Ruth Lyons, Rudolph Cameron and Vivien Oakland. Reviewed Feb. 8, 1930, page 76.
Velie, Jay in **"A Journey of Songs"** (717).
Velie, Jay (718).
Vengeance (3799). With Nathalie Moorhead, Gardner James, Warner Richmond, Mickey McBann. Directed by Archie Mayo. Reviewed Feb. 8, 1930, page 76.
Vernon Hope in **"The Sunshine Girl"** (2815).
Violinsky, Sol in **"The Eccenttric Entertainer"** (709).
Vitaphone Kiddies, The in **"A Holiday in Storyland"** (3824).
Ward, Fannie (721).
Watson, Bobby in **"The Maid's Night Out"** (3680).
Watson, Kitty and Fanny in **"Bigger and Better"** (925).
West, Arthur Pat in **"Ship Ahoy"** (2919).
Wheeler, Bert in **"Small Timers"** (821).
White, Jack and Montrealers (791).
White, Jack and Orch. (844). Reviewed Sept. 14, 1929, page 989.
White Lies (3667).
Whiting and Burt (741).
Whitman, Frank (703).
Williams, Roger in **"Moments of Mimicry"** (882). Directed by Murray Roth. Reviewed Dec. 7, 1929, page 73.
Yellman. Duke and Coletta Ryan in **"Songology"** (874).
Yorke, Helen and Virginia Johnson in **"Crinoline Classics"** (928). Reviewed Feb. 15, 1930, page 42.
Zardo, Eric and Guido Ciccolini (876).

— W —

JACK WHITE TALKING COMEDIES. (AT) (SD) (SF) Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges, **Inc. Length,** 2 reels.

Zip! Boom! Bang! Star, Raymond McKee. Director, Jack White. Released March 17, 1929. Reviewed June 1, 1929, page 1892.
Cold Shivers. Star, Raymond McKee. Director Stephen Roberts. Released May 19, 1929. Reviewed May 11, 1929, page 1645.
Lover's Delight. With Johnny Arthur and Pauline Garon. Director, Jack White. Released June 30, 1929. Reviewed Nov. 9, 1929, page 38.
Look Out Below. Star, Raymond McKee. Director, Stephen Roberts. Released Aug. 18, 1929. Reviewed Aug. 24, 1929, page 735.
Hunting The Hunter. With Raymond McKee and Harold Goodwin. Director, Stephen Roberts. Released Oct. 20, 1929. Reviewed Nov. 2. 1929, page 97.
The Madhouse. With Eddie Lambert and Monty Collins. Director, Stephen Roberts. Released Dec. 1, 1929. Reviewed Dec. 7, 1929, page 72.

NEWSREEL

NEWS REELS

FOX NEWS (silent). Distributed by Fox Film Corp. Issued twice a week, Wednesday and Saturday.
FOX MOVIETONE NEWS (sound). Distributed by Fox Film Corp. Issued once a week, Wednesday.
HEARST METROTONE NEWS (sound). Distributed by Metro-Goldwyn-Mayer. Issued once a week, Monday.
INTERNATIONAL NEWSREEL (silent). Distributed by Universal Pictures Corp. Issued twice a week, Tuesday and Friday.
KINOGRAMS (silent). Distributed by Educational Film Exchanges. Issued twice a week, Thursday and Sunday.
M-G-M INTERNATIONAL NEWSREEL (silent). Distributed by Metro-Goldwyn-Mayer. Issued twice a week, Wednesday and Saturday.
PARAMOUNT NEWS (silent). Distributed by Paramount Famous Lasky Corp. Issued once a week, Friday.
PARAMOUNT SOUND NEWS (sound). Distributed by Paramount Famous Lasky Corp. Issued twice a week, Wednesday and Friday.
PATHE NEWS (silent). Distributed by Pathe Exchanges, Inc. Issued twice a week, Wednesday and Saturday.
PATHE SOUND NEWS (sound). Distributed by Pathe Exchanges, Inc. Issued twice a week, Wednesday and Saturday.
UNIVERSAL NEWSPAPER NEWSREEL (silent). Distributed by Universal Pictures Corp. Issued twice a week, Tuesday and Friday.
UNIVERSAL NEWSREEL (TALKING REPORTER), (All talking, also silent). Issued twice a week, Tuesday and Friday.

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COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
Afghanistan	Travelogue	Sept. 28	6000 feet	
Arsenal	S. Svazhenko	Nov. 2	6900 feet	
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800 feet	
Forest People	Travelogue	Oct.	5800 feet	
Fragment of an Empire	Nitkin-Semenova	Jan. 25,'30	7000 feet	Feb. 1,'30
Love in the Caucasus	K. Karalashvilli	Nov. 30	7837 feet	Dec. 7
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000 feet	Jan. 18,'30
Man With the Camera	Novelty Film	Sept.	6000 feet	Oct. 26
Moscow Today	Pictorial Film	July 6	5600 feet	
New Babylon	E. Kuzmina-A. Soboleveski	Nov. 30	8000 feet	Dec. 7
Scandal	Lena Filkovskaya	Oct. 26	7200 feet	Nov. 2
Village of Sin, The	Russian Cast	May 18	6500 feet	

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Acquitted (A. T.)	Livingston-Hughes	Nov. 15	5711 feet	Nov. 9
*†§Bachelor Girl, The (A. T.)	Logan-Collier-Todd	May 20	5927 feet	
*†§Broadway Hoofer (A. T.)	Saxon-Egan	Dec. 15	6360 feet	Dec. 28
*†§Broadway Scandals (A. T.)	O'Neil-Egan-Myers	Nov. 10	6950 feet	Nov. 2
*†§Fall of Eve (A. T.)	Miller-Sterling-Prouty	June 5	6245 feet	June 22
*†§Father and Son (A. T.)	Holt-Revier-McBann	May 13	6310 feet	June 8
*†§Flight (A. T.)	Holt-Graves-Lee	Nov. 1	12500 feet	Sept. 21
*†§Flying Marine, The (A. T.)	Lyon-Mason-Robards	June 5	5951 feet	Nov. 2
*†§Hurricane (A. T.)	Hobart Bosworth	Sept. 30	5735 feet	Oct. 5
*†§Light Fingers (A. T.)	Keith-Revier-Nye	July 29	5700 feet	Oct. 19
*†§Melody Man, The	Collier, Jr.-Day-St. Polis	Jan. 25	6386 feet	Feb. 15
*†§Mexicali Rose (A. T.)	Hardy-Stanwyck	Dec. 26	5735 feet	Jan. 4, '30
*†§Murder on the Roof	Revier-Livingston	Jan. 19,'30	5400 feet	Feb. 1
*†§Personality	Starr-Arthur	Feb. 18	6304 feet	Mar. 1
*†§Song of Love (A. T.)	Belle Baker	Nov. 25	7720 feet	Nov. 23
*†§Vengeance	Holt-Revier-Strange	Feb. 22	6160 feet	
*†§Wall Street (A. T.)	Ince-Pringle	Dec. 1	6336 feet	Nov. 30

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§For the Love of Lil				
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman			
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Paris Nights				
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Alpine Love Call			1 reel	Jan. 4, '30
*†§Busy Fingers (A. T.)	Navarra		1 reel	Dec. 28
*†Canned Music	Krazy Kat Cartoon		1 reel	Jan. 4, '30
*†§Day of a Man of Affairs (A.T.)	Holland		2 reels	Dec. 28
*†§Falling Stars (A. T.)	Bergman-Manning		1 reel	
*†§Farm Relief	Krazy Kat Cartoon		1 reel	Mar. 8
*†§Harmony Club	Geoffrey O'Brien		2 reels	Jan. 4, '30
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Hell's Bells	Disney Cartoon		1 reel	Nov. 23
*†§In Dutch (Photocolor)			1 reel	Nov. 9
*† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
*†§Jailhouse Blues (A. T.)	Mannie Smith		1 reel	
§†*Little Friend of All World			1 reel	Dec. 7
*†§Memories (A. T.)	Murphy-Morrison		1 reel	June 8
*†Merry Dwarfs	Disney Cartoon		1 reel	Dec. 28
*†§My Wife (A. T.)	Jack Wilson		1 reel	June 15
*†§Old Man Trouble	Jules Bledsoe		1 reel	June 8
*†§On the Levee	Jules Bledsoe		2 reels	Jan. 11, '30
*†§Parlor Pest (A. T.)	Boyce-Combe		1 reel	
*†§Romany Lass (A. T.)			2 reels	Dec. 28
*†§Singing Brakeman	Jimmie Rodgers		1 reel	Nov. 23
*† Skeleton Dance, The	Disney Cartoon		1 reel	
*†§Snappy Co-Eds (A. T.)	Nan Blackstone		1 reel	
*† Sole Mates	Krazy Kat Cartoon		1 reel	Feb. 8
*†§Spookrasy	Krazy Kat Cartoon		1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan		1 reel	Mar. 1
*† Springtime	Disney Cartoon		1 reel	Nov. 2
*†§Stage Door Pests	Boyce Coombs		1 reel	Feb. 1
*†§Station B-U-N-K (A. T.)	Georgie Price		1 reel	Nov. 9
*†§Summer	Silly Symphony		1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*† Terrible Toreador, The	Disney Cartoon		1 reel	Nov. 9

EDUCATIONAL

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Contented Wives	Al Alt	July 28	1 reel	Aug. 3
Fake Flappers	Jerry Drew	Aug 18	2 reels	Aug. 10
Honeymooniacs	Monty Collins	July 28	2 reels	Aug. 3
Hot Sports	Collins Dent	Aug 11	1 reel	Aug. 10
Joy Land	Lupino Lane	July 21	2 reels	July 13
Lucky Breaks	Al Alt	July 14	1 reel	July 13
Rubbing It In	Al Alt	June 30	1 reel	July 13
Sole Support	"Big Boy"	Aug. 4	2 reels	Aug. 3
Studio Pests	Jerry Drew	June 30	2 reels	June 15
Top Speed	Al Alt	July 7	2 reels	July 13

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Barber's Daughter, The (A T.)	Clyde-Gribbon	July 21	1814	20	July 20
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23, '30	1654	18	Feb. 1
*†§Bulls and Bears	Pollard-Clyde-Beebe	Mar. 2,'30	2 reels		Feb. 22
*†§Buying a Gun (A. T.)	Lupino Lane	July 14	1531	17	July 20
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9, '30	1480	16	Feb. 22
*†Caviar	Terry-Toons	Feb. 23	1 reel		Feb. 22
*†§Clancy at the Bat (A.T.)	Clyde-Gribbon	Nov. 3	1954	22	Nov. 2
*†§Constabule, The (A.T.)	Clyde-Hill Gribbon	Aug. 11	1984	22	Aug. 24
*†§Crazy Nut, The (A.T.)	Pangborn-Oakland-Murray	June 2	1480	16	June 15
*†§Dad Knows Best	Holmes-Belton	Mar. 30,'30	2 reels		
*†§Don't Be Nervous (A.T.)	Lloyd Hamilton	July 7	1718	20	July 6
*†§Don't Get Excited (A. T.)	McPhail-Ingraham-Goodwin	Nov. 10	1444	16	Nov. 30
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26, '30	1600	18	Jan. 26
*†§Fire Proof (A.T.)	Lupino Lane	Sept. 8	1583	18	Oct. 5
*†§Girl Crazy (A. T.)	Clyde-Bennett	June 9	1840	20	
*†§Golfers, The (A.T.)	Gribbon-Clyde-Hill	Sept. 22	1874	21	Oct. 5
*†§Good Medicine (A.T.)	E. E. Horton	Dec. 8	1868	21	Nov. 23
*†§Grass Skirts (A.T.)	Lloyd Hamilton	Dec. 22	1667	19	Dec. 7
*†§He Trumped Her Ace	Burke-Beebe	Mar. 23,'30	2 reels		
*†§His Baby Daze (A.T.)	Lloyd Hamilton	Aug. 18	1722	19	Aug. 24
*†§Hollywood Star, A (A.T.)	Gribbon-Clyde	Oct. 13	1790	20	Nov. 2
*†Hot Turkey	Terry-Toons	Mar. 9,'30	1 reel		
*†§Hunting the Hunter (A.T.)	Raymond McKee	Oct. 20	2 reels		Nov. 2
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11'30
*†§Jazz Mammas (A.T.)	Virginia Lee Corbin (All Col)	June 16	1600	18	July 20
*†§Look Out Below (A.T.)	Raymond McKee	Aug. 18	1596	18	Aug. 24
*†§Lover's Delight (A.T.)	Arthur Garon	June 31	1523	17	Nov. 9
*†§Lunkhead, The (A.T.)	Clyde-Gribbon	Sept. 1	1818	20	Sept. 14
*†§Madhouse, The (A.T.)	Lambert-Collins-McPhail	Dec. 1	1643	18	Dec. 7
*†§Match Play			2 reels		Feb. 22
*†Moving Movie Show, A (D only)	Hodge-Podge	June 9	1 reel		July 13
*†§New Half Back, The (A.T.)	Gribbon-Clyde	Nov. 24	1992	22	Nov. 23
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16, '30	1565	17	Feb. 1
*†§On the Streets (D only)	Hodge-Podge	July 21	1 reel		Sept. 14
*†§Peaceful Alley (A.T.)	Lloyd Hamilton	Sept. 29	1835	20	Oct. 5
*†§Polished Ivory	Lloyd Hamilton	Mar. 16,'30	2 reels		
*†Pretzels	Terry-Toons	Mar. 23,'30	1 reel		
*†§Prince Gabby (A.T.)	E. E. Horton	Sept. 15	1615	18	Sept. 14
*†§Purely Circumstantial (A.T.)	Lupino Lane	Nov. 17	1641	18	Nov. 30
*†§Romance De Luxe (A.T.)	Collins-Dover	Dec. 29	1335	15	Jan. 11,'30
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19, '30	1961	22	Jan. 4,'30
*†§Social Sinners (A.T.)	Marion Byron	Sept. 1	1681	19	Sept. 14
*†Studio Stunts (D)	Hodge-Podge	Sept. 1	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16, '30	1932	21	Feb. 1
*†§Talkies, The (A.T.)	Collins-Dent	Oct. 27	1522	17	Nov. 23
*†§Ticklish Business (A.T.)	Collins-Dent-Drew	Aug. 25	1811	20	Aug. 21
*†§Toot Sweet (A.T.)	Lloyd Hamilton	Nov. 10	1802	20	Nov. 16
*†§Trouble For Two	Raymond McKee	Mar. 9,'30	2 reels		
*†§Trusting Wives (A.T.)	E. E. Horton	June 23	1699	19	July 20
*†§Uppercut O'Brien (A.T.)	Clyde-Gribbon-Beebe	Dec. 22	1601	18	Dec. 7

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Broadway Babies (A.T.)	Alice White	June 30	8067	90	Sept. 7
*†§Careless Age, The (A.T.)	Fairbanks, Jr.-Myers-Young	Sept. 15	6308	70	Sept. 28
Dancing Vienna	Ben Lyon	No date	5683	60	Dec. 14
*†§Dark Streets (A.T.)	Mulhall-Lee	Aug. 11	5416	60	Sept. 21
*†§Drag (A. T.)	Barthelmess	July 21	7642	85	June 29
*†§Fast Life (A.T.)	Fairbanks, Jr.-Young-Morris	Sept. 1	7541	84	Sept. 7
*†§Footlights and Fools (A.T.)	Moore-Hackett	Nov. 10	6952	77	Oct. 5
*†§Forward Pass, The (A.T.)	Fairbanks Jr.-Young	Nov. 10	7324	81	Nov. 9
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30	6660	73	
*†§Girl from Woolworth's (A.T.)	Alice White	Oct. 27	6171	69	Dec. 28
*†§Girl in the Glass Cage (A.T.)	Young-Nye	June 22	7159	80	Oct. 19
*†§Great Divide	Mackaill-Keith-Loy	Sept. 15	6722	75	Dec. 14
*†§Hard to Get (A.T.)	Mackaill-Fazenda	Sept. 8	7324	81	Oct. 5
*†§Her Private Life (A.T.)	Billie Dove	Sept. 8	6488	72	Nov. 2
*†§Hot Stuff (A.T.)	Alice White	May 5	6725	75	May 18
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	
*†§Isle of Lost Ships The, (A.T.)	Valli-Robards-Beery	Sept. 29	7576	84	Sept. 28
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Little Johnny Jones (A.T.)	Buzzell-Day	Nov. 17	6621	74	Nov. 2
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30	6190	68	
*†§Love Racket The (A.T.)	Mackaill-Blackmer	Dec. 8	6118	68	Nov. 2
*†§Man and the Moment (A.T.)	Billie Dove	July 7	7088	78	Aug. 10
*†§Most Immoral Lady, A (A.T.)	Leatrice Joy	Sept. 22	7145	79	Oct. 26
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100	107	Jan. 11,'30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30	5800	64	Jan. 11,'30
*†§Painted Angel, The (A.T.)	Billie Dove	Dec. 1	6470	72	Nov. 2
*†§Paris (A.T.)	Irene Bordoni	Nov. 7	9007	100	Oct. 26
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30	6057	66	
*†§Prisoners (A.T.)	Corinne Griffith	May 19	7857	87	June 1
Royal Rider, The	Ken Maynard	May 5	6063	103	Nov. 30
*†§Sally (A.T.)	Marilyn Miller	Jan. 12, '30	9277	94	Dec. 28
*†§Smiling Irish Eyes (A.T.)	Moore-Hall	July 31	8550	62	July 27
*†§Son of the Gods (A.T.)	Barthelmess	Mar. 9, '30	8311	63	Feb. [illegible]
*†§Strictly Modern (A.T.)	Mackaill	Mar. 2, '30	5632	107	
*†§Squall The (A.T.)	Joyce-Loy	May 26	9456	100	May 18
*†§Twin Beds (A.T.)	Mulhall-Miller	July 14	7266	81	July 20
*†§Two Weeks Off (A.T.)	Mackaill-Mulhall	May 12	8081	90	June 29
*†§Wedding Rings (A.T.)	H. B. Warner	Dec. 29	6646	74	
*†§Young Nowheres (A.T.)	Barthelmess	Oct. 20	6021	67	Oct. 5

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			

****Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

*†§Jail Break (A.T.)	Bernice Claire
*†§Jazz Queen The (A.T.)	Dorothy Mackaill
*†§Lady Who Dared The	Dove-Pidgeon-Todd
*†§Murder on Second Floor (A.T.)	Young-Blackmer
*†§Other men's wives (A.T.)	Dove-Rathbone-Thompson
†§Show Girl in Hollywood (A.T.)	Alice White
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.
*†§Song of the Flame (A.T.)	Gray-Claire-Beery
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young
*†§Sweethearts and Wives (A.T.)	Billie Dove
*†§Sweet Mama (A.T.)	Alice White

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Time (A.T.)	Tracy-Clarke-Dunn	Sept. 29	6300 feet	Sept. 14
*†Black Magic (F & D)	Dunn-Holland	July 7	5855 feet	
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†Chasing Through Europe	Stuart-Carol	Aug. 4	5581 feet	July 13
*†§Christina (P.T.)	Gaynor-Morton	Dec. 15	6955 feet	April 6
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Cock-Eyed World (A.T.)	McLaglen-Lowe-Damita	Oct. 20	10611 feet	Aug. 10
*†Exalted Flapper (F & D)	Carol-Norton	June 9	5806 feet	Oct. 19
*†§Four Devils (P. T.)	Gaynor-Duncan-Morton	Sept. 15	9496 feet	June 22
*†§Fox Movietone Follies The (A. T.) (F & D)	Special Cast	May 26	8291 feet	June 1
*†§Frozen Justice (A.T.)	Ulric-Frazer	Oct. 13	7170 feet	Oct. 5
*†§Girl From Havana, The (A.T.)	Lane-Page	Sept. 29	6118 feet	Sept 7
*†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar. 23,'30		Feb. 22
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 14
*†§Hot for Paris (A.T.)	McLaglen-Brendel	Dec. 22	6570 feet	Dec. 7
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30	5940 feet	Jan. 25, '30
*†§Love, Live and Laugh (A.T.)	Jessel-Lee	Nov. 3	8090 feet	Oct. 19
*†§Lucky Star (P.T.)	Gaynor-Farrell	Aug. 18	8784 feet	July 27
*†§Married in Hollywood (A.T.)	Terris-Murray	Oct. 27	9700 feet	Sept. 28
*†§Masked Emotions (F & D)	George O'Brien	June 23	5419 feet	Sept. 28
*†§Masquerade (A.T.) (F & D)	Birmingham-Hyams	July 14	5674 feet	Oct. 19
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Nix on the Dames (A.T.)	Ames-Harrigan	Nov. 24	5998 feet	Nov. 30
*†One Woman Idea The (F & D)	LaRocque-M. Day	June 2	6111 feet	June 15
*†§Pleasure Crazed (A.T.) (F&D)	Marguerite Churchill	July 7	5460 feet	July 20
*†§River, The (P.T.)	Farrell-Duncan	Oct. 6	6590 feet	Jan. 5
*†§Romance of Rio Grande (A.T.)	Baxter-Duncan	Nov. 17	8460 feet	Nov. 16
*†§Salute (A. T.)	O'Brien-Chandler	Sept. 1	8500 feet	Oct. 12
*†§Seven Faces (A.T.)	Paul Muni	Dec. 1	7750 feet	Nov. 9
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Song of Kentucky (A.T.)	Moran-Wagstaff-Burgess	Nov. 3	7125 feet	Oct. 19
*†§South Sea Rose (A.T.)	Ulric	Dec. 8	6500 feet	Dec. 14
*†§Sunny Side Up (A.T.)	Gaynor-Farrell	Dec. 29	12000 feet	Oct. 12
*†§Temple Tower (A.T.)	Baxter-Owen			
(Reviewed under title of "Mask of Love," in Feb 1, 1930, issue)				
*†§They Had to See Paris (A.T.)	Will Rogers	Sept. 8	8602 feet	Aug. 24
*†§Why Leave Home (A.T.)	Catlett-Carol	Aug. 25	6388 feet	Dec. 14
*†§Words and Music (A.T.)	Moran-Patricola-Percy	Aug. 18	6500 feet	Nov. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Big Party, The (A.T.)	Patterson-Carol-Lee	Feb. 25		Mar. 1
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30, '30	6750	Nov. 8
*†§Hollywood Revue of 1930 (A. T.)	Special Cast			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Kick-Back, The (A.T.)	Ames-Lee-Love			
*†§Let's Go Places (A.T.)	Wagstaff-Lane-Lynn			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Such Men Are Dangerous (A.T.)				
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)				
*†§Temple Tower (A.T.)	Baxter-Owen			
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			

MOVIETONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Furnace Trouble (A.T.)(F)	Robert Benchley		2 reels	
*†§Ghosts	Mutt & Jeff Cartoon		1 reel	
*†§Going Home	Kentucky Jubilee Singers		1 reel	
*†§In Holland (A.T.) (F)	Clark & McCullough		2 reels	
*†§Knights Out (A.T.) (F)	Clark & McCullough		2 reels	
*†§Medicine Man, The (A.T.)(F)	Clark & McCullough		2 reels	
†§Miller & Farrell (F)	3 Songs			
†§Mind Your Business (F)	Herbert & Bard		2 reels	
*†§Music Fiends, The (A.T.)(F)	Clark & McCullough		2 reels	Oct. 5
*†§Napoleon's Barber (A.T.)(F)	Otto Matieson		3 reels	
*†§Nightie Knights	Clark-McCullogh		2 reels	
*†§On the Beach at Atlantic City (F)	Friedland & Revue			
†§Royal Hawaiian Singers (F)	Song Program			
†§Sound Your A (F)			3 reels	
*†§They're Coming to Get Me	Chic Sales			
*†§Treasurer's Report	Robert Benchley		1 reel	
*†§Waltzing Around (A.T.) (F)	Clark & McCullough		2 reels	

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	June 1	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8	67	Mar. 8

SHORT SUBJECTS

Title	Star		Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment			2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1	8	
*†Allez-Op	Marionettes		1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1	8	
*†Dimples and Tears	Marionettes		1	9	Sept. 11
*†§Feed the Brute (A.T.)	Animal Novelty		1	8	
*†§Hoak (A.T.)	Frawley & Smith		1	9	
*†§Justice (A.T.)	Special Cast		2	17	
*†§Little Journeys in Songland	Song Series		1	9	
*†§Miser, The (A.T.)	Bransby Williams		1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2	15	
*†§Nora Blaney No. 1	Song Program		1	9	
*†§Nora Blaney No. 2	Song Program		1	9	
*†Operatic	Marionettes		1	9	
*†§Radio Franks & 4 Bachelors	Song Program		1	8	
*†§Teddy Brown & His Band	Jazz Program		1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
Reviewed under title of "Road Show" in Nov. 2, 1929, issue				
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. 28
*†§Dynamite (A. T.) (D)	Bickford-Wood-Nagel	Dec. 13	10771 feet	July 27
*†§Free and Easy	Buster Keaton	Mar. 22,'30		Feb. 22
*†§Girl in the Show, The (A.T.)	Love-Hackett	Aug. 31	7574 feet	Oct. 19
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15, '30		Feb. 1
*†§Hallelujah (A. T.) (D)	Colored Cast	Nov. 30	9711 feet	Aug. 24
*†§His Glorious Night (A.T.)(D)	Gilbert-Owen	Sept. 28	7166 feet	Oct. 12
*†§Hollywood Revue of 1929 (A. T.) (D)	Special Cast	Nov. 9	11669 feet	June 29
*†§Idle Rich, The (A.T.)(D)	Nagel-Love-Hymans	June 15	7351 feet	June 22
*†§It's Great Life (A.T.)	Duncan Sisters	Nov. 30	7200 feet	Nov. 2
Reviewed under title of "Imperfect Ladies" in Nov. 2, 1929 issue				
*†Kiss, The	Greta Garbo	Nov. 16	7200 feet	Nov. 25
*†§Lady To Love	Vilma Banky	Mar. 8,'30	not set	Feb. 8
*†§Last of Mrs. Cheyney (A.T.)	Shearer-Rathbone	July 6	8651 feet	Aug. 17
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30	7200 feet	Jan. 25,'30
*†§Madame X (A.T.) (D)	Ruth Chatterton	Aug. 17	8832 feet	April 20
*†§Marianne (A.T.)	Davies-Gray	Oct. 18	10124 feet	Oct. 26
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29,'30		Feb. 8
*†§Mysterious Island The	Barrymore-Daly	Oct. 5	8589 feet	Mar. 2
*†§Navy Blues (A.T.)	Haines-Page	Dec. 20	6936 feet	Nov. 2
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue				
*†§Our Modern Maidens (D)	Crawford-Page-LaRocque	Aug. 24	6978 feet	May 4
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
*†Single Standard, A	Garbo-Asther-Brown	July 29	6574 feet	Aug. 3
*†§So This Is College (A.T.)	Star Cast	Oct. 26	9143 feet	Nov. 16
*†§Speedway (P.T.) (D)	William Haines	Sept. 7	6962 feet	Aug. 31
*†§Their Own Desires (A.T.)	Norma Shearer	Dec. 27	5927 feet	Nov. 16
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
*†§Thirteenth Chair (A.T.)	Nagel-Hyams-Wycherly	Oct. 12	6571 feet	Nov. 9
*†§Thunder (D)	Chaney-Haver	July 20	7783 feet	July 13
*†§Trial of Mary Dugan, (A.T.) (D)	Shearer-Warner-Hackett	June 8	10621 feet	Apr. 13
*†§Unholy Night, The (A.T.)(D)	Young-Torrence-Sebastian	Sept. 14	8498 feet	Aug. 24
§†*Untamed	Joan Crawford	Nov. 23	7911 feet	Dec. 7
*†Viking, The (Technicolor)	Starke-Crisp	Nov. 2	8394 feet	Nov. 17,'28
*†§Wise Girls (A.T.) (D)	The Nugents-Lee-Young	Sept. 25	8818 feet	Nov. 2
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14
*†§Wonder of Women, The	Stone-Wood	July 13	8347 feet	July 27

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Bouncing Babies	"Our Gang"	Oct. 12	2 reels	
Brown Gold	Ufa Oddities	July 6	1 reel	
Crazy Feet	Charley Chase	Sept. 7	2 reels	
Dealers In Babies	Ufa Oddities	Aug. 3	1 reel	
Frontier Romance		July 6	2 reels	
Hotter Than Hot	Harry Langdon	Aug. 17	2 reels	
Lazy Days	"Our Gang"	Aug. 24	2 reels	
Oriental Motoring	Ufa Oddities	July 20	1 reel	
Perfect Day A	Laurel-Hardy	Aug. 10	2 reels	
Savage Customs	Ufa Oddities	Nov. 24	695 feet	
Sky Boy	Harry Langdon	Oct. 5	2 reels	
Stepping Out	Charley Chase	Nov. 2	2 reels	
They Go Boom	Laurel-Hardy	Sept. 21	2 reels	
Witch Doctor	Ufa Oddities	May 25	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§Circle, The (A.T.)	Alison Shipworth	Apr. 19,'30		Feb. 22
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§House of Troy (A.T.)	Ramon Novaro			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)	Reginald Denny			
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*Angora Love	Laurel-Hardy	Dec. 14	2 reels	
Aaronson's Commanders	Jazz Numbers	Nov. 30	1 reel	
At the Club (D)	8 Victor Artists	May 18	897 feet	
Baby Follies	Children			
*Baron Grabbers	Laurel-Hardy	Oct. 19	2 reels	
*†§Bear Shooters	Our Gang		2 reels	Feb. 15
*†§Berth Marks (A. T.) (D)	Laurel-Hardy	June 1	1807 feet	Oct. 5
*†§Big Kick, The	Harry Langdon	Mar. 29, '30	2 reels	Jan. 25, '30
*§†Bits of Broadway	Special Cast	Sept. 21	2 reels	Nov. 9
Biltmore Trio, The	Songs	Oct. 19	860 feet	
*†§Blotto	Laurel-Hardy		2 reels	Feb. 15
Bob Nelson (D)	3 Songs	June 29	824 feet	
*§†Boxing Gloves (A. T.) (D)	"Our Gang"	July 13	2 reels	
*Cat, Dog & Co.	Our Gang	Sept. 14	2 reels	
Cecil Lean and Cleo Mayfield	Musical Act	Aug. 10	[illegible] feet	
Climbing the Golden Stairs	Charles King	Aug. 3	1633 feet	April 13
Clyde Doerr	Saxophone Solos	Oct. 26	795 feet	
*Clyde Doerr		Jan. [illegible], '30		
*†§College Romeos	Biltmore Trio	Jan. 25, '30	2 reels	
Copy	Roscoe Karns		2 reels	April 13

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Craig Campbell (D)	3 Songs	June 1	641 feet	
*†§Dad's Day (A. T.) (D)	"Our Gang"	July 6	2 reels	
Doll Shop, The	Revue	Sept. 28	2 reels	Dec. 14
Duce De Kerekjarto	Violin Solos	Nov. 23	622 feet	
Earl & Bell	Musical Act	Nov. 16	700 feet	
†§Fighting Parson	Langdon	Feb. 22, '30	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1, '30	2 reels	
*Flower Garden	Revue	Jan. 18, '30		
Frontier Romance		July 6	1401 feet	
Fuzzy Knight (D)	3 Songs	June 8	608 feet	Nov. 2
George Dewey Washington	Song Program	Sept. 7	632 feet	Jan. 5, '29
Georgie Price	Song Program	Aug. 17	714 feet	
Georgie Lyons	Musical Act	Aug. 3	646 feet	Nov. 9
*General, The	Revue	Oct. 26		
Gilbert-Sullivan Male Ensemble (D)	Song Program	June 22	661 feet	
*†§Great Gobs	Charley Chase	Dec. 28	2 reels	
Happiness Boys (D)	4 Songs	May 25	734 feet	April 13
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hoosegow, The	Laurel-Hardy	Nov. 16	2 reels	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Hurdy Gurdy (A. T.) (D.)	Roach Stars	May 11	1904 feet	June 29
Jan Garber's Band (D)	3 Band Nos	May 11	888 feet	
*Jimmy Hussey		Dec. 7		
Keller Sisters & Lynch	Song Program	Oct. 5	727 feet	Nov. 2
*†§Lazy Days	"Our Gang"	Aug. 24	2 reels	Nov. 9
†§Leaping Love (A. T.) (D)	Charley Chase	June 22	2 reels	
Madame Maria Kurenko	Song Program	Sept. 28	840 feet	
*†§Madame Q (A. T.) (D)	Jocelyn Lee	June 8	1858 feet	
Man Higher Up, The (D)	Walthall-Edeson	May 11	1926 feet	April 13
*Manhattan Serenade	Revue	Dec. 21		
*†§Men O' War (A.T.) (D)	Laurel-Hardy	June 29	2 reels	
Mexicana	Revue	Aug. 31	1749 feet	
Metro Movietone Picture	Songs and Dances	Sept. 21	1102 feet	
*†§Moan & Groan, Inc.	Our Gang	Dec. 7	2 reels	
*†§Movie Night	Charley Chase	May 11	2 reels	June 8
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4, '30	2 reels	Dec. 14
Phil Spitalny & Orchestra	Jazz Act	Aug. 24	701 feet	
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Railroadin' (A. T.) (D)	"Our Gang	June 15	1736 feet	
*†§Real McCoy (A. T.)	Chase	Feb. 1, '30	2 reels	Dec. 14
*Revellers, The		Dec. 21		
Robert Chisholm (D)	3 Songs	May 25	766 feet	
*Roy Evans		Dec. 14		
Sardines A La Carte (D)	Raymond Hitchcock	June 8	1154 feet	
*Saturday's Lesson	Our Gang	Nov. 9	2 reels	
*†§Shivering Shakespeare	Our Gang	Jan. 25	2 reels	
*†§Shooting Gallery, The	Revue	Nov. 23		
*†§Shrimp, The	Harry Langdon		2 reels	Feb. 15
*†§Skirt Shy	Harry Langdon	Nov. 30	2 reels	
*†§Small Talk (A. T.) (D)	"Our Gang"	May 18	2330 feet	June 22
*†§Snappy Sneeze (A. T.) (D)	Charley Chase	July 20	2 reels	
Song Writer's Revue			2 reels	Dec. 14
Taking the Air (D)	Biltmore Trio	June 15	1 reel	April 8
Tita Ruffo (D)	Song Program	Nov. 9	520 feet	Oct. 12
Tita Ruffo	Song Program	Sept. 14	525 feet	
Tom Waring	Song Program	Nov. 2	565 feet	
Van & Schenck	Song Program	Aug. 31	838 feet	Nov. 9
*Van & Schenck		Jan. 11, '30		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*Walter C. Kelly		Jan. 4, '30		
*†§When the Wind Blows	Our Gang	Apr. 5, '30	2 reels	
Yvette Rugel	Act	Oct. 12	712 feet	Nov. 9

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of Paris (A. T.) (D)	Gertrude Lawrence	Nov. 30	6218 feet	Feb. 8
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30	6364 feet	Oct. 26
*†§Burning Up	Arlen-Brian	Feb. 1	5251 feet	Feb. 15
*†§Charming Sinners (A.T.)	Brook-Chatterton	Aug. 24	6164 feet	July 13
†§Cocoanuts (A. T.) (D)	4 Marx Brothers-Eaton-Shaw	Aug. 3	8613 feet	June 1
*†§Dance of Life The (A. T.) (D)	Carroll-Skelly	Sept. 7	10619 feet	June 29
*†§Dangerous Curves (A.T.) (DF)	Bow-Arlen	July 13	7278 feet	July 13
*†§Dangerous Paradise	Carroll-Arlen	Feb. 22	5244 feet	Feb. 22
*†§Darkened Rooms (A. T.)	Brent-Powell	Nov. 23	6066 feet	Dec. 21
*†§Divorce Made Easy (A.T.) (FD)	MacLean-Prevost	July 6	5386 feet	Sept. 21
*†§Fashions in Love (A.T.) (DF)	Menjou-Compton	June 29	6325 feet	July 6
*†§Fast Company (A. T.) (D)	Oakie-Brent-Gallagher	Sept. 14	6863 feet	Aug. 24
*†Four Feathers, The	Arlen-Wray-Powell-Brook	Dec. 28	7472 feet	April 20
*†§Gentlemen of Press (A.T.) (FD)	Walter Huston	May 4	7167 feet	May 18
*†§Glorifying the American Girl	Eaton-Healey	Dec. 7	7727 feet	Jan. 11, '30
*†§Greene Murder Case (A. T.) (D)	Powell-Eldridge-Arthur	Aug. 31	6383 feet	Aug. 17
*†§Half Way to Heaven (A. T.)	Rogers-Arthur	Dec. 14	6254 feet	Nov. 23
*†Hungarian Rhapsody (D)	Parlo-Fritsch-Dagover	Aug. 3	6137 feet	Aug. 10
*†§Illusion (A. T.) (D)	Rogers-Carroll-Collyer	Sept. 21	6972 feet	Oct. 5
*†§Innocents of Paris (A.T.) (FD)	Maurice Chevalier	May 25	7815 feet	April 20
*†§Jealousy (A. T.) (D)	Jeanne Eagles	Sept. 28	6107 feet	Sept. 21
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11, '30	7273 feet	Aug. 31
*†§Lady Lies, The (A. T.)	Huston-Colbert	Sept. 21	7004 feet	Sept. 14
*†§Laughing Lady (A. T.) (D)	Chatterton-Brook	Dec. 28	7200 feet	Nov. 16
*†§Light of Western Stars (A. T.)	Richard Arlen	April 26,'30		
*†§Love Doctor, The (A. T.)	Dix-Collyer	Oct. 5	5503 feet	Sept. 14
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18, '30	1001 feet	Oct. 19
*†§Man I Love (A. T.) (FD)	Arlen-Brian	May 25	6669 feet	April 27
*†§Marriage Playground (A. T.)	Brian-March	Dec. 21	8100 feet	Nov. 2
*†§Men Are Like That	Hal Skelly	Feb. 15	5500 feet	Nov. 23
*†§Mighty, The	George Bancroft	Nov. 16	6802 feet	Dec. 28
*†§Mysterious Dr. Fu Manchu (A. T.) (D)	Oland-Arthur	Aug. 10	7267 feet	June 15
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 22,'30		
*†§Pointed Heels (A. T.)	Powell-Ralston-Kane	Dec. 21	5689 feet	Dec. 21
*†§Rainbow Man, The (A.T.) (DF)	Dowling-Nixon-Darre	May 18	8630 feet	April 20
*†§Return of Sherlock Holmes (A. T.) (D)	Clive Brook	Oct. 26	7102 feet	Oct. 26
*†§River of Romance (A.T.) (DF)	Rogers-Brian-Collyer	June 29	7009 feet	Aug. 3
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
*†§Saturday Night Kid (A. T.) (D)	Clara Bow	Oct. 26	6015 feet	Nov. 23
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22,'30	6402 feet	Jan. 25, '30
*†Soul of France (D)	Special Cast	Aug. 24	7536 feet	Oct. 19
Stairs of Sand	W. Beery-Castle-Conklin	June 8	4900 feet	
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
*†§Studio Murder Mystery (A. T.) (DF)	Eldridge-Oland-Conklin	June 1	5020 feet	May 4
*†§Sweetie (A. T.)	Carroll--Oakie-Kane	Nov. 2	8859 feet	Oct. 26
*†§Thunderbolt (A. T.) (DF)	Bancroft-Wray-Arlen	June 15	8571 feet	June 15
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15, '30	Not set	Jan. 11, '30
*†§Virginian, The (A. T.)	Cooper-Huston-Brian-Arlen	Nov. 9	8717 feet	Oct. 19
*†§Welcome Danger (A. T.) (D)	Harold Lloyd	Oct. 19	9955 feet	Sept. 21
*†§Wheel of Life (A. T.) (DF)	Dix-Ralston-Heggie	June 15	5153 feet	June 29
*†§Why Bring That Up (A. T.) (D)	Moran & Mack	Oct. 12	7782 feet	Aug. 24
*†§Woman Trap (A. T.) (D)	Morris-Brent-Huston	Sept. 28	6168 feet	Sept. 7
*†§Young Eagles (A.T.)	Charles Rogers	April 5,'30		

SILENT SHORTS

Title	Star	Rel. Date	Length	Reviewed
Auto Suggestion	Krazy Kat Cartoon	July 6	1 reel	
Fur Peace	Krazy Kat Cartoon	June 22	1 reel	
Hat Aches	Krazy Kat Cartoon	June 8	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Adam's Eve (A. T.)	Arthur-Lee	Oct. 12	1618 feet	
*†§After Seben (A. T.) (F)	James Barton	May 18	2 reels	Oct. 5
*†§After the Ball	Screen Song	Nov. 9	1 reel	
*†§At the Gate	Smith & Dale	Nov. 30	1 reel	
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
*†§Bedelia	Screen Song	Jan. 4,'30	1 reel	
*†§Brown Gravey (A. T.)	Colored Cast	Nov. 23	1627 feet	
*†§Chinatown	Song Cartoon	Aug. 3	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
*†§Cow Camp Ballads		Sept. 7	1 reel	
*†§Dancing Gob, The (A. T.)	Buster & Chas. West	Nov. 9	1823 feet	
*†§Dangerous Females (A. T.)	Dressler-Moran	Nov. 16	1873 feet	Nov. 23
*†§Dear Vivian (A.T.) (D)	Special Cast	June 22	2 reels	Oct. 26
*†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
*†§Dixie	Screen Song	Aug. 17	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
*†§Family Next Door, The	Charles Ruggles		2 reels	Feb. 15
*†§Faro Nell (A. T.)	Louise Fazenda	Oct. 5	1819 feet	
*†§Fatal Forceps, The (A. T.)	Sterling-Roach	Nov. 2	1664 feet	
*†§Florida Nightmare, A (A.T.) (F)	Special Cast	June 15	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
*†§Getting a Ticket	Eddie Cantor		1 reel	Feb. 15
*†§Good Bye, My Lady Love	Song Cartoon	Aug. 31	1 reel	
*†§He Did His Best (A. T.)	Holmes-Myers	Oct. 19	1616 feet	
*†§He Loved the Ladies (A. T.)	Taylor Holmes	Nov. 30	2 reels	
*†§Her Husband's Woman (A.T.) (D)	Lois Wilson	July 6	2 reels	Sept. 14
*†§Hint to Brides, A (A. T.)	Johnny Arthur	July 20	2 reels	
*†§Home Edition, The		Dec. 7	2 reels	
*†§Hot Lemonade (A. T.) (F)	Fazenda-Arthur	May 25	2 reels	Oct. 5
*†§I Came First	Herman Timberg	April 12,'30	1 reel	
*†§If Men Played Cards as Women Do (A. T.) (F)	Special Cast	May 11	834 feet	Mar. 2
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	Jan. 25, '30
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
*†§It Happened to Him (A. T.) (F)	James Barton	May 25	1 reel	
*†§I've Got Rings on My Fingers	Screen Song	Dec. 7	1 reel	
*†§Ladies' Choice (A. T.)	Charlie Grapewin	Sept. 14	2 reels	
*†§Lady Fare (A. T.)	Colored Cast	Sept. 28	1843 feet	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
*†§Marching to Georgie (A.T.)	Buster & Chas. West	Dec. 21	2 reels	
*†§Marriage Wows	Talkartoon	Dec. 21	1 reel	
*†§Million Me's, A		April 26,'30	1 reel	Jan. 25, '30
*†Mother Pin a Rose on Me (D)	Song Cartoon	July 6	1 reel	
*†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
*†§Mountain Melodies		Jan. 11,'30	1 reel	
*†§My Pony Boy	Screen Song	Sept. 14	1 reel	
*†§Noah's Lark	Talkartoon	Oct. 26	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Oh, You Beautiful Doll (A. T.)	Song Cartoon	Oct. 12	1 reel	
*†§On the High C's	Frances Williams	Nov. 16	1 reel	
*†§One Man Reunion		Dec. 14	1 reel	
*†§Piano Tuners, The	O'Donnell & Blair	Oct. 19	1 reel	
*†§Pining Pioneers		Nov. 2	1 reel	
*†§Plasterers, The	O'Donnell & Blair	Dec. 28	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
*†§Put on Your Old Grey Bonnet	Screen Song	Nov. 23	1 reel	
*†§Raising the Roof	Lois Roth	Aug. 24	1 reel	
*†§Radio Rhythm	Rudy Vallee	Aug. 10	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	Feb. 15
*†§Salt Water Ballads		Mar. 8, '30	1 reel	
*†§Schubert's Masterpiece (D)	Famous Composers Series	May 18	1 reel	
*†§Schubert's Unfinished Symphony (D)	Famous Composer Series	June 29	1 reel	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
*†§Sleeping Porch, The (A. T.)	Raymond Griffith	Sept. 7	2 reels	
*†§Smiles	Song Cartoon	Sept. 28	1 reel	
*†§So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan.. 25, '30
*†§Spy, The	Tom Howard	Sept. 21	2 reels	
*†§That Redheaded Hussy	Grapewin	Dec. 28	2 reels	
*†§Tito Schipa (D)	Song Program	July 27	1 reel	Oct. 12
*†§Travelin' Alone		Oct. 5	1 reel	
*†§Two Americans (A. T.) (D)	Walter Huston	June 1	2 reels	
*†§Vital Subjects (A. T.) (D)	Butterworth	June 8	1 reel	
*†§Voices of Lonely Men		Apr. 19, '30	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5, '30	1 reel	Feb. 15
*†§Weak But Willing (A. T.)	Will King	Dec. 14	2 reels	
*†§Wee Bit O' Scotch		Feb. 8	1 reel	
*†§What Do I Care?	Moss & Frye	Sept. 21	1 reel	
*†§When Caeser Ran a Newspaper (A. T.) (F)	Hatton-Hardy	May 11	2 reels	
*†§Wife's Birthday, The	Solly Ward	Oct. 26	2 reels	
*†§Wives on Strike (A. T.)				
*†§Ye Olde Melodies (D)	Song Cartoon	May 4	1 reel	
*†§Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	
*†§Ziegfeld Midnite Frolic (A.T.) (FD)	Eddie Cantor	May 4	2 reels	Mar. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Maurice Chevalier			
*†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Nan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Honey (A. T.)	Nancy Carroll			Feb. 22
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T)	Moran & Mack			
*†§Young Man of Manhattan	Arlen-Colbert			
*§§Youth (A. T.)	Hersholt-Wray			

PARTHENON PICTURES

FEATURES

Title	Star	Rel. Date	Length	Reviewed
†Bachelors' Club, The	Talmadge-Worth		6 reels	
Back From Shanghai	St. Leo-Reynolds-So Jin-Girard		6 reels	
Heroic Lover, The	St. Leo-Bedford		6 reels	
Wild Heart of Africa, The	Special Cast	May 25	6 reels	June 15

PATHE

FEATURES

Title	Star	Rel. Date	Length Feet	Length Mins.	Reviewed
*†§Awful Truth, (A. T.) (F)	Ina Claire	Aug. 10	6129	68	Dec. 21
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30			
*†§Big News (A. T.) (F)	Armstrong-Lombard	Sept. 7	5950	66	July 13
*†§Big Shot, The (A. T.) (F)		Feb. 8, '30			
*†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30			
*†§Crashing Through (A. T.) (F)		June 7,'30			
*†§Flying Fool (A. T.) (D & F)	Boyd-Prevost-R. Gleason	June 23	6748	74	June 22
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607	84	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30			
*†§Her Private Affair (A.T.) (F)	Ann Harding	Oct. 5	6440	71	Aug. 31
*†§High Voltage (A.T.) (D&F)	Boyd-Prevost-Hale	June 16	5743	63	May 25
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500	72	Nov. 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28,'30			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

			Length Feet	Mins.	Reviewed
†§Lucky in Love (A.T.)(D&F)	Downey-Lawford	Aug. 17	6870	76	Sept. 14
*†§Mother's Boy (A.T.) (D&F)	Morton Downey	May 12	7423	82	May 11
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30		73	Nov. 30
*†§Uh Yeah (A. T.) (F)	Armstrong-Jas. Gleason	Oct. 19	6881	76	Sept. 21
*†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30			
*†§Paris Bound (A. T.)(D & F)	Harding-Fenton	Aug. 3	6684	74	July 6
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30			
*†§Racketeer (A. T.) (F)	Armtsrong-Lombard	Nov. 9	6119	67	Nov. [illegible]
*†§Red Hot Rythm (A. T.) (F)	Hale-Dunn-O'Keefe-Crawford	Nov. 23	6175	78	Oct. 19
*†§Rich People	Bennett-Toomey	Jan. 5,'30	7074	78	Feb. 8
*†§Sailor's Holiday (A. T.) (F)	Alan Hale	Sept. 14	5260	58	Sept. 21
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30			
*†§Sophomore (A. T.) (F)	Quillan-Loff-O'Neil	Aug. 24	6526	72	July 13
*†§Treasure Girl (A. T.) (F)		Mar. 29, '30			
*†§ThisThingCalled Love(A.T.)(F)	Bennett-Lowe	Dec. 15		74	Nov. 9
*†§Up and At' Em (A. T.)(F)		May 31, '30			
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong	April 12,'30			
*†§Woman Afraid, A (A.T.)(F)		May 17,'30			

SOUND SHORTS

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§After the Show (A. T.)	Special Cast	Nov. 10	2 reels	Nov. 2
*†§All Stuck Up			2 reels	Feb. 1
*†§Barbers College, The(A. T.)	Geo. Le Maire	Dec. 22	2 reels	Nov. 23
Barnyard Melody	Cartoon		1 reel	Nov. 16
*†§Beach Babies (A.T.) (D & F)	Kemper-Knapp	Aug. 4	2 reels	July 13
*†Big Scare, The (F & D)	"Aesop Fables"		1 reel	Aug. 31
*†§Big Time Charlie(A.T.)(D&F)	Lew Hearn	Oct. 6	2 reels	Oct. 5
*†§Black Narcissus (A. T.)	"Buck & Bubbles"	Sept. 15	2 reels	Sept. 14
*†§Body Building	Sportlight		1 reel	Nov. 2
*†§Boyhood Memories	Sportlight		1 reel	Oct. 5
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
*†Bugville College Days (D & F)	"Aesop Fables"	Aug. 4	1 reel	July 20
*†By Land and Air (F & D)	"Aesop Fables"	July 21	1 reel	July 13
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†Conditioning	Sportlight	June 9	1 reel	June 1
*†§Cover Charge	Topics of the Day		1 reel	Feb. 15
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies	Buck & Bubbles	Apr. 13,'30	2 reels	
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. [illegible]
*†§Duffers & Champs(A. T.)(DF)	Sportlight	Sept. 8	1 reel	Sept. 21
*†§End of the World (A. T.)	Alexander Carr	Sept. 29	2 reels	Oct. 12
*†§Fairways and Foul (A. T.)	The Gleasons	Oct. 13	2 reels	Oct. 26
*†§Fancy That	Frawley-Dewey	Sept. 22	1 reel	Oct. 5
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Follow the Leader	Sportlight		1 reel	Oct. 5
*†§Foolish Follies	Aesop Fable		1 reel	Mar. 8
*†§Foul Play (A. T.)	"Buck & Bubbles"	Dec. 29	2 reels	Dec. 21
*†§Garden of Eatin (A.T.)(D&F)	The Gleasons	Aug. 11	2 reels	Aug. 10
*†§Gentlemen of the Evening(A.T.)	Hearn-Knapp-LeMaire	Oct. 20	2 reels	Oct. 12
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Go Easy, Doctor (A.T.)(D&F)	LeMaire-Simon	July 14	2 reels	May 11
*†Good Old Scohol Days	Aesop Fable		1 reel	Mar. 8
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25, '30
*†§Hard Boiled Hampton (A.T.)	Harry Holman	July 28	2 reels	June 8
*†§Haunted (A. T.)	Evelyn Knapp	Sept. 1	2 reels	Aug. 31
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit	Herman-Green	May 4,'30	2 reels	Mar. 1
*†§His Operation (A. T.)	Charles Kemper	Nov. 24	2 reels	Nov. 16
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
Home Sweet Home	Topics of the Day		1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
*†§Hook, Line and Melody	Sportlight		1 reel	Oct. 19
*†§In and Out (A. T.)	"Buck & Bubbles"	Nov. 3	2 reels	Oct. 26
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†Jail Breakers	"Aesop Fables"	July 7	1 reel	July 6
*†Jungle Fool, The (D & F)	"Aesop Fables"		1 reel	Sept. 14
*†§Love, Honor and Oh Baby	Yost-Ardell-Knapp	Dec. 15	2 reels	Dec. 14
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†Midsummer's Day, A (D & F)	"Aesop Fables"	July 28	1 reel	July 20
*†Mill Pond, The (D & F)	"Aesop Fables"		1 reel	Oct. 19
*†§Modern Rhythm	Sportlight	July 28	1 reel	July 20
Night Club, The	"Aesop Fables"	Nov. 24	1 reel	Nov. 30
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Plumbers Are Coming (A. T.) (D & F)	LeMaire-Simon	Aug. 18	2 reels	June 1
*†§Pressing His Suit (D & F)	Topical Tips	June 2	1 reel	May 11
*†Presto Change (D & F)	"Aesop Fables"	April 14	1 reel	
*†§Rubeville (A. T.)		Dec. 8	2 reels	Nov. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Running the Scales	Sportlight	Sept. 1	1 reel	Oct. 19
§†*Santa's Toy Shop			1 reel	Dec. 7
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†Sky Skippers	Aesop Fables		1 reel	Feb. 15
*†§Smooth Guy, The (A. T.)	Davis-Knapp	Oct. 27	2 reels	Oct. 19
*†§Sport a la Carte	Sportlight		1 reel	Dec. 7
*†§So This Is Marriage (A. T.)	Special Cast	Nov. 17	2 reels	Nov. 9
*†§Splashing Through	Sportlight		1 reel	Feb. 15
*†Stage Struck (D & F)	"Aesop Fables"	Dec. 23	1 reel	
†Stamina	Sportlight		1 reel	Nov. 16
*†Stone Age Romance, A (D&F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 17
*†Summertime (D & F)	"Aesop Fables"		1 reel	Oct. 12
*†§Syncopated Trial (A. T.)	Seymour-Morley	Sept. 8	2 reels	Sept. 14
*†§Tight Squeeze	LeMaire	Feb. 9,'30	2 reels	Nov. 23
*†§Topical Fits (A. T.)(D & F)	Topics of the Day	July 28	1 reel	
*†§Topical Licks (A. T.)(D&F)	Topics of the Day		1 reel	Oct. 26
*†§Topical Nips (A. T.)(D&F)	Topics of the Day	June 2	1 reel	June 1
*†§Topical Pips (A. T.)(D&F)	Topics of the Day	June 30	1 reel	July 6
*†§Topical Rips (A. T.)	Topics of the Day	Aug. 11	1 reel	
*†§Topical Sips (A. T.) (D&F)	Topics of the Day	July 28	1 reel	
*†§Topical Wits (A. T.)(D&F)	Topics of the Day	Sept. 8	1 reel	Sept. 14
*†§Trumpeteer (A.T.)	Song Sketch		1 reel	Jan. 4,'30
*†§Turkey for Two (A. T.)	Davis-Frawley	Aug. 25	2 reels	Aug. 17
*†Wash Day (D & F)	"Aesop Fables"	Aug. 18	1 reel	Aug. 10
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30
*†§What a Day (A. T.) (D&F)	Simon-Mallory	June 16	2 reels	June 15
*†Wood Choppers (D & F)	"Aesop Fables"	June 9	1 reel	June 1

SILENT SHORTS

(See Note Above, Listed Under Caption: "Sound Shorts")

Title	Star	Rel. Date	Length	Reviewed
Black Book, The	Ray-Miller	July 21	10 episodes	July 20
Cabaret, The	"Aesop Fables"	Aug. 25	1 reel	
Caught in a Taxi	Cooper-Vance	June 9	2 reels	
Close Shave, A	Burke-Dent	June 23	2 reels	July [illegible]
Cold Steel	"Aesop Fables"	July 7	1 reel	July 6
Don't Get Jealous	Bevan-Dent	June 2	2 reels	May 11
Enchanted Flute, The	"Aesop Fables"	Aug. 11	1 reel	Aug. 10
Footwork	Sportlight	June 23	1 reel	June 22
Fruitful Farm, The	"Aesop Fables"		1 reel	Aug. 31
House Cleaning Time	"Aesop's Fables"	July 21	1 reel	Aug. 3
In His Cups	"Aesop Fables"	June 30	1 reel	July 6
Kidnapped	"Aesop Fables"	June 23	1 reel	June 15
Midsummer's Day Dream, A	"Aesop Fables"	July 28	1 reel	July 20
Pathe Review	Rel. each week		1 reel	
Polo Match, The	"Aesop Fables"	June 2	1 reel	June 1
Puckered Success	Haines-Coombs	June 2	2 reels	June 1
Queen of the North Woods (Serial)	Clair-Miller	May 12	10 episodes	
Right Technique, The	Sportlight	July 21	1 reel	July 20
Rhythm	Sportlight	Aug. 4	1 reel	Aug. [illegible]
River Driver, The	Sportlight	Aug. 18	1 reel	Aug. [illegible]
Show Birds	"Aesop Fables"	June 3	1 reel	June 1
Sport Afloat	Sportlight	July 7	1 reel	July [illegible]
Three Game Guys	"Aesop Fables"	Aug. 4	1 reel	July [illegible]
Tuning In	"Aesop Fables"		1 reel	Nov. [illegible]
Uncle's Visit	Haines-Coombs	June 30	2 reels	July

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Damaged (A.T.)	Betty Compson	Mar. 30, '30			
Big Diamond Robbery	Tom Mix	May 13	6114		
*†§Delightful Rogue The	Rod LaRocque	Sept. 22	6532	60	Oct. 26
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		60	Jan. 4, '30
*†§Half Marriage (A.T.)	Borden-Blaine	Oct. 13	6481	60	Oct. 5
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 23, '30	8100	85	Dec. 21
*†§Jazz Heaven (A.T.)	Brown-O'Neil-Cawthorn	Nov. 3	6372	60	Nov. 2
Laughing at Death	Bob Steele	June 2	5009		
Little Savage	Buzz Barton	May 19	4781		
*†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30			
*†§Love Comes Along (A.T.)	Bebe Daniels	Dec. 8	7048	75	Dec. 21
*†§Night Parade (A.T.)	Prevost-Trevor-Gulliver	Oct. 27	6665	70	Nov. 18
Pals of the Prairie	Buzz Barton	July 7	4776		
Pride of Pawnee	Tom Tyler	June 9	4750		
*†§Rio Rita (A.T.)	Daniels-Boles	Sept. 15	11506	110	Aug. 24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9,'30	5058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742	70	Jan. 4, '30
*†§Side Street (A.T.)	3 Moore Bros.	Sept. 8	6965	60	Sept. 21
*†§Street Girl, The	Betty Compson	Aug. 11	8200	60	July 20
*†§Syncopation (A.T.)	Downey-Warings Band		7626		Mar. 30
§†*Tanned Legs (A.T.)	Lake-Blane	Nov. 10	6377	60	Dec. 7
*†§Vagabond Lover, The (A.T.)	Rudy Vallee	Nov. 24		60	Nov. 18
*†§Very Idea, The (A.T.)	Frank Craven	Sept. 15	6139	60	Oct. 5
Woman I Love	Morris-Kerry	May 26	6199		

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Don't Say Ain't	Hill-Duncan	July 21	2 reels	
Mickey's Initiation	Mickey Yule	July 7	2 reels	
Mickey's Northwest Mounted	Mickey Yule	June 9	2 reels	
Odds and Ends	Curiosities	June 4	1 reel	
Pace That Thrills, The	Hellum-Davis	June 16	2 reels	
Slide, Sparky, Slide	Hellum-Davis	July 14	2 reels	
Who's the Boss?	Hill-Duncan	June 23	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5, '30	1 reel	
*†§As You Mike It (A.T.)	Vaughn-Cooke-Sargent	Sept. 8	2 reels	Nov. [illegible]
*†§Before Breakfast (A.T.)(F)		Mar. 9, '30	2 reels	
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb. 2	2 reels	
*†§Burglar, The (A.T.) (F)	Marc Connelly	Aug. 11	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Captain of His Roll (A.T.)(F)	Vaughn-Cooke-Sargent	Dec. 22	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer		Mar. 2, '30	2 reels	Feb. 22
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13,'30	1 reel	
*†§Godfrey Ludlow (F)	Violin Solo	Nov. 10	1 reel	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. [illegible]
*†§Headwork (A.T.)	Edward Jerome	Sept. 15	1 reel	
*†§Hunt the Tiger (A.T.) (F)	Kirkland-Teasdale-De Cordoba	Nov. 10	2 reels	Sept. 14
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
*†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters		Mar. 30,'30	2 reels	
*†§Low Bridge (A.T.) (F)				
*†§Mickey's Big Moment	Mickey Yule	Nov. 10	2 reels	Dec. 14
*†§Mickey's Midnite Follies(A.T.)	Mickey Yule	Aug. 18	2 reels	June 22
*†§Mickey the Warrior	Mickey Yule	May 25,'30	2 reels	
*†§Old Bill's Christmas		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25, '30
*†§Palooka Flying School (A.T.)		June 22,'30	1 reel	
*†§Setting Son, The	Vaughn-Cooke		2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The ((A.T.)		May 11,'30	2 reels	
*†§St. Louis Blues (A.T.) (F)	Smith-Washington-Mordecl	Sept. 8	2 reels	Aug. 31
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2, '30	1 reel	
*†§Suitor, The (A.T.) (F)	Marc Connelly	Dec. 8	1 reel	
*†§Traveler, The (A.T.)	Marc Connelly	Aug. 18	1 reel	
*†§Two Gun Ginsburg (A.T.)(F)	Nat Carr	Oct. 13	2 reels	Sept. 14
*†§Uncle, The (A.T.) (F)	Marc Connelly	Oct. 13	1 reel	Oct. 1
*†§What Next (A.T.) (F)				
*†§While Auto Waits (A.T.)(F)		Jan.12,'30	2 reels	
*†§Your Own Home Town (A.T.)	Russ Brown			

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beau Baudet (A.D.)	La Rocque				
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8261	92	Mar. 8
*†§Companionate	Olive Borden				
*†§Dance Hall	Borden-Lake	Not set	5700	60	Nov. 23
*†§Dixiana	Bebe Daniels				
*†§Framed (A.T.)	Brent-Toomey	Mar. 16,'30	5780		Feb. 15
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Lovin' the Ladies	Richard Dix				Feb. 22
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

RAYART

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Bride of the Desert (A.T.)	Calhoun-Mason	Sept. 1	4816 feet	Nov. 9
Handcuffed	Faire-Oakman	Aug. 8	5393 feet	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Apaches of Paris	Dina Gralla	June 15	5732	68	
*†§Blackmail (A.T.) (D.F.)	English Cast	Oct. 18	7136	80	Oct. 12
*†§Blaze O'Glory (A.T.)(D.F.)	Eddie Dowling	Not set		80	Dec. 14
Doctor's Women, The	Miles Mander	June 1	6177	69	
*†§Great Gabbo (The (A.T.)(DF)	Von Stroheim-Compson	Sept.	9950	110	Sept. 21
*†§Kitty (D & F)	Brody-Stuart	June 29	9010	100	June 15
*†§Midnight Daddies (A.T.)(DF)	Clyde-Gribbon	Oct. 3	7100	79	Nov. 9
Piccadilly	Gilda Gray	July 13	8079	90	July 20

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Prince and the Dancer, The	Dina Gralla	June 30	6787	75	
•†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
•†§Talk of Hollywood (A.T.)(DF)	Nat Carr	Dec. 9	6586	72	Dec. 21
Tommy Atkins	Walter Byron	Feb. 4	6910	76	
•†§Up the Congo (D)	African Adventure Film			58	
Whirl of Life, The	Louis Lerch	June 15	8	80	
Week-End Wives	Thomas-Banks	May 25	6998	77	
White Sheik		Dec. 9	6750	75	Dec. 21

STATE RIGHTS

FEATURES

Title	Star	Dist'r		Length	Reviewed
•†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860 feet	Jan. 25,'30
•†§After the Fog (A.T.)	Philbin	Beacon Prod.	Dec. 15	5200 feet	Jan. 18'30
•†§Around the World Via Graf Zeppelin		Talk. Pict. Epics	Nov. 2		Nov. 9
At the South Pole					Feb. 22
Battle of Mons, The	English Cast	British New Era		5500 feet	Mar. 23
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon			
•†§Because I Love You	Mady Christians		Jan. 24	9000 feet	Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Broken Barriers	H. Costello-Glass	Excellent		6000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	
•†§Call of Circus (A.T.) (D F.)	Bushman Clayton	Burr	Jan. 15,'30	5466 feet	Jan. 18,'30
Cleanup, The	Charles Delaney	Excellent		5660 feet	
Campus Knights	McKee-Palmer	Chesterfield	June 15	5400 feet	Oct. 26
Caught in Berlin Underworld	Fritz Kastner				Feb. 15
Cowboy and Outlaw	Bob Steele	Big Four	Not Set	5000 feet	Mar. 1
Constant Nymph	Ivor Novello	Big 3	Aug. 1	7800 feet	July 6
•†Co-Optimists	Special cast	New Era	Feb. 8		Feb. 22
Cowboy and the Outlaw	Bob Steele	Syndicate			Mar. 1
•†§Clancy in Wall Street	(A. T.)	Murray-Littlefield-Aristocrat			Mar. 1
Dancer of Barcelona	Damita	Capitol Pictures	Nov. 23	5800 feet	Nov. 30
•†§Darkened Skies	Brent-McDonald	Biltmore Prod.	Jan.	5400 feet	Dec. 14
Daughter of Isreal, A	Special Cast	Bell Pict.		9000 feet	
Dream Melody, The	Roche-Shelby	Excellent		5050 feet	
Escaped from Hell	Muriat Esterhazy	Aff. European		8 reels	
Fanny Hawthorn	English Cast	Excellent	Nov. 9		Nov. 16
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845 feet	Jan. 18,'30
Figaro		Franco-American	Not Set	6360 feet	Dec. 7
•†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25,'30
Fight for Matterhorn	German Cast	Allied	Aug. 9	6840 feet	
Fighting Terror, The	Bob Custer	Syndicate Pictures			
Forbidden Trail, The	Jack Hoxie	Cosmo Films			
For the Term of His Natural Life	Special Cast	Australasian		11000 feet	
Headin' Westward	Bob Custer	Syndicate		4980 feet	Oct. 26
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.			
•†§House of Secrets, The	Striker-Manning	Chesterfield	July 15	5600 feet	Oct. 26
•†§Hunting Tigers	Adventure Film	Talking Pic. E.	Dec. 9	7886 feet	Dec. 14
•†§In Old California	Ferguson-Walthall	Audible Pict.		5400 feet	Sept. 14
It's Easy to Become a Father	German Cast	Allied		6000 feet	
Jade Casket, The	French Cast	Cosmos		5800 feet	
Jazzland	Reynolds-Nye	Quality Dist. Corp.		5700 feet	
Just Off Broadway	Christy-Keith	Chesterfield	Mar. 15	6200 feet	Oct. 26
Law of the Mounted, The	Bob Custer	Syndicate		4580 feet	
Life of Beethoven	German Cast	Film Art Guild		7000 feet	
Little Wild Girl, The	Lee-Landis	Hercules		5300 feet	
Linda	Baxter-Foster-Beery	First Division		6775 feet	
Livingston in Africa	English Cast	Amer.-Anglo		5799 feet	
•Lone Horseman, The	Bob Custer	Syndicate			
Lost Patrol		Pro Patria	Not Set	5100 feet	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield	Feb. 15	6160 feet	Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240 feet	Jan. 25,'30
Madonna of the Sleeping Cars	French Cast	Natan	Oct. 12	8500 feet	Oct. 19
Man From Nevada, The	Tom Tyler	Bell Pict.			Sept. 28
Manxman		Allied	Dec. 14	6800 feet	Dec. 21
Marie Antoinette	Foreign Cast	Unusual		6000 feet	
Meistersinger		Moviegraphs	Jan. 1, '30	7800 feet	Dec. 21
Must We Marry	Garon-Eason	Trinity		5400 feet	
Mystic Mirror, The	German Cast	Allied		7000 feet	
Nana	Hessling-Krauss	Moviegraph Co.		8700 feet	Aug. 3
'Neath Western Skies	Tom Tyler	Syndicate Pictures		4924 feet	Jan. 25,'30
Nosferatu, The Vampire		Film Arts Guild	Dec. 1	6941 feet	Dec. 21
Pandora's Box	Louise Brooks	Moviegraphs	Dec. 1	6200 feet	Dec. 7
Parting of the Trails	Bob Custer	Syndicate			
Passion Song, The	Olmsted-N. Beery	Excellent		5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400 feet	
•†§Phantom In House (A.T.)	Star Cast	Continental	Nov. 1	5695 feet	Nov. 16
Pioneers of the West	Tom Tyler	Syndicate	Dec. 1	4262 feet	Feb. 15
Power of Evil, The	Armenian Cast			6300 feet	
Q Ships	Special Cast	New Era		6000 feet	
•†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15,'30	5743 feet	Jan. 18,'30
Rasputin	Gregor Chmara	Brill	Oct. 18	6900 feet	Oct. 26
Reilly of the Rainbow Division	Hall-Garon	Crescent		6040 feet	
Reward of Faith, The	French Cast	Conquest		5927 feet	
Saddle King, The	Cliff "Tex" Lyons	Anchor	Sept. 12	4600 feet	Oct. 19
Bajenko the Soviet		Allied		5921 feet	
Sea Fever	French Cast	Moviegraphs		5200 feet	Nov. 2
Sea Fury	Mildred Harris-Tom	White	Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo		8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division		6605 feet	
South of Panama	Carmelita Geraghty	Chesterfield		6300 feet	
•Straus, the Waltz King	Special Cast	Allied	Nov. 23	5800 feet	Nov. 30
•†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700 feet	Jan. 25,'30
Thou Shalt Not Steal	Lillian Harvey	Allied		6941 feet	
Three Loves	Kortner-Dietrich	Moviegraph		7000 feet	Sept. 14
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917 feet	
Treasure, The	Foreign Cast	Film Arts Guild	Nov. 23	5200 feet	Nov. 30
•†§Unmasked (A.T.)	Robert Warwick	Weiss Bros.		6000 feet	Nov. 9
•§†Unborn Child (A.T.)		Windsor	Jan. 10,'30	7609 feet	Jan. 15,'30
Untamed Justice	Faire-Glass	Biltmore		5770 feet	May 25
U-Boat 9	Foreign Cast	Jofa Prod.		6500 feet	
Wasted Love	Anna May Wong	Allied	Dec. 28	8300 feet	Jan. 4,'30
Waterloo	Special Cast	Amerangio		8300 feet	Nov. 23
Weavers, The	Paul Wegener	Jos. Fliesler	Oct. 5	5870 feet	Oct. 19
•†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100 feet	Jan. 18,'30
West of Santa Fe	Bob Custer	Syndicate	Nov. 15	4421 feet	
•†§White Cargo (A.T.)	Special Cast	Harold Autens			Mar. 1
Why Cry at Parting	Halm-Gralla	International		7000 feet	Feb. 22
Widecombe Fair	Wyndham Standing	British Int'l	Oct. 26	5280 feet	Nov. 2
With Car and Camera Around World	Wanderwell		Dec. 14	6000 feet	Dec. 21
•†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Bye Bye Buddy	Agnes Ayres	Hercules		June 1
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
•†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
•†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
•†§Prince of Hearts, A	Kerry-Worth	Imperial		
•†§Rampant Age, The (F)		Continental		
•†§Second Honeymoon, The (F)		Continental		
•†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
•†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star		Rel. Date	Length	Reviewed
•†§Armistice Day (D)	Holiday Reel	Fitz Patrick	Oct. 15	1 reel	
•†§At the Photographers (A. T.) (F)	Harry Delf	Elbee		2 reels	
•†§At the Race Track (A.T.)	Martin-Harcourt	Imperial		2 reels	
•†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†Boney's Boner	Kolortone Cartoon	Kolortone Prod.		1 reel	
•†§Bring On the Bride (A.T.)		Ellbee		2 reels	Nov. 9
•†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†§Christmas & New Year (D)	Holiday Reel	Fitz Patrick	Nov. 9	1 reel	
•†§Columbus Day (D)	Holiday Reel	Fitz Patrick	Sept. 21	1 reel	
•†§Could I Be More Polite (A.T.)	The Carsons	Imperial		2 reels	
•†§Down Hawaii Way	Color Novelty	Castle		1 reel	
•†§Down in Jingle Town	Song Cartoon	Biophone		1 reel	Oct. 5
•†Egyptian Gyp. An	Kolortone Cartoon	Kolortone Prod.		1 reel	
•†§Friend Husband (A.T.)		Burr		2 reels	
•†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel	
•†§Granada To Toledo (F&D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Nov. 16
•†§Hectic Hector	Kolortone Cartoon	Kolortone Prod.		1 reel	
•†§Jingle Bells	Song Cartoon	Biophone		1 reel	Oct. 5
•†§In Old Madrid (F & D)	Traveltalks	Fitz Patrick	Nov. 15	1 reel	Feb. 8
•†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11,'30
•†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†Kids and Pets	Color Novelty	Castle		1 reel	
•†§King of the Kongo (Ser)	Logan-Miller	Mascot	Sept. 1	10 episodes	Aug. 17
•†§Kriss Krosses	Kolortone Cartoon	Kolortone Prod.		1 reel	
•†§Labor Day (F)	Holiday Reel	Fitz Patrick	Aug. 26	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet	
•†§Mask, The	Lugosi-Rinaldo	Great Arts		1 reel	Nov. 9
•†§Meet the Family (A.T.) (F)	Harry Delt	Elbee		2 reels	
•†Mickey's Choo-Choo	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Oct. 12
•†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†Mickey's Follies	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Sept. 14
•†§Monkey Squawks (A.T.)		Burr			
•†§Mr. Conn and Mr. Sapp (A.T.)	Donnelly-Singer	Imperial		2 reels	
•†§My Old Kentucky Home	Song Cartoon	Biophone		1 reel	Oct. 5
•†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial		2 reels	
•†Opry House	Mickey Mouse Cartoon	Celebrity Prod	May	1 reel	
•†§Party, The (D)		Safrus		1 reel	
•†§People Born in January (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
•†§People Born in November (F & D)	Horoscopes	Fitz Patrick	Oct. 3	1 reel	Nov. 9
•†§People Born in October (F & D)	Horoscopes	Fitz Ratrick	Sept. 14	1 reel	
•†§People Born in September (F & D)	Horoscopes	Fitz Patrick	Aug. 26	1 reel	
•†§People Born in December (F & D)	Horoscopes	Ftiz Patrick	Oct. 28	1 reel	
•†§Pikin' Pirate A	Kolortone Cartoon	Kolortone Prod.		1 reel	
•†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
•†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†§Signed, Sealed & Delivered (A.T.)		Burr			
•†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel	
•†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
•†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 5
•†§Thanksgiving Day (D)	Holiday Reel	Fitz Patrick	Oct. 21	1 reel	
•†§Third Light	"Superstition" Nov.	Ray Nazarro (Producer)			
•†Trip to the Zoo, A (F)	Animal Cast	Int. Dist. Corp.		1 reel	
•†§Valencia To Granada (F & D)	Traveltalks	Fitz Patrick	Sept. 21	1 reel	Oct. 12
•†§Varieties (D)		Safrus		1 reel	
•†§Vaudeville (D)		Safrus		1 reel	
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
•†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11,'30
•†§Wonderin's	Kolortone Cartoon	Kolortone Prod.		1 reel	
World Tours of Prince of Wales					Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
•†§Lost Zeppelin, The (A.T.)	Tearle-Valli	Dec. 20	6882 feet	Feb. 8
•†§Midstream (PT)	Cortez-Windsor	June 1	6337 feet	Oct. 26
•†§Mr. Antonio (A.T.)	Carrillo-Valli	Oct. 1	6985 feet	Oct. 19
•†§New Orleans	Collier, Jr.-Cortez-Bennett	June 2	6799 feet	Sept. 21
•†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
	Reviewed as "Dangerous Business" issue	Dec. 21, 1929		
•†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	Feb. 8
•†§Painted Faces (A.T.)	Brown-Foster-Bradford	Nov. 20	6836 feet	Nov. 23
Physician, The		July 1	6286 feet	
•†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239 feet	Feb. 22
•†§Two Men and a Maid	Collier, Jr.-Bennett	June 15	6532 feet	
•†§Whispering Winds	Southern-McGregor	Aug. 15	5846 feet	Oct. 19
Woman to Woman (A.T.)	Betty Compson	Nov. 1	8065 feet	Oct. 19
•†§Wrecker, The	Blackwell-Hume-Striker	Aug. 10	6517 feet	Aug. 17

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
•†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
•†§Festival of Bagdad, A	Color Symphony	June	1 reel	
•†§In Old Madrid	Color Symphony		1 reel	
•†§Jungle Drums	Colortone		2 reels	Dec. 28
•†Love Charm, The	Color Symphony	Sept.	1 reel	
•†§Melodie	Color Symphony		1 reel	
•†§Minuette	Color Symphony		1 reel	
•†§Modern Cinderella, A	Color Symphony		1 reel	
•†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
•†§Pharoah's Daughter	Color Symphony		1 reel	
•†§Sacred Hour, The	Color Symphony		1 reel	
•†§Song of India, A	Color Symphony		1 reel	
•†§Station S-T-A-R			1 reel	Dec. 7
•†§Songs My Mother Taught Me	Color Symphony		1 reel	
•†§Tales of Araby	Color Symphony		1 reel	
•†§Temple Bells	Color Symphony		1 reel	
Tenderfoot Tourist, A	Color Classic	July	1 reel	
•†§Viennese Melody	Color Symphony		1 reel	
•†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Cheat the Boys	Alice Montague			
•†§Cyclone Hickey				
•†§Enchanting Melody (A.T.)				
•†§Fascination (A.T.)	Mae Murray			
•†§High Treason				
•†§Journey's End (A.T.)	Special Cast			
•†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
•†§Lasca				
•†§Left Over Ladies				
•†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
•†§Luxury Girl				

•Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

•†§Mamba (A.T.)	Hersholt-Boardman-Forbes			
•†§Mareea-Maria				
•†§Medicine Man, The (A.T.)				
•†§My Brudder Sylvest	Leo Carrillo			
•†§Paper Profits				
•†§Resurrection (A.T.)	Wm. Collier, Jr.			
•†§Satin Straps				
•†§Senor Manana	Leo Carrillo			
•†§Sunny Days				
•†§Torrent, The				

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
•†§Alibi (A.T.)	Morris-O'Malley	April 20	8167 feet	Mar. 18
•§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8, '30	6900 feet	Feb. 1
†§Bulldog Drummond (A.T.(F)	Colman-Tashman-Love	Aug. 3	8376 feet	April 13
•†§Condemned (A.T.) (F)	Colman-Harding	Dec. 7	9 reels	Nov. 9
•†Eternal Love (F)	Barrymore-Horn-Varconi	May 11	6516 feet	
•†Evangeline (F)	Del Rio-Drew	Aug. 24	8268 feet	June 15
•†§Hell Harbor (A.T.)	Velez-Hersholt			
•†§Locked Door The (A.T.) (F)	Boyd-Stanwyck-La Rocque	Nov. 16	6844 feet	Jan. 25,'30
•†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 16	7533 feet	Feb. 15
•†§New York Nights (A.T)(F)	Talmadge-Roland	Dec. 28	7447 feet	Feb. 1
•†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225 feet	Feb. 22
•†§She Goes to War (F)	Boardman-Rubens-Holland	July 13	9500 feet	June 15
•†§Taming of the Shrew (A.T.) (F)	Pickford-Fairbanks	Oct. 26	6116 feet	Oct. 19
•†§This is Heaven (F)	Banky-Hall	June 22	7948 feet	April 6
•†§Three Live Ghosts (A.T.)(F)	Allister-McNaughton-Montgomery	Sept. 15	7486 feet	Oct. 5
•†Three Passions (F)	Terry-Petrovitch	June 1	6646 feet	
•†§Trespasser, The (A.T. (F)	Gloria Swanson	Oct. 5	8223 feet	Oct. 5
•†Venus (F)	Constance Talmadge	Oct. 12		Oct. 19

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†§Fall of the Bastille, The				
•†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25,'30
•†§Huskin' Bee, The				
•†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
•†§In a Russian Cabaret				
•†§Love Cup, The				
•†§Musical Marionettes				
•†§Night in Madrid, A				
•†§Overture of 1812	Novelty Reel	Oct. 5	958 feet	
•†§Sorcerers' Apprentice, The				
•†§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
•†§Bad One, The (A. T.)	Del Rio-Lowe			
•†§Bride 66 (A. T.)	Moran-Dalton			
•†§City Lights (F)	Charlie Chaplin			
•†§Flame of the Flesh (A.T.)	Norma Talmadge			
•†Hell's Angels (F)	Lyon-Nisson	Mar. 15	8354 feet	Mar. 8
•†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
•†§Swan, The (A.T.)	Lillian Gish			
•†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
•†§Barnum Was Right (A. T.) (D F)	Tryon-Kennedy	Sept. 22	5140 feet	Oct. 26
Body Punch, The	Jack Daugherty	July 14	4786 feet	
Border Wildcat, The	Wells-McGuire	May 19	4259 feet	
•†§Broadway (A. T.)	Tryon-Brent-Kennedy	Sept. 15	9350 feet	June 1
•†§Climax, The (A. T.)	Special Cast	Jan. 26,'30	5846 feet	
•†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 16,'30		
•†§College Love (D. & F) A.T.)	Lewis-Gulliver-Phillips	July 7	6864 feet	Aug. 10
•†§Come Across (D & F (P T)	Basquette-Howes	June 30	5530 feet	Nov. 9
†§Courtin' Wild Cats	Hoot Gibson	Dec. 22	5118 feet	Dec. 21
•†§Dames Ahoy	Glenn Tryon	Feb. 9, '30	5933 feet	Feb. 8
•†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue				
•†§Drake Case (A. T.) (D F)	Brockwell-Stanley	Sept. 1	6448 feet	Aug. 24
•†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2, '30	5230 feet	June 29
•†§Fighting Legion, The	Ken Maynard	Apr. 6, '30	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
•†§Girl Overboard (D & F) (P T)	Mary Philbin	July 28	7362 feet	
Talkie Version Reviewed as Port of Dreams in Mar. 2, 1929 issue Silent Version Reviewed as Port of Dreams in Sept. 23 1928 issue				
Harvest of Hate	Rex-Perrin	Aug. 4	4719 feet	
•§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
•†§Hidden Valley	Ken Maynard	Aug. 10,'30		
•†§His Lucky Day (D & F) (P T)	Reginald Denny	June 2	6731 feet	Nov. 2
•†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30, '30		
•†§Hold Your Man (A.T.) (D F)	Laura La Plante	Sept. 15	5794 feet	Oct. 19
Hoofbeats of Vengeance	Rex-Perrin	June 16	4525 feet	
•†§Howdy Cowboy	Hoot Gibson	April 27,'30		
•†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
Lariat Kid, The	Hoot Gibson	May 12	5247 feet	
•†§Last Performance (P.T.)(D F)	Veidt-Philbin	Oct. 13	6031 feet	Nov. 9
•†§Long, Long Trail (A.T.) (D F)	Hoot Gibson	Oct. 27	5331 feet	Nov. 9
•§†Love Trap (D & F) (P T)	La Plante-Hamilton	Aug. 4	6233 feet	Nov. 2
•†Lucky Larkin	Ken Maynard	Mar. 2, '30	5785 feet	
•†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
•§†Melody Lane (D & F)	Leonard-Dunn	July 21	6760 feet	July 13
•†§Mississippi Gambler, (D & F) (P. T.)	Joseph Schildkraut	Nov. 3	5432 feet	Nov. 2
•†§Montana Kid, The	Hoot Gibson	Aug. 31,'30		
•§†Moonlight Madness (A. T)	John Boles	June 22,'30		
•†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30	5784 feet	Feb. 15
•†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
•†§One Hysterical Night (A. T.) (D & F)	Reginald Denny	Oct. 6	5279 feet	Nov. 2
•†§Parade of the West	Ken Maynard	Jan. 19	5900 feet	Feb. 1
†Phantom of Opera	Lon Chaney	Dec. 15	8382 feet	Feb. 15
Points West	Hoot Gibson	Aug. 25	5491 feet	Oct. 15
Riding Demon, The	Ted Wells	Aug. 18	4380 feet	
Roaring Adventure, A	Jack Hoxie	Oct. 6		
•†§Rodeo Days	Hoot Gibson	June 8,'30		
•†§Scandal (D & F) (P. T.)	Laura LaPlante	May 4	6635 feet	April 27
•†§Senor Americano (A. T.)	Ken Maynard	Nov. 10	6662 feet	Dec. 28
•†§Shanghai Lady, The (A. T.)	Mary Nolan	Nov. 17	5908 feet	Nov. 16
•†§Shannons of Broadway, The (A. T.)	James & Lucille Gleason	Jan. 5	6155 feet	Nov. 9
•†§Show Boat (D & F) (P. T.)	La Plante-J. Schildkraut	July 28	11650 feet	April 20
•†§Skinner Steps Out (A. T.)	Tryon-Kenneoy	Nov. 24	6597 feet	Dec. 14
•†§Song of Passion (A. T.)	John Boles	Aug. 31,'30		
•†§Songs of the Saddle	Ken Maynard	June 29, '30		
•†§Storm, The (A. T.)	Special Cast	May 11,'30		
Straight Through	William Desmond	Dec. 8		
Smilin' Terror, The	Ted Wells	June 30	4525 feet	
Tip-Off, The	Cody-Thompson	June 2	4109 feet	
•†§Tonight at Twelve (A. T.) (D F)	Mary Nolan	Sept. 29	6884 feet	Sept. 28
•†§Trailing Trouble	Hoot Gibson	Mar. 23		
•†§Undertow	Nolan-Eller-Brown	Feb. 23,'30		Jan. 4,'30
•†§Wagon Master (P. T.) (D F)	Ken Maynard	Sept. 8	6335 feet	May 18
•†§What Men Want	All Star	June 1, '30		
•†§Week-End Girl	Laura La Plante	May 4, '30		
Winged Horseman, The	Gibson-Elder	July 28	5540 feet	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Amateur Nite	Oswald Cartoon	Nov. 18	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Baby Talks	Sunny Jim	Sept. 11	2 reels	Aug. 17
Border Wolf, The	Ted Carson	Nov. 16	2 reels	Oct. 19
Boss of Bar Twenty (Re-Issue)	W. E. Lawrence	Sept. 28	2 reels	
Bottles	Laemmle Novelty	July 1	1 reel	June 1
Boy and the Bad Man, The	Bobby Nelson	Sept. 7	2 reels	Aug. 17
Burning Youth	Sid Saylor	Sept. 4	2 reels	Aug. 10
Close Call, A	George Chandler	July 6	2 reels	June 1
Close Shaves	Sid Saylor	May 22	2 reels	April 27
Crimson Courage	Ted Carson	Mar. 8, '30	2 reels	Feb. 1
Cuckoo	Edwards & Roach	Sept. 9	1 reel	
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Dangerous Days	Bobbie Nelson	Dec. 28	2 reels	Nov. 23
Day Dreams	Laemmle Novelty	Aug. 28	1 reel	Aug. 17
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Double Trouble	Arthur Lake	July 15	1 reel	June 15
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
Early to Wed	Young-LaSalle	July 3	2 reels	June 1
Fantasie	Laemmle Novelty		1 reel	
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Getting Buster's Goat	Trimble and Dog	July 24	2 reels	July 6
Getting the Air	Arthur Lake	Mar. 5, '30	2 reels	Feb. 1
Go Get 'Em Kid, The	George Chandler	Aug. 3	2 reels	July 6
Good Skates	Young-La Salle	Aug. 28	2 reels	Aug. 10
Just in Time	Edmund Cobb	Aug. 17	2 reels	July 20
Just the Type	Young-LaSalle	July 31	2 reels	June 29
Kid Comes Through, The	Bobbie Nelson	Oct. 31	2 reels	Oct. 5
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle				Mar. 1
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Lone Rider, The	Bob Curwood	Aug. 10	2 reels	Aug. 3
Lone Round-Up, The	Jack Daugherty	Sept. 14	2 reels	
Make It Snappy	Sid Saylor	Feb. 12,'30	2 reels	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
Man of Daring	Ted Carson	Oct. 19	2 reels	Sept. 14
Newlyweds' Angel Child, The	Snookums-Perdus-Egan	July 10	2 reels	
Newlyweds' Pests, The	Snookums-Perdus-Egan	Aug. 7	2 reels	July 20
Night Owls	Arthur Lake	Sept. 25	2 reels	Aug. 24
Night Watch, The	Arthur Lake		1 reel	Mar. 30
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Orphan of the Wagon Trails	Bobbie Nelson		2 reels	Oct. 26
Own a Home (Re-Issue)	Edwards-Roach	Sept. 23	1 reel	
Perilous Paths	Edmund Cobb	June 29	2 reels	June 15
Pirates of Panama, The	Wilsey-Kingston	July 8	10 episides	June 15
Playing False	Bob Curwood	June 15	2 reels	May 11
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Red Coats Code, The	Ted Carson	Dec. 7	2 reels	Nov. 16
Red Rider, The	Ted Carson	Sept. 21	2 reels	Aug. 17
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ridin' Leather	Bob Curwood	July 20	2 reels	June 15
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Society Circus	Arthur Lake	June 17	1 reel	May 25
So Long Sultan	Chuck Reisner	Dec. 16	1 reel	
Some Show	Arthur Lake			Mar. 1
Stepping High	Arthur Lake	Aug. 12	1 reel	July 20
Stop Barking	Trimble and Dog	Aug. 21	2 reels	July 20
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Take Off, The	Sporting Youth	Nov. 24	2 reels	Nov. 30
Tenderfoot Terror, A	George Chandler	Aug. 31	2 reels	
Thrill Hunter, The	George Chandler	June 8	2 reels	
Too Many Women	Sid Saylor	Oct. 23	2 reels	Oct. 12
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Waif of the Wilderness	Bobbie Nelson	Oct. 5	2 reels	Sept. 14
Wallop, The (Re-Issue)	Harry Carey	Aug. 24	2 reels	
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†§Ace of Scotland Yard (D. F.)	Craufurd Kent	Sept. 30	10 episodes	Aug. 31
•†§Actor The (A. T.)	Benny Rubin	Sept. 16	1 reel	Aug. 31
•†§Arabian Daze		Mar. 3, '30	2 reels	
•†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	
•†§Broadway Follies	Oswald Cartoon	Mar. 3,'30	1 reel	Feb. 15
•†§Broken Statues (A. T.) (D F)	Benny Rubin	Nov. 11	1 reel	Oct. 19
•†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
•†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
•†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
•†§Cohen on Telephone (A.T.) (DF)	George Sidney	Sept. 2	1 reel	Aug. 10
•†§Cold Turkey (F & D)	Oswald Cartoon	Oct. 14	1 reel	Sept. 14
•†§Delicatessen Kid (A. T.)(D F)	Benny Rubin	Oct. 14	1 reel	Sept. 14
•†§Fellow Students	Sid Saylor		2 reels	Mar. 8
•†§Fireburgs (A. T.)	Archer-Dent		2 reels	
•†§Flying High (F & D) (A T)	Lewis-Gulliver-Phillips	July 22	2 reels	July 20
•†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
•†§Graduation Daze (A.T.) (D F)	Lewis-Gulliver-Phillips	Sept. 16	2 reels	Aug. 24
••†§Hi Jack and the Game		Dec. 9	2 reels	Nov. 23
•†§Hits of Today	Morgan-Bledsoe	Sept. 2	1 reel	
•†§Hotsy Totsy (A. T.)	Benny Rubin	Dec. 9	1 reel	
•†§House Cleaning (A. T.)(D F)	Charley Grapewin	June 3	1929 feet	May 25
•Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
•†Ice Man's Luck (D F)	Oswald Cartoon	July 8	1 reel	
•†§Income Taet (A. T.) (D F)	Benny Rubin	Sept. 30	1 reel	Aug. 31
•†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
•†Jungle Jingles (F D)	Oswald Cartoon	July 22	1 reel	July 20
•†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25, '30
Lady of Lions			2 reels	Nov. 23
•†§Law in Saddle			2 reels	Mar. 1
•†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11,'30
•†§Love Birds (A. T.) (D F)	Pat Rooney and Family	Oct. 14	2 reels	Sept. 14
•†§Love Tree, The	The Rooney Family	Sept. 16	2 reels	Aug. 17
•†§Marking Time (A. T.) (D F)	The Rooney Family	Oct. 28	2 reels	Oct. 12
•†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
†§No Boy Wanted (A. T.) (D F)	"Sunny Jim"	Nov. 6	2 reels	Oct. 5
†Nuts and Jolts (F D)	Oswald Cartoon	June 24	1 reel	
•†Nutty Notes	Oswald Cartoon	Dec. 9	1 reel	Oct. 19
•†§Oil's Well	Oswald Cartoon	Sept. 16	1 reel	Aug. 17
•†§On the Side Lines (F & D)	Lewis-Gulliver-Phillips	Aug. 5	2 reels	Aug. 10
•†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
•†§Pilgrim Papas (A. T.)	Benny Rubin	Nov. 25	1 reel	Oct. 5
•†§Pop and Son (A. T.)	Benny Rubin	Oct. 28	1 reel	Oct. 12
•†Pussy Willie	Oswald Cartoon	Oct. 28	1 reel	
•†§Permanent Wave, A	Oswald Cartoon	Sept. 30	1 reel	Sept. 14
•†§Race Riot (D F)	Oswald Cartoon	Sept. 2	1 reel	Aug. 17
•†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25, '30
•†§Royal Pair (A. T.) (D F)	The Rooney Family	Sept. 30	2 reels	
•†Saucy Sausages (D F)	Oswald Cartoon	Aug. 19	1 reel	Aug. 3
•†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
•†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25, '30
•†Snow Use	Oswald Cartoon	Nov. 25	1 reel	Nov. 2
•†§Splash Mates (F & D) (A. T.)	Lewis-Gulliver-Phillips	Sept. 2	2 reels	Sept. 14
•†§Sporting Courage (F&D) (A.T.)	Lewis-Gulliver-Phillips	June 24	2 reels	July 6
•†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
•§†Sunday Morning	Dent-Archer	Dec. 4	2 reels	Nov. 2
•†§Sweethearts (A, T.) (D F)	The Rooney Family	Sept. 2	2 reels	Aug. 10
§†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
•†§Terry of the Times (Serial)	Howes-Thompson			
•†§Three Diamonds (A.T.) (D F)	The Rooney Family	Nov. 11	2 reels	Oct. 19
•†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Up and Downstairs		Jan. 29	2 reels	
•†§Use Your Feet (D & F) (A. T.)	Lewis-Gulliver-Phillips	Aug. 19	2 reels	Aug. 17

•Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Varsity Drag (F & D) (A.T.)	Lewis-Gulliver-Phillips	July 8	2 reels	June 29
*†§Vernon's Aunt	Dent-Archer		2 reels	Feb. 1
*†§Watch Your Friends (A.T.) (DF)	Archer-Dent	Oct. 9	2 reels	Oct. 5
*†§Weary Willies (D F)	Oswald Cartoon	July 22	1 reel	June 29
*†§Wicked West, The (D)	Oswald Cartoon	June 10	1 reel	May 11

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2,'30		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast	Mary Nolan	Apr. 20,'30		
Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
Kettle Creek	Ken Maynard	May 18,'30		
*†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast			
*†§La Marseillaise (A.T.)	La Plante-Boles			
*†§Little Accident (A.T.)	Glenn Tryon			
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§Argyle Case, The (A. T.)	Thomas Meighan	Aug. 17	7794 feet	May 18
*†§Aviator, The (A. T.)	Horton-Miller	Dec. 14	6743 feet	Jan. 11,'30
*†§Desert Song, The (A. T.)	Boles-King	May 11	11034 feet	April 20
*†§Disraeli (A. T.)	George Arliss	Nov. 1	8044 feet	Oct. 5
*†§Is Everybody Happy (A. T.)	Ted Lewis	Oct. 19	7311 feet	Nov. 9
*†§Evidence (A. T.)	Frederick-Courtency-Tearle	Oct. 5	7152 feet	Oct. 19
*†§From Headquarters (P. T.)	Monte Blue	April 27	6323 feet	Oct. 26
*†§Frozen River (P.T.)	Rin-Tin-Tin	April 20	5842 feet	
*†§Gamblers, The (A. T.)	Wilson-Warner-Robards	June 29	6611 feet	Aug. 31
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Glad Rag Doll The (A. T.)	Dolores Costello	May 4	6685 feet	June 8
*†§Gold Diggers of Broadway (A. T.) (D)	Pennington-Tearle (All Tech)	Sept. 15	9022 feet	Sept. 7
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653 feet	Feb. 22
*†§Hearts in Exile (A. T.)	D. Costello-Withers	Sept. 14	7877 feet	Dec. 7
*†§Honky-Tonk (A. T.)	Sophie Tucker	Aug. 3	6412 feet	June 8
*†§Hottentot, The (A. T.)	Horton-Miller	Aug. 10	7240 feet	April 20
*†§In the Headlines (A. T.)	Withers-Nixon	Aug. 31	6427 feet	
*†§Madonna of Avenue A (A.T.)	Dolores Costello	June 22	6461 feet	Aug. 31
*†§Noah's Ark (P. T.)	D. Costello-O'Brien	June 15	9507 feet	Oct. 27, '28
*†§On the Border	Rin-Tin-Tin	Mar. 15,'30	4452 feet	Feb. 8
*†§On With the Show (A. T.)	Compson-Brown	July 13	9592 feet	May 25
*†§Royal Box (A.T.) (German)	Morssi-Horn		8000 feet	Dec. 28
*†§Sacred Flame, The A. T.)	Frederick-Nagle-Lee	Nov. 30	6051 feet	Nov. 30
*†§Sap, The (A. T.)	E. E. Horton	Nov. 9	7310 feet	June 1
*†§Say It With Songs (A. T.)	Jolson-Nixon-Lee	Aug. 24	8324 feet	Aug. 10
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413 feet	Feb. 22
*†§Show of Shows (A. T.)	Special Cast	Dec. 28	11692 feet	Nov. 23
*†§Singing Fool, The (A. T.)	Jolson-Bronson-Dunn	Sept. 29	9557 feet	Sept. 29 '28
*†§Skin Deep (A. T.)	Blue-Compson	Sept. 7	5940 feet	June 1
*†§So Long Letty (A. T.)	Charlotte Greenwood	Nov. 16	5865 feet	Dec. 21
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185 feet	Mar. 8
*†§Tiger Rose (A. T.)	Velez-Withers	Dec. 21	5509 feet	Dec. 21
*†§Time, Place and Girl (A.T.)	Olmsted-Withers-Kirkwood	June 8	6 reels	May 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent			
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.)	John Barrymore			
*†§Man Hunter (A. T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Second Floor Mystery (A. T.)	Withers-Young			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Three Rooms (A. T.)				
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
A. & P. Gypsies	Orchestra Numbers	1 reel	July 13
After the Round Up	Cowboy Songs	1 reel	
Albert Spalding	Violin Selections		
Alice Gentle	Aria from "Carmen"		Mar. 1
All Girl Revue	Girl Band & Comedienne	1 reel	June 15
All Square		2 reels	
Always Faithful	Sweet-Middleton	1 reel	Jan. 11,'30
And How	Ann Greenway	1 reel	Feb. 8
Apartment Hunting	Fisher & Hurst		
At the Church Festival	Dick Henderson		
At the Party	Harris & Radcliffe		
Baby Rose Marie	Songs		
Bad Boy From a Good Family	Phil Baker		
Barber Shop Chord	Musical Novelty	1 reel	Nov. 30
Beatrice Lillie	Songs & Dance	1 reel	Mar. 8
Beau Brummel Comedians, The	Shaw & Lee	1 reel	June 1
Beau Night	El Brendel		Aug. 31
Before the Bar	Hurst & Vogt	1 reel	Oct. 12
Ben Pollock and Orchestra		1 reel	Nov. 23
Benefit, The	Joe Frisco	1 reel	Feb. 8
Big Paraders, The	Comedy Act	1 reel	Aug. 31
Bigger and Better	Fanny & Kitty Watson		
Billy "Swede" & Co.	Laugh Skit	1 reel	Oct. 12
Blue Streaks of Rhythm	Varsity Three		
Blue Ridgers, The	Cordelia Mayberry		
Bobby Arnst & Peggy Ellis	Song & Dance Number	1 reel	Mar. 8
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Carlena Diamond	Harp Solos	1 reel	Sept. 14
Character Studies	Florence Brady		Sept. 1
Charles Hackett	2 Operatic Solos		
Charles C. Petersen	Billiards		
Chips of the Old Block	The Foy Family		Sept. 22
Crinoline Classics	Yorke & Johnson	1 reel	Feb. 15
Dance of the Paper Dolls	Xmas Novelty	1 reel	Nov. 30
Dave Apollon & Orchestra	Jazz Band	1 reel	Oct. 12
Dead Laughter	Sessue Hayakawa		
Dead Line, The			
Dead or Alive	Hugh O'Connell		
Don't Get Nervous	Georgie Price	1 reel	Aug. 3
Dooley's the Name	Dooley & Sales		
Evening at Home with Hitchy	Raymond Hitchcock	1 reel	July 20
Evolution of the Dance		2 reels	Feb. 22
Faint Heart	Bert Lahr	2 reels	
Fair Days	Harris & Howe	1 reel	June 1
Fallen Star	George Rosener	1 reel	Jan. 11,'30
Familiar Face, The		1 reel	June 8
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Finders Keepers	Geo. Kelly	2 reels	Dec. 7
Fishing Around	Anderson & Graves		
Flattering Word, The	Sunday Show Booster	2 reels	Nov. 30
For Sale	Gregory Ratoff	1 reel	
Fox and the Bee, The	Fox & Curtis		
Frances Alda	Songs	1 reel	Dec. 28
Frances Alda	Songs	1 reel	Feb. 8
Frances Shelly	Songs (Assisted by Eaton Boys)	1 reel	Aug. 3
Fred Allen's Playlets	3 Sketches		
Gay Nineties, The	Burlesque of plays		
Getting a Raise	The Potters Series		
Girl With Perfect Voice	Rose Perfect	1 reel	Feb. 8
Giovanni Martinelli	Duet from "Martha"		Feb. 15
Glee Club, The	Jack Buchanan	1 reel	Feb. 15
Gotham Rhythm Boys	Songs		
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harlem Knights	Miller & Lyle	2 reels	Dec. 7
Harlem Mania	Norman Thomas Quintette	1 reel	
Harry Delf	Songs & Dances		June 15
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
Harry Rosenthal & Orchestra	Song Program		Sept. 28
Head of the Family	Little Billy		
Headin' South	Three Brox Sisters		
Hello Thar	Eddie Buzzell	2 reels	
Here Comes the Showboat	Dave Bernie & Band		June 1
High Waters	Song Number	1 reel	June 8
Hilda	Billy (Swede) Hall & Co.	1 reel	Oct. 12
Holiday in Storyland, A	Vitapohne Kiddies		
Hollywood Montmarte Orchestra	Jazz Band		Sept. 29
Horace Heidt and Californians	Jazz Band	1 reel	Nov. 30
Illusions	Fred Keating		
Imagine My Embarrassment	Codee & Orth		
I'm Marching Home to You	Douglas Stanbury		
Impressions	Albert Carroll	1 reel	Feb. 15
Interview, The	Hugh O'Connell	1 reel	Oct. 12
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
In Spain	Phil Baker	1 reel	May 11
In the Nick of Time	Toler-Hall-Beaumont	2 reels	
Irene Franklin	Songs		
Jack North, the Ban-Jokester	Songs		Jan. 18
Jack White and His Chateau Madrid Entertainers	Songs	1 reel	Sept. 14
Jans & Whalen	Songs, Dances & Chatter		
Jazz Rehearsal	Edwards-Kane		
Jesse Stafford Orchestra	Jazz Band		
Just Dumb	Clifford & Marion		
Just Like a Man	Sketch		
Kiddies Kabaret, The	Kiddie Night Club Review		
Lamb Chops	Burns & Allen		
Larry Ceballos Revue, The	Songs and Dances		June 1
Letter Box, The	Sybil Lee	1 reel	Feb. 8
Letters	Special cast		
Little Miss Everybody	Impersonations	1 reel	Nov. 30
Lobo, Dog of Dogs	Lobo	1 reel	Mar. 8
*†§Love Boat, The	Herman Timberg		Mar. 1
Low Down	Songs and Dances	2 reels	Feb. 22
Madcap Musician, The	Herschel Henlere		
Maid's Night Out, The	Bobby Watson		
Man Who Laughed Last, The	Sessue Hayakawa	1 reel	Sept. 14
Marching Home	Douglas Stanbury	1 reel	Nov. 16
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
Matter of Ethics, A	Earle-Oakland-Mitchell		
Max Schmeling	Interview		Mar. 1
Mel Klee	Songs & Jokes	1 reel	Oct. 26
Mexican Tipica Orchestra	Instrumental & Vocal Numbers	1 reel	June 8
Minstrel Days	Colored entertainers		
Mirth and Melody	Dorothy & Rosetta Ryan		
Molly Picon	2 Songs		
Moments of Mimicry	Roger Williams	1 reel	Dec. 7
Motoring	Harry Tate	2 reels	
Moving Day	Frank Hunter & Co.		
Musicale, The	Trahan & Cameron		
Music Hath Charms	Music Comedy	1 reel	Nov. 30
Music Shop	Dick Henderson	1 reel	Dec. 28
My People	Eugene and Willie Howard	1 reel	Aug. 31
Niagara Falls	Washburn-Eddy		Feb. 15
Night on the Bowery, A	Will Aubrey & Co.		
Ninety-Ninth Amendment, The	Richmond-Teasdale-O'Connell		
Odds and Ends	Mr. & Mrs. Jack Norworth		
Oh, Sarah	Jack McLallen	1 reel	Feb. 8
Oklahoma Bob Albright and Rodeo Do Flappers	Song and Dance		
On the Rancho	Will & Gladys Ahern		
One Man Quartette	Singing Novelty	1 reel	Nov. 30
Only the Girl	Wattles-Marsh		
Operation, The	Edgar Bergen	1 reel	Feb. 8
Op'ry House, The	Hearn-Walker		
Outlaw In-Law, The			
Pack Up Your Troubles	Douglas Stanbury		
Pagliacci	John Charles Thomas		
Palm Beach Four, The	Guitar Selections		
Patent Office, The	Harry Tate		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Playmates	Arthur & Morton Havel		
Poet and Peasant	Orchestra	1 reel	Nov. 30
Perfect Understanding, A	May & Oaks		
Poor Aubrey	Pangborn-Ferguson	2 reels	
Rarin' To Go	Kraft & Lamont		
Red Nichols and Five Pennies		1 reel	Dec. 28
Revival Days	"Slim" Timblin	2 reels	Dec. 28
*†§Rhythms	Leo Reisman & Orchestra	1 reel	Oct. 12
Room 909	Keane-Whitney		Feb. 15
Roy Sedley and Night Club Revue	Songs and Orchestra	1 reel	July 13
Rudy Vallee and Band	Songs and Orchestra	1 reel	June 15
Satires	Murray-Oakland	1 reel	Oct. 26
Segar Ellis & Embassy Club Orch.			
Selling a Car	Harry Tate		
Sending A Wire	Eddie Green	1 reel	Nov. 23
Small Timers	Bert Wheeler		
Some Punkins	Summers & Hunt		
Somewhere in Jersey	Halligan & Mulhern		
Song Drama, A	Derickson & Brown		
Songology	Ryan & Yellman		
Spanish Fiesta, A	Roberto Guzman		
Stand Up, The	Mack-Cameron-Lane		
Stimulation	Johnny Arthur	1 reel	Oct. 26
Sultan's Jester, The	Songs and Dances		
Suspicion	Lyons-Earle-Morne		
Sympathy	Hobart Cavanaugh		
Then and Now	Billy & Elsa Newell		
These Dry Days	Fred Ardah & Co.		
They Know Their Groceries	Miller & Lyles		
Those Were the Days	Irene Franklin		
Tiny Town Revue	Midget Unit	1 reel	June 8
Traffic Muddle, A	Donohue & U-No	1 reel	June 15
Trifles	Special Cast		
Two of a Kind	Lytell & Fant		
Typical Types	Bobby Folsom		
Under Dog, The	James Barton		
Vanity	Lyons-Cameron-Oakland	1 reel	Feb. 8
Vengeance	Special Cast	1 reel	Feb. 8
White Lies	Playlet		
Who's Who	Lang-Haley	1 reel	Nov. 30
Will You Remember Me	Duet	1 reel	Nov. 30
Words of Love	Sanderson & Crumit		
You Don't Know the Half of It	Butler & Brennan		

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

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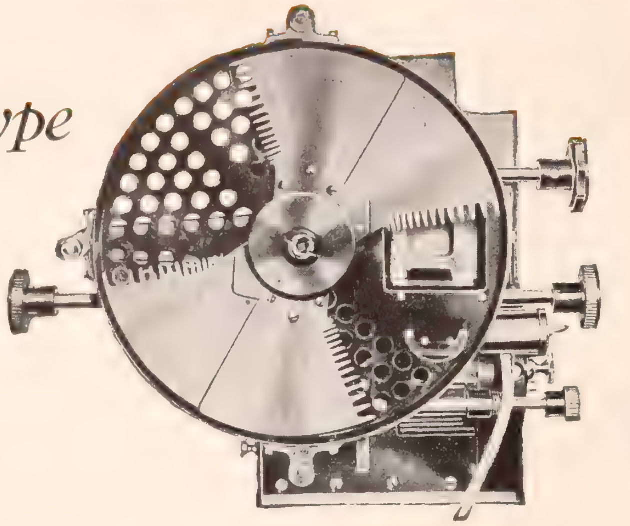

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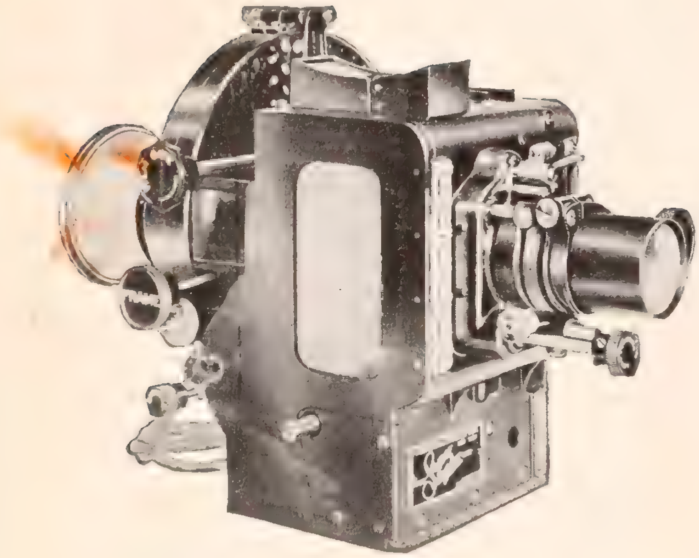

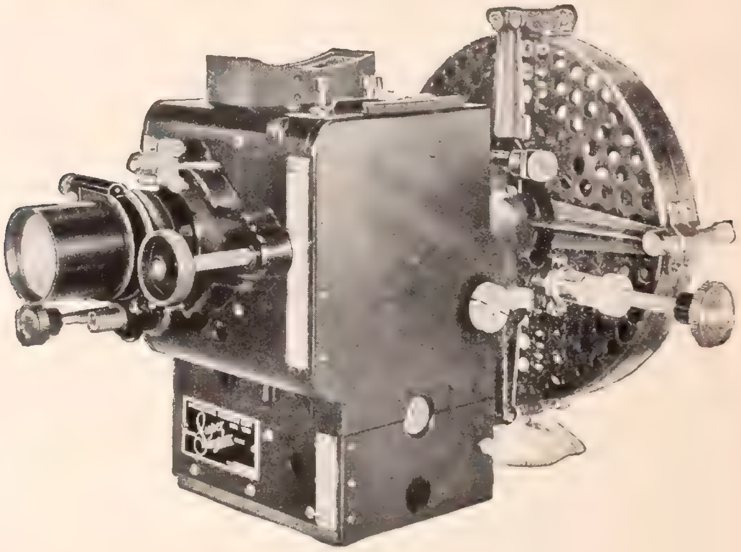

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Motion Picture News

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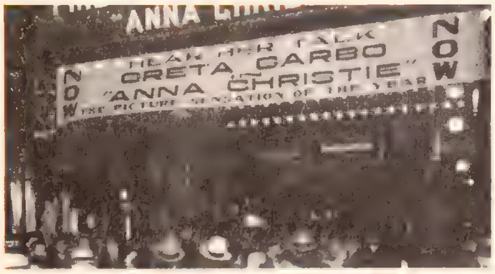

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"SONG OF THE RURALES." Outdoor, all-talking, with Armida, Don Terry, Marjorie Kane, Victor Potel, Wesley Barry, Frank Glendon, Harry von Meter. Directed by Richard Thorpe.

"HOT CURVES." Featuring Benny Rubin, Pert Kelton and others of note. Story by A. P. Younger.

"THE GREAT WIDE TRAIL." A story of the Alaskan Gold Rush, from the story by David Graham Stewart.

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"THE VOICE OF HOLLYWOOD." One-reeler, in which stars broadcast on the screen and answer questions from Fans. New and highly entertaining. Produced by Louis Lewyn.

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DIRECTED BY
JAMES WHALE

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NEW YORK. In 5th week of $2 run "The Vagabond King" is doing absolute capacity every performance at the Criterion. Topping receipts of "Covered Wagon," "Wings" and other hits playing this famous Broadway road show theatre.

WHILE FILMDOM ACCLAIMS SUCCESS OF "THE VAGABOND KING"

CHICAGO. Broke all existing records opening week-end at United Artists Theatre.

ROCHESTER. First picture to play Eastman Theatre second week since opening of house in 1922.

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NEW ORLEANS. Variety reports, "'Vagabond King' topping all previous records at Saenger Theatre."

BOSTON. Wire from Uptown Theatre: "'Vagabond King' perfect box office attraction.

MINNEAPOLIS. Wire from Century Theatre: "'Vagabond King' got greatest reception from audiences in Minneapolis show history. Started big and growing bigger."

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Paramount Pictures

COME THE GREATEST B. O.

HITS IN HISTORY

"SARAH AND SON." Ruth Chatterton, Fredric March. "Greatest dramatic hit of 1930," agree N. Y. reviewers. Tremendous week-end business N. Y. Paramount.

"HONEY." Like "Sweetie," and even bigger. Musical comedy starring Nancy Carroll, Harry Green, Skeets Gallagher, Lillian Roth, Stanley Smith. Includes great song hit, "Sing, You Sinners." "Biggest business in four months," wires Colonial Theatre, Akron.

"YOUNG EAGLES." Buddy Rogers, star of "Wings," unites with director of "Wings" to produce greatest air-romance thriller yet! With Jean Arthur, Paul Lukas, Stuart Erwin.

"BENSON MURDER CASE." William Powell as "Philo Vance" in best of all S. S. Van Dine mystery thrillers. Same principals as in "Canary" and "Greene."

GEO. BANCROFT in "Ladies Love Brutes." Variety names Bancroft "biggest box office draw on the screen" in annual poll. This hit, with Mary Astor and Fredric March, shows why.

"LIGHT OF WESTERN STARS." Another "Virginian." Richard Arlen, Mary Brian, Harry Green, Regis Toomey.

"PARAMOUNT ON PARADE" The Frolic of the Stars: Richard Arlen, Geo. Bancroft, Clara Bow, Evelyn Brent, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Leon Errol, Skeets Gallagher, Harry Green, Helen Kane, Dennis King, Abe Lyman and Band, Jack Oakie, Zelma O'Neal William Powell, Buddy Rogers—and more—in one Big Big Smashing Hit!

AND 20 MORE JUST AS BIG!

PARAMOUNT NEW SHOW WORLD

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said the irate mother of a trusting girl old enough to have voted for Grover Cleveland. "You men trample on the souls of young girls and make a joke of their confidence—you—you—viper in trousers."

Haldane was innocent; knew he was innocent—but just at the moment could think of nothing really effective to say. But he eventually regained his presence of mind — and WHAT he said and how he said it is disclosed in the dialog of this talking typhoon of comedy.

Example of unusual and effective ad campaign available in Press Sheet.

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Directed by Archie L. Mayo.

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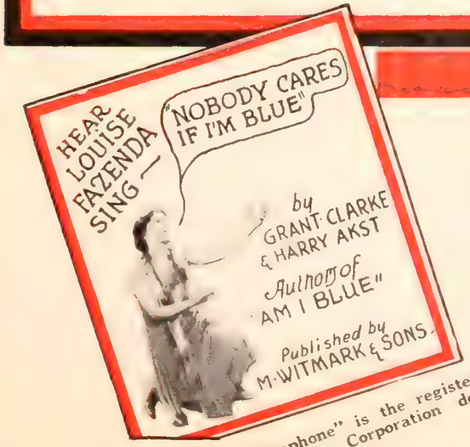

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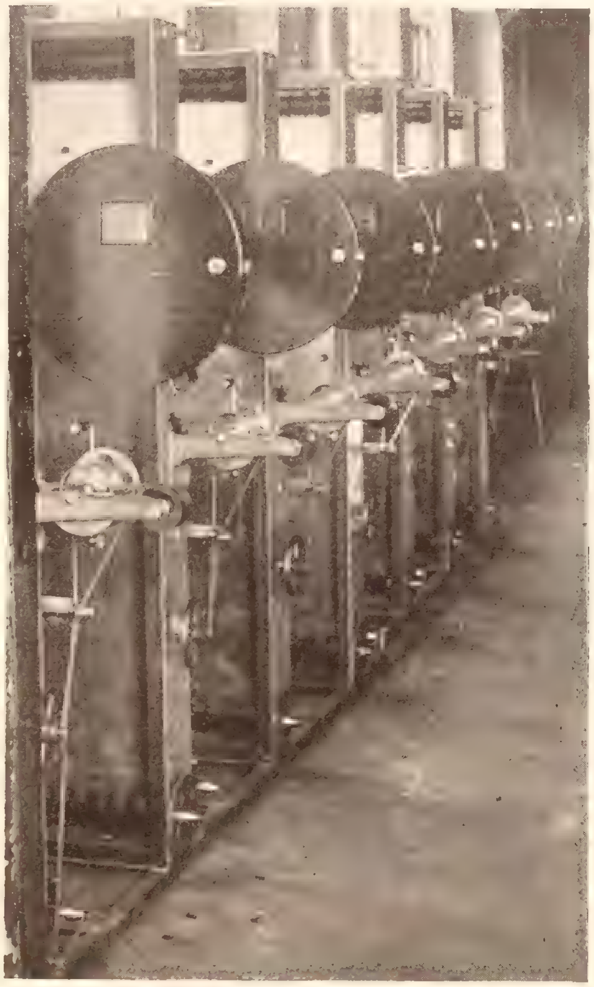

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will read about Columbia Pictures during the month of April . . . 50 million fans will want to see Columbia Pictures in April . . . Cash in on this Celebration

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Play Columbia Pictures in April

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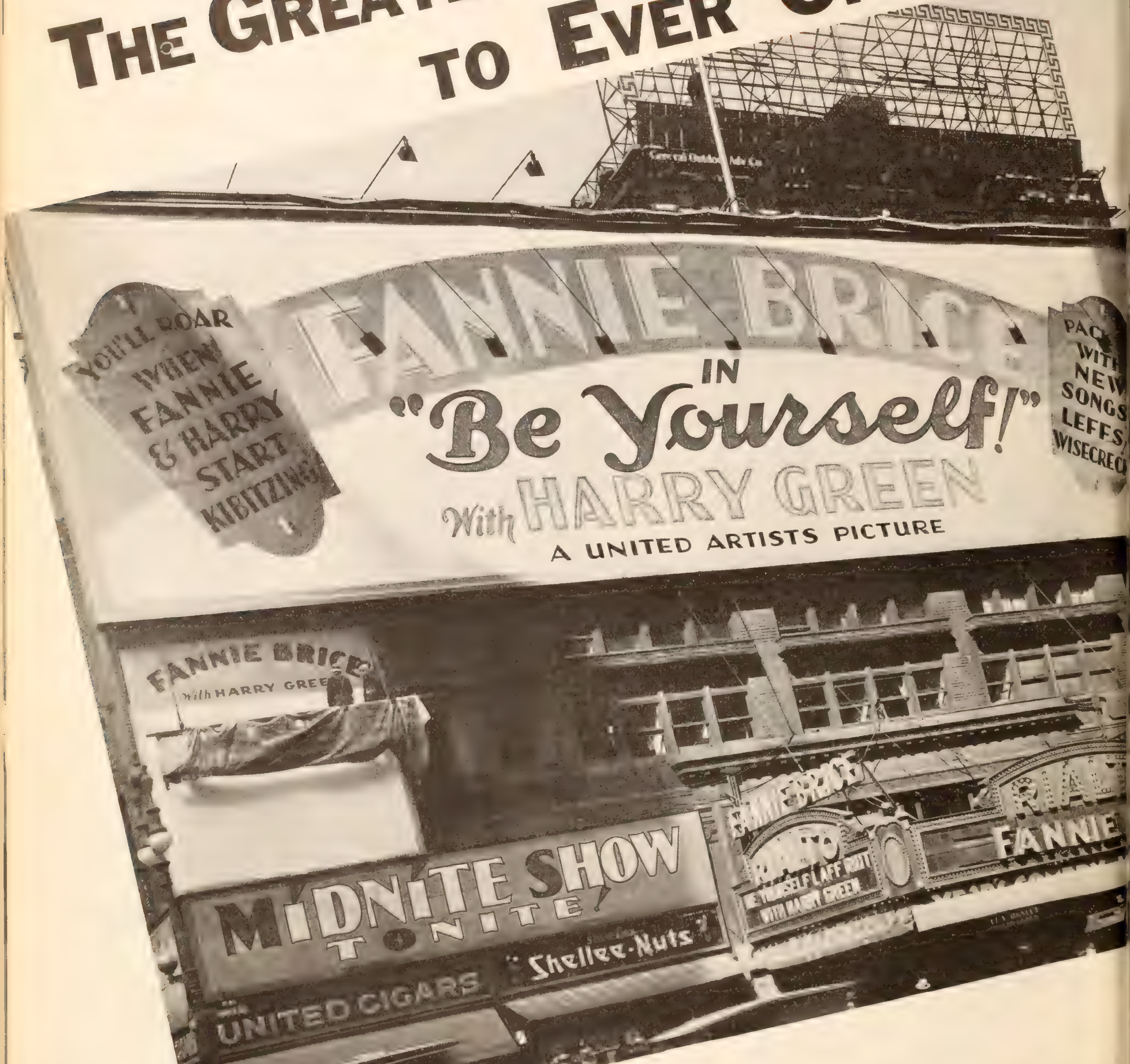

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"Fannie Brice at her best. Sparkles with scores of surefire laugh provokers. Don't miss this one."
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"A sure and skillful entertainer. Clever comedy and catchy musical numbers." — N. Y. Mirror

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"WHEN A WOMAN LOVES A MAN"

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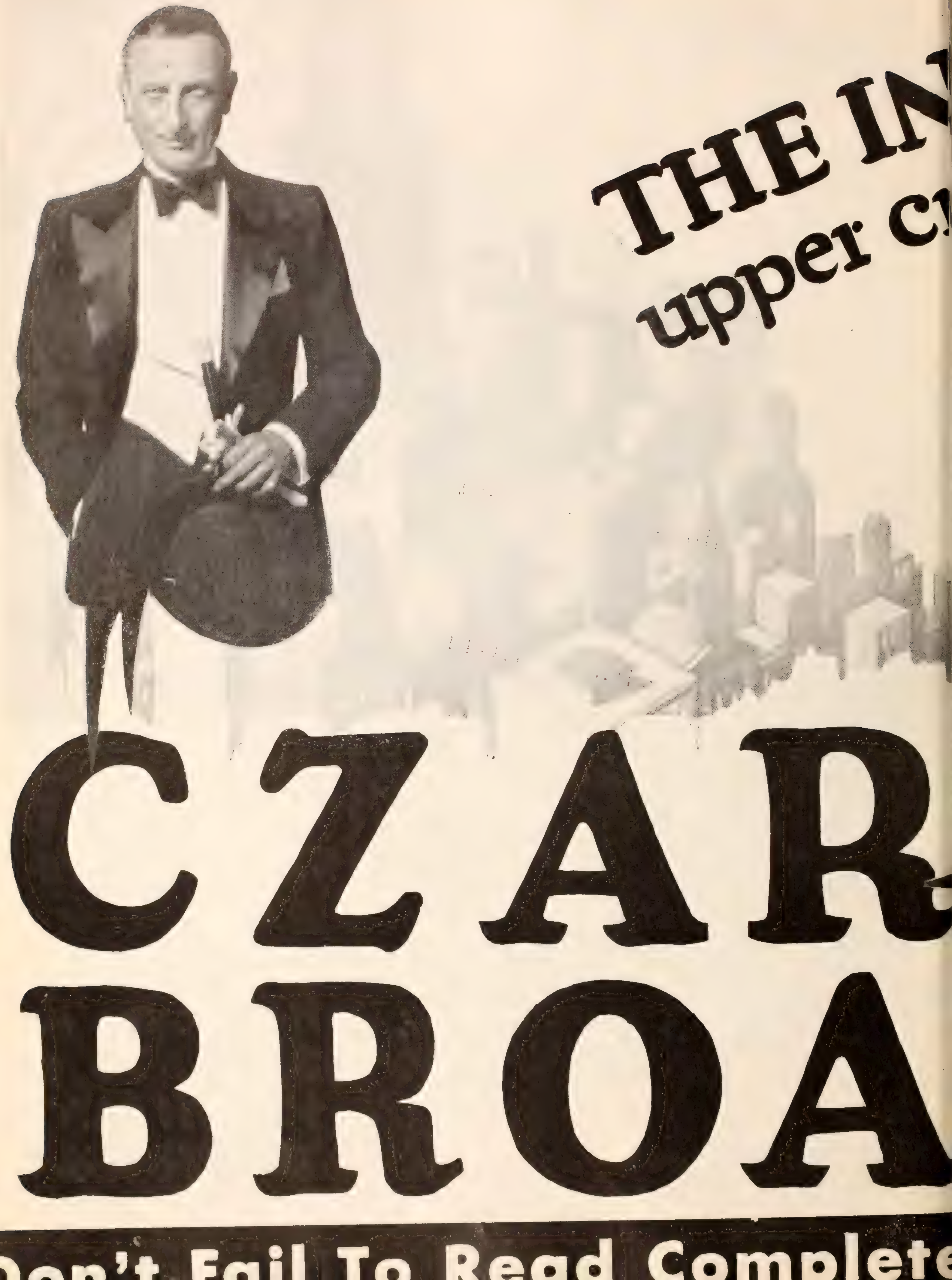
Directed by THORNTON FREELAND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—with the very stars you would have picked to play the parts—

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JOHN HARRON—Claude Allister—King Baggot—Wilbur Mack—Henry Herbert—George Byron—Duke Lee

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¶ This book keynotes a new thought and a new pace in comedy making.

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General Sales Manager
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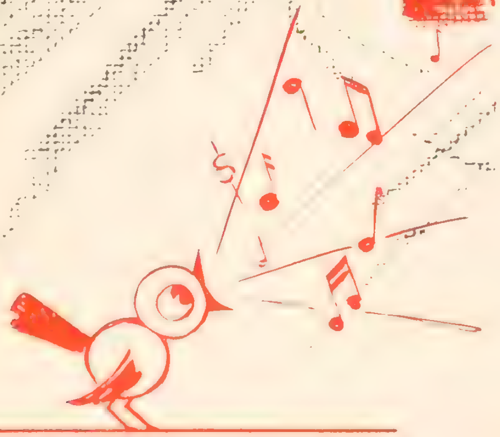

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with

LAWRENCE GRAY, ALEXANDER GRAY, BERNICE CLAIRE, LOUISE FAZENDA, FORD STERLING INEZ COURTNEY, FRANK ALBERTSON, NATALIE MOORHEAD

▲ ▲ Directed by **JOHN FRANCIS DILLON,** the man who gave you "SALLY" ▲ ▲ ▲

Ace natural of the season. Packed with box-office sunshine. With "Crying For The Carolines," "Have A Little Faith In Me" and five other song hits blazing its popularity. Whirlwind exploitation by Remick Music Corp. and Harms, Inc. Adapted from the Broadway musical success by Owen Davis, Lorenz Hart, lyricist. Richard Rogers, composer of the music.

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Motion Picture News

Vol. XLI NEW YORK CITY, MARCH 22, 1930 No. 12

Browbeating Reported To Force Gang Tribute For "Protecting" N. Y. Theatres

You Figure How They Stand

Electrical Research Products, defending Warner-Stanley in the Wilmington Theatre infringement suit brought by General Talking Pictures, is in turn suing Warner-Stanley for alleged infringement on a Pacent installation. Warners, in turn, is acting against Electrical Research in arbitration proceedings over royalties. On the other hand, Electrical Research is battling Fox on a refinancing program, but, in turn, is defending Fox in the General Talking suit vs. Fox Case Corp.

D. W. Getting Own Financing After Joe Schenck Row

Hollywood—Denied up and down the film colony, it is nevertheless generally understood that D. W. Griffith has arranged to finance his future productions without the aid of Joseph M. Schenck.

With Schenck holding the money bags, Griffith found the consequent supervision and dictation not to his liking. This, it is understood, came into sharp focus in producing "Abraham Lincoln." Therefore, D. W. determined to do something about it. As a result of his own arrangements, he becomes independent of United Artists on matters pertaining to production. This is taken to mean that Griffith will produce what he likes where he likes, turning the finished negative over to United Artists for distribution. He is a member-owner of the distributing company.

While the original plan is said to have called for making "Abraham Lincoln" one of the big specials of the year from the standpoint of cost, the budget is reported being shaved to approximate $800,000.

There are about 100 different sets and locations for the production, but new schedule calls for completion in a total of 31 days, making it necessary for Griffith to go through an average of at least three sets of the production schedule and methods.

Warners Flirting with Hall Who Nears End at Para.

Hollywood—Another featured player of the silent days will be dropped by Paramount when James Hall leaves upon expiration of his present option period. Paramount has loaned him to Warners for a featured spot in the filmusical, "Precious." There is a possibility Warners will sign Hall when he is free.

Maxwell Is Riled by World Wide's U. K. Film Policy

British International Pictures, Ltd., part owner of Sono Art World-Wide disagrees with the latter company over its policy of distributing English pictures in America, and wants to know what's to be done about it. The situation is responsible for departure for London of George Weeks of Sono Art to talk matters over with John Maxwell.

When J. D. Williams, Earle W. Hammons and Al Aronson formed World-Wide, the company was committed to a policy of distributing imported pictures only. On this basis, Maxwell invested $50,000 in the company with an understanding covering distribution of B. I. P. product in this market. After Williams went out and Sono Art went in, the new set-up provided for handling of considerably more domestically-made pictures than foreign.

Sono Art World-Wide, it is understood, rejected several B. I. P. talkers and Maxwell has been inquiring why ever since.

May Face Legal Suit to Determine Who Has Straus

Hollywood.—Warners and M-G-M face a legal tussle over the exclusive services of Oscar Straus, Viennese composer who was brought to this country to write an original operetta for the former company.

Straus, according to reliable reports, signed with Warners until April 1, but it was shortly after his arrival in Hollywood that the company determined to secure him on an extended contract. In the meantime, Straus was approached by M-G-M with which organization he is said to have closed despite the existence of a personal service contract originally reported to have been signed with Sydney Garrett of the Inter-Globe Export Co. of New York and London.

Target Offering Rich Field for Racketeering, So Story Goes

Racketeering's sinister menace is declared casting its shadow on the picture business. Stories of strong arm methods to chisel coin from the industry in New York and other cities are in circulation, one stating that recently an official visiting in the East from the Coast, received one of the "either or else" warnings, that unless he submitted to gangland's demands, his films would be stolen or destroyed.

On the East Side, in Harlem and in the Bronx, in New York, gangs are said to have found the theatre protection gag, a new and lucrative racket. The method of operation usually is a visit to the manager or other company executive, who is told the gang has been informed that the theatre is having trouble with hoodlums.

How System Works

If the manager is gullible and answers in the affirmative, he is assessed higher price for the protection the gang is prepared to give him. If, however, he denies it, but refuses to enter into a deal with the gangsters, annoyances begin. Stench bombs may be placed in the theatres, the upholstering cut and the house robbed to bring the manager into line. Parts of the same mob usually are used for the reported outrages, whose purpose is to convince the theatre operator that the gang's protection is needed.

In Chicago, various plans of action have been reported, chief of which concerns visiting players, who have been ordered to pay ransom under threat of being taken for the familiar gangland ride.

That Tri-Cornered Merger Gets Hotter and Hotter

RKO-Pathe-Shuberts in one camp. The most persistent merger yarn of the week. Wall Street reports have it that the three companies are slated to join fortunes under one banner with RKO predominating, thus adding further credence to the general understanding prevalent in the trade that such an amalgamation will go through as outlined.

On record is the denial of Lee and Jake Shubert that their holdings were to be joined with Paramount and Warners. Such a deal is understood to have been discussed and then passed up, thereby clearing the decks for a union with RKO and Pathe. The Shuberts, according to prevalent reports, are seeking a deal which will tie in their stage producing activities with talkers.

Motion Picture News

WHERE THE POTOMAC ROLLS ITS OWN

THE legislative wheels stopped grinding in Washington the other day long enough to launch an acrimonious argument on obscenities in literature. What constitutes the proper and improper insofar as the printed word is concerned depends entirely on the individual point of view.

However, it is a fact that several estimable senators think they found the answer and proceeded to embody in the new tariff measure a provision which throws the issue over licentious material onto the tender mercies of the United States district courts for disposition.

Significant in this byplay is the censorship proclivities thus evidenced by certain of the groups in the senatorial body. How far this campaign will reach nobody is talking about and the guess is anybody's, remembering that it is a short leap from books to films. Whether or not some trouble-maker will negotiate it remains to be seen.

Washington and Its Film Slant

What has a vital bearing, however, on what may or may not come is the manner in which a substantial portion of official Washington views motion pictures!

In many legislative circles, no love exists for the film industry and the men who run it. The reason, whether justifiable or not, are several. This dislike has been engendered largely by envy. On all sides, and sponsored principally by the trade itself, are heard stories of enormous salaries and even more enormous profits. The popular conception has it that motion pictures are taxed less frequently and less onerously than other business of like scope.

Here you have what is merely part of the story. And, while this state of affairs is unfortunate for the industry at large, there is little to be gained by ignoring the facts.

From scratch, then, we suffer from serious handicaps. When you couple with them, the meddlesome interference in legitimate business which many law-makers prefer to exercise, the situation, it is apparent, is certain to grow more complex.

An Industry That Is Near-Sighted

The last angle concerns the short-sightedness for which the mentors of celluloid destinies are themselves responsible. We refer once again to the calibre of entertainment which has insidiously worked its way into the entertainment scheme as a result of talkers. And for its existence, we place the finger of blame on the producer body, misled by the dazzling influence of bloated box-office reports. Regardless of the causes of this cancerous condition, however, the problem, it seems to us, is to immediately retrace some steps in a determined effort to placate the storm of protest certain to break under a continuance of existing policies.

If the Senate determines to make an issue of questionable motion pictures, the muddy water to be kicked up will be plenty, the newspaper barrage virulent and explosive enough to sock pictures to a fare-thee-well and the hurt done to the film institution one that will take long to heal.

The Danger Is There

Perhaps it won't happen. No individual who has the interests of the industry at heart will wish it, for the potential damage entailed might be terrifically costly. But if the responsible factors engaged in this business fail to detect in the Washington book censorship episode an indication that their own enterprise stands on the edge of a seething volcano, they're deluding themselves.

An amazing commentary on the entire current trend away from the tasteful and toward the dubious is how there leaders can overlook a condition which even the man in the street is commenting upon. It is beyond conception to imagine that the Zukors, the Foxes, the Warners don't know which way they are going. And if it is correct that they do know, how long, please tell, do they think their studios can get away with it?

An Internal Bath Is Required

The time for an overhauling process has set in. Call it housecleaning or springcleaning or anything you like, but let something be done about it by those on the inside whose job it is. An industry that has the capabilities, the resources and the funds to remake itself as this business did when sound made it necessary, can swing those same forces into line to save itself from the dangers of a national censorship law.

For it is exactly in such direction that this industry is heading unless by plain language and constant reiteration the realization is hammered home that the day for an internal bath has arrived.

KANN

RCA, W. E., De Forest in Spirited Race For Small Theatres' Business

Cagey Legit Star Has His Own Way

Hollywood—A radio, record and stage star brought to pictures through talkers by one of the large producers, holds the longest contract ever drawn for an individual.

The inside story is that the star's closest friend, also a stage personality, took a flyer in silent pictures several years ago for a definite nosedive. Disappointed friend thought up every obstacle he encountered during his starring contract and insisted each be covered by a separate clause to protect his pal. No trouble reported yet.

Abramson Charges Riddled in Hays' Trust Suit Reply

Efforts of the Hays association to exclude objectionable matter from the screens, through adherence to the formula on production adopted in 1924 and purposes of the organization are set forth in an answer filed in Federal Court to suit brought by Ivan Abramson and the Graphic Film Corp. against members and individuals, charging restraint of trade for alleged banning of showings of the plaintiffs' pictures.

The charges are ridiculed in the answer, which says that contrary to harboring a monopoly, the industry is intensively competitive in the production, distribution and exhibition fields. Max D. Steuer, Henry Epstein and Gabe Hess are Hays' attorneys.

Responsible elements in the business "have consistently affirmed and now reaffirm their intention not to use the world's greatest entertainment medium to transmit salaciousness and moral uncleanliness to a world audience of 250,000,000 weekly," the attorneys say. They add that some of the pictures produced by Abramson, and in defense of which he wrote a book in 1929 called "Mother of Truth," were "Forbidden Fruit," "A Fool's Paradise," "Sex Lure" and "Enlighten Thy Daughter."

The Hays office, says the answer, is "wholly an organization for the improvement of motion pictures and the promotion of ends common to the good of all elements in the industry."

Free Taxi Service and Eats At Denny Show

Mike Simmons, newly appointed director of publicity and advertising for Sono Art-World Wide, is pulling a couple of fast ones for a preview showing of "What A Man!", first of the Reginald Denny series at the 55th St. Playhouse in New York on Tues.

Every exhibitor in the Greater New York territory has been invited to hail a taxi, go to the theatre and have the company pay for the transportation. A jury of 12 tramps supplied by Mr. Zero will sit in judgment on Denny's celluloid prowess as a tennis champion as will Vincent Richards, who has a reputation unique unto himself as a wielder of the racquet. There will be eats for all—even the hoboes.

Howard and Muni Have Their Woes Over on Fox Lot

Hollywood.—It is almost six months since William K. Howard has been in action. The director's last picture was George Jessel's first and last for Fox, "Love, Live and Laugh," over which Howard and Sol Wurtzel are understood to have had their differences.

There was also a run-in on Howard's previous picture, "The Valiant," which Wurtzel wanted made one way with the director holding out for his own. The upshot of these incidents is that Howard has been idling his time at full salary until Wurtzel determines to let him resume work.

Then there is the case of Paul Muni whom the Fox lot was excited about when he first arrived. Muni Weisenfreund, as he was known when he appeared on the stage in New York, did "The Valiant" and then "Seven Faces" in the fall of last year with nothing since then.

Muni wants to play romantic roles. Fox wants to build him into a Lon Chaney and there it stands. Although he is still reported to be under contract, Muni is without assignment. The actor, however, has acquired the vaudeville sketch, "A Chinaman's Chance," by Addison Burkhart and has authorized Harry Weber to submit it to bookers for a possible vaudeville routing, thereby indicating a split with the Fox studio.

Paramount Backs Kane; Originally Denied by Kent

Paris.—Paramount backing is financing Robert T. Kane in his French production venture. The pictures are designed for distribution via Paramount to French distributing unit and will be used in whatever additional territories the company may deem suitable.

The output, however, is not designed for the States.

Denial that Paramount was participating in Robert T. Kane's French company was made to Motion Picture News some weeks ago by S. R. Kent, who, at the same time, said there was nothing to the report that he had been elected a director in the French company.

W.E. and De Forest Coming Out With Small House Models in Fight

Spirited battle for the business of "the little fellow" in the sound reproducer field is in progress between RCA Photophone, Electrical Research Products and General Talking Pictures. The edge gained by RCA Photophone through sale of its small house equipment under its deal with Allied States Ass'n has precipitated a three-cornered drive for business on the part of these companies.

As a consequence, Electrical Research soon is to make announcement of a new small-theatre sound-on-film equipment to sell for $3,500, offered either for cash or on a two-year deferred payment plan. Disc equipment for this reproducer would be $1,250 additional, it is stated, bringing the dual system to $4,750. The RCA Photophone equipment sells for $3,995 and is available for theatres up to 1,000 seats.

Now, General Talking, it is understood, is planning to market three new models for theatres up to 750, 750 to 1,200 and from 1,200 seats up. In addition to the equipment, General Talking is offering exhibitors immunity from patent suits the company declares it is preparing to institute against exhibitors who may be using or have used infringing equipment.

New RCA Photophone equipment was brought out in December and since has had rapid sale in the small theatre field.

Impending Announcement a Chicago Sales Resistance

Chicago—All sound installations pending here are being held up until Western Electric comes to a decision on production of new type equipment at a lower price.

A telephone canvass of exhibitors without sound or about to install, conducted by Electrical Research a week ago, halted wiring plans in more than 50 houses in the Chicago district and stirred up plenty of interest among silent holdouts. The telephone conversation in effect determined whether the exhibitor at the other end of the wire would be interested in a new type equipment to sell for $3,500 or less.

2 War Specials to Battle It Out on Hollywood Line

Hollywood—With "Hell's Angels" spotted to follow current run of "Rogue Song" at Grauman's Chinese in April, Harold B. Franklin of Fox West Coast has also booked Universal's "All Quiet on the Western Front" for the Carthay Circle after the Grandeur version of "Happy Days."

The situation is unique in that the two $1.50 twice daily run houses will be showing war spectacles simultaneously. John McCormack's initial Fox production, "Song O' My Heart," is penciled in to follow "Hell's Angels" at the Chinese, while "The King of Jazz Revue" is first in line right now to succeed "All Quiet" at the Carthay.

An Insider's Outlook

THE Fox spectacle, unequalled in motion picture history and perhaps in the history of American business as well, persists in holding center stage.

The industry, in New York at least, talks about nothing else. Empeenews is asked on every hand who's going to win. How do we know when even the lawyers and many of the bankers embroiled don't know?

For it is a fact that the lightning-like procession of court orders, stays, and injunctions which red-lettered the week have made even the lawyers who are supposed to know such things dizzy. As this is written a principal figure involved in the complex, maze-like situation admits that he doesn't know what's what and who did it. He's merely hoping that his cohorts win, but he is anything but certain that they will.

Through it all, the fighting spirit of Bill Fox simply won't down. Those close to him can't understand how he stands up under the pot shots taken at him. All they can do is wonder what his formula for stamina is. And whether you believe him correct or not, whether you are with him or against him, you must admit that he is putting up the grandest of fights.

The inside this week revolves around several secret trips which Fox has been making. The destination, in each case, has been Washington and the purpose pow-wows with some Government folks who have considerable to say about the legality of mergers et al.

Fox, so the inside would have it, has secured written permission to merge Loew's with Fox Film and Fox Theatres if and when legal and financial obstructions are cleared away. Significantly featured in the gigantic plan—if and when it happens—is a new cabinet without Winnie Sheehan, Jimmy Grainger, Saul Rogers and John Zanft, but with Nick Schenck, Jack and Joe Leo and Felix Feist.

Sensational? You bet. Only remember nobody knows which way the company will jump. Halsey, Stuart and Electrical Research are banking mightily on April 15. That's the day on which the annual meeting is to be held. An important date, so circle it on your calendar and watch what happens. Winnie and Jimmy Saul and John are pinning much on it. Perhaps even praying a bit.

Waterloo and Climbers

Delusions of grandeur—not wide film—and the Napoleonic complex are twin reasons for more unfortunate debacles in the picture business than perhaps any others. Experience, you would imagine, carries its own lesson and certainly whatever archives exist for motion pictures are loaded with plenty.

And yet, sitting both on the outside and the inside of a certain situation as we happen to be, it becomes an amazing and incomprehensible affair to grasp how reputedly clever film executives can so perfectly demonstrate their asininity.

There is a certain organization which has been capturing a good deal of attention of late by the speed and the persistency with which it is growing. Its owners and operators have passed through much travail over the years. Which means that their success is anything but an overnight accident.

Star Dusting

The publicity boys at RKO have been reading the news columns of the papers recently and, noting the arrival of the planet now well known as Mr. X., want the astronomers to call it "Arkayo" in honor of—well, you know.

They're also distributing cuckoo clocks in the same office to commemorate something or other about a new picture of that name. It would be a shame if the chap who developed the weak-kneed gag about the planet were to be overlooked.

But success has inclined to make them a bit drunk. They're a trifle cocky and, being as they are, utterly fail to see the snares into which a proposed radical departure in their business creed would propel them. As a matter of fact and in cold turkey terms their prosperity can endure only so long as the good-will of several all-powerful companies is theirs. It is impossible to imagine that they don't appreciate this.

Yet, the contemplated step is of such a nature as to endanger their present standing in the eyes of the organizations upon which their business depends. Do you think that has made any difference? Nary a bit.

They are determined to be little Emperors and they haven't a chance.

Napoleon bit the dust at a place called Waterloo, as any school boy knows, but that's history and historical dramas never did cut much of a swath in the picture business.

The Pot Boils

"All is not gold," etc. You know how it goes. The bromide fits the internal goings on in a big league outfit—not Fox—snugly and well. Balance sheets and profit statements are grand. Dividends are being met regularly and outwardly, all is serene. However, on the inside there is considerable scampering to cover.

The reasons leading up to the present situation go back some months and are traceable to a number of acquisitions which cost several pretty pennies. These buys came often and with a rapidity that shocked the crowd in New York into more surprise than they ever thought they could express.

From the organization's angle, the moves were deliberately designed to establish a corner in a certain commodity and well nigh succeeded. Now the profits demonstrate themselves to be more visionary than actual, and it hurts. Commitments have been made and partially paid with others to follow on whatever dates had been set for them. The result is a stringency that is serious today and who knows what tomorrow?

If the financial program hastily conceived to cover up the bad spots doesn't go through as per pre-arranged schedule, the mess may be as pretty an affair as this industry has yet seen.

And, further than that, what a surprise for the wiseacres if this one ever cracks through the high, protective wall so hurriedly thrown up to keep prying eyes out!

You can't tell. It might even hasten another merger—big fellows, too.

Do You Know

Why Sam Katz, who has enough to keep him busy in his own backyard, packed his bags so suddenly and secretly left for Paris late last week?

And if, when he returns to New York, will his worldly and actual possessions be exactly the same as they were before he left these shores?

KANN

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General Talking Selling Protection Seeking Assignments on Patent Suits

Company Expects Victory in 2 Actions Pending Covering Sound-on-Film System

Confident of the outcome of its test suits on patent infringement pending, General Talking Pictures now is selling protection against suits to exhibitors, producers and distributors. The firm also is collecting assignments from exhibitors of claims they may have against manufacturers of infringing equipments they have installed, giving in return immunity from suit on the part of General for infringements, under the De Forest patents the firm controls.

Two suits now are pending by General to determine the validity of its claim that it controls all basic patents for sound-on-film recording and reproduction. The first, brought against Fox-Case Corp., has been postponed indefinitely by agreement of counsel, while the second, brought against Warner-Stanley, is slated to be heard at Wilmington May 19. The first action covers sound recording, while the latter covers theatre reproduction.

Swinging Into Line

One big film company already has petitioned for a contract of immunity from any suits by General, and a chain of 20 houses already has bought such protection. Exhibitors obtaining such protection will be permitted to retain the equipment they have installed, plus additions General feels are necessary.

After a series of delays, the case against Warner-Stanley will get under way at Wilmington May 19 under a peremptory order signed by the justice in the case. This means that no further adjournment will be granted to the defendant. General is eager that the case come to trial as speedily as possible.

General is suing for an injunction, damages and the right to confiscate any existing equipment installed in a theatre. In addition, the firm is prepared to sue any exhibitor for the amount of damages sustained, over and above the amount underwritten by the manufacturer of the particular equipment concerned.

To Sue Manufacturers

In all cases where assignments from exhibitors are secured, General intends to sue the manufacturing company to collect the amount involved. In this connection, it is stated, contracts of manufacturers usually protect the exhibitor in litigation up to the amount which he has paid to the particular manufacturer.

In the Wilmington action, Electrical Research Products asked the court to determine whether a radio license from De Forest, secured in 1916, could not be extended to cover sound pictures, thus avoiding a fight over validity of the patents, which otherwise the company intended to attack the validity of the patents. This motion was denied, however.

"White Cargo" In Harlem

"White Cargo," British picture allegedly banned by the Hays organization because its theme concerns the marriage of a white man to an African negress, has been booked to reopen the Regun Theatre, 116th St., near Lenox Ave., in the heart of Harlem's black belt. The house, now dark, reopens March 29 with the British film. Darktown's reaction to the picture is being awaited with interest.

Murray-Tiffany Jam Caused by Close Up Use?

Hollywood.—It was a question of close-ups that caused the jam between Mae Murray and Tiffany, so the inside story goes, resulting in the $1,750,000 suit brought by the star for alleged breach of contract.

The star and director just couldn't get along, 'tis said, and Miss Murray resented attempts to make close-ups of any other members of the cast, especially her leading man, George Barraud.

Finally, studio officials are declared to have resorted to the practice of dismissing the company at the end of the day, telling Barraud to return at night to make the necessary close-ups, which were declared objected to by the star.

When Miss Murray saw a rough cut of the picture in the projection room, she is reported to have raised a rumpus about the close-ups that she knew nothing of, and so it is said, it was agreed that they would be cut out—but the picture went out with them.

Miss Murray says her contract called for option for seven additional pictures following "Peacock Alley," which was exercised last December. The second film was to have started by Jan. 15, she claims. The company refused to release her from the contract, although the film wasn't started, she states, causing her to turn down propositions from other companies.

Dr. De Forest Feted at Chicago Store Anniversary

Chicago.—Dr. Lee De Forest, inventor of Phonofilm, was feted this week at 75th anniversary of Mandel Brothers' store, where he has been honor guest. The veteran inventor was speaker at a number of functions during the week. A picture on talker progress is a feature.

RKO Bringing Investment At Studio to $2,000,000

Hollywood.—New additions to Radio Pictures' studios, calling for expenditure of $2,000,000, including two stages and a number of buildings and improvements, will raise total building investment of the company to $6,000,000, the firm states.

Sound Clinic Will Offer Protection, De Forest Sound

Double-barreled opportunity for exhibitors with unwired houses and those with unsatisfactory bootleg equipment to obtain De Forest sound-on-film reproducer at low cost, together with immunity from patent suits which may follow decision in test suits now under way, is offered by a new sound clinic, just established by General Talking Pictures.

R. F. Woodhull

The new policy, which he says marks a radical and revolutionary departure, was announced by R. F. Woodhull, executive vice-president of the company, following his return to New York from a six weeks' trip throughout eastern and Middle West states in company with Irving Lesser, general sales manager.

His trip convinced him, Woodhull said, that the big field for development is the small town, where exhibitors are staggering under the top-heavy load of inferior sound reproduction. To these exhibitors, General offers a survey of their reproducers by company engineers, who will take inventory of existing equipment, use as much of it as practical and then overhaul it and add De Forest sound-on-film reproducer.

Exhibitors in territories visited insist they must have sound-on-film reproducing equipment, according to Woodhull, due to their declared dissatisfaction with duped sound on most discs and the cost of expressage on records. Labor difficulties also are a big factor, he says, because disc equipment in many instances results in demand by the unions that extra operators be employed.

The price at which the sound-on-film equipment can be obtained, together with overhauling of existing disc equipment, is considerably below that offered by any other company for quality sound, Woodhull says.

Exhibitors who take advantage of the clinic's services assign to General any claims they may have against the manufacturer of the equipment they previously have installed on account of possible infringement and General, in turn, gives them covenant not to sue them on the validity of its patents.

Zukor Preparing To Gobble Up British Theatres In Move To Offset Fox Hold

Flirting With Maxwell Chain In Plan to Counter Gaumont British Affiliation

London—With $6,000,000 advanced by Lehman Bros., Bancamerica-Blair and Dillon, Read & Co., to save the Gaumont British chain for Fox, MOTION PICTURE NEWS learns Adolph Zukor is on the move to offset William Fox's dominance of the theatre situation here via a deal with John Maxwell for the latter's string of theatres.

The Maxwell interests operate about seventy houses, most of them first runs and opposition to the key theatres controlled throughout the British Isles by the G. B. interests, the largest in the country.

Maxwell, who controls British International and Pathe-First National, is understood to be ready to make a deal, always assuming the terms are right. Insiders here are of the opinion that Paramount, in order to make its position secure, must make itself independent of Gaumont British and that its own theatre chain is necessary to secure outlets as well as to protect the heavy gross which its distributing company draws annually from the British market.

Gaumont British, a Fox-controlled company, operates 300 houses in Great Britain, many of them among the largest and the best in that country. The important part which this one organization plays in the English market is evidenced by the fact that, in his affidavit filed in answer to the original receivership brought by Mrs. Susie Dryden Kuser, William Fox declared he felt acquisition of the chain necessary in order to protect the $500,000 which his British distributing company collects yearly in that market.

Among those familiar with the present status of the English trade, it is readily conceded that playing time from Gaumont British is necessary to successful operation.

Paramount has built up a substantial business in Britain under the guidance of John Cecil Graham and is understood to be prepared to safeguard that enterprise in whatever manner may be necessary. Experience in this country has demonstrated that each major company must control theatres of its own. The situation in England today is identical.

Aside from the Gaumont British chain, the largest single circuit in Britain is that controlled by John Maxwell. It is, therefore, natural that Zukor should direct his attention in that direction.

"Blaze" in Spanish Flops in Buenos Aires Theatre

Buenos Aires.—Sold and sold hard to the natives here as what a Spanish talker really should be, "Sombras de Gloria" ("Blaze O' Glory") was pulled from the Ideal after playing five days while a day and date run at the Callao is not creating any box-office riots. The public simply failed to enthuse over the picture. Reasons still among the missing.

Precedent Set By M-G-M Film In 5 Tongues

Hollywood—Decision of M-G-M to make "Monsieur Le Fox" simultaneously in five languages has launched a new film discovery. Barbara Leonard, a San Francisco girl, who speaks six languages, will play the feminine lead in the English, German, Spanish, French and Italian versions setting another precedent.

Exteriors will be filmed in the mountains of northern California. Hal Roach is directing the picture and Gilbert Roland will be male lead in the English and Spanish versions.

Gilbert and Tully Peace Fest Proved A Real "Battle"

That John Gilbert-Jim Tully love feast was a howling success, fistically, Florabel Muir reveals in "The New York Daily News," in publishing the purported low-down of the get-together which followed their celebrated encounter.

Here is the account of the affair, as published in "The News."

Herman Mankiewicz called the parley at his home and rang in several of his close pals to share with him the harvest of publicity that was real motive of the affair.

Barney Glazer was there and Carey Wilson and Ed Knopt and Laurence Stallings.

Gilbert and Tully shook hands and buried the hatchet. Gilbert and Mankiewicz went to the kitchen to get a drink of milk. Herman broke it gently to Jack then that he figured it was about time to call in the reporters and Jack broke out in angry perspiration and some rough language.

"Why, you dirty this and that," he stormed. "This is a plant. I don't want to see any reporters and I'll be damned if I will."

Glazer, hearing the racket, also went out for some milk, or may be it was hot chocolate, and was similarly set upon by Gilbert. Glazer and Mankiewicz then exchanged bitter words and their raucous cries brought Carey Wilson to the scene.

He surled himself into the conversation zestfully and was turned upon by Glazer, who referred to him as a "dirty one-eyed this and that," stirring the Wilson wrath. He was not too proud to fight and soon there was a merry set-to in progress.

Tully, hearing the sounds of battle, departed lest he, having come to make peace, should remain to make war. Entered then Stallings. Eddie Knopf plunged into the battle and heard himself called a "dirty one-armed this and that" by somebody and resented the implication manfully. Stallings walked into the fray and was greeted pleasantly by another embattled one.

The upshot of it all was that Gilbert isn't speaking to any of the boys at all. Glazer and Wilson aren't speaking. Mankiewicz and Glazer aren't speaking. Stallings is working on Gilbert's new story at M-G-M and they exchange only necessary confidences through secretaries.

London Sees Deal For Warners To Buy Pathe-F. N.

London.—Private reports are in circulation that Warners either have made or are to make an offer to John Maxwell, who controls Pathe-First National, for control of the company.

The Warners distribute their own product here through the former Vitagraph exchanges, but First National goes to the Maxwell unit under terms of a franchise which he holds. The Warners are reported desirous of controlling the distributing destinies in this market of both brands. This is the reason for the deal.

If it is successful, the two exchange systems will be merged and the company name changed to Warners-First National.

Loew, Blum, Freeman On Jaunt To Mediterranean

Arthur M. Loew, Dave Blum, Joe Freeman and Sidney Falkenberg sailed on the France early Friday morning for a cruise to the Mediterranean. The jaunt will end in London, where Continental divisional and sales managers for M-G-M will meet in convention, after which the party will return to New York accompanied by Samuel Eckman, managing director for Jury-Metro-Goldwyn, Ltd. The westward passage will probably be made on the Paris.

Upstate N. Y. Warner Managers Are Promoted

Albany—Several changes made in the management of the Warner houses in central New York. Bernard Depkin, Jr., comes to Albany and will be in charge of the theatres in Albany, Troy, Utica and Syracuse, with headquarters in the Mark Strand.

Charles Smakwitz, who has been handling the work, has been named director of public relations and exploitation for all Warner houses in the four cities, and will maintain headquarters here. George Weigand will serve as contact man in the same territory, while John Kirkpatrick, of the Syracuse Strand, has been transferred to a like capacity at the Mark Ritz in Albany, and Eddie DeCosmo goes from the Ritz to fill a like position as assistant manager at the Madison in Albany.

Fox May Merge Loew's And Name New Cabinet If Victor In Control Fight

No Comment On Reports Of Merger

At the hour of going to press, a telegram asking William Fox for a statement regarding his reported merger plans involving Fox Film, Fox Theatres and Loew's had not been answered.

Nicholas M. Schenck, president of Loew's Inc., declared this was the first he had heard of any such plan. He is being mentioned as a potential factor of importance in the merged organizations, provided the many difficulties in the path of such a step can be cleared away and the amalgamation completed.

Listing Plan No Change Of Sales Policy-Lichtman

United Artists is considering a plan to list its pictures all on one form of contract, but this is to save clerical work and does not involve any change of policy, states Al Lichtman, distribution head. The firm, he says, will continue its policy of individual selling, the system on which the company was founded. No decision has been made as to the proposed change of contract form.

Under the present system, individual contract forms are used for each picture. As five copies of each must be signed, there is a considerable clerical problem involved, both on the part of exhibitor and exchange. The proposed change is principally for the benefit of exhibitors, Lichtman states.

Goldberg Turns Exhib After Publix Friction

Omaha—When Publix announced several weeks ago that Harry Goldberg had resigned as division manager here, there was considerable speculation on Film Row as to the reason for his act, but attempts to learn the back-stage story met with evasive replies from the organization.

Goldberg's announcement this week that he is re-entering exhibition has set tongues to wagging again, and it is seen as a confirmation of reports of friction within the organization. Goldberg is reopening the Moon and Muse, 15-cent downtown house, both having been remodeled and wired.

Arliss Signs New Pact To Make Warner Series

Warners has signed a contract with George Arliss to make a series of pictures, which will require his presence at Hollywood for several seasons. This means that Arliss probably will drop the stage during the life of the contract.

RKO Gets "Street Scene"

Talking picture rights to "Street Scene" have been acquired by RKO from William A. Brady.

Zanft To Follow Smith For Stand On Halsey Plan?

Resignation of John Zanft as general manager of Fox Theatres is reported slated as a result of William Fox's move in placing the firm's houses in Greater New York under operating control of Joe Leo. The move is seen as a "spanking" for Zanft, for siding with Winfield R. Sheehan, James R. Grainger, Courtland Smith and Saul Rogers in publicly backing the Halsey, Stuart financing plan and opposing the Fox-favored plan. The move leaves but five theatres, the Detroit, Washington, Philadelphia, St. Louis and Brooklyn houses under Zanft's control. Smith resigned some time ago.

Multi-Lingual Versions Of "Journey's End" Plan

Production of "Journey's End" in German, Italian, French and Spanish is planned by Tiffany in association with domestic companies in the respective countries, Grant L. Cooke, executive vice-president of Tiffany, stated Thursday at a press luncheon. Cooke has just returned from the Coast where he supervised production of the picture. With him is George Pearson of Welch-Pearson, London, which is associated in the venture. In no case will dialogue be dubbed, but the production in the individual, countries will be with casts composed of nationals. Only the war shots used in the American film will go into the foreign versions. The picture is to have its New York premiere about April 15.

Ann Harding in Mackaill Role by Sudden F. N. Move

Hollywood—With no explanation given, Pathe has loaned Ann Harding to First National for the lead in "The Girl of the Golden West," instead of using Dorothy Mackaill, as previously planned. Miss Mackaill, whose contract expires in June, was yanked to play in an unnamed picture. The company has an option on her future services.

Thalberg Replacing Sheehan, Feist in Grainger's Post, Is Reported Plan

William Fox will attempt to carry out merger of Fox and Loew interests and appoint a new "cabinet" of executives, with exception of Jack Leo if—and it's a big if—successful in his fight to retain control of his companies.

Behind that big if, which Fox must hurdle to attain his goal, are a series of state and Federal court actions, headed perhaps for the United States Supreme Court, and a battle royal which is expected to be staged at the annual meeting April 15. Meanwhile, both sides in the struggle for control are taking a breathing spell until April 7, when there will be heard a Circuit Court writ restraining Judge Coleman from acting in suit brought by Fox to restrain the trustees, John E. Otterson and Harry L. Stuart, from voting his controlling stock in both companies, under the Dec. 3 trusteeship which never became fully operative.

Government O. K. Given ?

Fox is understood to have had a series of conferences with government officials and to have received written approval of his plan to merge the Fox and Loew interests, if and when the financial and legal entanglements are removed. Under the plan, it is reported, theatres and exchanges of both firms throughout the world would be merged. The studios and output of each would remain separate, however, Irving Thalberg replacing Winfield R. Sheehan at the Fox studio and Louis B. Mayer continuing in charge at the M-G-M studio, with Felix F. Feist of M-G-M in charge of sales. It is figured by Fox that such a consolidation would save $15,000,000 annually.

Such a course would oust Sheehan, James R. Grainger, Saul Rogers and John Zanft from the Fox firm. They are his cabinet members who openly espoused the Halsey, Stuart plan of refinancing and opposed the Lehman-Bancamerica-Blair plan.

A Merry-Go-Round Week

The week proved something of a merry-go-round to all parties concerned in the controversy. A series of court maneuvers furnished fireworks, with injunctions coming thick and fast as both sides jockeyed for commanding position. The climax came, however, when Richard E. Dwight, attorney for the trustees, took the unusual step of enjoining Judge Coleman from acting upon Fox's request for an injunction against the trustees, just when it appeared that Fox would be successful in defeating the state court injunction the trustees had obtained to prevent him from voting his stock.

Meanwhile, if the Halsey, Stuart plan is successful, the Fox cabinet is expected to emerge from the stockholders' meeting April 15 in executive control of the company. If not, they will resign, it is stated, and serve as executive nucleus of a firm with Halsey, Stuart and Electrical Research backing.

Women's Clubs Protest Exploitation Of Name Due To Mrs. Winter's Hays Job

1,125 Sold

RKO has sold around 1,125 franchises to date, it is understood, under terms of its deal with Allied States Ass'n. This is under one-half the amount of five year agreements placed by Tiffany under the arrangement.

Fairbanks' Next "Mark of Zorro" Type of Picture

Hollywood—Douglas Fairbanks intends to be right out in front of the procession in the return to action films and has slated a picture of "The Mark of Zorro" type as his next offering. Tentatively it had been called "The Days of '49," but this title has been dropped. He will play a bandit role. Porter Emerson Browne and James Warner Bellah will write the dialogue.

Pantages-Considine Match Off; May Be Joan Bennett

Hollywood—Carmen Pantages, daughter of Alexander Pantages, now admits her engagement to John Considine, Jr., is definitely off. Considine is production head of United Artists, with current Hollywood reports stating he will soon announce his engagement to Joan Bennett, U. A. contract player.

To Film Kyne Novel

Hollywood—Peter B. Kyne's novel will serve as basis for talker remake of "Never the Twain Shall Meet," a Cosmopolitan production to be made by M-G-M. Lionel Barrymore will direct the latest version, and William Hurlburt is busy adapting and dialoguing.

New Contract for LeRoy

Hollywood—Mervyn LeRoy, 28-year-old director, has signed a new long-term contract with First National. First picture under the agreement will be "Top Speed," cast of which will be headed by Bernice Claire and Joe E. Brown.

Browning Original for "U"

Hollywood—Initial talker to be directed by Tod Browning, who is staging a return at Universal, will be "The Scarlet Triangle," a crook drama for which the director will supply story and dialogue. Browning's new contract runs for five years.

RKO Gets Tiller Girls

John Tiller's Sunshine Girls have been engaged to appear exclusively in Radio Pictures, by William LeBarron. There are 16 girls in the troupe.

State Presidents Take Action At Baltimore Meeting; Mrs. Winter's Salary $8,000

Baltimore—Any exploitation of the name of the General Federation of Women's Clubs because of association in the film industry of Mrs. Thomas G. Winter, is opposed by the organization. This was emphasized by state presidents meeting here, who decried such exploitation.

Mrs. Winter, a former officer of the federation, recently became assistant director of public relations for the Hays office on the Coast, at an annual salary of $8,000. Her job is to help producers avoid inclusion of any objectionable matter in films.

Pauline Starke Says Cruze Owes Her $4,500 in Salary

Hollywood—Continuance of suit entered by Pauline Starke against James Cruze was granted when action came before Superior Judge Samuel Blake. Miss Starke claims damages of $4,500 from Cruze, charging breach of contract. The actress says she was signed for the lead in "The Great Gabbo" by the producer, but was dismissed when Cruze found Betty Compson, his wife, would be available for the spot. Miss Starke worked one week, and is suing for three additional weeks of a four-week guarantee at $1,500 weekly.

New Moran and Mack Title

"Anybody's War" has been decided on as the new title for Moran and Mack's second Paramount comedy filmed as "Two Black Crows in the A. E. F." The story was adapted by Hector Turnbull from Charles Mack's novel, "Two Black Crows in the A. E. F."

. U. A. Denies—And How! .

United Artists "vigorously" denies the story which appeared in last week's MOTION PICTURE NEWS that the contract, once announced and then called off, between Joe Schenck and George M. Cohen might have been pulled to land a lot of newspaper space. Nevertheless, the story persists.

Sherman in 'Hawk's Island"

Hollywood—Betty Compson, Raymond Hatton and Hugh Trevor have been lined up by RKO to support Lowell Sherman in "Hawk Island," from the play by Howard Irving Young. George B. Seitz will direct.

Rubin Returning to M-G-M

Hollywood—Benny Rubin is expected to return to M-G-M when he finishes his contract with Tiffany. The latter deal is verbal and is for three features.

Slightly Different

W. A. Wolf is celebrating his twenty-fifth year as advertising manager of Western Electric, daddy company of Electrical Research Products, Inc., and is just about convinced that the job is a steady one.

Warners to Build 7 New Stages At Burbank Studio

Hollywood—Warners will expand its production facilities, building seven new stages at Burbank where the First National studios are located. This will double the Warner stage space. However, the building program does not mean abandonment of the Warner Hollywood plant, Harry M. Warner states, in denying that a theatre is to be built on the studio property.

After a thorough investigation, Warners have dropped plans to obtain an interest in Harriscolor Films, Warner declares.

"Jimmy" Gleason Signed on Pathe Contract

Hollywood—Pathe has finally decided to go for the exclusive services of James Gleason for writing, directing and acting, and placed him under term contract this week.

Gleason has appeared in several Pathe pictures during the last year, but has also done considerable writing and acting for other companies between pictures. The player's first assignment will be a featured role in "Beyond Victory," which John Robertson will direct.

Clift Joins Paramount

Hollywood—Denison Clift, dramatist and playwright who has directed many pictures in England, has been signed to a term contract by Paramount to write and direct. Clift's initial assignment is adaptation of "Blow The Man Down," starring Nancy Carroll.

O'Brien, Erickson Continue

Hollywood—George O'Brien will star in and A. F. Erickson direct "The Last of the Duanes," Zane Grey story which Gerrit Lloyd is adapting. O'Brien and Erickson had similar assignments on "The Lone Star Ranger" and "Rough Romance."

Columbia Assigns Clymer

Hollywood—John B. Clymer has been engaged by Columbia to write story, continuity and dialogue for "Ladies Must Play."

Ominous Note For Industry Sounded By Censorship Leanings of U. S. Senate

Paramount Starts Changing

Seattle—Publix-Seattle this week became the Seattle Paramount, as a unit in the national move to establish the key house of the Paramount group in each large city under that title.

A campaign was put across by Wm. A. Hartung and Robert Armstrong, and Mayor Frank Edwards made the official change at appropriate ceremonies. Special fireworks, electrical displays and musical features provided a street show for the crowds.

"Rogue Song" to Fox Opposition In Wis. Cities

Milwaukee—M-G-M has sold "The Rogue Song" away from Fox Midwesco, booking the picture into opposition houses throughout Wisconsin. This despite the Fox interest in M-G-M.

Universal's Alhambra here bought the picture, and the following opposition houses to Fox in other cities: Capitol, Madison; Rex, Oshkosh; Lloyd's, Menominee; Myers, Janesville; Rex, Beloit; Grand Wansau, and Orpheum, Fond du Lac.

Publix Cuts Nebraska and Iowa Into Two Divisions

Des Moines—Iowa became a separate division in the Publix Circuit following the convention in Chicago, where Nate Frudenfeld was named division manager of the territory with headquarters in Des Moines. This state was previously handled with Nebraska.

The Iowa division is to be divided into three districts with Jack Roth, new manager of the Paramount and Des Moines, as district manager in charge of six theatres, five of them in Des Moines and one in Newton. Herbert Grove, formerly of Des Moines, is placed in charge of the five in the second district, at Rock Island, Moline and Davenport. A. G. Stolte, former city manager at Waterloo, becomes manager of the third district with seven, at Waterloo, Cedar Rapids and Marshalltown.

A new manager for the Paramount and Des Moines, in Des Moines, will be nammed.

Colorart Ready to Market Third Dimension Process

Colorart Synchrotone claims development of a device for projecting third dimensions films, over standard equipment. The effect is said to be secured by oscillating the camera when the negative is exposed, by means of a triograph placed between tripod and camera.

Renew Two Contracts

Hollywood—Roy del Ruth, director, and Joseph Jackson, writer, will remain with Warners, company having signed the duo under new term contracts.

Lining Up Aid of Wash. Legislators To Battle Hudson

Congressmen Wainwright, O'Connor and Bloom, and Senator Copeland, have been lined up by a group of non-theatrical interests who are pushing opposition to the Hudson Federal censorship bill at Washington.

Edward Stevenson, president of Visuagraphic Pictures, formed a committee in the non-theatrical field, to work with film interests in defeating the measure, which would give a government commission widespread power to control the industry. Arrangements have been made to have representatives of all branches appear before the House Committee.

Senator Copeland has voiced opposition to censorship in all its forms.

Fox Gets 2 More Houses in Southern Illinois

St. Louis—Fox West Coast is continuing its expansion in this territory, its latest acquisitions being the John Marlow houses at Herrin and Murphysboro, Ill.

Edward F. Stevenson, president of Visuagraphic Pictures, who is leading the fight in the non-theatrical field, against the radical Federal censorship bill introduced by Representative Hudson.

Attitude On Book Imports Dangerous If Demagogue Bills Reach Floor

Washington—Censorship leanings of the United States Senate, shown by adoption of the Smoot-Walsh amendment to the tariff bill to make the Federal District Court censor of imported books, which may be attacked as immoral, is regarded here as a danger to the film industry.

Particularly is this true if the Brookhart and Hudson bills ever reach the floor of the Senate, to give "reform" senators opportunity to launch attacks upon the business.

Discussion on importation of literature, centered entirely around books, and no mention was made of pictures. The law, however, for many years has prohibited importation of immoral pictures, although films are not mentioned specifically.

Films of an objectionable nature could be brought within the scope of the law without any change of its wording, it is believed, as it is very broad in its application providing for seizure and action upon "any book or matter."

Loosening of Censorship Strings Seen in Boston

Boston—The new book censorship bill, which is much more liberal than the former measure, will probably be enacted by the legislature within the next two weeks. This is to be followed by a move to make more liberal Sunday picture censorship to permit dancing and musical comedy films to be shown on that day.

The state censors have already permitted several of these films to pass for Sunday although the old statute, if strictly enforced, would ban films showing any dancing or anything in the nature of card playing, racing and other pastimes.

12 Pathe Offices in Drive to Sell Van Beuren Shorts

Pathe salesmen of the central and midwest divisions are engaged in a drive to boost sales of Van Beuren shorts. The campaign was arranged by Harry Graham of the central division and Harry Lorch of the mid-west, as a courtesy to Tom North, Van Beuren special representative here. Since learning of the drive the latter has offered silver cups to the high man in each of the twelve offices of the two divisions participating. Contest runs for a month, ending April 15, and is the first of its kind to be staged for a special representative.

Pathe to Handle New Van Beuren Series of Talkers

New Vagabond Adventure Series recently announced on the Coast by the Van Beuren Corp. will be released through Pathe. The talker series will present experiences in travels of Tom Terriss as the "vagabond director." There will be 26 subjects in the series.

Press Agents Blamed For Supplying "Objectionable" Ad Copy For Films

New Sound System

Gloucester, Mass.—Elimination of extraneous noises and improvement of tonal qualities and dynamics are features claimed for a new system of electrical reproduction of sound developed here by John Hays Hammond, Jr.

Lasky Viewpoint Changed On New Name For Para.?

Scheduled change of name of Famous Players-Lasky Corp., to Paramount-Publix at the stockholders meeting April 15, culminates plan for the switch which has been in work for several years. Chief purpose of the change is to capitalize on the advertising value of the Paramount name which has been stressed for years, while the corporate name was kept in the background. Another slant is the stock exchange listing, for it is declared that the Paramount monicker has greater trading value.

Adolph Zukor has said to have favored a change for several years, but did not do so, due to reported objection of Jesse L. Lasky. The latter's name has been part of the title for years.

Lasky, in response to a query recently, stated that the change is being made because of desire to link all of the firm's activities under one name, stating that he suggested the dropping of his own name. At the time, he denied that there was any friction brought about by the contemplated name change.

Stockholders are expected to be told that the company's 1929 earnings totaled between $15,000,000 and $16,000,000. In some quarters, it is anticipated that the dividend rate may be increased.

Von Sternberg-Bancroft Again

Hollywood—Josef von Sternberg, Paramount director, back after nearly a year's absence abroad, where he directed Emil Jannings in a production for UFA, may direct George Bancroft in a production following "The Spoilers," which goes into production in April.

Florence Ross Joins Warners

Florence Ross, formerly editor of woman's page features for Hearst syndicates, now is assistant to A. P. Waxman, director of publicity and advertising for Warners. She succeeds Virginia Morris, resigned.

Ben Lyon Cast

Hollywood—Ben Lyon appears opposite Mary Nolan in her latest starring talker for Universal, "What Men Want," from story

Massachusetts Censor Says a Check-Up Shows Subject Matter Not in Films

Boston—Publicity supplied exhibitors by distributors in the form of mats and cuts for advertising purposes are responsible for objections being raised against a number of films which would otherwise be shown without question, according to one of the state's assistant censors.

During February, this censor says that he had mailed to him from various cities in the state forty-two advertisements clipped from the local newspapers, affecting eighteen features. A check-up was made and in every one of the eighteen no scene was shown on the screen from which the advertising illustrations could have been taken.

This same censor states Boston newspapers and those of the larger cities in Massachusetts almost never show pictorial matter in their newspaper copy which is "risque" or suggestive, but that the daily, and even the weekly, newspapers in the smaller cities occasionally run such illustrations, to which objection is promptly made to the state division of public safety.

Both the exhibitor and the distributor are blamed by this censor for this class of advertising. He declares that the distributor should refrain from misrepresentation and that the exhibitor should refrain from taking advantage of newspaper publishers, who have no opportunity of witnessing the film before it is shown in an effort to check truth with copy.

The Massachusetts Press plans to take up the question at its April meeting to protect its members from adverse criticism from certain of its readers, mostly church people, who have frequently objected to films, basing their objections almost wholly on the advance advertising which has appeared in the press.

Lobbies Held Off Color

Lobby displays, usually made by local artists, have also been severely criticised by the censors, but they point out that it is impossible for the censors to view such lobby displays unless special complaint is made.

It has developed that in one city in Massachusetts where a drive was being made for Sunday shows, most of the objection was made because of lobby displays of theatres managers of which appear to be attempting to outdo each other in showing nearly naked girl cut-outs, some of these cut-outs being duplicated on the screen.

Anderson Erlanger "G.M."

F. Richard Anderson has been appointed general manager and assistant to Mitchell L. Erlanger, new head of the Erlanger circuit.

Publix Raises Top to $1

Boston—Publix's Uptown is operating on a top of $1 for nights, which is the highest top of any first run in Boston. Thus far the new scale has met with success.

Vidor Nicked

Hollywood—After pleading guilty in Federal court to failure to pay a proper income tax, King Vidor paid a $400 fine and was assessed $9,976 in deficiency taxes and penalties.

Agency Situation Won't Clear Until Early In Summer

Hollywood—The investigation of agents and managers by a special committee of the Producers' Association is proceeding slowly, with the entire proposition likely to carry over until May or later.

Fred Beetson, executive secretary of the association, has been interviewing individual agents during the past two weeks endeavoring to get constructive suggestions from them. The agents, for their own protection, refuse to complain about the call bureau, casting offices or other agents, taking the easy way out by stating everything is fine with them.

An attempt was made a few days ago to form an organization of agents and representatives, but the entire deal blew up after three of the four officers elected resigned immediately. The meeting followed lines of similar attempts at intervals during the past five years. A number of agents operating for some time take the stand against franchising of various offices by producers, especially with the large increase in agency ranks during the past year.

Haskins Trial April 19

Hollywood—Eska Wilson will come to trial April 19 on charge he misrepresented working conditions to Gladys McConnell and Hugh Allen, for a film engagement in Honolulu. After several weeks' work in Hawaii, the pair learned that money had not been deposited in a bank as promised and their salaries would not be paid.

Publix Changes at Rochester

Rochester, N. Y.—James Fraser, an uncle of Harold Lloyd, is now managing the Eastman, biggest downtown Publix house. Ralph Ayre, former manager, was named manager of the Denver, at Denver. Jack Loder, publicity manager for the Piccadilly, was transferred to New York.

Harris To Do Another

Hollywood — Immediately following completion of his adaptation of "Rain or Shine" for Columbia, Ray Harris will adapt "Sure Fire" for the same company. Frank Capra and Jo Swerling are scenarioizing "Rain or Shine." Capra will direct.

Are Warners On Their Own Or Acting For W. E. In Move To Sew Up Germany?

Schlesinger Big Factor in German Tangle

Playing a vital, but background rôle in the Tobis-Klangfilm patent situation is M. A. Schlesinger of General Talking Pictures Corp. De Forest patents controlled by General Talking were pooled some months ago with the German holdings under the name of Associated Sound Industries, a $5,000,000 company.

The inside story has it that Schlesinger proposes to use the German sound monopoly to further strengthen the position of General Talking by trading this advantage with "Erpi" for concessions in the United States.

Speculation Rife Over Deal With Tobis; Both Sides Remain Silent

Are Warners negotiating a deal with Tobis-Klangfilm, dominant factor in the German sound field, entirely on their own, or is the company acting secretly on behalf of Electrical Research Products, Inc.?

Considerable speculation prevails in New York over the real inside. Warners are in a battle with "Erpi" over royalties. Likewise is this organization the only company operating without interruption in the German market, this arrangement having been made in defense of Western Electric and by virtue of a direct licensing arrangement with Tobis.

Those who countenance the idea that Warners are dickering with the German group strictly on their own see in the attempt another move to block Western Electric and at the same time ultimately increase Warner profits through the licenses which other American companies must buy from Tobis if they are to distribute talkers in Germany.

Others Barred from Germany

On the other hand, "Erpi" is experiencing difficulties with its other licenses, which include Paramount, M-G-M, United Artists, Fox, Universal, and Columbia, because these companies, expressly forbidden to negotiate with Tobis, are now excluded from Teutonic markets. "Erpi" has told its members on several occasions that the German tangle soon will be straightened out, but the promised time period has elapsed with the untangling process still in the offing.

It is easily possible that Warners, in this one instance at least, are acting for Western Electric in an effort to arrive at an understanding with the Berlin interests and in that way remove from the path the obstacles hindering the activities of other companies in that market. A curious factor in the entire proceedings is that, regardless of how the Tobis mix-up is settled, Warners are in the clear.

Warners Gain Either Way

If the deal is made direct, the Warners will then collect royalties either from the individual organizations, making separate licensing arrangements with Tobis, or from Western Electric, provided the latter makes a blanket deal with the German interests on behalf of its various licensed members.

George Quigley, president of Vitaphone, returned to New York this week from Germany, where he had been reported negotiating with Tobis. He said most of the reports linking the two companies were erroneous and had nothing to say regarding persistent rumblings that a deal had been closed.

3 Theatres To Be Built In Phoenix Publix-Fox Race

Phoenix, Ariz.—Two Fox West Coast and one Publix-Rickards & Nace theatres are in prospect here this year. One of the Fox houses will be built on the city hall site, while location of the other has not yet been announced.

Advent of Fox will bring competition to this town, which Publix-Richards & Nace now control. It also is declared the forerunner of other Fox West Coast houses throughout this territory.

Johnny Bull's Censors Banned 300 in 1929

London—Three hundred pictures, chiefly American, were rejected by British Board of Censors last year, representing 14 per cent of the 2,155 total marketed in Great Britain.

The censors did not like films which burlesqued the Prince of Wales, and they took exception to those in which criminals go unpunished, scenes of cruelty, coarse and suggestive dialogue. Films depicting "back 'stage" proved most objectionable because they "tend to invest a life of irregularity with a spurious glamor."

Edwards, "Vet" Seattle Exhibitor, Is Re-elected

Seattle—Frank Edwards, former owner of the Winter Garden, has been re-elected mayor of Seattle by one of the largest majorities ever accorded a candidate for any public office in the Pacific Northwest. Edwards entered politics for the first time two years ago as an unknown candidate who put across a big campaign and was elected against strong opposition. His current opposing candidate was Councilman Otto B. Case.

German Unit Bans Salaciousness in Films

Berlin—Vulgar themes are tabooed, together with pictures dealing with sensational crimes, lawsuits, etc., by the German Spitzenorganization, to which all important producers, distributors and exhibitors belong.

Roxy Week Gross Under '29 Weekly Average Intake

Receipts of the Roxy's third anniversary week were below the weekly average of the houses during 1929, official figures show. The anniversary known as Roxy Week got $104,861. During 1929, average business was $107,302. Total for the year was $5,579,751. The week preceding the anniversary, the Roxy is said to have grossed but $73,400 with "Let's Go Places," close to a record low for the house.

Nicholas Increases His Publix Opposition in N. C.

High Point, N. C.—Don Nicholas, for years a city manager for Publix, and who operates the Carolina at Durham, is to manage the American here. The house, as well as the Durham Theatre, which Nicholas operates, are municipally-owned. A resident manager will be in charge of the local theatre. Both "muny" houses are of the de luxe type, the chief opposition to Publix-Saenger in their respective towns.

The Durham house seats 1,750 and is equipped with De Forest reproducer, while the local house seats 1,100 and has the same equipment. Publix-Saenger has three houses in each town, the largest at Durham, seating 800, and the largest at High Point, under 700.

Cruze Starts Filming of "Big Fight" for Sono-Art

Hollywood—Filming of "The Big Fight" sound version of the Belasco play is under way at the James Cruze studio after a delay of several weeks, due to negotiations with Jack Dempsey, in an effort to have the former champion take the star role. The cast finally approved is headed by "Big Boy" Guinn Williams, who will play the role originated on the stage by Dempsey. Others are: Lola Lane, Stepin Fetchit, Ralph Ince, Wheeler Oakman and Edna Bennett. "The Big Fight" is the first of a number of Cruze pictures to be filmed at Educational, where Samuel Zierler, president of the Cruze organizaton, recently leased three sound stages.

Tobis-Selenophone Deal Off?

Berlin—Long-pending negotiations between Tobis and Selenophone, the latter an Austrian sound company, are making no progress. Selenophone claims the terms of the deal are unacceptable.

Sound Screen Is Great Music Boon, Whiteman States

Sound pictures mark the biggest advance ever made in bringing "musical enjoyment to America's millions," states Paul Whiteman in hitting at the contention that music in sound films is "a crime to the ear," as has been alleged in campaign of the American Federation of Musicians against "canned music," as they choose to term the music used in talkers.

Before sound came, he reminds, only the largest houses had music worthy the name. The average picture house could not afford a first class orchestra, and if using any orchestra, employed only a few musicians whose work often was inferior, thus preventing the mass of picture patrons from hearing first class orchestral music.

Call Sound Major Achievement

"But sound films have changed all that," he declares. "The mechanical recording and reproduction of music for sound pictures is so far superior to the average picture theatre orchestra of the old days that there is no comparison.

"The argument that talkie music is "a crime to the ear' strikes me as ridiculous. No such argument is seriously advanced about the phonograph or the radio, so why should it be used against the sound screen?

"In the furnishing of real music, played as it should be, to the masses at prices they can afford to pay, the sound picture is supplying one of the great needs of mankind. Music, like other forms of entertainment, is a necessity.

"Of course, there will always be a few great orchestras, whether jazz or symphony, playing in person before audiences. But the number of people who can hear them is, of necessity, limited. On the other hand, talkie music is for the millions, and the wonderful innovation of the sound screen makes it possible for good music, played as it should be played, to be heard by everybody in the villages and hamlets, as well as in the great cities.

"The sound screen is one of the major achievements of the machine age. It is definitely a step far in advance of the old silent entertainment, and one of the chief reasons is that it furnishes a superior medium for the rendition of music.

"There is no more reason why we should go back to the indifferent or poor orchestral music that was given in the great majority of theatres that had any orchestra at all, than that silence should be restored to the screen, and all the great progress made as a result of sound lost to the public.

"After all, the test of whether or not the sound screen is really wanted by the public is to be found in the actual response of the public itself. And it is now an acknowledged fact that the sound picture has added 10,000,000 picture patrons—a vast army which certainly would not have been attracted and held if mechanical music were not what its sponsors claim for it, because every sound picture has a musical accompaniment. More than that, many of the most successful talkies thus far released have been the big musical productions, in which songs and other music have been the life-blood of the picture. They have played a great part in attracting the millions of new patrons to the picture houses.

"Does this indicate that the public considers talkie music 'a crime to the ear'?"

Hook-Ups Help Put Over Columbia's 10th Birthday

National tie-ups have been arranged by Columbia to help exploit its tenth anniversary in April. Majestic radio dealers will display window banners announcing the search for Miss Columbia and award of a radio will be made to contest winners in each of the 13 publications participating.

Radios in theatre lobbies together with a half sheet furnished by Columbia giving details of the search are included. Sunday evening broadcasts of the 49-station Majestic hook-up will announce the event as will the house organ of the radio firm. A number of other tie-ups have been arranged.

More competition for Broadway. Architect's drawing of proposed RCA building which will house four theatres, one of them with a seating capacity that will rival the Roxy.

3 Sales Meetings For Pathe Forces Starting in May

Pathe is planning three sales conventions this year, with branch managers and salesmen slated to attend. The meetings will begin late in May, according to Phil Reisman, general sales manager.

The first will be at Atlantic City, the second at Chicago and the third at Los Angeles.

Factory Increase Seen As Speeding W.E. Equipments

Increase of facilities planned at Western Electric's Hawthorne, Ill., plant will speed manufacture of sound reproducers, it is expected. The company last year installed more than 3,000 equipments in theatres and about 70 recording systems in studios. About 90 per cent of all talkers, the company states, are being reproduced on W. E. apparatus. Annual report shows sales of $410,950,000 in 1929 and net of $22,980,000.

Finishing "March of Time"

Hollywood—"March of Time" revue is nearing completion at the M-G-M studio. "Graduation Day" is the latest number to be added to this revue, and presents the Duncan Sisters and Cliff ("Ukelele Ike") Edwards in a novelty skit.

Film Sales Under Ontario Control Starting June 1

Toronto.—Ontario will place sale, lease and exchange of films under governmental control starting June 1, when the new law governing picture theatres and film sales become effective. The chief theatre inspector is to have power to issue, suspend or revoke any license of a theatre, exchange, operator or apprentice, the only appeal being to the provincial treasurer.

Many theatres may have to be rebuilt or dismantled under the new law. There is talk of organizing a deputation of exhibitors to ask for changes.

Skouras and Musicians Iron Out Difficulties

St. Louis—Dispute between the musicians and St. Louis Amusement (Skouras Bros.) is settled after a series of conferences, and the threatened new strike of players was averted. Trouble followed a misunderstanding of a minor point in the settlement of the 11 weeks' strike last November.

When the agreement was reached in November provision was made that in some of the smaller houses musicians were to receive $48 for seven nights and one matinee a week. Several eliminated the Sunday matinee and the musicians received only $44 a week. The matinees will be resumed, restoring the wage originally agreed to.

Barrymore Busy on Sound Remake of "Sea Beast"

Hollywood—"Mobey Dick," a sound remake of "The Sea Beast," is under way at Warners with John Barrymore starred. Lloyd Bacon is directing.

The Warner studio is hitting its stride now on production for 1930-1931. Three other productions were started this week. "Fame" was the first to get under way with John Adolfi directing and Belle Bennett featured. Two musicals are in the group: "Sweet Kitty Bellairs" with Claudia Dell, Perry Askam and Walter Pidgeon, and "See Naples and Die," featuring Irene del Roy and Charles King.

Dunlap Made G.M. of "U" Chain in Seattle Territory

Seattle—A. M. Dunlap this week was appointed general manager of Universal Chain Theatres in this city, with jurisdiction over a string of about ten neighborhood houses. He was formerly manager of the Granada, key house of the chain, and succeeds Ted Gamble, who has gone to Portland to manage the RKO Orpheum, after more than two years in Seattle with Universal.

Lipton Swings to Caddo

Hollywood—Upon completion of adaptation and continuity of "Civilian Clothes," Gary Cooper's next, Lou Lipton has moved over to Caddo to write an original story for a sequel to "Two Arabian Knights." Lipton recently completed a six-year contract as a writer for M-G-M.

Fox Net $5,600,000 Not $11,848,276 As Reported For '29, Paper Indicates

Padding of Figures Inferred By "Wall St. Journal" In Earnings Analysis

Says It Reaches Deduction By Applying The "Best Accounting Practices"

Actual net profit of Fox Film Corp. for the year ended Dec. 28, 1929, was apparently about $5,600,000, equal to approximately $6.08 a share on the 920,560 shares of combined Class A and Class B shares outstanding, if deductions from surplus account, which according to the best accounting practices should have been made from income, are subtracted from the net profit reported for the year, states *The Wall Street Journal.*

"Fox Film Corp. reported net profit after taxes for 1929 of $11,848,276 equal to $12.87 a share on the Class A and Class B shares. Net profit reported before taxes was $13,114,275," the publication says. "From surplus account was deducted $4,764,362 for 'obsolescence of silent films, scenarios and advertising accessories.' It is customary for other film companies to charge off at least 85 per cent of the cost of films in the first year of release and it has been stated in the past that a similar policy was followed by Fox. Therefore at least 85 per cent or more than $4,000,000 of this amount should be deducted from the year's net.

"In addition, the following charges have been made against surplus account all of which are fairly chargeable to 1929 income: Expenditures for contracts in acquisition of theatres not consummated, $192,095; settlement of claims, $50,000;, reserve for contingencies, $2,128,047. Since according to memorandum attached to the balance sheet, this contingency reserve was apparently consumed it is, consequently, a charge against income. In addition to this, approximately $400,000 estimated interest on the investment in British holdings, which was capitalized, should be deducted from profits.

The Analysis

"The total of these deductions is approximately $6,770,000. Subtracting this amount from net before taxes of $13,114,275 leaves approximately $6,344,000; and deducting from this an estimated income tax of $697,000 on these earnings leaves net profit for the year $5,647,000, against $5,957,218 reported for 1928.

"While addition to surplus of profit on sale of assets—namely, stock in First National Pictures sold to Warner Bros., amounting to $5,612,608, partly offsets the foregoing deductions, this obviously cannot be included in the operating income of the company.

"Incidentally, the income tax provision of $1,266,000 made in income account indicates a total profit for the year including the profit on sale of assets of approximately $11,400,000, which bears out the statement that net profit from the year's operations was less than $6,000,000.

Leo Unavailable

Efforts to reach Jack Leo, vice-president of Fox Film and in charge of financing for the company, for a statement commenting on "The Wall Street Journal's" analysis of the company's 1929 balance sheet proved unavailing.

Sees $84,000,000 Debts

Total floating indebtedness of Fox Film Corp. is in the neighborhood of $84,000,000, according to the analysis of the company's financial statement for 1929 made by "The Wall Street Journal."

This publication, generally recognized in financial circles as an authority, figures Fox Film's actual net for last year to be $5.600,000 and not $11 848.276, as reported.

Interest Charges Capitalized

"Both Fox Film Corp. and Fox Theatres Corp. have capitalized the interest charges against various investments made in stock of other amusement enterprises such as the Gaumont Theatres and the block of Loew stock. Thus in the balance sheet of Fox Film Corp. is an item, 'investments in associated companies—foreign—Metropolis & Bradford Trust Co., Ltd., at cost including carrying charges, $19,373,802.' Interest on this amount from date of purchase may be estimated at around $400,000. This is the company which controls the Gaumont British Theatres.

"Among investments is also carried 147,500 shares Fox Theatres at cost, $3,687,500. At the current market price of $8 this investment has a value of $1,180,000. There are also shown the Fox Theatres Corp. note amounting to $17,751,904, accrued interest receivable, $2,272,718, and mortgage of a subsidiary, lent to Fox Theatres, $2,000,000.

"Current assets total $24,261,884, including $2,736,570 cash and $17,726,797 inventories. Investments in Wesco Corp. and Fox Hearst Corp. are carried at $17,738,955 and fixed assets at $37,550,410 after depreciation.

Liabilities Dissected

"In estimating the total current liabilities of Fox Film Corp. a number of items must be added to the $43,063,760 current payables listed. Listed current liabilities include $10,211,343 bank loans, $14,173,975 due on Gaumont purchase and $12,000,000 Halsey Stuart notes.

To these must be added as actually current, $3,760,657 bonds of Wesco due in 1930; $437,500 contingent liability on a repurchase agreement on Fox Theatres stock; $171,000 bonds due in 1930. In addition, the $2,500,000 reserve for contingencies also represents current liabilities, in that the obligations provided for have already mostly come due. All of this brings the total current liabilities to approximately $50,000,000. Since Fox Theatres Corp. is dependent upon Fox Film Corp. for its credit the contingent liabilities of Fox Film on Fox Theatres obligations also must be included. These are, the $15,000,000 note to Western Electric due February 26, and $9,300,000 additional notes, making a total of $24,300,000. These bring aggregate to $74,300,000.

"If there be added to this the contingent liabilities on contracts for the construction or purchase of theatres some of which are in default, more than $10,000,000 more may be added. Of course, some of this total may be abrogated and is, at any rate, subject to litigation which would delay need for payment. It brings the grand total of the floating indebtedness of Fox Film Corp., however, to about $84.000.000.

Finds Theatres Income Small

"Taking up the income account of Fox Theatres Corp. a net profit for the year ended Oct. 27, 1929, amounting to $2,748,006 is shown. This includes $1,317,352 income from the former owner of the Poli chain of theatres in New England, payable in purchase money bonds under a guarantee that the earnings of the circuit would reach a certain sum, which apparently they did not. This is understood to be non-recurring income.

"It also should be noted that interest on the Loew stock holdings amounting to about $3,240,000 (6% interest on $72,000,000 for nine months) was capitalized. This is carried as 'sundry investments at cost including carrying charges (net) of which $72,901,749 is hypothecated to secure loans payable, per contra $76,911,956.' Since dividends on the Loew stock for this period were presumably $3 a share or about $1,980,000 on the 660,000 shares, the net carrying charges were about $1,260,000 which should be deducted from income. There is also an item of interest earned of $497,873, apparently due from employes, which according to memorandum may be cancelled.

"Depreciation and amortization charges are $1,120,048 against a property account carried at an appraised value of $87,864,403. Since the minimum rate of depreciation usually charged is three per cent on buildings this rate alone would make proper depreciation charges about $2,600,000 without allowing for higher rates on equipment. It thus appears that, allowing for these various charges, Fox Theatres Corp. had no substantial earnings last year. Income tax allowed is $13,216, indicating an actual profit of around $120,000.

Thinks 1930 Profits Will Suffer

"On the basis of these figures it is obvious that the earning power of Fox Film cannot be computed on anything like the basis of former estimates, which was at the rate of around $12,000,000 annually, according to the report. Current earnings are probably running well ahead of the rate of profits in 1929 and the write-offs made for depreciation of films probably have placed inventories on a sound basis, but the inevitable banking and legal expenses and the general disruption of the company's affairs due to its financial difficulties are likely to cut heavily into profits, in the first half of this year at any rate.

"Under the revised banking plan approved by the directors and stockholders and now in process of being carried out, the capital of the company upon completion of the plan would be $40,000,000 seven per cent debentures carrying warrants; and 2,370,000 shares of Class A and Class B common stock.

Explains Option Offered Bankers

"Under the plan the debentures carry warrants to buy 25 shares of Class A for each

(*Continued on page* 30)

Sees Cut in Profits

Fox Film profits for the first half of 1930 "at any rate" are likely to be cut into because of "the inevitable banking and legal expenses and the general disruption of the company's affairs due to its financial difficulties," it is the opinion of "The Wall Street Journal" expressed in an analysis of the corporation's financial statement for. 1929.

Trailer Censor Order Rescinded By Ohio's Board

Cleveland—Trailers are not to be censored by the Ohio board, as had been planned, for the order redecreeing has been abandoned.

It had been planned to start trailer censorship March 15, but when P. J. Wood, business manager of the Ohio unit, and Pat Garyn, of National Screen Service, explained the mechanical difficulties involved, and stressed the fact that all scenes used are from pictures already censored by the board, the order was rescinded.

National Screen Trailers With Discs Under New Plan

National Screen Service sound trailers on all outstanding pictures now are available with discs. Heretofore the trailers were recorded only by sound-on-film.

Fourmet, Swigler Switched

Houston—Al Fourmet, former with Publix in San Antonio, has succeeded Holden Swiger as manager of the Kirby, a Publix Class A sound theatre in Houston. Swiger was transferred to Denver. The change was made on 30 minutes' notice by Barry Burke, manager of the Western district for Publix.

Poland Going for Talkers

Poland is going for talkers reports P. L. Palmerton, export manager of Electrical Research Products. The antipathy which first greeted them is breaking down and exhibitors are making arrangements for installations, he says.

Weiman Yarn Fox Special

Hollywood—Howard J. Green is writing script and dialogue for Rita Weiman's story, "On Your Back," which appeared in "Liberty" recently. Fox will produce the picture as a special.

Tauber To Make Talkers

Berlin—Richard Tauber, singer, is to make a series of five talkers in the next two years for the Tauber Tonfilm Co., in which he is associated with Max Reichmann, director, and Manfred Liebenau, cameraman.

Stern Story for "U"

Hollywood—Universal has purchased from G. B. Stern talking picture rights to her magazine story "For Husbands Only."

Stiff "Blue" Fights Expected

Des Moines—March 31 is the date set for the Sunday election battle at Gowrie, where the Star is being equipped with talkie equipment to aid in the campaign for the Sunday shows. Election of city officials, which is due at this time, is said to directly bear upon their attitude toward the Sunday shows. A petition has been submitted to the town council asking for the lifting of the ban against closed Sunday.

Bacon Now Has Two

Des Moines—Creston has a new theatre, taking the name of the old Willard, and is under the management of Clayton Bacon who also manages the Strand.

It is to laugh! Here's Earle W. Hammons signing Mack Sennett to a contract which keeps the latter's two-reel comedies in the Educational family.

Sennett Signs New Long Term Educ'l Comedy Contract

With 22 of the scheduled two-reel talking comedies in the series of 30 completed in addition to two released as specials, Mack Sennett has renewed his contract for Educational release over a period of years. In December, 1928, Sennett started producing talking comedies for the company, originally planning a series of 20. This subsequently was increased to 30.

The two specials released are "Jazz Mamas," a two-reel color talker, and "Match Play," co-starring Walter Hagen and Leo Diegel. Sennett has directed most of the comedies personally. Recently he acquired services of A. Leslie Pearce. Hammons recently returned from the Coast, where the new contract was signed.

Added to Bow Cast

Hollywood—Adele Windsor, Rex Bell, Eddie Fetherston and Charles Sullivan have been signed for roles in support of Clara Bow in her next Paramount vehicle, "True to the Navy," joining a cast in which Fredric March and Harry Green are featured, under direction of Frank Tuttle.

De Mond Named Associate

Hollywood—Albert De Mond becomes associate producer for Universal as a result of appointment made last week by Carl Laemmle, Jr. De Mond's rise comes after three years with Universal as title writer, dialogue specialist and scenarist. In three years he has worked on more than 100 features produced by Universal.

Silverberg Gets Office

Phil Reisman, general sales manager of Pathe, has appointed Harris Silverberg branch manager at Detroit, replacing H. P. Zapp, resigned.

Garrett, Cohen in N. Y.

Sydney Garrett of Inter-Globe Export Co. of London is in New York for a short visit. Milton Cohen, New York partner in the same company, is also back after an extended stay in London.

Talkaphone Installs Five

Des Moines—Of 17 sound installations made in Iowa houses last week, reports Margaret McGrevey, secretary of the Des Moines Film Board, five were Talkaphone devices.

Padding of Fox Net Inferred By Wall St. Journal

(*Continued from page* 29)

$1,000 bond at $20 a share for the first three years; at $25 a share for the next three years and at $30 a share for the last four years of the life of the debentures.

"The bankers also agree to purchase 1,250,000 shares of Class A common at $20 a share with an underwriting commission of $1.80 a share and are to receive a commission of 200,000 shares. At the option of the directors of the company bankers may be given the right to purchase 500,000 shares at $20 a share good for five years in lieu of the commission of 200,000 shares. At present, it appears that the former compensation seems most likely to be approved by directors.

"Thus, assuming that the 200,000 share commission is adopted instead of the option on 500,000 ,shares, a total of 1,450,000 shares of new stock will be issued which makes a total of 2,370,000 shares to be outstanding, with 1,000,000 more to be added on conversion of the debentures."

Columbia Moves to Avoid Jam

Kansas City—In order to relieve crowded conditions in the film building, Columbia has moved from 1710 Baltimore Ave. to 115 West 17th St. The move will be temporary, however, as a new building is soon to be erected on the northwest corner of 18th and Wyandotte, to house Columbia, Tiffany and Universal.

Henigson Joins Inspiration

Hollywood—Henry Henigson, one of the many former general managers of Universal, has joined Inspiration as production manager on "Eyes of the World," which Henry King will direct.

New Maynard Started

Hollywood—Ken Maynard has started production on "Songs of the Saddle," his next starring western for Universal. Harry (Joe) Brown is directing, with cast including Doris Hill, Joe Girard, Carol Nye, Francis Ford and Harry Todd.

Bandits Fail at Medford

Medford, Mass. — Nitro-glycerine was used to blow open the safe of Locatelli's Ball Square on the Medford-Somerville line. The cash box inside the safe could not be opened and over $800 was undisturbed

Rochester House Robbed

Rochester, N. Y.—The Monroe, second biggest neighborhood house, lost $891 to safe crackers who broke through the front door and chiseled their way into the safe. Elmer Lori is the manager.

Fleck Joins Publix at Omaha

Omaha—Walter L. Fleck, who handled eastern exploitation for "The Love Song" and "Flight," has been made city publicity director for Publix. He succeeds Irving Waterstreet who has been transferred to the eastern division. Last year Fleck was press agent for the World here when the house instituted an extensive campaign to open Fanchon & Marco units. He now has the advertising for three houses.

Prosperity Stories Called Smoke Screen For "Real Tough" Situation

Sour Music

The Big Executive came on to New York with the print of the Big Special and sat in his favorite seat in the Home Office projection room, beaming as his subordinates gave the picture liberal applause and a "Bravo!" or two. Then it went out into the theatres and registered the biggest flop in the industry.

The Big Executive should be in the projection room on other days and listen to the razzing given to his pictures!

Write your own moral.

Contract Not To Be Set For New Selling Season?

All exhibitors will be invited to submit suggestions for the new contract slated to be drafted at the 5-5-5 conferences to be resumed April 1 in New York. A desire to obtain the most widespread opinion has been expressed by S. R. Kent, chairman of the distributor committee. It is anticipated that drafting of the new contract will not be completed in time for the new selling season, so that any new form of agreement adopted will not be put into force until next year. Meanwhile, the various firms are practically set on their new forms of contract, Paramount's already having been printed.

Hooper and Jencks Plan Kansas-Missouri Chain

Topeka—G. L. Hooper and Maurice Jenks, who sold their theatre interests here to Fox in October, agreeing to remain as city managers for six months with the organization in order to perfect the deal, are retiring April 1 and have laid plans to start a new theatre chain in Kansas and Missouri. Harry McClure of Emporia, Kan., has been appointed to succeed them. Hooper and Jencks since 1923 procured all of the city's larger theatres and gave Topeka its first de luxe houses. The Fox theatres in Topeka include the Grand, Jayhawk, Novelty, Orpheum, Best and Gem.

Close Chesterfield Deal

Chesterfield M. P. Corp., New York, has sold distribution rights in the Chicago territory to "Love at First Sight" to Security Pictures.

Sloman Assigned

Columbia has assigned Edward Sloman to direction of "Soldiers and Women," stage play by Paul Hervery Fox and George Tilton.

Rental Intakes Held Way Behind Last Year; Salesmen Warned on Contracts

Minneapolis—That smoke screen that is being laid down in some quarters about the tremendous prosperity allegedly being enjoyed by this territory, is just that, it is understood, to cover up what rapidly is approaching an alarming situation.

Stories have found their way to New York and publication, painting in rosy hues tremendous business increases being enjoyed by distributors and exhibitors of the Northwest. Grosses, this year, it was said, had jumped from 100 to 300 per cent over the first quarter of 1929. It is to laugh.

Contracts written here generally average a 400 per cent increase over silent-business, but not over last year, according to a well informed source. The real story is said to be that there is a 400 per cent increase in written contracts, but contracts actually fulfilled since arbitration was outlawed show an average 30 per cent loss over last year. As an illustration of existing conditions, collections of one exchange have dropped 40 per cent over last year.

The sitution is causing considerable concern among distributors, as exhibitors are ignoring contracts to such a degree that the Film Board called all salesmen in last Saturday and laid down the law. The salesmen were told that first report that a salesman advised exhibitors that the contract is unenforceable because of the Thacher decree would mean expulsion from the industry, so this correspondent has been informed. This was done, it is stated, upon instructions from home offices.

Following the meeting, exhibitors were notified by letter that distributors intended to make every effort to prevent violations of existing contracts in protection of their interests.

Gets "Babes in Toyland"

Hollywood—Luther Reed, director of "Rio Rita" and "Hit the Deck," will direct the filmusical version of "Babes in Toyland," recently acquired by Radio Pictures. Reed is currently directing "Dixiana."

Vanel Finishes His First

Paris—Charles Vanel has completed his initial vehicle under his own banner. He produced, directed and acted in the film, titled "In the Night."

May Jump Costs

Washington—Production costs will be increased an estimated $10,000,000 if the 30 cents per ounce duty on imported silver is added to the present price to make a total of 70 cents per ounce. The proposed tariff was adopted Wednesday by the Senate. The industry is the largest consumer of silver in the United States, using about one-fourth of the supply.

Which Proves It

Chicago—A local scion of wealth who is engaged to marry one of those beautiful-but-nothing-else picture actresses is obliged to listen occasionally to unkind references to her mental deficiencies.

"But, really," he protested on one of these occasions, "Flora has her intellectual side. She's a very great thinker."

"Indeed," commented a skeptic.

"Absolutely. Why we'll be riding along in silence at times and all of a sudden she'll turn to me and say, 'I wonder what kind of a summer we're going to have, Freddie'?"

Allied Leaders Meet Day Ahead Of 5-5-5 Confab

Leaders of Allied States Ass'n will meet in New York March 31, prior to opening the following day of the 5-5-5 conferences. The leaders returned to their respective cities this week following conferences with distributors at which it was decided to resume the conferences. The sessions are to be open to the trade press.

Gottesman Tour Due to Warners' Theatre Drive

Theatre expansion program of Warners, embracing a number of territories, has sent Alfred A. Gottesman, executive assistant to Albert Warner, on a two months' tour of the country.

Cook Starting "Rain or Shine"

Hollywood—Joe Cook, star, is in Hollywood to commence work on his first picture, an adaptation of his stage play "Rain or Shine," by James Gleason. Joe Swerling is making the adaptation.

Opening Film Selected

"Hold Everything" will be the initial attraction at Warner's new Hollywood theatre, New York. While no definite date has been determined it is understood that the opening will take place in April.

Academy Awards on April 3

Hollywood—Special awards of merit, annually selected by members of the Academy of M. P. Arts and Sciences, will be distributed at a formal dinner scheduled for April 13 at the Biltmore Hotel.

Air Mystery for "U"

Hollywood—Universal is preparing script on "The Murder in the Clouds," a mystery melodrama of the air, which Edward Laemmle will direct.

R-K-O On Eve Of Big Expansion On Various "Fronts"

Radio-Keith-Orpheum is on the eve of a big expansion program which will bring it into spirited competition with Publix-Balaban & Katz throughout the Illinois territory, as well as strengthen its position in other sections.

At Chicago, Publix-B. & K. recently engineered a deal with R-K-O, and when that fell through, took back the Belmont in retaliation. Now R-K-O is reported seeking at least four Chicago houses, and is preparing to build opposition in other Publix-B. & K. towns to add to its holdings at Springfield, Champaign and Rockford.

In New York, houses are planned at Albany, Schenectady and neighboring spots, it is stated. At Washington, B. F. Keith's is to be replaced by a new R-K-O theatre. R-K-O scouts are reported active in other sections.

Joseph Plunkett of R-K-O could not be reached Thursday for a statement on the reported expansion program. Earlier in the week, he denied an up-state New York expansion was planned.

R-K-O Division Heads Meet

Division managers of R-K-O were in New York during the week for a convention called by Joseph Plunkett. Attending were Charles L. Winston, New England; Charles B. McDonald, Manhattan; David Beehler, Brooklyn and Long Island; H. R. Emde, Westchester County, N. Y., and Newark, N. J.; Lou Golding, New York State; Claud Saunders, Washington; J. E. Firnkoess, Cleveland; Nate Blumberg, Chicago; Thomas D. Soriero, St. Louis; J. L. McCurdy, Minneapolis; Frank W. Vincent, Los Angeles; and James Carrier, Northwest.

Pathe News in Color

Pathe is furnishing exhibitors of the country with a big selling point in the current issue of Pathe Sound News, with the pictorial account of the Mardi Gras at New Orleans in color. Although the sequence runs but two minutes, it carries a big kick, and may forecast widespread use of color in recording news events of the kind.

We can picture a big field in the filming of the fall football classics, for instance, via this method. Coloratura speed cameras, developed by Terry Ramsaye and his Pathe News staff, are used. It's a bit of showmanship which deserves much credit.

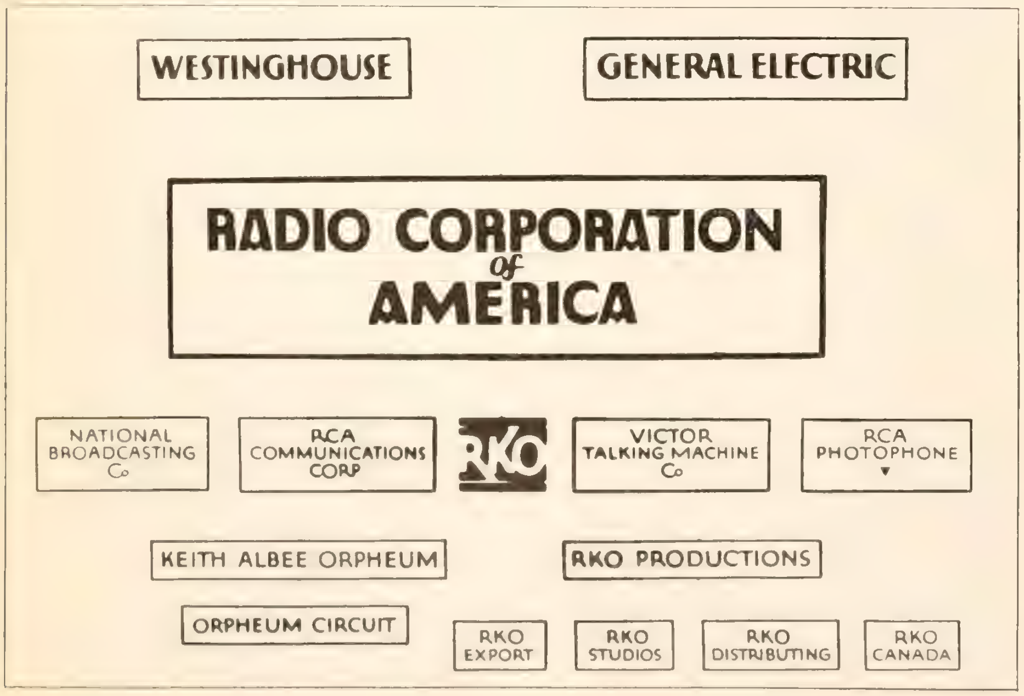
HYNES

Pathe Speeds Its Plans for Color Use in Newsreel

Pathe has a battery of Coloratura cameras in construction for production of future Pathe Sound News subjects in color. The new process, developed by the Pathe News staff, was introduced last week in Pathe Sound News with scenes of the New Orleans Mardi Gras. New installations of Coloratura process printing and developing machines are under way at the Jersey City laboratories under supervision of Charles De Moos. Special developments in positive and negative raw stock, made by Dupont-Pathe, have made the new color process practical for sound news work, it is stated.

Pathe did not make public its plans to photograph and release the color news subject, preferring instead to secure exhibitor and public reaction to the innovation.

The Radio Family



Technicolor Row With Warners Is Denied On Coast

Hollywood—Both Warner and Technicolor officials deny there are any difficulties between the companies as currently reported here. Reports of a break were in circulation together with the declared deal under way between Warners and Harriscolor.

Reports had it that Technicolor was withdrawing its cameras and equipment from Warners, and that the latter was discontinuing the making of films using the Technicolor process. The schedule for future Warner and First National Technicolor films still stands, it is stated. Jack Warner is expected to make a formal statement late this week denying friction exists between the two firms.

Bill Cody to Make Series of Talkers for Sono Art

Bill Cody has been signed to do a series of outdoor talking pictures for Sono-Art. This will be his first experience in the talking field.

To Handle Thrasher Story

Hollywood.—Columbia has assigned adaptation of "For the Love o' Lil," the Leslie Thrasher story, to Douglas Doty, following assignment of the "Last of the Lone Wolf" adaptation to J. G. Hawks.

Second Oakie Set

Jack Oakie's second Paramount starring vehicle will be "The Sap From Syracuse," from the stage comedy by John Wray, Jack O'Donnell and John Hayden. The picture means that Oakie will come East.

Colman's Next an Original

Hollywood—Samuel Goldwyn is completing "Raffles," starring Ronald Colman, and is planning an original by Louis Bromfield as the star's next.

RKO Laying Off Third Dimension for the Present

Hollywood—RKO has not discarded the Spoor wide film stereoscopic process, but company officials feel that all wide film process is in the experimental stage and there are too many factors existing against practical use at present.

As a result of this viewpoint, "Dixiana," which was to have been the initial stereoscopic wide film, will go into production next week and be photographed on standard-size film.

The present attitude seems to be to lay off wide film production for the time being, mainly on account of the theatre installation cost problem. A feature picture using the process still is planned.

Are News Contracts For Time Period Or Number Of Issues? A Court To Decide

Natural Vision Process

Upon a makeshift cloth screen, and under unfavorable light conditions, a picture filmed and projected by the Natural Vision process was demonstrated in New York. The clips (silent), photographed three years ago, stand out in relief and give somewhat of a depth illusion. Viewed from all angles, the pictures were remarkable for their lack of distortion, even with the spectator almost against and flanking the screen. This latter feature is the big one with this wide film process, for it will help to increase salability of side seats.

HYNES

Sono-Art's Wide Film Process To Make Debut Soon

Production of the first picture to be made by the Natural Vision wide film process will be started by Sono-Art World Wide Pictures in about 30 days. Simultaneously, production will be started on the projector heads for the showing of the pictures by the new method.

The Natural Vision process, for which Sono-Art has exclusive rights, will bring wide film to theatres at a cost of about $1,000 in equipment, state Robert Greathouse and William Bitzer, who have developed the process.

Film used is 56 mm. wide, which Greathouse and Bitzer contend, is the most desirable width for wide film in order to prevent buckling. A special camera developed by Bitzer, one of the industry's pioneer cameramen, is used in the filming process.

The film may be shown over any standard projector, by replacement of the projector head, magazine and roller, with a projector head made by Natural Vision The change can be made in 30 minutes, according to Greathouse, who says that only removal of three bolts are needed for the change, which can be made by any operator. The head magazine and roller will cost about $500 per complete unit, he states. The pictures can be projected in any size up to 22 by 44 feet.

George Weeks of Sono Art now is rounding out production plans for the Natural Vision Pictures, as well as marketing plans for the projector heads. It is probable that the initial picture will be roadshowed.

Beaudine Assigned

Hollywood—"Those Who Dance" is to be directed for Warners by William Beaudine. Joe Jackson has written the script from the story by George Kibbe Turner. The cast will be headed by Monte Blue.

Exhibitor Closed House, Then Cancelled When Time Limit Ended; Suit Followed

Richmond, Va.—Does a newsreel contract terminate upon expiration date in the agreement, regardless of whether the house has gone dark meanwhile, or must an exhibitor play or pay for the minimum number of issues which would have been used had the house remained open?

That is a question the Supreme Court of Appeals is expected to be asked to pass upon in a $1,980 complaint filed by Fox against C. M. Casey of the Auditorium at Lynchburg. Casey won the decision in the Corporation Court at Lynchburg. Appeal is to be taken.

The defense contended its contracts for the newsreel ended when the house went dark for the summer, but the plaintiff sued for playing or payment of 63 additional issues. The distributor claimed it agreed to cancel the newsreel until the Academy reopened, but stated that when the house reopened in September it started with a current issue of the newsreel but cancelled the last week in November. Casev claimed the agreement was to end with the expiration date in the contract, but Fox insists that the agreement calls for use of the minimum of issues which would have been used had the house remained open.

"Border Legion" Under Way

Hollywood—Richard Arlen, Fay Wray and Jack Holt have featured roles in "The Border Legion," which is in production at Paramount. Otto Brower and Edwin Knopf, co-directors of "The Light of Western Stars," are teamed again.

Kyne Remake by M-G-M

Hollywood—"Never the Twain Shall Meet" may hold true everywhere but in pictures. The Peter B. Kyne novel appeared in silent form some years ago, and now M-G-M will bring it back as a talker. Lionel Barrymore will direct.

Maynard Title Changed

Hollywood—Universal has changed the title of Ken Maynard's new picture from "Kettle Creek" to "Mountain Justice." Kathryn Crawford is leading woman. Harry J. Brown directed.

Confer on Sound

Conferences with producer licensees of RCA Photophone is the purpose of a trip to the Coast of M. C. Batsel, the company's chief engineer. Improvements and innovations under consideration are to be outlined.

M-G-M Opens New Branch

Los Angeles—M-G-M spent $135,000 on a new 'change building at 1620 Cordova St., where the company has built the largest structure of its kind on the West Coast.

Underhanded Stuff

There was a lot of crowing on the part of the Pathe executive team when they defeated the crack home office bowlers in a match game this week, but the victims are not proving very good losers. It's not lack of sportsmanship, but an ante-game conference brought out the suspicion that the home work which had been piled upon them for several weeks prior to the game was a deliberate attempt to tire them out so that they could not get in any practice. As a result the home office boys could hardly lift the balls, they say, and they are cooking up appropriate revenge for the executives, who were captained by Phil Reisman, general sales manager.

Bicycling Suit Dropped by U. S. When Contested

Philadelphia—First contested case of an exhibitor being charged by the Federal government with violation of copyright was heard Monday in U. S. District Court and resulted in the government withdrawing its case of its own volition, halfway through the proceedings, according to "The Exhibitor." In only one other instance has an exhibitor been prosecuted by the government under the copyright laws, and this was in Montana two years ago. In that case, the exhibitor pleaded guilty.

Harry Perlman, the exhibitor in the Philadelphia case, owner of the Lehigh and West Allegheny theatres, refused to plead guilty, and on the witness stand showed that, while he was specifically accused of holding over film and bicycling in ten instances, there were extenuating circumstances in connection with each alleged violation. The government was unable to prove wilful violation, and accordingly dropped the case. It is the opinion of Charles Denby, Jr., prosecuting attorney, that the case calls for civil action.

Suggestions on Contract Are Offered at "Philly"

Philadelphia—Straight percentage, averaged over the entire group sold on a guarantee and split; specific playing dates for early runs; retention of the privilege of cancelling ten per cent of any block of films but without the payment of 50 per cent of the rental; merging of synchronization fee with the rental, and the right to withdraw any application for contract up to ten days after signing are among suggested features for a new contract, offered by the exhibitor unit here. The unit, according to "The Fxhibitor," believes a "new and more equitable contract between exhibitor and distributor should be drawn."

Failure To Pick Up Shows Threatens Flood Of Law Suits In Middle West

Arbitration Breakdown the Reason—Deposit System Is Returning

Chicago—Effects of the Thacher decree are beginning to be noticed here, a survey of local exchanges reveals. Usually, these take the form of an increase in the number of shows being left on the floor, to combat which a number of the exchanges are resorting to courts of law where precedent has indicated contracts will be upheld in practically all instances. Others are preparing to demand substantial deposits of repeated offenders as a means of bringing the bad boys around when the new buying season opens.

An interesting sidelight of the survey disclosed the existence of two distinct attitudes on arbitration among exchange managers. One retains a hope that arbitration in its old form may be reinstated, and takes the view that the exhibitors themselves may make this possible by discrediting the Thacher decree through repeated and increased repudiation of contracts.

They urge that all violations of contract be given full publicity in order to emphasize whatever current evils may exist, thereby assisting in marking the present situation as being worse than the former one.

Explained Variously

The second implies acceptance of conditions as they now are and holds out little hope of a change. It asks that contract violations be soft-pedalled lest they put ideas into the heads of those exhibitors who, to date, have not taken unfair advantage of a new situation.

The existing conditions are widely diversified. Although the greater number admit an increase in contract violations, some of these attribute it to existing business conditions and other legitimate factors. They say that closings for sound installations and for periods of temporary business depression account for many of the shows being left on the floor, and would occur whether arbitration was in effect or not. Others contend that the situation has not been changed in any respect and still others intimate that an actual improvement exists. Not one showed any concern over complications which may arise from protection.

One summarized the situation with the statement that: "Good pictures will always be played, and poor pictures are liable to be left on the floor regardless of the type of contract in existence."

What Exchanges Report

Following is a survey of the individual exchanges here, as depicted by branch managers and bookers:

Warner Bros.-Vitaphone: Conditions about the same as always with little trouble of any kind in prospect.

Tiffany: Possible improvement. Fewer shows being left on the floor than ever before. Ten prints of "Lost Zeppelin" working in the first three weeks after release.

United Artists: Slight increase in number of shows not picked up but finds the

(*Continued on page 53*)

Warner-Fox Theatre Tussle Rages On

Hollywood—The theatre battle between Warners and Fox West Coast seems to be a merry one. Warners recently announced a new theatre in Huntington Park; a few weeks later Fox announced one directly across the street.

Warners are rushing plans for a new theatre in San Pedro. Shortly thereafter, West Coast purchased a site directly across the street. California cities and towns will apparently have new theatres in pairs from now on.

Ill. Exhibitors Urged To Seek Cut In Rentals

Chicago—First-run protection limited to thirty days, from the last day of play, and a right to cancel 10 per cent of pictures purchased where a group has been bought without payment are among recommendations for a new contract urged upon the Illinois Independent Theatre Owners' Ass'n by J. M. Duncan of the Alhambra at Decatur. A rental reduction is necessary, he maintains, if small theatres are to continue in business.

"Some sort of equitable standard contract containing a fair arbitration clause, nothing like the old form of arbitration, should be devised and sponsored," Dunbar suggests, "by independent organizations. The new contract should include a clause giving an exhibitor the privilege of cancelling at least 10 per cent of the pictures where a group has been bought without paying.

"The exhibitor," he continues, "should also have the privilege of playing pictures in the order as set by him; he, of course, to be bound to play or pay all the pictures on his contract within a specified period of time. The matter of protection allowed first-run theatres in key centers should be standard with all distributors and in no case should this protection period be over thirty days.

"Pressure should be brought immediately through the association for its members in securing an equitable reduction in film rentals on sound pictures for this year, bought at a time when we all thought that with the coming of sound our receipts would be increased at least in proportion to the increase agreed to be paid in rentals and other overhead for the protection of sound."

Referring to the Illinois organization's drive for members, Duncan states:

"I have had a great deal of experience with exhibitors throughout the states who are not in close touch with the exhibition centers and I believe I know whereof I speak when I say it is going to take a good, strong organization man to get these state exhibitors really interested in their own affairs. It seems to me that a good, strong organization man should be put in the field to secure the membership of exhibitors outside of Chicago."

Showmen In Vt. Seek Lifting Of "Blue" Law Ban

Albany—Theatre owners of Vermont will seek to have the Vermont state legislature amend present laws to permit Sunday shows. This decision has followed a fight that has recently been waged at Bennington, where John B. Harte, theatre owner, and four operators were arrested after attempting to give a Sunday night show for admission. The Vermont legislature meets every two years.

K. C. Showmen Opposed to Meeting 'Smut' Group

Kansas City—Six downtown theatre managers vigorously oppose meeting six club women on a committee appointed by Judge Carlin P. Smith of the North Side court, which has been much heralded locally as the "art and smut committee." The appointment of the committee resulted from the show censorship row between reformers and theatre men here and cases involving three burlesque houses for alleged immoral shows.

Judge Smith named the committee as an advisory body to determine what is to be considered good and bad. The theatre managers named were: Lawrence Lehman, Main Street; Chas. Raymond, Midland; Louis Charninsky, Pantages; Ben Ketcham, Orpheum; Ray Whittaker, Shubert; and George Young, Gaiety. The first meeting of the committee failed to materialize when all the members refused to serve. A case in court against one of the theatres involved was dismissed.

Judge Thacher Approval Held Up by Ga. Senator

Washington—Unexpected opposition blocked appointment of Federal Judge Thacher of New York, whose decree outlawed arbitration in the industry, as solicitor general of the United States, when Sen. Overman (Dem., Ga.) asked that the consideration be held over temporarily to give him time to look into matters concerning the judge. Later, he said he had received a complaint that Thacher's decisions had made it difficult to deport Communist aliens.

Sees No Reason Why Arbitration Can't Be Made Fair And Equitable For All

Over-Enthusiastic Salesmen Harmful

By HAROLD B. FRANKLIN

President, Fox West Coast Theatres

Los Angeles—There is absolute necessity for arbitration in this business, and there is no doubt that some equitable form of procedure will be evolved for everyone's benefit. Past difficulties encountered which necessitated frequent arbitration cases was the result of the over-enthusiasm of salesmen in representing their product above the real value of the picture to the exhibitor, with resultant complaints by exhibitors.

The new arbitration which must, and will be set up, should and will overcome this condition for the benefit of the entire industry.

Arbitration Boon Vital To Conduct Of Trade, He Says

By J. J. HARWOOD

President, Cleveland M. P. Exhibitors Ass'n

Cleveland—The Thacher decree sweeps aside in a moment the combined efforts of distributor and exhibitor leaders of bringing about better relations between buyers and sellers and we are now confronted with the most serious situation in the industry for the past ten years.

J. J. Harwood

Arbitration in the motion picture business has been proven one of, if not the greatest boon for exhibitor and distributor alike that the industry has experienced and, while not all that could be desired, it goes without saying that the entire industry was satisfied that the principle was right and the mechanics were gradually becoming worked out and running smoother as we went along, so much so that it is doubtful if there is an exhibitor anywhere today who would not much rather

(*Continued on Page* 36)

System Necessary to Handle Disputes, Exhibitor Leader Believes

By A. JULIAN BRYLAWSKI

President, M. P. T. O. of District of Columbia

Washington—As far as I can see, no benefits have accrued to the independent exhibitor through the collapse of arbitration. I am not, and never have been in sympathy with the efforts of those who seek to tear down an established system, however imperfect, without being prepared to set up a more efficient system in its place.

A. Julian Brylawski

While there have been certain criticisms on the contract scheme of arbitration to the effect that it was subject to certain abuses due to the dominant position of the distributors, I have never felt that these were of such serious nature as to warrant the abolition of the general scheme of arbitration. As far as this territory is concerned, our local board of arbitration was considered fair and was supported by all the organized exhibitors of this territory.

I am in favor of arbitration as a distinct step forward in the settlement of human controversies, and I am in favor of arbitration within the industry for settlement of disputes arising within the industry. Ours is a complex and involved business with ramifications, customs and practices peculiar to itself and it is difficult, if not impossible, for outsiders, however intelligent, to get a proper perspective of the problems and contentions of this industry.

Since the stoppage of arbitration here I have twice sat on a voluntary board of arbitration to dispose of several important cases in which an outside arbitrator was selected to sit a third arbitrator. I remember so vividly the hours that were spent on both sides and in conference to try and get these men, intelligent lawyers both, to picture a cross section of this industry so as to try and arrive at a fair decision. Since these experiences I have refused to sit further on these cases without compensation for the use of my time so uselessly wasted.

To conclude—arbitration is useful, is efficient, is speedy, and can be made fair, impartial and respected—all within the industry.

Tri-State Unit Meeting at Little Rock in April

Memphis—Little Rock will be scene of this year's convention of the tri-state exhibitor unit to be held April 6 and 7. It had been planned to hold the meeting here, but a number of exhibitors preferred the Arkansas City, expressing their wish in a postcard ballot. Jess F. Norman, president of the association, sent out the call.

Connecticut Holds Arbitration Vital

By EDWARD G. LEVY

Sec'y, M.P.T.O. of Connecticut

New Haven—The general sentiment among exhibitors in this territory is and has been for some years in favor of the principle of arbitration. Very few have ever expressed disaproval even under the former system, and the present situation certainly requires a definite step to clear the air.

I believe exhibitors are suffering almost as much as distributors with things as they are, and many cases that have been called to my attention by exhibitors suffering from inability to secure proper relief, would have been disposed of in short order under an equitable arbitration arrangement.

I believe that a respected representative of the distributors could sit down with a respected representative of the exhibitors and iron out practically every difficulty that arose. The proceedure could be in the form of arbitration with arguments presented by both sides and written submission could authorize the apointment of an umpire. We deal in a very perishable commodity and already in this territory it has been proved to both sides that state courts cannot properly handle moving picture contract controversies.

System That Binds Will be Welcome Miller Believes

By JACK MILLER

President, Chicago Exhibitors' Association

Chicago—The Thacher decree relative to compulsory arbitration has little significance to the members of the Chicago Exhibitors' Association, in the opinion of Jack Miller, president, who describes his constituents as belonging to "that class of exhibitor who will live up to their contracts whether there is arbitration or not."

Jack Miller

Arbitration at present is without the means of enforcing its decisions and, therefore, is useless, Miller said. He intimated that, in his opinion, members of the Chicago Exhibitors' Ass'n would ignore arbitration as an ineffective resort, and would prefer to abide by the contracts which they had made.

"Without enforcement means," he said, "arbitration is useless, or, at the best, ex-

(*Continued on Page* 36)

3-3 Plan Abetted By Common Sense Seen As Cure-All

By FRED WEHRENBERG

President, M. P. T. O. of Eastern Missouri and Southern Illinois

St. Louis—It is my opinion that this industry should have some form of arbitration that will be equitable to all parties concerned, as it is far better to arbitrate than to go into long drawn out and expensive law suits.

I would suggest that the boards be authorized in the exercise of a sound discretion, to receive and consider all evidence, documentary and oral, bearing on the essential merits of each controversy, to the end that the awards may work even and exact justice, or the nearest approach thereto that is possible with these human agencies. In arbitration, I think the governing principle should be the intention of the parties to be ascertained from the contract, given a common sense interpretation in the light of the situation of the parties when the contract was made, and from the construction which they gave to it by their subsequent words and deeds.

In other words, in meritorious cases, the arbitrators should look beyond the written words of the contract and try and place themselves in the position of the parties to the contract in order to determine how they regarded their agreement. However, their power shall not extend to the fixing or changing of prices on existing contracts.

The board to consist of six members, three elected by the local exhibitors' organization and three elected from the Film Board of Trade, and, in the event of a tie, the seventh arbitrator to be some party of high standing outside of the industry, with no interest whatsoever. I also believe that arbitrators should be compensated for their services.

System That Binds Would Be Welcome, Miller Says

(*Continued from Page* 35)

pensive. It is without enforcement provisions, and in order to make its decisions effective a litigant would be obliged to appeal to a court.

"The Thacher decree makes it impossible for the exhibitor to be held responsible, and therefore it will be taken advantage of by the fellow who is inclined to force the film companies to live up to their agreement but who could not be forced to live up to his own. It is reasonable to believe this is so since 80% of the arbitration cases that have come up here in the past were directed against some one who was attempting to break a contract.

"Members of the Chicago Exhibitors' Ass'n, I believe, would like to see a method of arbitration that would have some significance—arbitration that would be effective because it was binding on both sides and possessed reasonable enforcement provisions."

All But Garbo

Something new in the way of trailer gags is being used by National Screen Service for "Anna Christie." The company was up against a problem, due to the fact that it is Greta Garbo's initial talker and fearing that to show but a few sequences would not put over the star's voice. Accordingly, all the characters in the trailer talk with the exception of Garbo. She is about to do so, as the trailer ends and a title explains the reason for the omission.

Take It Or Leave It Arbitration Aim In Illinois

By AARON SAPERSTEIN

President, Ill. Ind., T. O. A.

Chicago—Voluntary arbitration, as outlined by Allied States and submitted to the Hays association, has the support of members of the Illinois Independent Theatre Owners' Ass'n, stated Aaron Saperstein, president of the latter organization.

Aaron Saperstein

"As a member of Allied States," said Saperstein, "this organization will abide by any deal on arbitration made or approved by Allied. We favor the type of voluntary arbitration made possible by the Thacher decree. Allied States, through its representatives who testified at the arbitration hearings in Federal court, has placed its approval on the Thacher decree and all that it means. The Illinois Independents' organization is satisfied with that stand.

"Under the Thacher decree, voluntary arbitration will be the rule. We will endeavor to operate this type of arbitration here in accordance with the system outlined by Allied and submitted by the Motion Picture Producers' and Distributors Association."

Arbitration Boon Vital To Trade Conduct, Harwood

(*Continued from Page* 35)

choose arbitration even under the old system, than litigation.

The matter of arbitration was discussed at a recent meeting of Cleveland exhibitors attended by over ninety per cent of the members and a resolution was passed unanimously that Cleveland exhibitors endorsed and desired arbitration. Now that the old system has been "junked" it is imperative that we look for another plan that will meet with judicial approval.

Arbitration meetings can readily be arranged in centers such as Cleveland and, therefore, it is only a question as to how to get it in the contract. Undoubtedly, rather than any deposit system any exhibitor preferred a contract with an arbitration clause and at this time it looks to me as though it will mean dual contracts and give the exhibitor his choice. Personally, regardless of the kind of contract I had, I would certainly try to have arbitration of any dispute that might arise under it, rather than any litigation.

As to the method of arbitration, I would not care whether it be an arbitration board or if buyer and seller should each choose their arbitrator and the two so chosen select the third man.

Says Answer Will Come As Soon As Politics Dropped

By LOVE B. HARRELL

Sec.-Treasurer, Southeastern Theatre Owners' Ass'n

Atlanta—It is my opinion that all exhibitors, especially in our section, want arbitration. The nature of our business, involving speed delivery and time element as it does, necessarily needs some rapid method for the clearing up of its claims and controversies.

When we had arbitration as it was, there is no question but what this industry was stabilized and moved forward progressively by it. It is further my opinion that if it were not for the scrap between the two national exhibitor groups, the question of arbitration would have been already settled, and would be moving again normally.

I believe it is the sentiment of the majority in this association and I, personally, do not see any need for the present split in national organizations. I do not think that a national exhibitors' organization will ever be successful. I believe for them there should be substituted regional groups acting under Film Board locations with paid business heads, and these business heads as a body should constitute what national organization there is to work out national and industrial plans of progress, policy, etc.

In this manner, the industry could be watched and the good of the exhibitor and distributor cared for without the clash of petty, self-interested personal or political gain. I do think though in these regional organizations the power or control should be so limited as to exclude the possibility of any regional association being dominated by any group or chain. What the independent exhibitor needs is protection through mobilized strength, and a good informity source for information essential to the operation of his business.

It is known and understood that the chain needs organization only for the strength in fighting adverse tax legislation. When chains use exhibitors' organizations for any other purpose they do themselves harm and the industry an injustice.

When the question of exhibitors' organization is settled on the sane, cool and customary basis, then the question of arbitration will be an easily settled matter because exhibitors can meet distributors free from any incumbrances, factors, or whatnots, and I believe they can stand together without the loss of one right, one privilege or one industrial benefit.

Long Protection Solution Seen As Remedy for Existing Trade Evils

Seider Says Issue Transcends That of Problems Caused by Arbitration Ban

Predicts Early Resumption of Arbitration in New York Territory

"Find a remedy for the abuses prevailing because of the unreasonable protection granted to large circuits and the inability of subsequent runs to obtain timely availability of pictures and you will find the solution to the entire problem.

"In our great desire for an arbitration system because of the existing difficulties, we lose sight of the fact that the need for arbitration could be altogether eliminated by proper business dealings between buyer and seller."

These are among observations of Joseph M. Seider, president of the New Jersey exhibitor unit, in commenting upon present chaotic conditions existing as a result of the Thacher decree outlawing the industry's arbitration system.

JOSEPH M. SEIDER
President, M. P. T. O. of N. J.

"The problem presented by Judge Thacher's decree is a business and not a legal one and a solution will be found through dealing with the business problems presented," Seider declares.

"Claims based on bad checks are only a very small proportion of the ones brought before the arbitration boards. An action based on such a claim can very readily be brought in court and collected through the channels provided by law. What is more important is that distributors could easily single out such exhibitors and rightfully refuse to do business with them. Likewise claims against exhibitors for violation of the copyright laws could be readily prosecuted through the courts. Where the claim, however, is based upon the violation of protection or the failure of an exhibitor to give dates or pick up pictures on assigned dates, delay incidental to litigation would be most costly and confiscatory.

Advocated Reforms

"In the July 4, 1925, issue of Motion Picture News, as the then national chairman of the contract and arbitration committee, I first pleaded for reforms of the contracts and arbitration system. Thereafter ensued years of debate, committee sessions, conferences with distributors and their attorneys and the adoption of two new contract forms, each an improvement on its predecessor but each political in aim and failing to give the necessary relief.

"An honest and earnest effort was made to find a solution to the availability of product problem. Nathan Burkan submitted a clause which we favored but which was not acceptable to the distributors. Distributors would benefit directly by a solution of this situation, yet, their earnest desire to please their large customers precludes them from cooperating fully with the smaller exhibitor in this respect.

Should Enforce Availability

"It must not be inferred that I deem the present availability clause unfair. In fact, I believe it to be adequate, but the distributors do not carry out its provisions to the letter and show discrimination in the application of this clause between the large and the small exhibitor. Some circuits, both large and small, affiliated and unaffiliated, juggle their playing time through the aid of this set-up so that a picture plays all of their theatres first and the subsequent run, which would be entitled to play the picture at an earlier date, is denied the opportunity to show the picture because the distributor does not exercise his rights under the contract and does not assign dates to his large customer who does the juggling or does not date them as provided in Clause 8.

"Nothing depreciates as fast as a popular song or play. The exhibitor is damaged because of inability to get pictures while they enjoy the public fancy. He is damaged further because, being unable to get pictures for his open time, he is compelled to buy an additional block of pictures. The result is, he is in an overbought condition when all the pictures are made available to him. Hence, the exhibitor becomes in default and the distributors make the effort to compel the performance of their contracts through arbitration board proceedings. They are invariably successful and because the contracts are "pay or play" contracts the arbitration boards have no other alternative than to render judgment against the exhibitor. Thus, through the arbitration boards, distributors either collect for their pictures or force the independent exhibitor to play the pictures as and when the distributor makes them available to him.

Must Have Product

"Another complication that the exhibitor faces is when distributors throw the pictures upon him all at one time. They are usually similar in nature. The exhibitor having no other choice, plays them the only time they are available and incurs public disfavor.

"Furnish the subsequent runs with a steady and equal supply of product and make provision that in the event of violation of protection he has a right to injunctive relief and you have the national solution of the problem presented by Judge Thacher's decision.

"In the New York territory there undoubtedly will be an early resumption of arbitration. I base this prediction upon my knowledge of the attitude of theatre owners in this zone towards the arbitration built up by Louis Nizer, secretary and counsel of the Film Board of Trade in New York. He has brought the proceedings here to the point where fairness prevailed and personal interest and contractual provisions were waived in favor of merit and protection to the individuals involved."

Passage of Operator Bill By New York Solons Seen

Albany—Passage of the bill to require operators to obtain signatures of both the fire commissioner and city clerk upon applications for licenses, as well as a statement to the effect that the applicant is of good moral character, is anticipated. There has been no opposition to the bill, which is regarded as the only one affecting the industry which has a chance of passage. No progress has been made on the bill calling for a six-day week for operators.

Arrested on "Blue" Charge

Sebring, Fla.—Charles F. Johnson, manager of the local theatre, was arrested on charges of violation of the state law by opening his theatre Sunday. Bond, signed by Rex Beach and Senator Etheridge, was posted.

An election held here recently resulted in a majority voting in favor of the repeal of the local ordinance which prohibited Sunday shows. Johnson, therefore, opened his house and intends to continue.

Changing Pantages House

Toronto — Imperial will be the name adopted by the Pantages here, in line with decision to change names of various Pantages houses in Canada. The theatre at Hamilton has changed to the Palace, while the Beacon is new name selected for the Vancouver house.

Sunday Show Vote Slated

Peekskill, N. Y.—With the town declared split on the question of Sunday shows, to an extent that a third party is being suggested, voters here will go to the polls April 1 to decide the issue.

Loew's at Erie?

Erie, Pa.—Loew's is planning a house here to seat at least 4,000, according to William A. Finney, of the New York office, who has been scouting for sites. Construction is to begin at an early date, it is said.

Stop Us— If We're Wrong

SAM E. MORRIS went direct from Cuba to the Coast, where Warner executives are conferring on new season's product.

* * *

Juanita Hansen got a tough break when a White Plains court set aside the verdict of $167,000 *against a hotel where she is alleged to have disfigured her face and body, when drenched with scalding water from a faucet marked "cold." The court held the hotel company did not have charge of the building at the time.*

* * *

"Plato" is the classic name given to the lusty red-headed son of Spyros Skouras, managing director of the Warner theatre circuit. Congratulations.

* * *

Eddie Peabody is back in Los Angeles after a prolonged absence, and is being accorded all the honors of the proverbial prodigal son. The usual round of receptions and special fetes seem to mean more to the banjoist there, for Eddie's orange grove just outside the city makes him feel that L. A. really is home.

* * *

A couple of old-time pals got together again in San Diego when Vince Silk, one of the headliners with "Sunshine" Idea, met up with Al Lyons, M. C. at the Fox Theatre. The occasion was all the more auspicious as "Al Lyons Week," in commemoration of the leader's 64th anniversary week, was being celebrated. Years ago they played in the same orchestra. Vince as drummer and Al making merry with his banjo.

* * *

Phil Weinstein, Columbia's Frisco manager, has just closed with Golden State Theatres and the T. & D. Jr. circuit for the year's output of features and shorts.

* * *

Hubert Boigt has only been out on the Coast for a short while as director of publicity at the First National studio, but already Charlie Einfeld's understudy has been elected a member of the Los Angeles Junior Chamber of Commerce —one of four picture men to be so honored. Others are: Carl Laemmle, Jr., John Mack Brown and Ben Lyon.

* * *

Both Bernice Claire and Alexander Gray, who head the cast of "The Song of the Flame," intend to be present at New York premiere of the picture Easter week.

* * *

Educational is used to batting out home runs in its field, so it's not any great surprise that Earle Hammons' studio baseball aggregation won the semi-professional championship in the Orange Belt League of Southern California. Lou Latham, technician, is captain.

* * *

"Newsreel with Sound," is the new title being used for his column in "The New York American" by Arthur (Bugs) Baer.

* * *

Add believe-it-or-nots: M-G-M had to spray with glycerine the leaves in shrubs in a garden setting of Ramon Novarro's "The Singer from Seville," so that their vibrations would not be recorded by the mike.

* * *

Lowell Sherman put a question mark after the word actor (?) in announcing that as his employment in the notice of intention to marry Helene Costello. "Lots of people don't think I am an actor, even though I work at it," he explained.

* * *

Every member of the theatre's personnel attended the third anniversary banquet of the Roxy. The staff presented Roxy with a bed in the Lenox Hill hospital, endowed in S. L. Rothafel's name.

* * *

Here's one for the book. Bob King, on his way home from Havana, stopped off for a day in Florida and wrote "California Sunshine." Shapiro-Bernstein & Co., Inc., will publish the number.

* * *

P. S. 92 in Brooklyn must have had a fine music teacher back in 1912. *Here are some of the songsters that learned their three R's there. Bert Rule, now with Santly Brothers, Jimmy Rule, of Robbins Music Corp. Ray Sherwood, writer of "Dreamy Hawaii," Eddie Buzzell, screen and musical comedy star, Felix Bernard, writer of "Dardanella," and Joe Zimmerman, writer of "Dancing Dominoes," the piano solo now being plugged by Santly.*

* * *

The Soviet government intends to utilize films in its anti-religion drive. If they are like some of the Russian pictures which have reached these shores, they're not likely to prove sufficiently convincing to matter.

Number of Films On Paramount's List Eliminated

Hollywood.—Paramount has abandoned plans to produce a number of pictures on the current program. "Escape" and "The Lost God" are included.

One, instead of two, Jeanne Eagles films are scheduled due to the star's death, while the three Richard Arlen vehicles have been cut to one, with the player placed in featured roles.

Only two of the scheduled four Evelyn Brents are to be produced, and three, instead of four Clara Bow vehicles have been made, due to the star's reported illness. Flexibility of the schedule is declared essential due to the constant and fast changes being made in developing sound pictures.

5 Roadshow Units Already Set for McCormack Film

Five roadshow companies already have been set with more to be added for presentation of "Song O' My Heart" as a roadshow, under direction of J. J. McCarthy. This means the McCormack picture will not reach picture houses for at least seven months. Companies have been organized for two-a-day presentations at the Majestic, Boston, opening March 24; the Fox Locust, Philadelphia, opening March 20; the Shubert Opera House, Detroit, early in April; at Los Angeles about the same time, and at London early in summer.

Nab 5 K. C. Theatre Crooks

Kansas City—Cops stationed by pre-arrangement in the Madrid, de luxe suburban house, nabbed two burglars just as they were tackling the safe, and forced from them a confession that they had robbed the Bagdad earlier. Later the same policemen found two men hiding in the Isis and the captives, who admitted they intended to rob the safe, confessed to participation in the robbery of the Liberty and Uptown in January. A fifth man, implicated in the latter, was arrested later.

Bader Goes to War

Dave Bader, Carl Laemmle's personal representative in the East, leaves New York for Chicago on Sunday to gather background dope for Laemmle's autobiography, now in work.

Before his departure, Dave will receive a war risk identification tag from his pals, in case the "Windy City" gunmen go on a tear during his stay.

Wellman Can't Agree With Schulberg on Editing; Out

Hollywood—After a reported disagreement with studio officials over the cutting and editing of his last picture, William Wellman has left Paramount.

He had certain ideas on the cutting of "Young Eagles," but they did not conform to the plans of company executives. The director asked for his release, which was granted immediately. The megaphoner will free lance.

Prince Is Victor in Suit Over "Merry Widow" Libel

Paris.—M-G-M must pay 100,000 francs (about $4,000) damages to Prince Danilo of Montenegro, for alleged libelous portrayal of him in "The Merry Widow." Eric von Stroheim, who directed the picture, had been an Austrian military attache in Montenegro before the war, the prince's attorney stressed, stating there could be no mistaking the "scandalous" reference to the prince in the picture.

Publix Splits Division

Omaha—With the promotion of Evert R. Cummings and Nate Frudenfeld, former district managers, to division managers, Publix has divided the Omaha division. Omaha and Des Moines will be headquarters of the units, with Cummings stationed at the former and Frudenfeld in Des Moines. Charles Pincus, city manager and manager of the Paramount, has been boosted to district manger under Cummings. Frudenfeld's three new district managers are Arthur G. Stolte, Jack Roth and Herbert Grove.

Making Greek Talkers

Orthophonic Pictures have been organized to produce talkers in Greek. "Punch of the Hunchback," the first, was made at Metropolitan Sound Studios in Fort Lee. Future plans, it is stated, call for talkers in Polish, Jewish, German and Spanish. The initial picture was directed by William Salzman and is in three reels. The company is talking about building sound studios abroad.

Boyd in "Spoilers"

Hollywood—With George Bancroft and Betty Compson already set for Paramount's special talker version of "The Spoilers," it is reported that William Boyd, former stage actor, has been signed for the heavy role originally portrayed by Tom Santchi. Production gets under way in six weeks.

Cantor On Sono Art Staff

Edward Cantor has been engaged by Budd Rogers, director of Sales of Sono Art-World Wide, to work out of Cincinnati.

Here's Exhibitor Who Is Optimistic And Is Proving It By Big Expansion

Sherman, With 22 Houses, Getting 14 More And Will Keep On Going

Found: The independent exhibitor who is convinced that the future is bright. And, what is more, is willing to say so. Further, who intends to back up his views with expansion, at a time when many others are howling bloody murder.

This unique showman is Benjamin Sherman, head of Manhattan Playhouses, New York, who is just launching an expansion campaign which he expects will make the chain one of the most formidable in the Greater New York territory.

Talking pictures and better conditions are cited by Sherman to back up his views on the bright future for independent exhibitors. Sherman recently returned from Florida, to which he may extend activities.

After 14 More Houses

"We are giving the public better entertainment today for from 25 cents up than ever before, better entertainment than they could purchase heretofore for $5.50," says Sherman. "And the legitimate theatres are helping to drive people into picture houses, both by the shows they present and the prices they charge.

Manhattan Playhouses now has 22 theatres on the East Side, in Harlem and in the Bronx and has deals under way for 14 additional houses. Taking over of these theatres will be the forerunner of the expansion program to extend to all parts of Greater New York and in Northern New Jersey. In addition, existing houses of the chain are to be improved.

Manhattan Playhouses is an outgrowth of the former Steiner and Blinderman and Mayer and Schneder circuits. The chain has made rapid forward strides since it was taken over by Sherman and J. H. Steinman. The latter is general manager.

"Student Show" Innovation In Houston

Houston—A new policy of four complete vaudeville shows a day throughout the week, instead of on Saturday and Sunday, as formerly, has been inaugurated by the Majestic. The program includes a "Student's Show" at four o'clock.

The theatre is opened at 11 A. M., and starts and ends with the feature.

Mary Nolan Row Edge Seen Held By 'U' On Coast

Hollywood—Universal is said to have the edge in the Mary Nolan tift by reason of a clause in its contract with the star, permitting the company to take her off the payroll at any time during the year for a 12 weeks' period. Carl Laemmle, Jr., states the company has the right to remove her from a cast any time it saw fit.

Miss Nolan, the former Imogene Wilson, had planned to leave for New York, instructing her attorney to file suit to cancel the contract she claimed is breached. However, the salary slant is said to be having its effect, for the star will be off the payroll for a couple of months, and she's not used to that, having been at work continuously since signing with Universal which gave her a starring opportunity.

The story goes that the player was extremely difficult to handle. The explosion, as a matter of fact, had been anticipated long before it occurred. Her alleged temperamental outbursts, plus Ernest Laemmle's attempts to secure special camera angles, made the picture look like a marathon. Miss Nolan walked off the set to return the next day, at which time Miss Starke was occupying her part. Miss Nolan says she is through with the company forever. Universal insists that's a long time.

New Non-Theat. Unit

Des Moines—Articles of incorporation for the Harris Talkie Movie Co., W. Woodworth, president, were approved by secretary of state. The company, incorporated at $5,000, has W. C. Grady as vice-president, J. H. Nicoll, secretary, and Clarence Sather, treasurer.

Berlin on Talent Hunt

Hollywood—Irving Berlin will return to New York to recruit various stage talent for his musical revue which will be produced for United Artists. Berlin returns in two months to start production.

Pathe Signs Ralph Murray

Ralph Murray, Broadway playwright, has gone to the Coast to write originals for Pathe.

"Full Measure" Feature Appeal Made by Exhibs

Philadelphia—Exhibitors of this territory have called upon producers to give them "full measure" in feature pictures, declaring the abbreviated length of average features has raised film rental overhead to an alarming degree, because of the need for booking so many additional shorts. The appeal is sounded in "The Exhibitor" by David Barrist, chairman of the business relation committee of the eastern Pennsylvania, southern New Jersey and Delaware unit.

Problem caused by shortening of features in many cases to under one hour is alarming exhibitors in all sections of the country MOTION PICTURE NEWS reported some time ago. Exhibitors are forced to more than double use of shorts in building a two-hour show, raising overhead to a figure about which they are complaining.

Operator Union Celebrates

Empire State M. P. Operators' Union celebrated its fifth anniversary at a dinner in Brooklyn. Dr. Aaron L. Jacoby, sheriff of Kings County, stated in his speech that the "moving picture theatres and those who contribute to their workings have found a definite place in our present social sphere and they have reached the stage that makes them indispensable."

Portland, Me., Receipts Up

Portland, Me.—Although the past year has shown a considerable increase in total seating capacity of picture theatres in this city, figures for the year ending Feb. 28, 1930, as compared with those of the previous year show a net gain in receipts of 11½ per cent.

Levigard in Sick Bay

Hollywood—Joe Levigard, Universal director, smashed up in an auto accident, will recuperate during the ten-week layoff donated to him by Universal.

Kershaw with Famous

Winnipeg—Famous Players Canadian has named Raymond Kershaw, in charge of its suburban houses here. He formerly was head of the Manitoba Exhibitor Association.

Britons to Make Duo-Lingual

London—Associated Sound Film Industries, Ltd., soon will begin production on "City of Song," which will contain both English and German versions. Betty Stockfield, of the West End stage, will play opposite Jan Kiepura with a cast selected from English legitimates. Carmine Gallone and Harcourt Templeman will direct.

M-G-M Signs Wodehouse

P. G. Wodehouse, said to be the highest-paid short story writer in the land and noted for his many musical comedies and plays, has been signed by M-G-M to write originals and adaptations. He will start work in May.

Alexander With Sono Art

Chicago—Leroy Alexander, veteran Universal and Chicago sales executive, has been named special Middle West sales representative for Sono Art-World Wide.

"Unborn Child" Banned By Ohio Board On Title

Cleveland—"Her Unborn Child" has been banned by the Ohio censor board because of its title, it is reported here. No exception to the picture was taken, it is stated. The picture is distributed in Ohio, Kentucky, West Virginia and western Pennsylvania by W. N. Skirboll.

Tilt Between Operators And Owners in Seattle

Seattle—Culminating several weeks of conferences between operators of small houses in Seattle and the operators' union, six local downtown and neighborhood houses this week went on a non-union basis. The move was made as a result of the union's demand for more than one operator at a time in the booth. Managers declared they were unable to meet the added expense incurred by keeping two operators on duty at all times. Theatres involved include the Grand, Society, Rialto, Beacon, Gala and Gem. Pickets have already appeared on streets adjacent to several of these houses.

"U" Claims $1,000,000 in Space on Newspaper Tieup

Universal's tieup with 52 newspapers throughout the country on the Graham McNamee newspaper newsreel will net the company $1,000,000 in display advertising, claims "U," which asserts the combined circulation is 30,000,000 for all papers in the tieup. In addition to the display material, the reel receives news stories and photographs of scenes in the reel.

W. E. Installations Total 5,120 Throughout World

United States has 3,703 of all Western Electric installations which total 5,120 throughout the world. The figure jumped 120 since last week. Great Britain has 620 wired with W. E., which reports 189 installations in projection rooms, here and abroad.

A. M. P. A. Changes Quarters

Associated M. P. Advertisers have switched Thursday luncheon meeting from the Hotel Lincoln to the Blue Ribbon, 145 W. 44th St., New York.

The executive committee has sent requests to members to vote on a change of meeting day from Thursdays to Wednesdays.

Gendsaeler On Board

Toronto—Ben Gendsaeler, veteran exhibitor, supervisor of Famous Players Canadian suburban houses here and subsequently head of the chain's booking department, has been appointed to the executive committee of the circuit.

Schertzinger Stays

Hollywood—Paramount has renewed its contract with Victor L. Schertzinger.

A battery of Tom Moore's New Processing Machines installed in New York recently, which, Moore claims, are capable of processing 50,000 feet an hour.

Tom Moore Starts Mass Production On New Machine

Film processing machines which, it is claimed by Tom Moore, head of Essen Laboratories, will "hold" color gelatine, retard warping and buckling of wide film and maintain permanent cleanliness of negatives, are ready for marketing, following equipment of a manufacturing plant in New York. Moore has been at work on the process for more than four years and only completed final tests a few months ago.

The process, the invention of Dr. L. L. Steele, formerly of the U. S. Bureau of Standards, will be marketed under the name "Perfexit Protection Film Process," and, according to Moore, changes "green" prints to smooth-running seasoned prints, prevents emulsion deposits on projection machine and does away with scratching of either picture or sound record.

The coating may be applied as an integral part of continuous film developing process, or by a machine working independently. No artificial heat is necessary to dry the coating, it is said, and the process is non-inflammible. No wax or other lubricant is needed, although the process coats, impregnates and cleans emulsion of new prints in a single operation, together with a stoppage of penetration of emulsion by oil while running through projectors.

Cantor Working At Astoria

Eddie Cantor's original story went into work this week at Paramount's Eastern studios, under Hobart Henley's direction.

Winter Garden On Continuous Policy After Remodeling

Grind policy is to be introduced at the Winter Garden, New York, following completion of $200,000 in alterations under way by Warners, which has the house on a long-term lease. One of the improvements is to be a 7th Ave. box office entrance, aimed at keener competition with the Roxy. The Winter Garden has a spot considered by many to be ideal, located between the Capitol and Roxy, which have been battling for business since opening of the Roxy. The remodeling is being done at night, so as not to interfere with policy of the house.

Radio Cinema Vision to Produce Talker Shorts

Radio Cinema Vision Corp. of New York is preparing to make a series of talker shorts with casts selected from radio artists under contract. The company was formed recently to supply complete programs, recorded on discs, to 123 radio stations in the United States and Canada.

The advisory board consists of Malcolm Strauss, president; Alfred J. McCosker of WOR, Walter S. Lemmon of WRNY, Donald Flamm of WMCA, Herman Halstead, vice president of Paul Block, Inc.; M. Townsend Rice, general manager of RCV Systems, and Manny Wakefield, formerly of the Scripps-Howard Newspapers, who is now director of sales.

Dallas Sound Firm Opens 5 New Branches in South

Dallas—Southwestern Electrical Products Co. is opening five new branches at Memphis, Atlanta, New Orleans, Omaha and Kansas City, to handle and distribute Powers Cinephone junior film and disc equipment, Balsam screens, Macy horns, Gardner products, generators.

Music Trio Starting Fox Contract; Making 1 U. A.

DeSylva, Brown and Henderson are now on the coast, where they are under a three-year contract to write for Fox. Under terms of a deal closed by Winfield Sheehan and Joseph M. Schenck, the trio will produce one picture for this year's United Artists program.

Smith Promoted by P.D.C.

London—Reginald Smith, former secretary of P. D. C., Ltd., Pathe's distributors in Great Britain, has been appointed managing director of the organization in place of A. George Smith, who resigned.

Lab. Ass'n Elects

Association of M. P. Laboratories has elected Dobbs, Marks, Nemec and Gottlieb members of the first permanent executive committee. S. L. Bargman is secretary and manager.

Columbia Gets "Criminal Code"

Columbia Pictures has secured screen and dialogue rights to "The Criminal Code," stage play by Martin Flavin.

The Switching Post—in Hollywood

LUIS LLANEZA and Carmel Rodriguez are in Culver City, where they will join Pathe's Spanish company, now in charge of M. de Recat, legit. producer.

* * *

Lila Lee's new contract calls for a feature spot in Warner musicals next season.

* * *

Norma Shearer's unit is nearly finished with "Let Us Be Gay" rehearsals at M-G-M, where Robert Z. Leonard will direct. Rod LaRoque plays opposite and Sally Eilers tops the support.

* * *

Warners have added Walter Pidgeon to the "Sweet Kitty Bellairs" cast. Alfred E. Green is directing Claudia Dell and Percy Askam.

* * *

When First National places "Under Western Skies" in work next week, J. Farrell MacDonald, Raymond Hatton and Alice Tell will be the principal support of Lila Lee and Sidney Blackmer.

* * *

Marjorie White, El Brendel and Franck Richardson are cast for "Fox Movietone Follies of 1930."

* * *

"Crazy That Way" is the title selected for Joan Bennett's next. In the support are Lumsden Hare, Kenneth MacKenna, Sharon Lynn, Regis Toomey and Jason Robards. Hamilton McFadden is directing.

* * *

Bert Roach is prominently spotted by First National in "Song of the Flame," all-color film based on the light opera by George Gershwin.

* * *

With the signing of Uhlric Haupt and Betty Boyd, Columbia completes the cast for "A Royal Romance." Erle C. Kenton is directing.

* * *

Robert Ames, Lila Lee, Montagu Love, Thomas Jackson, Ned Sparks, Wm. V. Mong, Charlotte Walker and Edith Chapman are working in "Yonder Grow the Daisies," which will be released by Fox as "Double Cross Roads."

* * *

Columbia has signed George Fawcett for "Ladies of Leisure," using Barbara Stanwyck, Ralph Graves, Marie Prevost, Lowell Sherman and Nance O'Neill. Frank Capra is directing.

* * *

Gwen Lee has been added to the cast of "Caught Short," now in production at M-G-M.

* * *

Helen Virgil, protege of Gus Edwards, will make her screen debut in "Good News." Bessie Love is starred.

* * *

Mae Clark, ingenue, has been borrowed from RKO by Fox to play opposite Jack Mulhall in "The Fall Guy," which William Sistrom is directing.

* * *

Alice Joyce will play opposite Lowell Sherman in "He Knew Women." Hugh Herbert will direct for RKO.

* * *

Arthur Lake steps out into stardom in "Tommy," under the direction of Melville Browne for RKO.

Socko!

"A star in a current hit," reports Skolsky in the "N. Y. Daily News," "who received great notices from the critics was telling the actor who shared the dressing room with him that he couldn't get his shoes on.

"'What's the matter?', asked the actor, 'are your feet swollen, too?'"

Cause For a War

"There are only two stars in all Hollywood into whose shoes somebody else couldn't step and who have never stepped into anybody's shoes. These two are Greta Garbo and Charlie Chaplin," says Dorothy Calhoun in "Motion Picture Classic."

"All the rest," according to this writer, "are either following somebody else's footsteps or being followed. William Haines is behind Charles Ray and Jack Oakie is behind Haines. Clara Bow is followed by Alice White, Helen Kane, Lillian Roth and Sally Starr. John Barrymore has Douglas Fairbanks, Jr., on his heels. Even the unique Lon Chaney is being shadowed by Paul Muni.

"Mary Miles Minter, Mary Pickford, Dorothy Jordan and Loretta Young are all of a type. Helen Twelvetrees is a younger Lillian Gish, Joan Bennett, a younger Norma Talmadge, Bebe Daniels is being pursued by Vivienne Segal and Bernice Claire. Constance Bennett has her eye on Gloria Swanson's crown. And so it goes. Of all the stars of filmdom, only Chaplin and Garbo are unique. And one other. Nobody has filled the shoes of Valentino."

CARMELITA GERAGHTY has a prominent part in Universal's "What Men Want" starring Mary Nolan.

* * *

Kenneth Thompson has been selected as lead for Ruth Roland in "Reno," her first starring talker for Sono-Art. George Crone is directing with a cast including Montagu Love, Alyce McCormick, Sam Hardy, Virginia Ainsworth, Doris Lloyd and Douglas Scott.

* * *

Lillian Roth has been loaned by Paramount to M-G-M for a featured spot in "Madam Satan."

* * *

June Clyde has been added to the cast of "Hawk Island," which George Seitz is directing. Cast includes Betty Compson, Hugh Trevor, Lowell Sherman, Raymond Hatton, Rita Le Roy and Ivan Lebedeff. For RKO.

* * *

Raquel Torres plays opposite Buster Keaton in the comedian's Spanish version of "Free and Easy." Miss Torres has the role played by Anita Page in the English regular picture.

* * *

Rex Bell is slated to star in a talking version of "Alcatraz," an outdoor picture for Fox. A silent version was made by the same company with Tom Mix several years ago under title of "Just Tony."

* * *

Thelma Todd has returned to Paramount to play a lead in "Follow Thru," a film version of the musical comedy.

* * *

Douglas Fairbanks, Jr., will play a featured role in Richard Barthelmess' next starring production for First National, "The Dawn Patrol." Neil Hamilton has been borrowed from Paramount for the picture. Howard Hawks will direct.

* * *

Myrna Loy goes to First National for a part in Alice White's next starring talker, "Man Crazy," under direction of Eddie Cline.

* * *

Charles Bickford, stage and screen actor, is working in a marine melodrama, as yet untitled, on the M-G-M lot.

EARLE WALLACE and Adagio Five are cast additions to "Fame," Vitaphone vehicle featuring Belle Bennett and John Halliday.

* * *

D. W. Griffith has added Otto Hoffman and Edward Deering for his "Abraham Lincoln" cast. Walter Huston plays the name role. Stephen V. Benet wrote the story and dialogue.

* * *

Director Raoul Walsh assigned a lead part in his Oregon picture to David Rollins.

* * *

"Soldiers and Women," stage play, has gone into work at Columbia with Aileen Pringle and Grant Withers in the leads, under Edward Sloman's direction.

* * *

Charles E. Dalaney has the juvenile lead in "Around the Corner."

* * *

Ina Claire is slated for the lead in Philip Barry's play, "Holiday," for Pathe. The vehicle will precede "Lazy Lady," originally scheduled as Miss Claire's next. Edward H. Griffith will direct.

* * *

Robert Bolder joined the cast of M-G-M's "High Road," which Sydner Franklin is directing. Ruth Chatterton heads the cast, supported by Basil Rathbone, Ralph Forbes, MacKensie Ward, Moon Carroll and others.

* * *

Columbia has signed Clare Ward and Nick de Ruiz for "Call of the West." Matt Moore and Dorothy Revier head a cast being directed by Albert Ray.

* * *

Jillian Sand and John Garrick are new additions to the cast supporting Beatrice Lillie in "Are You There?"

* * *

June Clyde will appear with Betty Compson in "Hawk's Island," now being adapted from Howard Irving Young's play, at RKO.

To Film "Dan McGrew"

Hollywood—M-G-M has purchased dialogue rights to "The Shooting of Dan McGrew" and will produce the property as a talker for this year's release. Silent production of the Robert W. Service poem was made by Metro in 1923.

Ready for Powell Yarn

Hollywood—Paramount's talker remake of "The City of Silent Men," with William Powell starred, will be produced under title of "The Shadow of the Law." John Farrow wrote the adaptation and dialogue and Louis Gasnier will direct.

Brower Stays with Paramount

Hollywood.—Otto Brower will continue on the Paramount directorial staff, the company signing him on a new term agreement.

Censor Song

Cleveland — Although it can be heard anywhere in the state, one of the songs sung by Van & Schenck in M-G-M's "They Learned About Women," may not be sung from the screens in Ohio, the censors have ruled in deleting the number.

Flinn and Lally Appealing Fines In Storage Case

Convictions and fines of John C. Flinn and Henry P. Lally, executives of Pathe studios, will be appealed in papers now being drawn. The pair early this week was sentenced to pay fine of $500 each or spend six months in jail for alleged illegal storage of film in the studio, which burned last Dec. 10, with a loss of 11 lives.

Magistrate Simpson stated the evidence shows that 243,245 feet of film were stored, when the legal limit is 5,000 feet and that Flinn and Lally were responsible.

Flinn and Lally still face trial on charges of manslaughter growing out of the fire.

Opera in Production

The opera, "I Pagliacci," with a cast including Fernando Bertini, tenor, Alba Novello, soprano, Guiseppe Interrante, Nino Fucile and Mario Valle, baritones, is now in production at the Audio studios, Long Island City, under direction of Joe Coffman. Western Electric recording is being used.

Duncans Sue Tax Expert

Los Angeles—Rosetta and Vivian Duncan have filed suit to recover $10,000 from J. Ira Angus, claiming they paid him that amount in 1928 for an income tax accounting which he did not make. Angus was arrested last week charged with falsifying income reports of Earle Fox.

Lifton Joins Sono Art

Louis S. Lifton, former member of the publicity staff of M-G-M, has been engaged as assistant to Mike Simmons, director of advertising and publicity for Sono Art-World Wide Pictures.

Lighton Stays with P. F.-L.

Hollywood—A new term contract as associate producer has been signed by Louis Lighton, who joined the company five years ago as a scenario writer, being promoted to the producing post shortly after.

Goldberg Quits Publix

Omaha—Harry Goldberg, Publix division manager in this district, has resigned. His successor has not been chosen. Resignation will take effect in two weeks.

Newman, Jr., Back at Old Post

San Diego, Cal.—Frank L. Newman, Jr., formerly manager of the Granada at La Jolla, a suburb, has returned to that post, succeeding Harry Carey, who has left for Seattle.

Keough Now Has Two

San Diego, Cal.—J. F. Keogh, who has been operating the Broadway for several years, has taken over the U. S., Fifth ave., and has changed its name to the Key-O. This house, seating about 300, has a 10-cent admission price.

Sioux City Unit Chartered

Des Moines—The State Theatre Company, Sioux City, with capital of $10,000 received a charter this week. George Magoun is president and E. L. Lindquist secretary.

Lucile Webster Gleason

Direction Is Ambition of Mrs. Gleason, She Says

Study of various phases of production to achieve her goal as a director is planned by Lucille Webster Gleason, who has returned to the Coast from a brief visit to New York. Mrs. Gleason, who co-stars with her husband, Jimmie Gleason, in "The Shannons of Broadway" came East for a vaudeville engagement, which was called off for the time being due to illness of her husband on the Coast.

The Gleasons for years have teamed in playwriting and in starring vehicles on the stage, and have appeared in a number of pictures since going to the Coast. Jimmie has been writing scenarios and dialogue as well as starring in films. Their son, Russell, has appeared in a number of films, latest of which is "All Quiet on the Western Front."

Bomb Wrecks Clinton Lobby

Columbus, O.—Explosion, which police believe was result of a time bomb, destroyed the lobby of the Clinton. No one injured. Clinton is one of five houses in J. Real Neith's chain, all employing non-union projectionists. Officials attribute bombing to union sympathizers.

Fox House Loses to Bandits

San Diego, Cal.—A masked man recently held up Mildred Mauldin in ticket cage of the Fox Egyptian, escaping with $200.

Davis at La Mesa Changes

La Mesa, Cal.—The Davis, in La Mesa, a suburb, has been taken over by C. Lewinson and C. E. Gleason and the name has been changed to the La Mesa. The house was recently equipped for talking pictures.

Reopens With Sound

San Diego, Cal.—The Seville in Chula Vista, near here, has opened following a temporary closing for the installation of sound equipment.

Legion Buys Iowa House

Farnhamville, Ia.—The Farnhamville Post of the American Legion has purchased from the Harspurt Savings Bank, the old Opera House, which will be remodelled and operated by the Post.

N. Y. State Bill Hits At Bootleg Song Publisher

Aid of the State of New York in its campaign to stamp out the bootleg song publishing racket has been secured by the Music Publishers Protective Ass'n, and a bill has been passed by the legislature making it a crime to "print, reprint, publish, copy or sell" copyrighted works without permission. This supplements the Federal law against the racket. Signature of the government is anticipated.

Franklin On Moore Film

Hollywood—Sidney Franklin is to direct the first starring vehicle for M-G-M of Grace Moore, Metropolitan Opera soprano. It will be a story based on the life of Jenny Lind.

Ideal Husbands in Salt Lake

Salt Lake City—The crew at the Pathe branch here will receive the "Good Housekeeping" trophy awarded by the Hays organization to the member branch with the best record for a clean office. The move is to encourage fire prevention in exchanges.

Gene Markey With M-G-M

Hollywood—Gene Markey has been placed under term contract by M-G-M as a writer. Markey recently wrote the scenario for "The Gay Nineties" for that company.

Paramount Signs Olive Borden

Hollywood—Olive Borden has been cast in "High Society," Paramount's first starring vehicle for Jack Oakie.

Amateurs Film Drive On

Rochester, N. Y.—The best in amateur pictures is being amassed here by the Flower City Cinema Club, amateur organization, now conducting a contest for the most noteworthy films. Frank J. Buehlman is in charge. Films must be not more than 1,000 feet long, of 16-millimeter, and be entered before April 20.

"Lummox" Opening Advanced

United Artists has shifted the "Lummox" New York opening date from March 27, to Saturday, March 22, when the Brenon version of Fannie Hurst's novel opens at the Rivoli.

Publix Omaha Division Meets

Omaha—National and divisional Publix executives held a one day meeting at the Fontenelle hotel, with 50 house managers from the Iowa-Nebraska district attending.

Seek Fire Prevention Law

Omaha—Supported by theatre employes, an ordinance has been introduced into the city council requiring all houses of 1,000 capacity or more to keep a man on the stage at all times when a theatre is open, to guard against fire hazards.

Hoff Buys Silver's House

Eureka, S. D.—With the purchase of interest in the State theatre by John B. Hoff from Charles D. Silver, the house was wired for sound.

1 Fox, 2 Publix Theatres Planned At Oklahoma City

Oklahoma City—Two new Publix theatres are in prospect here, and some time ago it was reported Fox West Coast would enter the local situation. A $2,000,000 house, seating 3,000, is planned downtown and a $250,000 theatre in the Capitol Hill addition. The downtown house is to be started within six months and be completed within a year.

Sherman Heads 'Wampas,' Succeeding H. 'Ham' Beal

Hollywood—Joe Sherman is new president of the "Wampas." He succeeds Harry Hammond Beal as guiding head. Hank F. Arnold was elected first vice-president, Joseph Steele second vice-president, George Barr Brown secretary, Paul Snell treasurer, and Ronald G. McCurdy, sergeant-at-arms. The new board of directors elected includes Tom Bailey, Arthur Zellner, Mark Larkin, George Thomas, Neville Reay, Milton Howe and Russell Phelps.

King to Make Wright Story

Hollywood—Henry King, vice president of Inspiration, will produce and direct Harold Bell Wright's story "Eyes of the World." King was slated to produce "They Still Fall In Love" for United Artists, but through an arrangement with Joseph M. Schenck it was decided that the first King production should be the Wright story with "They Still Fall In Love" following.

New Paramount Exchange

Chicago—Paramount will erect its own exchange here. The building will be located at 13th St. and Michigan Ave. and will be either a three or four-story structure. Architects are at work on plans but details as to cost and building specifications are not yet available. Work is expected to be begun in May, with completion expected by September.

German Versions from W. B.

Hollywood—Warner Brothers is the third big producing organization to definitely launch foreign versions of current pictures. A German version of "Viennese Nights" is being produced.

Alan Crosland is directing the English production.

Jumps Prices for 'Vagabond'

Kansas City—"The Vagabond Lover," playing the Newman this week, is getting the highest admission prices ever charged for a picture here with no seats reserved. Top is $1, whereas the Newman's highest is usually 60 cents. Matinees are likewise boosted.

Fox Signs John Russell

Hollywood—John Russell, playwright and author, has moved to Fox to write "The Painted Women," a South Sea Islands story which Victor Fleming will direct upon completion of "Common Clay."

A Hollywood Pastime

Hollywood—Charles Kellogg, known for years to vaudeville audiences as "the bird man," visited one of the big studios the other day and entertained company executives during luncheon with imitations of all sorts and kinds of birds.

The cuckoo and the lyrebird headed the list, according to report.

Portland Censor Board Reverses Self On Picture

Portland, Ore.—Although "Party Girl," which was shown here to good business at Hamrick's Music Box, was duly passed by the censors, they have now changed their mind and state that a "serious error" had been made in permitting it to be shown for a week. They first asked that part of the film be eliminated. Later, after the permit had been signed, it was decided that the entire production should have been barred.

Now that the censor board is asked to permit the showing of the picture again, they state that they have been severely criticised by a small part of the public for permitting the first showing, and also for billboard advertising used, and which later on were covered with thin strips of paper, only to augment their advertising value. The city council will now be called in to view the picture and make the final decision on the repeat showing.

3 Tiffany Features Now in Hands of Cutting Dept.

Hollywood—Editorial department at Tiffany, under direction of Martin G. Cohn, is busily whipping into final shape several features on the 1930 program. These include:

"Swellhead," with James Gleason, Marion Shilling, Johnny Walker, Lillian Elliott and Paul Hurst.

"Sunny Skies," first starring Benny Rubin. Rex Lease, Marceline Day, Wesley Barry, Marjorie Kane, and Greta Granstedt are in the cast. Norman Taurog directed. Clarence Kolster is editor.

"Journey's End," filmization of R. C. Sherriff's play, directed by James Whale, has been in the cutting room for several weeks. Colin Clive, Ian Maclaren, David Manners, Billy Bevan, Anthony Bushell, Thomas Whitely, and others, are in the cast. Claude Berkeley is editing.

Meanwhile, Scott Pembroke is completing "The Medicine Man," Elliott Lester's play in which Jack Benny, Betty Bronson, Eva Novak, E. Alyn Warren, Georgie Stone, Tom Dugan, Billy Butts, Will Walling and Dorothy Wolbert have principal roles.

Richard Thorpe at work on "Song of the Urales," in which appear Armida, Don Terry, Marjorie Kane, Wesley Barry, Victor Potel, Harry Von Meter, and Frank Glendon. Jack Natteford wrote the story, and Val Burton and Will Jason, music and lyrics.

Columbia Takes on Glennon

Hollywood—Having completed direction of "Around the Corner" for Columbia with George Sydney and Charles Murray featured, Bert Glennon signed a term contract to direct a series for that company. Glennon, a former cameraman, recently directed several for RKO.

Another for Publix

Bristol, Tenn.—Davis property on State street has been sold to Publix for a $300,000 theatre. Work starts immediately.

Mike Size Of A Quarter Shown At Pittsburgh

Pittsburgh—Although it is still in the laboratory stage, a microphone about as large as a quarter was demonstrated to mystify an audience here. The speaker, Sergius P. Graco, vice-president of Bell Telephone Laboratories, talked into the microphone in low conversational tones, but his voice resounded with volume which filled the hall. An almost invisible wire connected the pocket microphone to the loud speaker system.

Chicago Labor Council at Work on Television Tests

Washington—Engineers of the radio laboratory of the Chicago Federation of Labor "expect to develop in the next year an unusual advancement" in television transmission, the Federal Radio Commission was told by Edward N. Nockels, manager of the Federation's station, who came here to seek renewal of the license held by WCFL.

Browning to Direct Nolan

Hollywood—Tod Browning, recently placed under contract for Universal, has selected his first story which will star Mary Nolan. The picture will use San Francisco Chinatown as a background. Wells Root is writing the adaptation and dialogue with Browning. For a time the director considered Lupe Velez in "East Is West" as his opener.

King-McCarey on Hurn Film

Hollywood—Bradley King has moved over to Fox to write the screen version and dialogue for "Road House," from an original by Phillip Hurn. The talker, which will be a re-make from silent production produced by Fox several years ago, will be directed by Leo McCarey.

Van Buren With "U"

Hollywood—A. H. Van Buren, stage director, has been signed by Universal. He is working with Ernst Laemmle on production of "What Men Want," which has in its cast Pauline Starke, Ben Lyon, Robert Ellis, Hallam Cooley and Carmelita Geraghty.

Fourth Short Started

Hollywood—William Cameron Menzies and Hugo Riesenfeld are filming "The Sorcerer's Apprentice," fourth of the series of eight musical shorts they are making for United Artists.

Deal with F. N. in Offing

Hollywood—Howard Estebrook, now at First National to prepare two adaptations, is likely to be signed on a term contract by that studio after his present assignment.

Warners in Stamford

Stamford, Conn.—The Warners are understood planning a 3,000 seat theatre here.

Some Inside Dope
On Pictures and
Picture People

They Say That—

Paragraph Pickups
from the Columns
of Contemporaries

NINETY per cent of the contracts being violated are those of the independent distributing organizations. . . . Independent exhibitors must play fair with the independent distributors. To put them out of business would be merely to jeopardize the already shaky position of the independent theatre owner and thereby strengthen the interests of the powers now pretty generally in control of the film industry.—*"Greater Amusements."*

* * *

To say that all movies must be silent and that there must be no "talkies" is as unreasonable as an empirical statement that downtown banks must not have uptown branches.—*"N. Y. Post."*

* * *

Since the movies have gone Sherlock Holmes and figured out the Arnold Rothstein murder mystery, it's only reasonable to assume that they will look in their own backyard and turn out a picture clearing up the Wm. Desmond Taylor slaying.—*"Judge."*

* * *

The crisis in talking films arrives with the spring of 1930. *Before this it has been a year of groping. The coming season will be run, let us hope, on more established lines. Gentlemen who make talkies will know what both they and the public want—to some extent. And actors and actresses will either come up to the requirements of the adult talkie or pass out of the picture quietly.*—"N. Y. Eve. World."

* * *

Year by year the cavilling of the so-called intelligentsia against the motion picture grows weaker and weaker. The best way yet discovered to still a sneer against the institution of the film theatre is to talke one of the scoffers to an institution like the Roxy.—*"N. Y. Daily Mirror."*

* * *

Consolidated Film preferred may earn as high as $10 a share for 1930. Last year it earned $7. The issue may be good, but it appears to lack market sponsorship.—"N. Y. Daily Investment News."

* * *

Performers for the "talkies" are now said to be liable to an affection of the throat. Hitherto it has been supposed that any suffering involved was confined to members of the audience.—London *"Punch."*

* * *

If John Gilbert hasn't kissed himself out of his M-G-M contract by the time you lamp this mess of Hollywood Hooey, cop the short end of the bet that he's on his way. . . . Harry Green is giving Pauline Garon a speedy rush, but up to date she hasn't accepted the four-grand oil can he wants her to pick out—just as a little gift. . . . Hollywood is well steamed over Harry Richman's success in his first gabbie, for they like a winner and all raps are shelved once a bird reaches first base in the screen game. . . . Mary Nolan is doing her daily dozen these mornings flanked by a brace of pill rollers and a trained nurse, the ailment dating back to the day when Mary was really Imogene Wilson.—*Beau Broadway in "New York Telegraph."*

"Truth in Advertising"

The morning after the opening in New York of Richard Barthelmess' new picture, the advertisements said in gigantic type, "They Came—They Saw!"—and declared it the "Greatest Drama Ever Shown!" The same morning the *Times* critic said, "Plods its weary way through banal episodes"; the *World* critic said, "Only mildly diverting, collapsing at the close into a sentimental mess," and the *Herald-Tribune:* "Just a fair magazine story translated into screen terms." Who, then were "they" who declared it the greatest drama of all time? The incident makes a good case for the independence of the critics. But what has become of the vaunted "truth in advertising?"—*Editorial in "Judge".*

A Big Shot

Reprinted from "Punch."

Visitor (at Sound-Picture Studio): "And what's that little man doing over there in the corner with the pop-gun?"

Director: "Ah! He's a very important guy; he's the noise in the big champagne orgy."

THE small town theatre owner is usually well liked and active in community affairs but the small town chain manager is too puffed up with his importance to amount to much, either to the theatre or chain he represents.—*"Film Daily."*

* * *

Our idea of real news would be if a lion shot Martin Johnson.—*"Life."*

* * *

Major Bowes on marrying Margaret Illington, the former wife of Daniel Frohman, received this note from Mr. Frohman: "I can think of no finer man more suitable to marry my wife."—*"N. Y. Daily News."*

* * *

On Broadway, particularly, a contract is a confession of mutual doubt. "N. Y. Daily Mirror."

* * *

Fox has returned to exhibs the money advanced in subscribing to stock planned for issuance of Fox Securities Corp., formed as a means of averting receivership before the refinancing plan of Bancamerica-Lehman Bros. was proposed.—*"Variety."*

* * *

Except among the top-notchers of filmdom, the valets, expensive beach homes and the $25,000 automobiles are disappearing from the screen colony. Warned by the precedent of players who flowered on high salaries for five years and then ended up doing extra parts for want of money, many of the actors and actresses are saving. Where a "front" is thought to be as essential as it is considered in Hollywood, penny hoarding is rather difficult, so it has been necessary to bring in financial agents to really care for the bank accounts.—*"New York Eve. World."*

* * *

Harry Reichenbach, the high-pressure exploiteer, and Jeanette MacDonald, the flicker belle, are pouting over an alleged contract violation. . . . Hal Skelly, the putty-nosed comickian, who counted his dimes a year ago, lured 350 grand from the flickers last year. . . . Bebe Daniels weeps when sobby ballads are played, but only raw onions can bring tears to the eyes of Norma Shearer. . . . Roy D'Arcy, the cinemagun, and Lora Rheinock are pouting again, the babies!—Sobol in "New York Graphic."

* * *

***Vienna has instituted a staff of lecturers in theatres, to explain the meaning of American dialogue. It is thought possible that this innovation may well be adopted in England.*—London Picturegoer.**

WILMINGTON interests who are reported to have secured a large foothold in Warner Brothers during the period of disturbed market conditions, are now understood to have something like 40 per cent interest in the stock of that company.—*"N. Y. Post."*

* * *

Hollywood does not need writers who can turn out literary masterpieces. It needs people who can outline situations, and directors who can make them dramatic in that silent language that is so eloquent when handled intelligently.—*"Film Mercury."*

* * *

February issue of "The Exhibitor" . . . printed an editorial commenting on the Thacher decree, and another about the necessity of the retention of the Film Boards of Trade. . . . The articles . . . state that exhibitors and distributors are taking advantage of the killing of arbitration to violate the contracts . . . (and) have been copied by a sort of Zincograph process and mailed to several persons in this industry. . . . Mr. Hays may not know anything about this, but I am pretty sure that the literature was sent out anonymously by some one else in his office; no doubt by those whose jobs are threatened by the disbanding of the Film Boards. Anonymous communications are most contemptible forms of carrying on propaganda. . . . It is just such tactics as these which Mr. Hays has tolerated that brought his regime into disrepute.—*"Harrison's Reports."*

* * *

Roy D'Arcy . . . has instructed his attorney . . . to prepare to contest a divorce action recently filed by Mrs. Laura Rhinock Guisti (who) charged cruelty, and said her husband was "supremely egotistical."—"N. Y. Daily News."

* * *

The other night at a party I hadn't watched a couple necking more than an hour before I got a great idea for a movie of college life.—*Life.*

* * *

"The talkie has come to stay," says John Gilbert.—A man might say this of an impending visit from his mother-in-law.—London Opinion.

* * *

The feast of Hollywood these days consists chiefly of "humble pie." This is especially true of those players comprising the upper crust. Paramount has made it clear to their mazda babies that they must be willing to share the spot on demand. Among the few stars who will be allowed to star alone is little Clara Bow. . . . Right now, she is miles ahead in the "humble" pieeating contest, more than willing to do what she's told. What has worried Clara more than her own figure are box office figures on her recent pictures, which show an alarming drop.—*"N. Y. Telegraph."*

* * *

Ricardo Cortez's real tag is Jacob Granstein. . . . Grace Menken is trousseau shopping for her sealing to Bert Lytell. . . . What 16 million dollar piano firm can be bought for two million? . . . Two fires have killed off the local studio movie boom. Gramercy Park is closed and so are all but one of the Jersey plants. . . . Claire Windsor has a new "heart" already. . . . Dartmouth's daily newspaper reports that that collitch

(*Continued on Page* 53)

Wasn't Even Missed

From Hollywood comes Dorothy Fields' story, via Winchell "N. Y. Daily Mirror," of a British playwright who was hired by a producer and came, by appointment, to see an executive. He was asked to wait as the exec was in conference. After waiting to see the man that day, and the next, and the next, he flew to New York and took the first boat back to England. Four months later, he returned to Hollywood to give the executive a piece of his mind. As he sat on the bench outside the office, the exec's secretary came out.

"Ah, my dear Mr. Soandso," ah'd the sec, "so sorry to keep you waiting."

M-G-M 'Rainbows' Chalks Up $19,173 In Des Moines Run

Des Moines—"Chasing Rainbows" (M-G-M) knocked 'em cold out here, rolling up a gross of $19,173 at the Paramount, which rated the run 225 per cent, high for this house in some time. Apparently the run took all the heavy dough, because it beat other attractions to a frazzle. The remaining five stands hit no higher than par, these including "Song of the West," "Her Private Affair," "This Thing Called Love," "Second Choice," "Other Tomorrow."

Detailed account of local performances:

Weather: Pleasant.

"CHASING RAINBOWS" (M-G-M)

PARAMOUNT—(1,700) 7 days, 25c-35c-50c-60c **Other Attractions:** M-G-M comedy ("Great Gob"), stage show ("Broadcasting from Radio Land"), Paramount News. **Gross:** $19,173 **Rating:** 225%.

"SONG OF THE WEST" (Warner)

DES MOINES—(1,600) 7 days, 25c-35c-50c-60c. **Other Attractions:** Educ. comedy ("Sugar Plum Papas"), Vita, acts. Para. Sound News. **Gross:** $7,202.15. **Rating:** 100%.

"HER PRIVATE AFFAIR" (Pathe)

ORPHEUM—(2,000) 4 days, 25c-50c. **Other Attractions:** Pathe News, Pathe Review, RKO vaudeville. **Gross:** $7,220 **Rating:** 100%.

"THIS THING CALLED LOVE"

ORPHEUM—(2,000) 3 days, 25c-50c. **Other Attractions:** Pathe News, Pathe Sportlight, RKO vaudeville. **Gross:** $7,516. **Rating:** 100%.

"SECOND CHOICE" (Warner)

STRAND—(1,100) 4 days, 20c-30c. **Other Attractions:** "U" Sporting Youth ("Arabian Daze"), Columbia act ("Stage Door Pest"). Universal Sound News. **Gross:** 4,211 **Rating:** 90%.

"OTHER TOMORROW" (F. N.)

STRAND—(1,100) 3 days, 20c-30c. **Other Attractions:** RGM comedy ("The Fighting Parson") U. A. featurette ("Overture 1812"), Pathe Sound News. **Gross:** $4,442. **Rating:** 95%.

"Christie" Knocks 'Em Cold with K. C. Gross of $21,000

Kansas City—Running up a gross of $21,000, "Anna Christie" (M-G-M) finished up as the week's knockout, leaving the Midland with a rating of 140 per cent. "Vagabond King," taking $11,000 at the b. o., rated 110 per cent. First National's "No, No, Nanette" grossed $20,000 at the Mainstreet, where the film was supported by five vaude turns, headlined by Tom Brown.

Here's the story for the week:

Weather: Pleasant

First runs: "Anna Christie" and vaudeville headlining Jack Sidney & His Frolickers, Midland; "Vagabond King," Newman, "Song of Love" and Loie Bridge Players in "Chaperone," Pantages; "No, No, Nanette" and vaudeville headlining Tom Brown, Mainstreet, "Slightly Scarlet," Royal.

"ANNA CHRISTIE" (M-G-M)

MIDLAND—(4,000), 25c-60c, 7 days. **Other attractions:** Langdon comedy ("Big Kick"), Hearst Metrotone News and Jack Sidney and His Frolickers. **Gross,** $21,000. **Rating:** 140%.

"VAGABOND KING" (Para.)

NEWMAN (2,000), 50c-$1, 7 days. **Other attractions:** "Vagabond King" Overture, Paramount Sound News. **Gross:** $11,000. **Rating:** 110%.

"SONG OF LOVE" (Columbia)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Loie Bridge Players in "The Chaperone." Gross: $9,500. Rating. 95%.

"No. No, Nanette" (First Nat'l)

MAIN STREET (3,067), 35c-60c, 7 days. **Other attractions:** five acts of vaudeville, headlining Tom Brown and the Brown Bros. **Gross:** $17,000. **Rating:** 110%.

"SLIGHTLY SCARLET" (Para.)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** "Scotch," Educ-Sennett comedy; "Where the Sun Plays," Castle comedy; Joe Frisco in Vitaphone number, Paramount News. **Gross:** $4,750. **Rating:** 105%.

Chiselers De Luxe

Hollywood—Two scenario writers made a week-end trip to Agua Caliente. After a three-day tour of the race track, the boys started homeward. Reaching San Diego, they discovered gasoline was needed for the 140 miles to Hollywood. Both were broke.

Spotting a traffic cop, they stopped and gave him the old gag of "bet a dollar you can't button up your vest in 15 seconds." The cop lost and the pair collected two bucks. The gas tank was filled.

A few miles further on, they needed food—but no dough.

Stopping a Mexican in an old Ford, they sold him an old police badge for $3, telling him it would entitle him to break all traffic laws without penalty.

While spending the three dollars for dinner, they ran into a private chauffeur who had lost his party and car at Caliente and wanted a lift to Hollywood. The chauffeur drove the pair of writers back to town, while the chiselers enjoyed the scenery from the back seat of their sedan.

Fox Film In Lead At Boston, Where All Hit Average

Boston—Despite a pretty good line-up of feature product at downtown first runs, the entire eight stands played to only near-average business, with ratings running from 90 per cent to 110 per cent, the high going to "Men Without Women" at Keith's Memorial, where the Fox picture brought in $25,500. "Her Unborn Child," the week's low, did not fare badly, however, taking n $13,600 on a 90 per cent rating. "Anna Christie" failed to cause a ripple.

Weather: Fair.

First runs: "Only the Brace" and Sammy Cohen in "Puttin' on the Dog," stage number, at the Metropolitan; "Anna Christie," Loew's State; "New York Nights" and five vaude acts, at Loew's Orpheum; "Men Without Women," Keith's Memorial; "Wedding Rings," RKO Revue, Keith-Albee; "Melody Man," Park; "Her Unborn Child," musical comedy piece; "Kidding Cinderella" and vaude, Scollay Square; "Mysterious Island," Repertory Theatre.

"WEDDING RINGS" (F. N.)

KEITH-ALBEE—(2,500) 7 days, 25c-60c. **Other attractions:** RKO Revue ("Wav Down South"), News, Comedy, Fables. **Gross:** $19,000. **Rating:** 100%. **Rating:** 100%.

"MELODY MAN" (Col.)

PARK—(800) 7 days, 25c-50c. **Other Attractions:** Cartoon. Universal Talker News. **Gross:** $5,600. **Rating:** 100%.

"HER UNBORN CHILD (S. R.)

SCOLLAY SQUARE—(1,800) 7 days, 25c-50c. **Other Attractions:** Musical comedy satire ("Kidding Cinderella"), Vaudeville, Paramount News. **Gross:** $13,600. **Rating:** 90%.

"MYSTERIOUS ISLAND" (M-G-M)

REPERTORY—(1,200), 7 days, 25c-50c. **Gross:** $6,800. **Rating:** 100%.

"ONLY THE BRAVE" (Para.)

METROPOLITAN—(4 350) 7 days, 30c-75c. **Other Attractions:** Sammy Cohen in "Puttin' on the Dog"; Organ numbers, Paramount News. **Gross:** $32,100. **Rating:**. 100%.

"ANNA CHRISTIE" (M-G-M)

LOEW'S STATE—(3,700) 7 days, 30c-50c. **Other Attractions:** Charley Chase talking comedy, Hearst Metrotone News, M-G-M News. **Gross:** $19,500. **Rating:** 95%.

"NEW YORK NIGHTS" (U. A.)

LOEW'S ORPHEUM—(3,100) 7 days, 25c-50c. **Other Attractions:** Five acts vaudeville, Hearst Metrotone News. **Gross:** $20,400 **Rating:** 95%.

"MFN WITHOUT WOMEN" (Fox)

KEITH MEMORIAL—(2,900) 7 days, 30c-65c. **Other Attractions:** Organ specia'ties, Pathe News, Comedy. **Gross:** $25,500. **Rating:** 110%.

Entire First Run Lineup In Ottawa Takes A Nosedive

Ottawa—Exhibitors operating major first run stands here took a licking at the b. o., where less than $24,000 was taken in at the five theatres downtown. "Great Divide" (1st Nat'l), "Trespasser" (United Artists), "Grand Parade" (Pathe), "7 Days' Leave" (Paramount), "Navy Blues" (M-G-M) and "Sky Hawk" (Fox) all failed to hit par. Here's the story of the week's flops:

Weather: Fair.

First runs: "Sky Hawk," Regent; "Lummox," Imperial; "Navy Blues," Centre; "7 Days Leave" (3 days) and five RKO acts, Keith's; "Grand Parade" (3 days), and Victor male chorus with Geoffrey O'Hara, Keith's; "Trespasser," Avalon; "Great Divide," Avalon.

"SKY HAWK" (Fox)

REGENT—(614, only ground floor in use) 25c-60c, 6 days. **Other Attractions:** "Night in the Dormitory," Pathe Comedy; Mickey Mouse cartoon, Fox Movietone News, orchestra. **Gross:** $4,518. **Rating:** 92%.

"LUMMOX" (United Artists)

IMPERIAL—(1,200) 15c-50c, 6 days. **Other Attractions:** Hearst Metrotone News, "Corby's Corners." **Gross:** $3,050. **Rating:** 83%.

"NAVY BLUES" (M-G-M)

CENTRE -(1,200) 15c-50c, 6 days. **Other Attractions:** "Dangerous Females," with Marie Dressler and Polly Moran; Navarra, pianist; Fox Silent News. **Gross:** $3,950. **Rating:** 90%.

"7 DAYS LEAVE" (Para.)

KEITHS—(2,596) 15c-60c, 3 days. **Other Attractions:** Five RKO vaudeville acts, orchestra, Pathe Silent News, comedy ("For Love or Money"). **Gross:** $5,100. **Rating:** 90%.

"GRAND PARADE" (Pathe)

KEITH'S—(2,596) 15c-60c, 3 days. **Other Attractions:** Educational comedy ("Scotch"), Universal talking newspaper reel, and Geoffrey O'Hare and Victor male chorus. **Gross:** $4,100. **Rating:** 80%.

"TRESPASSER" (United Artists)

AVALON—(990) 25c-35c, 3 days. **Other Attractions:** Educational comedy ("Uppercut O'Brien"). Disney cartoon, Fox Movietone News. **Gross:** $1.175. **Rating,** 85%.

"GREAT DIVIDE" (1st Nat'l)

AVALON—(990) 25c-35c, 3 days. **Other Attractions:** Comedy ("Unaccustomed As We Are"), Fox Movietone News, "Jailhouse Blues." **Gross:** $1,325. **Rating:** 95%.

"Lummox" Draws 20 Grand, Tops Providence Runs

Providence—All three first run attractions playing this town held up to par, or better, in a good, but not sensational week. "Case of Sergeant Grischa" and "Slightly Scarlet" each rated 100 per cent, closely following the 110 per cent mark chalked up by "Lummox," which grossed $20,100.

The weather was clear and warm, offering no great b. o. obstacles. Complete record of local intake follows:

"CASE OF SERGEANT GRISCHA" (RKO)

VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "50 Miles from B'way," Pathe News. **Gross:** $9,100. **Rating,** 100%.

"LUMMOX" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Our Gang comedy ("Shooting Bears"), Hearst Metrotone News, Organlogue. **Gross,** $20.100. **Rating,** 110%.

"SLIGHTLY SCARLET" (Para.)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Men Are Like That" ((Para., supporting attraction), Fox News. **Gross:** $12,300. **Rating** 100%.

Actually

It was in the offices of one of New York's circuits. The incoming young man announced breathlessly that he was a reporter for one of the theatrical weeklies.

"Any news for the front page today?" was his opening query.

"What d'ye mean front page?" asked the hardboiled p. a.

"I mean is there anything wrong with your company, any of your bosses in trouble with any women and—"

The door had slammed behind him.

Arliss the High Spot in "Balto"; '2nd Wife' Flops

Baltimore—Local exhibitors can't blame Lent for a crop of current flops, in view of the performance of George Arliss, who played "Green Goddess" at two houses simultaneously and ran miles ahead of all other local runs. At the Rivoli he cashed in $14,000, hitting the week's high-mark with 175 per cent. The simultaneous run at the Metropolitan, uptown, grossed $9,000, which means a rating of 150 per cent. Paramount's "Dangerous Paradise" grossed $14,000, but this figure only represented a 80 per cent rating at Loew's Stanley.

"Second Wife" (RKO) took a nose dive to 45 per cent, taking $2,970 at the Auditorium, and playing a grind from 11 A. M. to 11 P. M. "Officer O'Brien" (Pathe) and "Troopers Three" (Tiffany), on a double bill, followed closely for the booby prize, grossing $4,400 and rating 55 per cent at Keith's.

Seven out of nine first runs in Baltimore fell below par. Their intake follows:

Weather: Clear and warm, to clear and cold with rain one day.

First runs: "Green Goddess" at the Metropolitan, uptown, and Rivoli, downtown; Jannings repertoire, showing "Last Command," "Patriot" and "Variety," each for two days, at the Little, art house; "Personality," with Bert Smith Players in acts and chorus, Hippodrome; "Troopers Three" and "Officer O'Brien," double bill, Keith's; "Second Wife," Auditorium; "Seven Keys to Baldpate," and Tom Waring in a singing and piano act, New Theatre; "Street of Chance," Loew's Parkway; "Lone Star Ranger," "Loew's Valencia; "Dangerous Paradise," Loew's Stanley; "Seven Days Leave" and Loew-Publix stage unit ("Land of Syncopation"), Loew's Century. Stage: "Babes in Toyland," "Vagabond King," "French Models."

"GREEN GODDESS" (Warners)

RIVOLI—(1,892), 25c-50c, 6 days, starting with Saturday and having Sunday midnight show. **Other attractions:** Pathe Sound News, Ann Pennington tabloid revue, talking ("Hello Baby"), Mickey Mouse sound cartoon ("Jazz Fool"), and "Voice of Hollywood," talker novelty. **Gross:** $14,000. **Rating,** 175%.

"GREEN GODDESS" (Warners)

METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday and with Sunday midnight show. **Other attractions:** Kinograms. Ann Pennington's tabloid revue, talking ("Hello Baby"); "March Horoscope." **Gross:** $9,000. **Rating,** 150%.

EMIL JANNINGS REPERTOIRE
("Last Command," "Variety," "The Patriot")

LITTLE—(267), 35c-50c, 6 days, each feature running two days. **Other attractions:** Einstein's theory of relativity. **Gross:** $800. **Rating,** 80%.

"PERSONALITY" (Columbia)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe Sound News, Pathe Review, Pathe talking comedy ("Perfect Match"), organ, orchestra and "Gentlemen Prefer Blondes." **Gross:** $8,500. Rating, 85%.

"TROOPERS THREE" (Tiffany)

KEITH'S—(3,016), 25c-50c, 6 days, starting with a midnight show Sunday. **Other attractions:** Fox Movietone News. **Gross,** $4,400. **Rating:** 55%.

"SECOND WIFE" (Radio)

AUDITORIUM—(1,600), Mats. 35c; nights, 40c-60c,

(Continued on page 47)

Grosses on West Coast All Wet; Blame the Rain

Los Angeles—Heavy rains during the week proved a complete washout at most Hollywood and Los Angeles major-run houses, where usually high intakes took a heavy tumble to low levels. Because of the first local showing of "Song of the West," gross at the Warner Downtown skyrocketed to $28,000, a 187 per cent rating for the house. Fox's "Happy Days" was the only other good performer, taking in $16,400, on a 131 per cent rating at the Carthay Circle.

"Men Without Women" (Fox) took a nosedive to $8,500 (85 per cent), at the Criterion. Next low was hit by First National's "Playing Around," chalking up 91 per cent or a $14,300 gross at the RKO. "Rogue Song" was affected in the downward slide, finishing the week with $18,200, rating 114 per cent.

The week's record at Hollywood and Los Angeles houses tells the story:

Weather: Rain.

"ROGUE SONG" (M-G-M)

GRAUMAN'S CHINESE—(2,023) 9th week, 7 days, twice daily, 75c to $1.50. **Other Attractions:** Abe Lyman and band, Movietone News. **Gross:** $18,200. **Rating:** 114%.

"HAPPY DAYS" (Fox)

FOX CARTHAY CIRCLE—(1,650) 3rd week, 7 days, twice daily, 75c to $1.50. **Other Attractions:** Elinor's Orchestra and Movietone News. **Gross:** $16,400. **Rating:** 131%.

"VAGABOND KING" (Paramount)

PARAMOUNT—(3.596) 2nd week, 7 days, 50c-75c-$1.00. **Other Attractions:** Paramount Sound News and Milton Charles organ concert. **Opposition:** "Men Without Women," "Song of The West," "Such Men Are Dangerous," "Putting On Ritz," "Playing Around," "Rio Rita." **Gross:** $27,000. **Rating:** 108%.

"MEN WITHOUT WOMEN" (Fox)

FOX CRITERION—(1,652), 2nd week, 7 days, 35c to 65c. **Other attractions:** Four fortune tellers in person, Charlie Chase comedy, Movietone News, Fashion News. **Opposition:** "Vagabond King," "Song of the

(Continued on page 47)

All's Quiet in Portland, With 'Cohens' Leading

Portland, Ore.—Local exhibs blame slow business on early summer weather and the usual Lent influence, which dropped grosses to about par for the entire lineup. "Cohens and Kellys In Scotland" was the big thing for the week, rating 115 per cent, with a gross of $8,100. "Such Men Are Dangerous" brought $11,325 to the Broadway box-office, but this figure represented only 110 per cent for that house.

Lowest percentage was scored with Paramount's "Honey," which rated 90 per cent, despite the gross of $11,000 rolled up at the Paramount. "Lummox" (United Artists) ran about one shade ahead, rating 95 per cent on a $7,125 gross, lowest intake for the week. Here's the layout for all six houses:

Weather: Early summer, sunshine.

First runs: "Song of the West," Blue Mouse; "Love Racket" and Bob Hope and Harry Webb's Band, Adele Verne-Lime trio, RKO's Orpheum; "Cohens and Kellys in Scotland," Music Box; "Honey," Ron and Don at the Wurlitzer and Eddie Magill, "Crooning

(Continued on page 47)

Why Not Everywhere?

Chicago—One busy exec here who is frequently annoyed by long-winded telephone conversationalists has perfected a device by which the ear-piece of his phone may be clamped to a dictaphone and the caller permitted to rant to his heart's content. The device also helps to fix responsibility for errors in orders transmitted over the phone, as the dictaphone record, in cases where disputes arise later, can be hunted up and the original conversation reproduced.

Tibbett Grosses $20,000, "Happy Days "$30,000

Cleveland — Fox's "Happy Days" and "Wedding Rings" (First Nat'l) ran neck-and-neck in a stiff race for first run honors, copping the prize from Tibbett's "Rogue Song," which rated 130%, grossing $20,000, as compared with $30,000 box office by the first two.

"Lady to Love," Metro's initial Vilma Banky talker, took the booby prize. Vilma grossed $15,000, rating 75%

This week's Cleveland b. o. story, in detail:

Weather: Fine.

First runs: "Rogue Song," Stillman; "Lady to Love," Allen; "Not So Dumb," State; "Happy Days," RKO, Hip; "Wedding Rings," RKO, Palace; "Girl From Woolworth's," Cameo. Stage: Eddie Cantor in "Whoopee," "Bird In the Hand."

"ROGUE SONG" (M-G-M)

STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Marionettes," Hearst Metrotone News. **Gross:** $20,000. **Rating,** 130%.

"LADY TO LOVE" (M-G-M)

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Whispering Whoopee" (Para.), "Autumn" (Columbia), Hearst Metrotone News. **Gross:** $15,000. **Rating:** 75%.

"NOT SO DUMB" (M-G-M)

STATE—(3,400, 30c-60c, 7 days. **Other attractions:** "Royal Four Flush" (Univ.), "Her Hired Husband" (Pathe), "Alice's Tin Pony," Paramount News. **Gross:** $19,000. **Rating,** 80%.

"HAPPY DAYS" (Fox)

RKO HIPPODROME—(4,500), 25c-75c, 7 days. **Other attractions:** "Enchanted Forest" (Tif.), "Sky Skippers" (Aesop Fable), Fox Movietone News. **Gross:** $30,000. **Rating,** 150%.

"WEDDING RINGS" (First Nat'l)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "Hodge Podge" (Educ.), "Sportlight" (Pathe), "Honest Crooks" (Pathe), Pathenews. **Gross:** $30,000. **Rating,** 150%.

"GIRL FROM WOOLWORTH'S" (First Nat'l)

CAMEO—(1,200), 25c-50c, 7 days. **Other attractions:** "Shrimp" (M-G-M), Screen Snapshots (Col.), "Put On Your Old Gray Bonnett" (Para. song), Hearst Metrotone News. **Gross:** $5,000. **Rating,** 83%.

"Street of Chance" Does $33,440 In Minneapolis Run

Minneapolis—"Street of Chance" at the Minnesota drew top money last week, the gross reaching $33,440 but the percentage only 83. Second in the money division was "The Bishop Murder Case," which played to $26,000, or a rating of 95 per cent at the State.

Business was average, despite mild weather for this city. "The Locked Door" at the Lyric did $4,000 to a rating of 100

(Continued on page 47)

Grosses on West Coast All Wet; Blame the Rain

(*Continued from page 46*)

West," "Such Men Are Dangerous," "Puttin' on Ritz," "Playing Around," "Rio Rita." **Gross,** $8,500. **Rating,** 85%.

"SUCH MEN ARE DANGEROUS" (Fox)

LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Changes Idea," Eddie Peabody, Movietone and Metrotone News. **Opposition:** "Vagabond King," "Men Without Women," "Song of the West," "Puttin' on Ritz," "Playing Around." "Rio Rita." **Gross:** $29,800. **Rating,** 110%.

"PUTTING ON THE RITZ" (United Artists)

UNITED ARTISTS—(2,100), 1st week, 7 days, 35c to 75c. **Other attractions:** Christie Talker comedy, "Scrappily Married," Paramount Sound News, Gaylord Carter organ concert. **Opposition:** "Men Without Women," "Song of the West," "Vagabond King," "Such Men Are Dangerous," "Playing Around," "Rio Rita." **Gross:** $18,800. **Rating,** 140%.

"SONG OF THE WEST" (Warners)

WARNER DOWNTOWN—(2,400), 1st week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties and Sound News. **Opposition:** "Men Without Women," "Vagabond King," "Such Men Are Dangerous." "Playing Around," "Putting on Ritz," "Rio Rita." **Gross:** $28,000. **Rating,** 187%.

"OTHER TOMORROW" (First National)

WARNER BROS. HOLLYWOOD—(3,000), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties and Sound News. **Gross:** $14,500. **Rating,** 104%.

"PLAYING AROUND" (First National)

RKO—(2,700), 7 days, 30c to 65c. **Other attractions:** RKO vaudeville and Pathe Sound News. **Opposition:** "Men Without Women." "Vagabond King," "Such Men Are Dangerous," "Putting on Ritz," "Song of the West," "Rio Rita." **Gross:** $14.300. **Rating,** 91%.

"RIO RITA" (RKO)

ORPHEUM—(2,750), 1st week, 7 days, 35c to 65c. **Other attractions:** Talker comedy, Pathe Sound News and organ concert. **Opposition:** "Men Without Women," "Vagabond King," "Playing Around," "Putting on Ritz," "Such Men Are Dangerous," "Song of the West." **Gross:** $18 500.

"THE LOVE PARADE" (Paramount)

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Skirts Idea," Movietone News. **Gross:** $15,600.

The Signpost

The shingle of a law firm on Exchange Place in New York, reads:

"Hays, St. John & Abramson."

All's Quiet in Portland, With 'Cohens' Leading

(*Continued from page 46*)

King," at the Paramount; "Such Men Are Dangerous," Fanchon & Marco's "Ideas" show, Fox Broadway; "Lummox," Fox's United Artists.

"SONG OF THE WEST" (Warners)

RKO'S ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Bob Hope, Harry Webb's Band, Adele Verne, Lime Trio. **Gross:** $10,356. **Rating,** 105%.

"COHENS & KELLYS IN SCOTLAND" (Univ.)

MUSIC BOX—(1,835), 25c, 7 days. **Other attractions:** Vitaphone acts, Pete Ashe at Wurlitzer, Fox Movietone News. **Gross:** $8,100. **Rating,** 115%.

"HONEY" (Para.)

PARAMOUNT—(3,068), 25c-50c, 7 days. **Other attractions:** Paramount Sound News, Eddie Magill ("Crooning King"), Ron and Don at the Wurlitzer, Paramount comedy, Lobby entertainment ("Ticklish Business"). **Gross,** $11,000. **Rating,** 90%.

"SUCH MEN ARE DANGEROUS" (Fox)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Peasant Idea," including Gen. Ed LaVine, Diehl Sisters and San Jak Kauffman and band; Fox Movietone News, Devaney at Wurlitzer. **Gross:** $11,325. **Rating,** 110%.

"LUMMOX" (United Artists)

FOX UNITED ARTISTS—(945), 50c-60c, 7 days. **Other attractions:** Fox Movietone News and comedy. **Gross,** $7,125. **Rating,** 95%.

Corporation Earnings Reported in February, 1930

Compiled by

"THE WALL STREET NEWS"

Annual Reports

(*Unless Otherwise Specified, Figures Below Refer to Year Ended Dec. 31, 1929*)

Name	Net income before dividends		$ earned per common share		Surplus after dividends		P. & L. surplus	
	1929	1928	1929	1928	1929	1928	1929	1928
American Seating Co.	484,146	628,237	2.38	2.99	*	*	*	*
Claude Neon Electrical Products Corp., Ltd.	718,840	295,649	3.08	1.03	*	*	*	*
General Outdoor Advertising Co., Inc.	1,843,399	2,978,013	1.82	[1]5.33	†111,621	1,022,997	4,721,549	5,157,136
General Theatres Equip., Inc. (Nov. 30)	2,710,309	*	1.33	3.33 *	*	*	*	*
Heywood Wakefield Co.	†251,248	†355,983	†	†	*	*	*	*
Roxy Theatres Corp. (Oct.25)	643,047	607,676	.59	.49	*	*	932,004	*
Technicolor Motion Picture Corp.	[2]1,173,980	†46,190	*	*	*	*	*	*
Trans-Lux Daylight Picture Screen Corp.	‡525,388	‡258,746	.67	.35	*	*	*	*
Universal Pictures Co., Inc. (year end. Nov. 2)	491,358	1,004,644	.66	2.63	*	*	*	*

Quarterly Reports

Name	Net income before dividends		$ earned per common share		Surplus after dividends		P. & L. surplus	
	1929	1928	1929	1928	1929	1928	1929	1928
Metro-Goldwyn Pictures Corp. (12 wks. end. Nov. 22)	‡1,737,471	‡1,082,321	[3]10.28	[3]6.39	*	*	*	*
Shubert Theatre Corp. (6 mos. end. Dec. 31)	†972,055	470,826	†	2.19	†1,238,505	14,561	8,781,186	11,237,469
Warner Bros. Pictures, Inc. (quar. end. Nov. 30)	5,629,108	2,917,724	2.07	1.05	*	*	*	*

Explanation of Reference Marks

† Deficit.

‡ Before Federal taxes.

[1] *On class A shares.*

[2] *Includes common stock.*

[3] *On preferred stock. All common stock owned by Metro-Goldwyn Picture Corp. wholly owned subsidiary of Loew's, Inc.*

[4] *Operating corporation of Technicolor, Inc. Earnings before taxes.*

[5] *These earnings include equity in undistributed earnings of affiliated company for the 9 weeks ended Nov. 2, 1929 (since conslidated) amounting to $217,554.*

[6] *The profits for the quarter ended Dec. 1, 1928, however, included only the earnings of the companies then subsidiary to Warner Bros. Pictures, Inc., while the profits for the quarter ended Nov. 30, 1929, include the profits of all the companies then subsidiary to Warner Bros. Pictures, Inc.*

'Street of Chance' Does $33,440 In Minneapolis Run

(*Continued from page 46*)

per cent, and "Oh, Yeah" $17,250 at the Hennepin-Orpheum. Normal business for that house.

This is how they stand:

Weather: Mild.

First runs: "Vagabond King." Century; "Case of Sergeant Grischa," 7th St.; "Party Girl," 5 vaudeville acts, Pantages: "Street of Chance," Publix stage show, Minnesota, "Locked Door," Lyric; "Oh, Yeah!", 5 vaudeville acts, Hennepin Orpheum; "Bishop Murder Case," Buster West, State; "Hard to Get," Aster. Stage: "Street Scene," with Gotham company, Mettropolitan; "East of Suez," local stock company, and Florence Reed starred, Lyceum.

"VAGABOND KING" (Para.)

CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross,** $9,500. **Rating,** 93%.

"CASE OF SERGEANT GRISCHA" (RKO)

SEVENTH STREET—(1,400), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $9,375. **Rating**, 95%.

"PARTY GIRL" (Tiffany)

PANTAGES—(1,675), 25c-50c75c, 7 days, 3 shows daily. **Other attractions:** Pathe Sound News, five acts vaudeville. **Gross:** $8,000. **Rating**, 80%.

"STREET OF CHANCE" (Para.)

MINNESOTA—(4,025), 35c-40c-75c, 7 days, 4 shows daily. **Other attractions:** "Mardi Gras" (Publix stage show), Eddie Cantor, talking short comedy, "Buying a Meal Ticket," "Prison Song," musical cartoon; newsreel, stage band, concert orchestra, organ offering. **Gross:** $33,440. **Rating,** 88%.

"LOCKED DOOR" (United Artists)

LYRIC—(1,238), 15c-25c-40c, 7 days, 3 shows daily. **Other attractions:** Comedy ("Big Jewel Case," Educational); newsreels. **Gross:** $40,000. **Rating,** 100%.

"OH, YEAH!" (Pathe)

HENNEPIN ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** 5 vaude acts headed by Blackstone, the magician, and newsreel. **Gross:** $17,250. **Rating,** 75%.

"BISHOP MURDER CASE" (M-G-M)

STATE—(2,300), 25c-35c-60c, 7 days, 3 shows daily. **Other attractions:** Buster West in "Marching to Georgie," "Hits of Broadway," and Graham McNamee, newsreel. **Gross,** $26,000. **Rating,** 95%.

"HARD TO GET" (First Nat'l)

ASTER—(812), 20c-35c, 7 days, 6 shows daily. **Other attractions:** None. **Gross,** $3,500. **Rating,** 100%.

Arliss the High Spot in "Balto"; '2nd Wife' Flops

(*Continued from page 46*)

6 days, 11 a. m. to 11 p. m. **Other attractions:** Traveltalk, Pathe Sound News. **Gross:** $2,970. **Rating,** 45%.

"SEVEN KEYS TO BALDPATE" (RKO)

NEW—(1,500), 25c-50c, 6 days. **Other attractions:** Fox Movietone News, Sennett comedy ("Trouble for Two"), Tom Waring in a singing-piano act. **Gross:** $9,500. **Rating,** 95%.

"STREET OF CHANCE" (Para.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone News, M-G-M comedy ("Great Gobs"), Paramount novelty song reel. **Gross:** $4,400. **Rating:** 100%.

"LONE STAR RANGER" (Fox)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone News, M-G-M Newsreel, M-G-M Our Gang comedy ("Bear Shooters"), Rice Sportlight-Pathe ("Wild Cat Hunting"). **Gross:** $2,975. **Rating**: 85%.

"DANGEROUS PARADISE" (Para.)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone News, Organlogue, Pathe Review, United Artists featurette ("Overture of 1812"), cartoon ("Autumn"), Langdon talking comedy ("Big Kick"). **Gross:** $14,000. **Rating,** 80%.

"SEVEN DAYS LEAVE" (Para.)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone News, Loew-Publix unit ("Land of Syncopation"), Organlogue, orchestra, Oddity ("River of Suds"), Paramount comedy "Marching to Georgia"), Sportlight ("Sea Lion Fights"). **Gross:** $18,800. **Rating,** 90%.

New Sound Installations

CLEVELAND—Recent additions to wired houses here are the New Broadway (1,412 seats), the Olympia (1,597 seats), and the Sun (801 seats), which have been wired by Western Electric.

CAMDEN, Ark.—The Rialto has been wired with Western Electric equipment.

CHICAGO—The Rialto, Randolph and Parkside have installed Western Electric sound.

PORTLAND, Ore.—Western Electric sound system is operating in the Laurelhurst.

SAN FRANCISCO—The new Rialto, seating 1,640, has completed installation of a Western Electric film and disc sound system.

CROSSETT, Ark.—Western Electric equipment has gone into the Crossett, seating 494.

GRENADA, Miss.—Western Electric sound system has been installed in the Grenada.

CONWAY, Ark.—Western Electric sound installation has been completed at the Conway.

MEMPHIS—The Linden Circle is the latest here to install Western Electric.

LOS ANGELES—Western Electric sound has been put in the 445-seater Ambassador. The Forum has almost completed a W. E. installation.

MILWAUKEE—Western Electric has wired the Pabst for film and disc.

AURORA, Mo.—W. E. film and disc equipment is now in the Princess.

CORDOVA, Alaska—The Empress has installed a Western Electric sound system.

ANDOVER, Mass.—Colonial has installed Western Electric.

PASADENA, Cal.—Western Electric sound installation has been completed at the Washington.

GLENDALE, Cal.—Film and disc equipment has been put in the Cosmo by Western Electric.

DINUBA, Cal.—The Williams has been wired by Western Electric.

ANNAPOLIS, Md.—Western Electric equipment has gone into the Star, seating 371.

KULPMONT, Pa.—Installation of Western Electric sound has been completed at the Imperial.

JEANERETTE, La.—The Bijou is wired with Western Electric.

LEADVILLE, Cal.—The Liberty Bell has gone sound. Western Electric equipment installed.

TONOPAH, Nev.—Western Electric reproducer has been installed in the Butler.

BUNKIE, La.—The Bailey has Western Electric reproducing equipment now.

MARYVILLE, Tenn.—Western Electric has wired the Palace for talking pictures.

ATHOL, Mass.—Western Electric equipment is operating in the Capitol.

NEW BRUNSWICK, N. J.—The Strand has installed a Western Electric sound device.

DETROIT—Western Electric sound system is now in the DeLuxe Theatre.

ENGLAND, Ark.—Western Electric sound has been added to the Best.

DALLAS—The Forest has wired with Western Electric. Theatre seats 420.

PONCA CITY, Okla.—The large 1,200-seat Poncan has installed Western Electric equipment.

BRANDON, Man.—The Strand is being rebuilt by Famous Players and Western Electric equipment is being installed. Al. Ritchie, former Paramount exchange manager at Winnipeg, is now manager of both the Strand and Capitol here.

CLEVELAND—Pacent sound reproducing equipment has been installed in the Columbia and Oriental. This makes five downtown Pacent installations.

FALMOUTH, Ky.—Shoemaker and Kinney have installed Pacent in their Falmouth.

All-Sound Policy

Dallas—Sound pictures exclusively will be the policy of the Palace and Melba, local Publix houses, starting Friday. Musicians and stagehands have received their notice. Both will revert Friday to a seven-day policy.

ROOKLYN, N. Y.—The Sun and the Canarsie are the two latest additions to Western Electric installations in this district. Both have film and disc equipment. The Canarsie seats 1,470.

CHATHAM, Mass.—Western Electric apparatus has gone into the Orpheum.

CLEVELAND—The 562-seat Arion has installed a Western Electric sound system.

NEW CASTLE, Pa.—The Nixon, seating 435, has put in Western Electric film and disc equipment.

SAN BENITO, Tex.—The Palace has been wired for sound by Western Electric.

CHICAGO—The Famous has installed Western Electric film and disc equipment.

LYONS, Kan.—The Lyons has opened up with sound. Western Electric equipment.

ELLENVILLE, N. Y. — Talking pictures are scheduled for the Shadowland, which has installed Western Electric sound system.

WILMINGTON, Del.—The Rialto has put in Western Electric film and disc system.

BELLAIRE, O.—Western Electric sound has been installed in the Temple.

ST. BERNARD, O.—The Eagles has been wired by Western Electric.

PASCAGOULA, Miss.—Western Electric equipment has been installed in the Nelson.

HIAWATHA, Kan.—The Dickinson has been wired by Western Electric.

TUCUMCARI, N. M.—The Princess has installed Western Electric apparatus.

KANSAS CITY, Mo.—Engineers for Western have completed wiring the 832-seat Summit.

CULPEPPER, Va.—The Fairfax has gone talkie with the installation of a Western Electric sound system.

BLACKFOOT, Ida.—The Nuart has installed Western Electric apparatus.

ECORSE, Mich.—Western Electric equipment has been installed in the Ecorse. The house only seats 404.

BRADY, Tex.—Western Electric engineers have wired the Palace.

WATERTOWN, Mass.—The Coolidge has completed installation of a Western Electric sound system.

SUPERIOR, Ariz.—Western Electric apparatus has been put in the Mauk.

BELLEVILLE, Ill.—The Washington, seating 1176, has installed Western Electric equipment.

BLOOMFIELD, Ia.—The Iowa will open soon with RCA Photophone sound equipment.

JEFFERSON CITY, Mo.—RCA Photophone engineers are installing sound equipment in the Gem.

WINSTON-SALEM, N. C.—The Lincoln is being wired by RCA Photophone.

ST. JOSEPH, Mo.—The Charwood is being wired for sound by RCA Photophone.

DEERING, Me.—Leon P. Gorman has contracted with RCA Photophone, Inc., for sound installation in his Cameo.

MANILA, P. I.—The Cine Lux, operated by the Manila Film Co., has opened with RCA Photophone sound reproducing equipment.

NORTH BIRMINGHAM, Ala.—The North Birmingham will open soon with RCA Photophone.

LONG BEACH, Cal.—RCA Photophone engineers are wiring the Laughlin.

SANDERSON, Tex.—The Princess is being wired by RCA Photophone engineers.

GRAND RAPIDS, Minn.—Announcement is made that the Grand is being wired for sound by RCA Photophone engineers.

WEST HAMPTON BEACH, N. Y.—The Star is being wired by RCA Photophone.

NEW EGYPT, N. J.—The Isis is being wired for sound by RCA Photophone.

AKRON, O.—RCA Photophone engineers are installing sound at the Southern.

NEW YORK—The Luxor will open soon with RCA Photophone sound equipment.

NEWARK—Weequahic is in the hands of RCA Photophone engineers.

DEEP RIVER, Conn.—RCA Photophone sound equipment is going into the Pratt.

WINDSOR, Conn.—The Tunxis is being wired by RCA Photophone.

CORONA, N. Y.—The Palace has gone sound via RCA Photophone.

ROCHESTER, N. Y.—The Grand is being wired by RCA Photophone.

KING CITY, Cal.—The Reel Roy will open soon with RCA Photophone.

SUMNER, Wash.—The Liberty is being wired by RCA Photophone.

SINGAPORE, Straits Settlements—The Victoria has opened with RCA Photophone sound reproducing equipment.

CLEVELAND—Scoville, Essick and Reiff have installed Wonderphone in the Almira.

MINGO JUNCTION, O.—Tone-O-Graph has been installed in the Ideal. Rube Traube closed the contract last week.

FORT STOCKTON, Tex.—Talking equipment has been installed in the Grand.

SODA SPRINGS, Ida.—Manager Lauritson has completed installation of talker equipment at the Idanha.

SPRINGFIELD, Ore.—Wiring of the Bell here has been completed.

HIGH POINT, N. C.—Sound equipment is being installed at the Broadway, which Reitzel Wagner is remodeling prior to reopening April 1.

ULYSSES, Neb.—Talker equipment is being installed at the Rivoli by Manager Kuhl.

HARRIMAN, Tenn.—Western Electric reproducing equipment has made its bow at the Princess.

MOSCOW, Ida.—Pasterphone disc equipment has been installed at the Vandal by Milburn Kenworthy.

NEW BETHLEHEM, Pa.—Sound pictures have made their bow at the Andrews via Western Electric equipment.

ORANGE, N. J.—Reproducing equipment has been installed at the Bright, North Park and Dodd Sts., East Orange.

IDAHO FALLS, Ida.—The Rex has reopened with sound equipment.

TOWNSEND, Mont.—The Rex is being wired for talkers.

REDMOND, Ore.—The New Hiway has been wired for talkers and will reopen this week.

SUMMER, Wash.—The Liberty has been wired for RCA Photophone.

Turn to pages 56 and 57, for additional current installations of sound equipment in the U. S.

Rapid Technical Growth Prompted Local S. M. P. E.

M. W. Palmer heads the New York division of the Society of M. P. Engineers, which will be managed by T. E. Shea and M. C. Batsel. D. Hyndman was elected secretary-treasurer at the initial meeting of the new unit, an outgrowth of a movement started within the organization months ago when it became apparent that the regular Spring and Fall meetings of the parent body did not offer sufficient opportunity to discuss numerous important technical problems in the industry.

Definite action for a local group, which will embrace territory within a radius of 50 miles of New York, was taken last month and a committee appointed to formulate definite plans. One hundred and fifty Eastern members of the Society were lined up.

The New York group is the third S. M. P. E. body in the field. Last year, a group of West Coast engineers and technicians formed a Hollywood division, also associated with the parent organization.

The publicity and membership committees will meet on March 24 to pave the way for closer cooperation between the two and to complete plans for a drive for members. The confab will be held at the General Electric plant in Schenectady.

S. M. P. E. Fall Meet To Be Held Next Month

Convention committees of the S. M. P. E. are at work on plans for the annual Spring confab, to be held at Washington in April.

J. and E. R. Skirboll Take Over Theatre in San Diego

San Diego—Joe Skirboll, former sales manager of Sono Art-World Wide, and his brother, E. R. Skirboll, have reopened the Cabrillo, which has been dark since the new Fox house opened here. "Her Unborn Child" was the first picture. If they find business satisfactory they plan to take a long lease on the house, which has been under Fox West Coast control for several years.

"Queen High" in Rehearsal

Rehearsals of "Queen High" have been launched at the Paramount Long Island studio with Charles Ruggles, Frank Morgan, Ginger Rogers and Stanley Smith featured. This is the first of the Schwab and Mandel plays to be made under terms of the contract entered into some months ago between the stage producers and Paramount. Fred Newmeyer will direct.

"Rosalie" Next Davies

Hollywood—Marion Davies' next filmusical for M-G-M will be "Rosalie," from the musical comedy of same name. Gene Markey is adapting and dialoguing, for which several original songs will be composed to add to the numbers already available.

Radio Buys "Inside Lines"

"Inside The Lines," stage play by Earl Derr Biggers, has been purchased by Radio Pictures.

Abe Waxman's familiar high hat is taken for a ride. Greeting him on his arrival in L. A. are Max Shagrin, district manager, Warner West Coast Theatres; Harry Maizlish, exploitation head of the chain; Waxman, George Thomas, studio publicity chief, and Maurice Silver, general manager of Warner Theatres in the west.

Showman Becomes A Sleuth To Trap Double Crossers

San Antonio—Sherlock Holmes seems to have nothing on Nick Marosis, local showman. In 1927, while manager of the Palace, Marosis brought a troupe of 20 Russians from Mexico to appear in the presentation part of his theatre's program. As the Russians were aliens, Marosis was forced to put up $500 each for their "safe conduct" back across the Mexican border—a total of $10,000.

After the Russians played a week's engagement here, Marosis secured for them an engagement in Dallas. Instead of returning the Russians disbanded, letting Marosis hold the sack in the shape of a $10,000 bond.

At considerable expense and loss of time, Marosis trailed the Russians all over the country. Eventually he returned all but four to the government and they were deported. The remaining four, Marosis found, hd enlisted in the U. S. army in Fort Sill. When he asked for their custody, army authorities refused.

Last week, the enlistments of the quartet were over. Marosis turned the men over to the government, they were deported, and Marosis had his $10,000 bond returned to him.

Sunday Shows Lose Out in N. Y. on Technicalities

Rochester, N. Y.—Disqualification of a petition for Sunday pictures in Canisteo and a court injunction restraining the board of trustees from presenting a similar proposition to the voters in Newark prevent voters from passing on legalized Sunday shows. Canisteo is a village of 4,000. Newark has 7,000.

Supreme Court Justice Clyde W. Knapp granted a restraining order to Simon E. Hallagan, Newark citizen, on his complaint that 100 had not signed the petition presented to the board and the petition had not been filed before Mar. 1. Village officials in Canisteo ruled out the petition there on the grounds that two of its signers were not village residents.

Pathe Is In The Race For Strong Shorts in '30-'31

Culver City—Pathe proposes to take second place for nobody in the keen, competitive race which will mark the short subject market next season.

The company is set to go and plans to make fifty-two in color, sound and music under supervision of E. B. Derr, in eight different series: "Checker Comedies," one of last season's brands; "Manhattan Comedies," sophisticated type of farce; "Campus Comedies," dealing with college life; "Follies Comedies," short revues; "Rodeo Comedies," with a Western background, and in color; "Whoopee Comedies," musical and novelty shorts; "Rainbow Comedies," another color group, and "Melody Comedies."

47 Players on Lot

The stock unit has been enlarged to 47 regular players, including:

Daphne Pollard, Alma Bennett, Alice Day, Eddie Lambert, Trixie Friganza, Flora Finch, John T. Murray, Walter Hiers, Anita Garvin, Jack Duffy, James Finlayson, Bobby Vernon, Estelle Bradley, Neely Edwards, Betty Boyd Jerry Drew, Chester Conklin, Buster West, Mona "Topsy" Ray, Clyde Cook, Kate Price, Lige Connely, Mack Swain, Vivien Oakland, Al St. John, Al Cooke, Poodles Hanneford, Bert Roach, Ray Griffith, Lee Moran, George Stone, Tyler Brooke, Thelma Hill, Gertrude Astor, Ruth Taylor, T. Roy Barnes, Ruth Hiatt, Nat Carr, Richard Carle, Bobby Agnew, Carmelita Geraghty, Mildred Harris, Tom Mahoney, Nick Cogley, Mona Rico, Charles Kaley, and George Towne Hall.

Enlarging Space for Shorts

Two stages are being devoted exclusively to comedies and $250,000 is being spent for a complete comedy village. New sound projection rooms and executive offices are being rushed.

William Woolfenden is supervisor of scenarios. Josiah Zuro, director general of music for Pathe, will also act in a supervisory capacity for music in comedies.

Five directors are now at work. They are Arch Heath, Robert De Lacy, Fred Guiol, Wallace Fox and Monte Carter. Carter is to direct two-reel musical comedies. Charles Younger is in charge of sound recording and John Mescall is chief cameraman.

Heavy Production Drive At Para. Coast Studio

Hollywood—Seven features are occupying all sound stage on the Paramount lot, where the company has launched a heavy spring program. One unit is shooting a Spanish version of "The Benson Murder Case." The others include:

Frank Tuttle, who is directing Clara Bow in "True to the Navy," with Frederic March heading the support; Edmund Goulding making Nancy Carroll's "Devil's Holiday"; Rowland V. Lee on "The Return of Dr. Fu Manchu," nearing completion; Louis Gasnier and Max Marcin co-directing "City of Silent Men," starring William Powell; Edward Sutherland shooting "High Society," the first Jack Oakie starring opus: and Otto Brower and Edwin Knopf, co-directing Richard Arlen, Fay Wray and Jack Holt, in "Border Legion."

Sidney-Murray Starting

Hollywood—George Sidney and Charlie Murray, featured comedy team of "The Cohens and Kellys in Scotland," start work soon on their new Universal contract for a series of talking two-reelers. Nat Ross will direct.

• • Briefly Told News

'Frisco Exchanges Merged

San Francisco—Supreme and Quality Film Exchanges have been taken over by All Star, under the management of Armand S. Cohn.

New Geneseo Company

Geneseo, N. Y.—Peter Bondi, Alexander Chiara and Philomena Bondi, all of this city, last week were named as directors of Geneseo Theatre, Inc., with capital stock of 100 shares without par value, to operate a new house here.

Gets Warner Contract

Portland—P. Marcus Petricia, former local resident, has been awarded contract for designing of a group of Warner theatres to be built on the Coast. The first two will be at Hollywood and Los Angeles.

Albany Electing in April

Albany—Election of officers of the Film Board is slated for April. Meanwhile, the board has moved to new quarters. Bonnie Long is secretary.

Buys Mineola House

Adam Ciccarone, New York, has purchased the Mineola at Mineola, L. I. The house seats 1,500.

Brooks with Universal

E. Oswald Brooks, formerly head of the serial department at Pathe, now is contact man for Universal's talking newsreel.

Dayton Theatre Ordered Sold

Dayton, O.—When stockholders were unable to agree on plan to conserve assets, the Palace was ordered sold under a court order.

Princess Changes Hands

Sanborn, Ia.—Dr. J. S. Sanders now is the owner of the Princess. He has inaugurated bi-weekly change.

Devon House Wired

Devon, Conn.—Devon has opened as a full-fledged sound house with "No, No, Nanette" as the attraction.

Enid Manager Transferred

Enid, Okla.—Hugo Plath, of Dallas, who has been supervisor of Publix theatres, in Dallas territory, now is manager of the Criterion here. Adna M. Avery, former manager, goes to Wichita, Kan., as manager of the Publix Strand.

Re-Opens as Sound House

Springfield, Ore.—The Bell has reopened as a sound house. "The Untamed" was the attraction.

Garfinkle Managing Lido

Long Beach, N. Y.—Mitchell Garfinkle has assumed managership of the Lido for A. D. Fink. Garfinkle has been active in the industry for 15 years.

Terrible

First National is to make "Captain Blood" as a talker.

The suggested theme song is "Singing in the Vein."

"Little Rambles With Serious Thinkers"

(From "Life")

Women in love with me always act strangely.—*Harry Richman*

A husband should be kept for evenings, like the theatre.—*Peggy Joyce*

It is true Tully knocked me down, but I was never out. And he did not lick me.—*John Gilbert*

I'm very fond of Jack, but he has no sense of humor.—*Jim Tully*

Toscanini has nothing to fear from Rudy Vallee. — *Rev. John Haynes Holmes.*

"U" Preferred Dividend

Quarterly diyidend of two per cent a share on the preferred will be paid April 1 by Universal Pictures, to stock of record March 24.

Boles to Attend Premiere

John Boles arrives in New York Saturday from the Coast to attend premiere at the Roxy March 28 of "La Marseillaise," in which he co-stars with Laura La Plante.

"Sam E. Morris Month is as strong as its weakest branch" is the first slogan for the Morris Month campaign in May as a mark of tribute to the Warner distribution chief.

Testing Sunday Sentiment

Point Pleasant, W. Va.—Sunday shows are being tried as an experiment to test sentiment by Ross N. Filson, manager of the State.

Buy Polson House

Polson, Mont.—E. E. MacGilvra and Ellis Blumenthal have taken over the Liberty from Hans Jorgensen.

Another for Steele

San Francisco—N. C. Steele, manager of the Colusa, has taken over the Arbuckle.

Buys Oakfield House

Oakfield, N. Y.—The Oakfield Opera House, dark since it was closed by Joseph Goldberg, former owner, has passed into the hands of Mrs. Samuel Baglio of Batavia by purchase. Plans call for remodeling the house and installing sound apparatus. Samuel Baglio will be manager.

Petition for Sunday Shows

Nelsonville, O.—Regular weekly jam over Sunday operation of the Majestic and Pastime was avoided when merchants signed petitions requesting continuance of open Sundays. For five consecutive weeks, owners of both houses have been jugged for "blue" violations.

Loew's Transfers Long

Louisville—Col. Harry Long, manager of Loew's and United Artists' State here, will manage another house for Loew. No definite assignment has been made. Walter McDowell, shifted from Syracuse, succeeds Long.

Art Theatre for Beaumont

Beaumont, Tex.—The city has granted permit for a theatre and building on the South Texas State fair grounds. It will be operated as a Little Theatre, showing art pictures.

Jolson Film Dated

Al Jolson's new picture, "Mammy," is to have its premiere March 26 at the Warner, New York.

Shows Siamese Twins Film

Cleveland—Siamese Twins picture, distributed by Standard Film Service, played the Columbia, burlesque house recently wired.

Businessmen Install Sound

Midland, S. D.—Business men got together here and raised $4,000 for the wiring of the new American Legion hall.

New Owner at Waterbury

Waterbury, Conn.—The Hamilton has been purchased by Walter A. Donovan, of West Haven, Conn.

Planning Fund Benefit

Boston—New England Bookers Ass'n which does a large amount of philanthropic work, is planning its third annual dance for the benefit of its fund. The date has not yet been set.

Tilton House Sold

Tilton, N. H.—The Tilton has been renamed the Pastime and has been sold by Mrs. Nellie Riva to William E. Reeves, who formerly was associated with Abe Goodside at the Strand, at Portland, Me.

New Boston Manager

Boston—Russell Collins is new manager at the Sono-Art exchange.

Annotti Buys at Providence

Providence—The Uptown has been sold by Anthony Romano to Henry F. Annotti.

Services for Fred Wright

Brookline, Mass.—State and city officials and a large outpouring of theatrical people of New England attended the funeral services here for Fred E. Wright, dean of Boston theatre managers.

Methuen Company Organized

Boston—The Methuen Theatre Co. has organized and incorporated at Boston with capital of 500 no par shares. Incorporators are Nathaniel Goldberg, Maude L. Barrett and L. Robert Rolde.

Closing for Alterations

Providence—Strand, independent downtown house recently purchased by Publix, is dark for remodeling prior to opening under the Publix banner. The Strand was the last independent house in town. It will be out of the running for at least six weeks, during which time sound will be installed.

Ministers Kick Against Repeal

Macon, Ga.—City ordinance which prohibits Sunday amusements will not be repealed, if the Ministerial Alliance in town can prevent it, despite majority opinion favoring the repeal.

Well, Why Not?

Our argument is simply this: If these silent screen stars have really found their voices, why don't they find something to say?—*Judge.*

From Everywhere

A Bum "Rep"?

"Mike", the (N.Y.) "Morning Telegrapher" relays the classical line pulled on an actor by a Hollywood casting director, who asked the ham-and-egger:

"What have you done?"

Actor: "Well, I spent three years on the Fox lot."

Casting Director: "Say, I don't want to hear about your troubles!"

Warner Returning April 1

Harry M. Warner, now on the Coast, is expected to return to New York by April 1.

Portland Name Changed

Portland—The Paramount is the new name adopted by the former Portland.

Cohen Now at Spokane

Spokane, Wash.—Sammy Cohen, former exploiteer at the Orpheum, Portland, is at the local Orpheum in a similar capacity, and as assistant to Manager Carkey.

Portsmouth Writ Denied

Portsmouth, O.—Common pleas court has denied mandamus order sought by Rev. Arthur Staples, leader of Sunday fight, compelling police to prosecute theatre owners under state instead of city law, thereby increasing penalty. Staples has asked Appellate court to review decision of the lower tribunal.

Transfers Honored at B. O.

Hamilton, O.—John Schwalm, manager Rialto here, has effected tie-up with local street car company whereby passengers paying cash fare will, upon request, be given a transfer to the theatre which will be honored for ten cents at any matinee except Sunday.

Moran at Coshocton

Coshocton, O.—Harris Amusement Corp. has appointed John Moran as manager of the Sixth Street, succeeding Ralph E. Reisinger, resigned

3rd Dimension Films Shown

San Francisco—Third dimension pictures were exhibited at the Down Town Ass'n's weekly luncheon by Irving H. Sanborn, who discussed the recent developments in production. By what is known as the Alder process, the pictures are provided with a depth conforming to the width and height, it is stated.

Another for T. & D.

San Francisco—T. & D. Jr. Enterprises have bought the Hyman Harris Liberty at Healdsburg from Mrs. Meisner. The theatre has been completely remodeled and redecorated. New seats have been installed, and new marquee has been built, with new electric signs. Sound has been installed.

Dorchester House Changes Hands

Dorchester, Mass.—John T. Watt will manage the New Magnet, recently taken over by P. & R. Amusement Co., headed by William Purcell and William B. Reading.

Ashtabula Firm Incorporates

Ashtabula, O.—Harbor Theatre Corp. has been incorporated to operate the Harbor. Arthur J. and Jennie Cooper and Cary S. Sheldon are the incorporators.

Lauds Open Door Policy

Washington—Open-door policy established by Will H. Hays presents at once a forum for discussion and a direct translation into action of every helpful contribution toward improving pictures, Carl E. Milliken, aide to Hays, told 600 Washington women who met here under auspices of the better films committee of the Eastern Division of Daughters of the American Revolution.

Completing Remodeling

Beaver Falls, Pa.—Remodeling of the Empire at New Brighton, damaged by fire, is being completed by Manager C. M. McDaniel.

Increasing Providence Capacity

Providence, R. I.—Publix will increase to 2,300, the seating capacity of the Strand, acquired on a 15-year lease. The house is the firm's eighth in Rhode Island, and will reopen in about a month, following remodeling.

Graham, Tex., Gets Sunday Shows

Graham, Tex.—Sunday shows have been inaugurated at the National and Liberty, following circulation of petitions advocating a liberal Sabbath.

Hazel at Dunsmuir

Dunsmuir, Cal.—Robert Hazel of San Francisco has taken over the managerial reins of the California, here. He succeeds C. H. Powers.

Louisville Management Changes

Louisville—Col. Harry Long has been relieved from management of the Loew's and United Artists. He is succeeded by Walter D. McDowell. Long expects to be transferred to Syracuse.

Leventhal at Altoona

Altoona, Pa.—M. Leventhal has taken over management of the Embassy, reopened under new ownership. Leventhal came here from Detroit.

Wheeling Theatre Re-Opens

Wheeling, W. Va.—After being closed for two weeks the Lincoln has reopened under management of Michael Goddard, former projectionist.

Fire Destroys Theatre

Davenport, Wash.—Fire of unknown origin destroyed the Blue Mouse.

Another in Sound Fold

Ashton, Ida.—The Star, under the management of Fred Swanstrum, has reopened as a sound house.

Blop Go The "Blops"

Hollywood—A new branch of negative cutting has developed since the introduction of sound tracks on pictures. M-G-M has one efficient negative cutter whose work entirely consists of taking "blops" out of the negative sound track.

For the uninitiated, "blops" are the rocky sounds that emit from the horns when a negative patch is not properly made to eliminate overlapping of the sound track.

Expensive Sock

Hollywood—Socking a newspaper photographer for taking a picture of the service upon him of papers in his first wife's alimony suit, cost Ernest H. Westmore, make-up artist, $100 fine. The photo was snapped as Westmore was leaving the church after being married to Ethlyne Claire.

Paramount Gets Insurance Verdict

San Francisco—Paramount has been victorious in a $74,450 verdict handed down by Federal Judge Kerrigan against three fire insurance companies, as a result of their refusal to pay fire insurance following the Lasky studio fire in January, 1929.

L. A. House Damaged

Los Angeles—Fire of unknown origin caused damage estimated at $5,000 at the Owl.

Remodel Bangor House

Bangor, Me.—Remodeling of the Park has been completed.

Buys House at Auction

Adame Ciccarone has not announced plans for the Mineola at Mineola, L. I., purchased in foreclosure proceedings for $160,000. The bidding started at $75,000.

Nampa House Reopens

Nampa, Ida.—Manager E. C. Waddell has reopened the Adelaide, which was remodeled. Western Electric equipment was installed.

Get Rahway Opposish

Rahway, N. J.—Bratter & Pollack, who operate the Rahway, now are operating the Fox Empire. The latter house is to be run under a Saturday and Sunday policy, being dark the balance of the week.

Tilton House Changes Hands

Tilton, N. H.—William Reeves of Portland, Me., has taken over the Tilton Pastime from Mrs. Charles Riva.

New Owner at David City

David City, Neb.—Interstate Theatre, Inc., now is operating the City, formerly the Community. J. P. Shea is manager.

Town Again Has Theatre

Murray, Iowa—H. H. Martindale is operating the Palace, which he purchased from Harry Shields. The town has been without a house for some time.

Andrews Off on Vacation

Boston—After a year of activity preparing for openings and renovation of new acquisitions, LeRoy Andrews, projection supervisor for Netoco, has gone to Miami, where he will spend several weeks vacationing.

Another for Mercy Chain

Sunnyside, Wash.—Fred Mercy, who operates houses at Wapato, Toppenish, Kennewick, Pasco and Walla Walla, has taken over the Sunnyside theatre.

we have

GROSSED A MILLION

FACTS About More Than 3,000 of the World's Most Famous People . . . Screen Stars . . Directors . . Writers . . Players. Composers . . Executives . . For

MOTION PICTURE NEWS

— 1930 —

BLUE BOOK

Released Soon

They Say That—

(Continued from page 44)

has voted Rudy Vallee its favorite actress, with Joan Crawford running 2nd and Greta Garbo 3rd. . . . [illegible] triangle play, and there's more in Howard Hughes' effort to buy her contract than meets the orb.—Winchell, "N. Y. Daily Mirror."

* * *

It would be exceedingly smart strategy if the advocates of complete license for the screen should smoke-screen their attack on Hays' office by stirring up dissatisfaction among the very people who would normally be expected to support the man who is working for "better movies." The estimate of the intelligence of church leadership on the part of the men behind such a roundabout campaign is staggeringly unflattering.—*"Exhibitors' Daily Review."*

* * *

"In my opinion, no picture except an operetta should contain more than four songs, but these four should be sung often. Even a musical comedy shouldn't have more than four or at the most five songs, of which two are almost certain to become hits.—*Irving Berlin in "Reel Journal."*

* * *

Every little actor's motto nowadays should be: "Get yourself a filling station." For it's just because he owns several, and various other things besides, that Charles Bickford can talk back to Metro. He won't work nights on "The Sea Brat," and he sticks to his story, despite orders, pleadings, threats and a letter from Louis B. Mayer. His contract calls for such work if necessary. All right, he'll buy back his contract, for a little consideration of $100,000. It's all the same to him. And Metro doesn't know quite what to do about it.—"N. Y. Eve. World."

* * *

The general vulgarity and cheapness of the movies, according to Dr. Fosdick, libels the United States. . . . And the eager thousands of good Americans who are willing to stand behind velvet ropes for the privilege of seeing and hearing—are they libeling themselves?—*"N. Y. Herald-Tribune."*

* * *

Cecil B. DeMille says he doesn't believe that television will keep people from the theatre. . . . No, sir, it probably will take another thousand or so versions of "Broadway" to turn the trick.—*"Toledo Blade."*

* * *

Charging that he had a superority complex, Mrs. Julia Powell obtained a divorce from Wm. Powell, the popular movie actor. "He told me that I had the mentality of a child of 12, that he was a dramatic genius and that he was tied down and his career impeded by his marriage to a mental inferior," she testified. —"Life."

* * *

"Chief danger of censorship is that it is commonly exercised by clever men with ulterior motives, or by fools."—*"The Churchman."*

* * *

Greta Garbo is turning out to be a real artist. Her word is law at the studio in which she works. Everyone takes her seriously. Yet she trembles like a child lost in the dark at the mere thought of meeting a stranger.—*"Screenland."*

* * *

I wonder . . . how the girls on the screen manage to have diamond bracelets and Park Ave. apartments given to them before their suckers find out that they won't even kiss them. —*Sidney Skolsky, "N. Y. Daily News."*

* * *

Ruth Draper has her fingernails done in Technicolor. . . . Chic Sale, the guy who turned the Little Red Schoolhouse into a best seller, has a sister, Virginia, who won't admit it. . . . There is no dirigible named after Paul Whiteman—yet.—*Heatley, "N. Y. Eve. Journal."*

Arliss Returns Soon

London—George Arliss, touring England on a lengthy vacation, will return to the States in two weeks to resume work for Warners.

Legal Jams Seen Over Failure To Pick Up Shows

(*Continued from page 34*)

irresponsible customer infrequent. Most are anxious to fulfill practical obligations. Several cases taken to court and contract upheld.

Universal: No increase in trouble. Situation unchanged except for increased time required to obtain a court judgment.

RKO: Slight increase in number of repudiations of contract. Several cases on hand that may be taken to court.

Paramount: Practically no trouble over pick-ups and none over protection. New contract includes an arbitration clause on which immediate judgment can be secured in law court. Considered an advantage. Full control of release of prints negates protection difficulties.

Pathe: Slight increase in shows not played, but believes existing conditions in the industry are more to blame than the new contract.

First National: Increase in shows left on the floor. Several court cases in preparation.

Columbia: No difference noted to date. Satisfied with conditions as they are.

Sono Art-World Wide: New contract has retarded buying and decree has worked a hardship on small producer, who is not in a position to demand the deposits that the big fellow can get from a habitual offender.

M-G-M: Little change noted to date. Repeated offenders mark themselves and will be required to put up deposits.

Same Director and Cast for Keaton Spanish Film

Hollywood—No change of players or director will be necessary for the Spanish version of Buster Keaton's "Free and Easy." Members of the cast have been drilled in Spanish, to a point where Edward Sedgwick is ready to start shooting. The director speaks Spanish fluently, having served for years as a press correspondent in Mexico.

Keene Goes to 1st Nat'l

Hollywood—Richard Keene, lead in several legitimate and musical shows and first brought to the Coast by Fox, has been signed by First National for a filmusical, "Top Speed," which Merwyn Leroy will direct.

A Barrymore Legend

Hollywood—One of the local dailies tells the story of John Barrymore and an extra man who worked in one of his pictures.

The extra man crashed the gate of a party where Barrymore was a guest. After imbibing freely, he approached the star and slapped him on the back.

"How are you, Jack, old boy," he cried.

"Don't be so formal," Barrymore is reported to have said. "Just call me kid."

Before the "Mike"

New York

FRANK CAMBRIA, assisted by Ray Cozine and Dan Reed, is now directing "Leave It to Lester" at the Paramount Long Island studios, featuring Lester Allen, Evelyn Hoey and Hal Thompson. This production is the first feature to consist of four reels and gives rise to the question, "Is it a short long (picture) or a long short?" Making a long story short, we find that the long and short of it is—no—yes—that is, we mean—aw, who started this argument, anyhow?

* * *

Abe Meyer, who has recently returned from the Coast, where he was associated with Hugo Riesenfeld, has been appointed to assist Morris Press with Paramount music activities.

* * *

With Charles Ruggles, Frank Morgan, Ginger Rogers, Betty Garde and Stanley Smith in the cast, the screen version of the Schwab and Mandel musical hit, went into production at the Paramount Long Island plant under the direction of Fred Newmeyer.

* * *

Tailb Boucari, full-blooded Arabian, who is in the cast of "The Infinite Bootblack," now current on Broadway, and four of his countrymen lent a touch of real color to the Cairo street scene during the shooting of "Leave It to Lester" on the Paramount Long Island lot.

* * *

One of the Arabs, Sidi-Ben—no, the name is Abdoul—El—no, that's wrong, too; anyway, one of the "sheiks," reputed to be about 90 years of age, can play an Arabian flagelet like nobody's business. A flagelet? Oh, that's like a saxaphone, only it doesn't curve at the bottom and also does not bear the label, "used exclusively by Rudy Vallee." The music is the same.

* * *

O. V. Johnson, unit manager for the "Leave It to Lester" unit, was busier than the proverbial hornet's nest. Well, that's one way to keep the waistline from out-dimensioning the chest.

* * *

The barge scenes in "Anna Christie," which received so much favorable comment from critics, was photographed by Bill Miller, who was loaned by Paramount to M-G-M. Bill is now at work on "Leave It to Lester."

* * *

"The Cheer Leader," a one-reel sketch, has been completed at the Vitaphone studios under the direction of Arthur Hurley. Tom Douglas, who is featured, formerly played in pictures with Dorothy Gish, Estelle Taylor and also did some excellent work in several First National productions.

* * *

Henri Battaille, writer of the French version of "The Big Pond," who broke his arm in an accident last month, was on hand to show us that the wing was almost as good as new. Fine, and here's hoping that your work on "Too Much Luck," Maurice Chevalier's next, will be as good as on "The Big Pond."

* * *

James Hall, who had a featured role in "Dangerous Nan McGrew," which has recently been completed at the Paramount Long Island plant, came over to bid the folks goodbye. He leaves in a few days for California.

THE STUDIO SLEUTH.

Schnibben Suffers Infection

Washington, D. C.—M. F. Schnibben, of the Colonial Theatre, Florence, S. C., is a patient at the Walter Reed Hospital undergoing treatment for a serious foot infection from which he has suffered since last October.

Opinions On Pictures

Sailor Beware

(United Artists—All Talker)

Pretty Hot; Watch It

(Reviewed by Walter R. Greene)

STARTING off as a wise-cracking comedy with Edmund Lowe spouting plenty of broad dialogue that leaves nothing to the imagination, "Sailor Beware" switches about the half-way point to melodrama.

The picture shapes up as a good prospect for satisfactory business in the key city week stands, but is very likely to run into difficulties in smaller communities where "hot" sequences and dialogue might prove objectionable.

Dolores Del Rio is just satisfactory, Lowe is a standout, and George Fitzmaurice took advantage of every opportunity to heat up situations and dialogue.

Lowe is a tough sailor on the "make." Del Rio is an entertainer in a French seaport cafe. Lowe attempts a "pushover," fails, and then persuades the girl to marry him. Another sailor appears; fight over the girl, and second sailor is killed. Lowe, sentenced to an island prison, gives Del Rio the air plenty. The girl, now deeply in love, gets to the island when a prison break occurs. Lowe saves the day, realizes their love and gets his pardon for the final clinch.

Comedy and musical shorts best here.

Produced and released by United Artists. From original story by John Farrow. Directed by George Fitzmaurice. Adaptation and dialogue by Carey Wilson and Howard Emmett Rogers. Photographed by Karl Struss. Length, 6,570 feet. Running time, 73 minutes. Release date, Apr. 12, 1930.

THE CAST

Lita	Dolores Del Rio
Jerry Flanagan	Edmund Lowe
Spaniard	Don Alvarado
Mme. Durand	Blanche Frederici
Mme. Pompier	Adrienne d'Ambricourt
Pierre Ferrande	Ullrich Haupt
Borloff	Mitchell Lewis
Blochet	Ralph Lewis

Sarah and Son

(Paramount—All Talker)

Fine Women's Picture

(Reviewed by Red Kann)

THE palm leaf goes to Ruth Chatterton for a performance finished in artistry and competence. She gives to the picture the appeal which "Sarah and Son" will hold for women patronage, and that is considerable.

The yarn is another mother-love-for-son story, covers thirteen years, and describes the heartache, the struggle and the pain through which Miss Chatterton passes before her child is returned to her. The opening reels are powerful, for which Miss Chatterton's performance, plus the able direction of Dorothy Arzner, must be credited. The middle portions and the end are far behind the opening, a fact which is unfortunate for the picture as a whole.

In this, the lead effects a German accent and does it extremely well. That, however, is further typical of the general excellent work which Miss Chatterton has contributed to talkers since her advent.

Two reel comedies will go well with this.

Produced and distributed by Paramount. Story based on novel of same name by Timothy Shea. Directed by Dorothy Arzner. Dated by Zoe Atkins. Photographed by Charles Lang. Length, 7,740 feet. Running time, 86 minutes.

THE CAST

Sarah Storm	Ruth Chatterton
Howard Vanning	Frederic Marsh
Jim Gray	Fuller Mellish, Jr.
John Ashmore	Gilbert Emery
Mrs. Ashmore	Doris Lloyd
Cyril Belloc	William Stack
Bobby	Phillippe de Lacy

Lucky Larkin

(Universal—Sound and Effects

Rip Snortin' Western

(Reviewed by J. P. Cunningham)

IF you exhibitors who have been squawking about scarcity of Westerns don't book this, you're falling down on the job, and badly, because Ken Maynard packs more thrilly action here than can be found in a half dozen of the usual cut-and-dried Western features.

The story is not to be taken seriously. It has been whipped into form to provide Maynard with every opportunity to do his stuff—and Ken takes full advantage of the assignment. There's a cross-country race in this which is hair-raising. A group of saddle experts ride the plains and cliffs to win a prize of $5,000 and during the run Maynard and his horse, Tarzan, give an unusual performance. They have to buck the dirty workings of a click of bad hombres, and for a time Ken is placed in a bad spot. He comes through in fine style, wins the girl, etc.

Lesley Mason turned out a good titling job, his lines inducing many chuckles. Shots of the wild country are often unusual and help a lot in raising the vehicle above par for Westerns.

Run a cartoon and two-reel comedy for a well-rounded bill.

Produced and distributed by Universal. Directed by Harry J. Brown. Photographed by Ted McCord. Story and Dialogue by Marion Jackson. Film Editor, Fred Allen. Title Writer, Lesley Mason. Length 5,785 feet. Running time, 64 minutes. Release Dat March 2, 1930.

THE CAST

Lucky Larkin	Ken Maynard
Emmy Lou Parkinson	Nora Lane
Martin Brierson	James Farley
Bill Parkinson	Harry Todd
Pete Brierson	Paul Hurst
Colonel Lee	Charles Clary
Hambone	Blue Washington
Tarzan	Himself

Young Eagles

(Paramount—All Talker)

Air Programmer Diverting

(Reviewed by Don Ashbaugh)

PARAMOUNT assigned Buddy Rogers in another pursuit plane and turned him loose again on the Germans in "Young Eagles." Several war sequences, reminiscent of "Wings," furnish a lively interlude occasionally, especially since studio sound engineers add weird noises to what are apparently perfectly good battle scenes from an old picture.

An entirely different touch is developed in the plot. The story has made a "good guy" out of a captured German war ace who steals Buddy's clothes and an Allies' plane to escape. The heroine is a secret service operative who works within the German's own espionage system, providing plenty of interest. William Wellman did an excellent job of direction. Jean Arthur highlights as the girl, while Paul Lukas, Stuart Erwin and Virginia Bruce are notable performers in a capable cast.

Geared as a program picture with Buddy Rogers starred, "Young Eagles" will do that calibre of business generally, with the youngsters and those liking air adventure to help grosses. Don't promise too much.

Good comedies fit in here.

Produced and released by Paramount. From stories "The One Who Was Clever" and "Sky High," by Elliott White Springs. Directed by William Wellman. Adaptation and dialogue by Grover Jones and William Slavens McNutt. Photographed by A. J. Stout. Length, 6,406 feet. Runniing time, about 71 minutes. Released April 5, 1930.

THE CAST

Lt. Banks	Charles Rogers
Mary Gordon	Jean Arthur
Von Baden	Paul Lukas
"Pudge" Higgins	Stuart Erwin
Florence Welford	Virginia Bruce
Major Lewis	Gordon De Main
Scotty	James Finlayson

Mountain Justice

(Universal—All Talker)

O. K. for Maynard Fans

(Reviewed by Don Ashbaugh)

"MOUNTAIN JUSTICE" is Ken Maynard's answer to requests for good lively melodrama, entirely without subtlety but with lots of entertainment. The locale is a Kentucky mountain village, and there is shooting, some breath-taking driving and riding, some fairly good humor and a suggestion of romance.

Ken is the likeable hero as always. Kathryn Crawford makes the role of the little school teacher both attractive and natural. Her costumes are particularly well chosen. As a matter of fact, the production boasts a capable cast with Otis Harlan supplying much of the humor and Paul Hurst the villainy. Harry J. Brown directs.

New twists are given the plot in the hero's simulation of deafness, while the "shindig" is a jolly sort of affair for audience. Miss Crawford reveals a pleasant singing voice, her rendition of "Buffalo Gals" during a thrilling fight providing some of the highlights.

All told, a fast moving and highly satisfactory program release that will get a real reception from Maynard fans.

Musical shorts will combine well with this for a balanced program.

Produced by Ken Maynard. Released by Universal. Directed by Harry J. Brown. Story by Bennett Cohen. Dialogue by Lesley Mason. Photographed by Ted McCord. Length, 6,748 feet. Running time, 74 minutes. Release date, May 18, 1930.

THE CAST

Ken McTavish	Ken Maynard
Coral Harland	Kathryn Crawford
Jud McTavish	Otis Harlan
Lem Harland	Paul Hurst
Judge Keets	Richard Carlyle
Abner Harland	Les Bates
"Rusty"	P. W. Holmes

Strange Case of D.A. "M"

(Unusual Photoplays—Silent)

Dull Picture

(Reviewed by Charles F. Hynes)

A DERUSSA production of Russia before the Revolution, presenting a domestic triangle and crook story, which doesn't click. It's overacted and carries but little interest for American audiences, save as a comparison or contrast of American, versus German-Russian production methods.

It's all about the wife of a district attorney, who is a wife in name only, and carries on an affair with an adventurer. When she refuses him the heavy dough he is trying to promote, he threatens to expose her letters and attacks her. She kills him and, sure enough, the husband is assigned to the case. When he finds that the evidence points to his wife's guilt, he orders her prosecuted, and then resigns. She is freed, however.

The picture is alleged to have been banned by the Soviet government, but the reason isn't apparent. It has a fair cast that inclines to overact to a degree, which makes the picture something of a bore. All in all, it's pretty bad. The American public demands better fare than this for its entertainment value. Thumbs down on this one.

Two-reel comedies—good ones—will help.

Produced by Derussa Film Co. Distributed by Unusual Photoplays. Directed by Meinert. Photographed by Farkas and Borsody. Length, about 6,800 feet. Running time, 98 minutes. Release date, March, 1930.

THE CAST

Poljarin	Gregor Chmara
Schegin	Warwick Ward
Mirzew	Jean Angelo
Mirzewa	Marie Jacobeni

The Week's Lineup Of Short Subjects

"Don't Believe It"

(Christie-Paramount—2 Reels)

Laughs with Jimmy Gleason

A THOROUGHLY enjoyable farce with plenty of laughs via the antics of James Gleason, who is starred. Gleason is scheduled to go to a musical show, "Florida," with his wife, but has too many drinks and is put on a boat bound for the state by his well-meaning friends.

He comes back in a taxi—still under the weather—and his wife and brother attempt to scare him into signing the pledge. Gleason puts over plenty of comedy in portraying the drunk husband. Running time about 17 minutes.

Swell where feature needs a laugh-provoker to build it up.

"Audio Review No. 12"

(Pathe—Sound—1 Reel)

Good Enough

ENTERTAINING, but not unusually so. Terry Ramsaye dug deep into the files and brought out interesting sidelights of notables of yesteryear—"famous, notorious and otherwise." Ramsaye follows this up with the Catfish Band, of Sapulpa, a musical unit which combines jazz with Isaak Walton's pet hobby, out in Oklahoma. Colorful shots of Cape Cod, Provincetown, and the influence of those wild Greenwich Villagers on the peaceful Plymouth town closes the reel. Running time, 10 minutes.

Light feature material will couple effectively with this.

"Down with Husbands"

(Christie-Paramount—2 Reels)

Average Farce

ADAPTED from a rather old vaudeville sketch, "Down With Husbands," is not original, but nevertheless has a number of laughs provided through ridiculous situations.

The story presents the belligerent wives of a town who decide to go on strike. In an uproar, the husbands also organize for their protection. At the finish, the leaders of each factor are a group of three married couples, who make up to end the strike. Johnny Arthur and Bert Roach are featured. Running time about 17 minutes.

Nice offset for heavy feature.

"The Beauty Spot"

(Pathe—Talker—2 Reels)

Same Old Stuff

DORIS DAWSON, the Wampas baby star featured in this two-reel semi-musical comedy with Bobby Carney, is good to look at. And that's the only recommendation we can give "The Beauty Spot." One of the two reels is taken up with poor comedy and the second harps on a musical display which is none too hot, either. Running time, 21 minutes.

The feature must be good. Do not use a musical comedy.

"Topics of the Day"

(Pathe—Talker—1 Reel)

A Pleasing Change

VAN BEUREN hit upon an entertaining gag to spiel the humor culled from the country's press. Any change over the old form which featured the "professor" and "Nifty" would be an improvement. The new presentation centers around a clever layout in a newspaper office and has real color. They'll like it. Running time, 8 minutes.

Where your feature is heavy, this will fit.

"The Musicale"

(Vitaphone Varieties No. 936—1 Reel)

Very Good

AL TRAHAN and Lady Yukona Cameron pair off at a musicale given in the home of a society matron, where Trahan rattles off a funny spiel and entertains with piano selections. How that boy entertains is nobody's business. He is clever at the keys and his chatter is funny, as evidenced by the constant roar of laughter at the screening where this was caught. Running time, 9 minutes.

Good material to couple with a dramatic feature.

"The Land of St. Patrick"

(Emmett Moore-Silent—1 Reel)

Good Travelogue

HERE'S an interesting and well photographed travelogue, taking the spectator for a visit to the auld sod. It covers many points of interest, including Dublin, Kilkenny and Cork, the famous Blarney castle with its Blarney Stone and the Lakes of Killarney. It's a good subject for an Irish bill, or wherever a silent travelogue can be spotted. Running time, 10 mins.

Tie in with Irish feature for splendid combination.

"Then and How"

(Vitaphone Varieties No. 937—1 Reel)

Clever Stuff

BILLY and Elsa Newell give their interpretation of front-door courtship when Hector was a pup, and as it's done today. Quite a difference. The gag is worked by the duo in a clever manner. Fine entertainment. Running time, 10 minutes.

Run with a feature which needs comedy relief.

Music License Action Is Filed vs. Spokane House

Gene Buck, president of the American Society of Composers, Authors and Publishers, and Villa-Moret, Inc., have brought suit in the Federal Court at Spokane to restrain Guy Merrill and A. H. McDermott, owners and operators of the Gem at Omak, from using music which a copyright is claimed.

More Music Men for M-G-M

Hollywood—Although M-G-M has a staff of over 65 composers, lyricists, orchestra conductors and arrangers, additions are being made to the music department every week. Newcomers include Charles Drury, conductor of orchestras, Arthur Lang, Dr. William Axt, Sam Wineland and Paul Lamkoff.

Lund in Florida

Oscar Lund, who has already made four song sketches produced by the Van Beuren Corp. for Pathe, is on location in Florida, where he is now at work on "Deep South" and "Homing." "Deep South" will feature old-time Southern melodies and "Homing" will be based on the ballad of the same name.

"U" Signs Fort

Hollywood—Garrett Fort has been signed by Universal as a dialogue writer.

High and Low Along Music Row

A NEW stunt in radio exploitation of songs was introduced by Remick, Inc., publishers of the songs in the Warner production, "Under a Texas Moon," when a playlet with the plot revolving around a man and a girl, served as the background for the musical number, "Under a Texas Moon." This program will be a regular feature over station WABC.

* * *

Two years ago Donovan Parsons and Vivian Ellis wrote "I Never Dreamt You'd Fall in Love With Me" and, not being able to find a publisher for the song, took it to England, where the number was spotted in the musical revue, "Will-O-The Whispers," and published by Campbell-Connelly & Co., Ltd. The song was an overnight sensation and naturally has found its way back home. The American rights have been secured by Santly Brothers, who have made the tune their No. 1 plug. Now those publishers who turned the number down can join in the chorus, "I Never Dreamt" that it would be such a hit.

* * *

A very unusual thing happened last week when critics in their reviews of "Lord Byron of Broadway" were so impressed by the song number, "Should I," as to put on a rave about it. Jack Robbins sure must have enjoyed reading the newspaper opinions that day.

* * *

Give the li'l gal a hand. The gal in question being Martha Wilchinsky, who keeps us posted on the wherefore and how of activities at the Roxy. Martha, who some time ago wrote 'If Love Were All," has again done some lyricing and has written "Little Son," with Dr. Billy Axt doing the music.

* * *

Bob King sez, "Did you hear the new song, A Little Hiss each morning, A Little Hiss Each Night"? Yeah, Bob, but what do you think of the feller who, on his way back from a vacation at Havana, stops off in Florida and writes a song called "California Sunshine"?

* * *

P. S. 92 in Brooklyn must have had a very fine music teacher back in 1912 B. T. (Before Theme songs). Here are some of the songsters who learned their readin' 'n' writin' 'n' 'rithmetic there. Jimmy Rule, of Robbins Music Corp., his brother Bert, who is with Santly Brothers, Ray Sherwood, writer of "Dreamy Hawaii," Eddie Buzzell, Broadway stage and screen star, Joe Zimmerman, writer of "Dancing Dominoes," and Felix Bernard, writer of that former hit, "Dardanella."

* * *

The songsters are getting the tuxedos out of the cedar chests, closets or wherever it is that this particular garment is kept (we're not so fortunate), for the annual meeting and banquet to be held by the American Society of Composers, Authors and Publishers at the Ritz-Carlton Thursday, March 27. Some of the boys had better make friends with the tailor.

* * *

You've got to take your hats off to Abe Olman and Lon Mooney when it comes to getting plugs for Forster songs. These boys were largely responsible for the success of "I Get the Blues When It Rains" and are doing the same for "That's Why I'm Jealous of You" and "Because There's a Change in You."

* * *

Frank Goodman, of Handman & Goodman, Inc., not only came back from California with a contract from Universal, but also brought his young son, Tommy, a real lariat from Ken Maynard.

PINCUS.

1,000 Wired In Britain Against Five Last Year

London—There now are 1,000 theatres in the British Isles wired for sound pictures, 60 per cent of the equipments being of American make. One year ago, only five houses were equipped. Nine per cent of the film shows are of American make. Popularity of talkers was demonstrated at Birmingham recently when a wired house increased its business 100 per cent the first day.

Ufa to Fight for Foreign Markets with Sound

Berlin—Ufa will attempt to break down the bars set up by dialogue. The company will make several foreign versions of all product, using English and French as a beginner.

Gets Stan-A-Phone Rights

Cleveland—Jack Flanagan, president of Tri-State M. P. Co., has acquired Ohio rights of Stan-A-Phone, portable talking equipment manufactured by the Stan-A-Phone of New York. This equipment is designed for schools, churches, clubs and homes.

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Most conveniently located—only a few minutes walk to all shopping and amusement centers—yet quiet

Famous Table d'Hote Restaurants
Luncheon 50c . . . . Dinner $1.00
Also A La Carte Service

Room, Single, $\$2^{00}$ - Double $\$3^{00}$ Per Day
with
Bath, Single, $\$3^{00}$ - Double $\$5^{00}$ Per Day

New Theatres

BELLFLOWER, Cal.—The new $125,000, to seat 1,200, will open here in a few days.

SANTA MONICA, Cal.—Two new picture theatres are planned here, one by Warners, the other by Richard LaSalle.

SAN BERNARDINO, Cal.—The Ritz, following extensive alterations during which $35,000 has been spent, is expected to open in a few days.

BAXLEY, Ga.—A new sound house is in the course of construction here.

NASHVILLE, Tenn.—The old Capitol and MacFaddin buildings are being razed to make way for a new $1,250,000 picture house, which Publix will operate.

MINEOLA, N. Y.—Mineola Theatre Building, three-story structure recently completed, has been bought by Adam Ciccarone, Manhattan realty operator.

CROFTON, Neb.—The new Sun, sound house, has been completed.

SACRAMENTO, Cal.—Some time in April Paramount is expected to start work on a $1,000,000 motion picture house to seat 2,000.

OAKLAND, Cal.—Paramount expects to start work on a new $1,500,000 house here this summer.

RAPID CITY, S. D.—A new $1,000,000 theatre will be built here by the Black Hills Amusement Co., which operates a chain in this section.

YOUNGSTOWN, O.—Work on the new Warner house is expected to start as soon as bids are considered. An investment of $1,000,000 is to be made.

BAKERSFIELD, Cal.—Contract has been awarded for a $225,000 house here, work to start this month.

LEXINGTON, Ky.—Combs Lumber Co. has drawn plans for a $150,000 house to seat 1,200.

BRIDGEPORT, Ill.—With "Broadway Scandals" as the attraction, the new Anatole has opened.

BIRMINGHAM, Ala.—The Royal reopened recently as firstrun house presenting western talkers.

BOISE, Ida.—Following improvements at a cost of $30,000 the Adelaide opened this week as a sound house.

CHEYENNE, Wyo.—The newest addition to Publix string, the Strand, has opened.

CENTRAL CITY, Neb.—The new State opened here with "Street Girl" as first attraction.

CORONA, Cal.—Contractors are at work on construction of a theatre here to cater to Mexicans.

MELFORD, Ore.—The Holly is expected to be ready for opening April 1.

SPOKANE—Grombacher's Post Street opened here recently with "Half Way to Heaven" as the feature.

A.R. BOYD ENTERPRISES
WE BUILD, BUY, LEASE,
OPERATE OR MANAGE
MOTION PICTURE THEATRES
IN PENNA.—NEW JERSEY
DELAWARE—MARYLAND
—DISTRICT OF COLUMBIA—
VIRGINIA AND W. VIRGINIA
SUITE 402-404
1700 SANSOM STREET
PHILADELPHIA, PA.

Weber Sound Film Device On A Big Scale Is Planned

Rochester—Manufacture of its sound-on-film reproducing equipment on a large scale is planned by the Weber Machine Corp., according to Carl M. Weber, who was host at a demonstration of the equipment here at the Majestic. The firm's activity in the reproduction field heretofore has centered around the Weber Syncrodisc turntable, of which Weber says more than 1,300 have been sold in the United States and Canada.

Rebuilding Plattsburg House

Plattsburg, N. Y.—Seating 1,500, the Champlain is to be opened here in fall on the site of the former Clinton, destroyed by fire two years ago. The theatre, which is to cost $100,000, is being sponsored by William E. Benton and James A. Leary, who operate a chain of ten New York theatres.

Poll on Daylight Saving

Baltimore—Canvass of sentiment is being made by the Daylight Saving League in furtherance of its campaign to set clocks ahead one hour this summer. Majority of housewives favor the move, states W. H. Jennings, chairman of the league's executive committee.

Standard Buys Series

Cleveland—Standard Film Service has acquired for distribution through its four offices in Cleveland, Pittsburgh, Cincinnati and Detroit, "Dark Red Roses," "Love At First Sight," "The Crimson Circle" and "The Call of the Circus."

Powell At Cleveland

Cleveland—C. H. Powell, special representative for National Screen Service, is spending a month or two in this territory collaborating with local sales representative Evan G. Roberts in a special sales campaign.

Three Close In Ohio

Cleveland.—Closings in this territory include the Galena, Toledo; Opera House, Bellevue; Pyam, Kinsman.

Cleveland House Dark

Cleveland—Paul Gusdanovic has closed the Moreland and is offering it for rent to churches and clubs.

St. Louis M. C. Bankrupt

St. Louis—Wally Vernon, master of ceremonies at the Granada, has filed a voluntary petition in bankruptcy.

Tobis Installing Three

Paris—The Scala and Majestic at Lyon, and the Varieties, Vienna, are being equipped with Tobis sound device.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

New Sound Installations

GARRETTSVILLE, O.—J. M. Hentholtz has purchased Mellaphone sound equipment for his Opera House. The sale was made by A. E. Klein, Ohio Mellaphone sales representative.

COLUMBIA, O.—A. E. Klein has sold a Mellaphone sound equipment to R. J. Malcolm for the Wilmar.

KILLBUCK, O.—The Duncan has installed Mellaphone sound equipment.

FAULKTON, S. D.—Levi F. Roberts has closed with RCA Photophone for sound equipment in the New.

EAST ST. LOUIS, Ill.—The Waverly is being wired by RCA Photophone.

BALTIMORE—George N. Garvin, district manager of RCA Photophone, has closed with J. C. Cremen for sound installation at the Carey.

GOSHEN, Ind.—RCA Photophone engineers are wiring the Circle.

CALVERT, Tex.—Carl Allday is having RCA Photophone sound equipment installed at the Queen.

RICHMOND, Cal.—The Richmond is being wired for sound by RCA Photophone engineers.

DETROIT—RCA Photophone engineers are installing sound equipment at the Empress.

MONSON, Mass.—The Capitol is being wired for sound by RCA Photophone.

CATSKILL, N. Y.—The Community will open soon with RCA Photophone sound equipment.

BROOKLYN—RCA Photophone engineers are wiring the Garden, Brooklyn.

SOUTHAMPTON, N. Y.—The Garden will open soon with RCA Photophone sound equipment.

WELDON, N. C.—The Opera House is being wired for RCA Photophone.

BELTON, S. C.—The Cameo will open soon with RCA Photophone equipment.

GREAT BARRINGTON, Mass.—Talking pictures are planned for the Mahaiwe which has installed Western Electric sound system.

OVERLEA, Md.—Western Electric sound apparatus has gone into the Overlea.

NAMPA, Ida.—The Adelaide has opened up with sound. Western Electric equipment.

E. WEYMOUTH, Mass.—The Jackson has put in Western Electric film and disc system.

HAYDEN, Ariz.—The Rex has installed Western Electric sound system.

SAN FRANCISCO—The installation of the Western Electric sound system is now under way at the New Lyceum.

LOS ANGELES—Engineers of Western Electric are now installing their company's system in the Lincoln.

FOXBORO, Mass.—Engineers are now at the Orpheum, wiring it for Western Electric sound system.

The Parallel

Ottawa—Censors who pass upon the morality of films for showing throughout this province receive less for doing so, than do operators who project the pictures, it is emphasized in report of the provincial treasurer, just made public.

TOOELE, Utah—The Strand has adopted the Western Electric sound to introduce talking pictures.

PORTLAND, Ore.—The Oregon is carrying out a sound picture policy by installing the Western Electric sound system.

NEW YORK—The Ritz, seating 1,453, has been wired for talking pictures by Western Electric.

MILFORD, Conn.—Sound pictures will be shown at the Colonial over the Western Electric sound apparatus.

PHILADELPHIA—The Cinema has gone talkie with the installation of a Western Electric sound system.

CLOQUET, Minn.—The Leb has put in Western Electric film and disc system.

FRANKLINVILLE, N. Y.—Western Electric sound equipment has gone into the Adelphi.

BUENA VISTA, Va.—The Rockbridge has contracted for Western Electric sound.

CINCINNATI, O.—Engineers have been at Gifts wiring it for Western Electric sound.

JACKSONVILLE, Fla.—The Ritz is carrying out its sound picture policy by installing Western Electric apparatus.

GRANITE FALLS, Minn.—Sound pictures will be shown at the Avalon over the Western Electric equipment.

SCOTTSBLUFF, Neb.—The Orpheum has gone talkie with the installation of Western Electric equipment.

WHITE RIVER JUNCTION, Vt.—The Lyric has been wired for sound by Western Electric. This theatre seats 688.

HYATTSVILLE, Md.—The installation of the Western Electric sound system has been completed at the Arcade.

WEST POINT, Neb.—Western Electric equipment has gone into Auditorium.

COMANCHE, Okla.—The Ritz has been wired for sound. Western Electric system.

NEW BEDFORD, Mass.—Western Electric equipment has been installed in the Casino.

WILLIAMSTOWN, Mass.—The Walden has been wired for sound by Western Electric.

RAYVILLE, La.—The 456-seat Richland has installed Western Electric sound.

STERLING, Ill.—The Illini has installed Western Electric film and disc equipment.

PERU, Ind.—Sound equipment has been installed in the Liberty Theatre (1,207 seats) by Western Electric.

BROOKLYN, N. Y.—The Windsor has been wired for sound by Western Electric. The Windsor seats 1,267.

BARNESBORO, Pa.—Western Electric apparatus has been put into Smith's.

CLARKSVILLE, Tenn.—The Capitol has installed Western Electric equipment.

TULSA, Okla.—Western Electric has wired the Circle for film and disc.

CORYDON, Ia.—Western Electric sound system has been installed in the Auditorium.

DALLAS, Tex.—The Queen, seating 753, has been wired by Western Electric.

LOS ANGELES, Cal.—The Joy has installed Western Electric sound.

OAKLAND, Cal.—The Golden State is now showing talking pictures over Western Electric equipment.

PAWCATUCK, Conn.—Western Electric has wired the Central.

CLEVELAND, O.—The Crown has installed Western Electric.

JACKSONVILLE, Fla.—The Casino has completed installation of a Western Electric reproducer.

COQUILLE, Ore.—Western Electric apparatus has been put into the Liberty.

CHATTANOOGA, Tenn.—Western Electric has wired the Park.

MEMPHIS, Tenn.—The Daisy has installed Western Electric sound system.

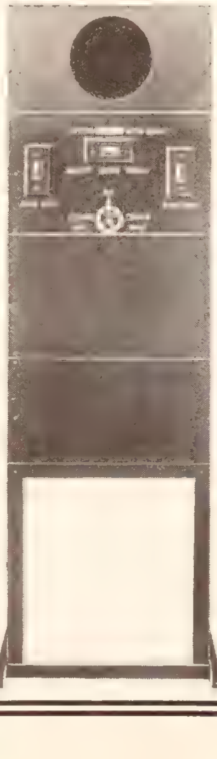
CLASSIFIED ADS.

Situations Wanted

Motion Picture Operator, experienced talkies, non-union, willing to go anywhere. Apply Box 682, Motion Picture News, 729 Seventh Avenue, New York.

Equipment

Theatre lobby frames, manufacturer to you. Low cost. Gem Frame Company, 2805 Brighton, Kansas City, Mo.



SYNCRODISK *Announces*
DOUBLE CHANNEL
RACK and PANEL AMPLIFIER

The last word—a rack and panel double channel amplifier **at a reasonable price.** Booth speaker with volume control is incorporated in panel.

Designed with the minimum number of controls. One handle controls both channels plus auditorium speaker fields. Simplicity and swift, sure, undistorted action are **now** yours.

SPECIFICATIONS

Amplifier is entirely A.C. operated and may be had for 25, 40 or 60 cycle on 100 or 220 volt line.

Powerful, undistorted, amplification volume.

Will operate on 120 or 127 volts.

Impedance is very high—25,000 to 50,000 ohms at 100 cycles. This makes possible its use as a voltage drop device.

Write Today for Prices

WEBER MACHINE CORPORATION
59 Rutter St. Rochester, N. Y.

Row with Censors Over "Party Girl" Keeps Chi Talking

Interest is centering on what will happen when Tiffany's "Party Girl" opens at the Woods.

The censor board here has turned thumbs down on the picture, but the Woods' management says it goes in regardless, and will probably ask an injunction restraining the censors from interfering with the showing.

Regardless of what the outcome may be, Film Row is mildly agog over the outcome.

'Titanograph' Curiosity Swells Receipts at B. O.

A local exhibitor, balked in using the words Magnascreen and Grandeur screen, by the priority rights of others showing the big fillums, was stumped for a descriptive advertising word.

He finally hit upon "Titanograph" and billed it big. Word was an immediate success, as no one in his locality had any idea what it meant, and the curious stormed the box office to get their peep at the innovation.

Thompson, New U. A. Mgr.

Tommy Thompson, formerly of the Kansas City office of United Artists, has been named manager of the new U. A. Milwaukee office, just opened at 147 7th Ave. Territory taken in by the new office includes a large part of Wisconsin and the entire upper peninsula of Michigan.

Schoenstadt After Another

Schoenstadt is reported dickering with Rosenheim and Feinberg for the Kenwood. The house was formerly owned by Bob Speck, who deserted it to return to a barber chair. Owners are re-decorating on an elaborate scale and furnishing luxuriously. W. E. sound is going in, and story is that if Schoenstadt passes it up, the owners will operate it themselves.

Beck Plugs Columbia Film

An effective tie-up was staged when Dick Beck of the Castle succeeded in having 25,000 pluggers announcing Columbia's "Murder on the Roof" at the Castle inserted with as many copies of Liberty Magazine that were delivered at Chicago homes.

Wabash Ave.—South

NORMAN MORAY, manager of the Warner-Vitaphone branch, has returned from Florida. . . . . A. N. Robertson of the Strand, Mendota, Ill., and Walter Fleugel of the New Pekin, Pekin, Ill., have been paying Chicago exchanges a visit. . . . Bruce Godshaw, who formerly operated the Tivoli at Mishawaka, Ind., with LeRoy Alexander, has purchased the Oliver, a legit house at South Bend. The Tivoli was sold to J. Coshevetti of South Bend when Alexander was named special mid-western representative of Sono Art-World Wide at Chicago.

* * *

Johnny Mednikow's Independence theatre opened with W. E. sound this week. . . . "Her Unborn Child" is reported to have done big business at the Monroe. Held them out the first day. . . . Joe Rosenzweig of the RKO home office was a visitor in Chicago during a tour of exchanges. . . . Henry Morgen, popular Film Row restaurateur, whose old spot was next-door to RKO exchange, is opening a classy chop house at Ninth and Wabash.

* * *

Mandel's, large Loop department store, has installed a theatre, De Forest equipped, for the showing of commercial films. Lee De Forest dedicated. Occasion was store's 74th birthday. . . . Pete Kalaris, prop of the Grand at Gary, has leased Joe Koppel's old Village theatre at Wilmette. Will re-furnish and open with sound pronto. . . . Sono Art-World Wide has hung up a record for itself by having opened four out of five pictures in the Loop since December. . . . Al Steffes, the second musketeer, in town the other day. . . . Harry Lorch of Pathe back from a week in New York. . . . Columbia's "Ladies of Leisure" is booked for the Woods on an extended run beginning April 4. . . . C. E. Beck of the Castle theatre, and wife, on an extended tour of the South.

* * *

James Collins is taking over the Melrose Park and Maywood theatres. . . . The Twentieth Century, managed by Harry Cooper, has booked a series of all-Jewish talkers, featuring Jewish actors, stories and dialogue. Will also be shown in Jewish neighborhood theatres here. . . . Henri Ellman was one of the few outsiders who were counted in on the social activities attendant upon the Publix managers' meeting here. He was one of those who sat in at the party at the Club Ambassadeur, near north side night club, and watched Floyd Brockell demanding caviar, getting herring and not complaining. . . .

* * *

Jed Kiley, a former Chicago newspaperman, now doing dialogue on the Coast for Universal, is a boy with a history. Not to go too far back into things, it is readily recalled that Jed, as a night club proprietor extraordinary in Paris, was a greater draw for his College Inn there than any competing floor show in the Latin Quarter spots. On the spot when Lindbergh landed, he nearly succeeded in taking complete charge of the new arrival, to the embarrassment of the late Myron Herrick and to the great glee of Hank Wales, Paris correspondent of the Chicago *Tribune,* for whom the stunt was attempted. The Prince of Wales was one of the frequent visitors of more than local repute at Jed's fun places. At one time during a waiters' strike, Wales was reported among those who donned aprons and helped out with the glass service. At another time, Jed announced to his guests that at great cost to the management he had secured the Prince of Wales for a song and dance act for one night only. Unknown to Kiley, who expected Wales merely to drop in before the evening was over, the heir to the British throne had already entered unrecognized and heard the announcement. Sportsman that he is, the prince made his way to the piano and rendered "Tipperary."

KANE

Loop Houses Ease By First Week Of Lent; Grosses O. K.

The first week of Lent had no noticeable effect on business in the Loop houses, not one reporting business below normal and several reporting much better than average business. The State-Lake reported its biggest Lenten week in the history of the house.

Second Wife (RKO)

STATE-LAKE (3,000), 35c-75c, 7 days. OTHER ATTRACTIONS, 5 acts RKO vaudeville, headed by George K. Arthur in person. WEATHER, seasonal. OPPOSITION, "Anna Christie," "Girl Said No," "Sky Hawk," "Vagabond King," "Cohens and Kellys in Scotland." RATING, 100%.

Cohens and Kellys in Scotland (U)

WOODS (1,175), 7 days, 35c-85c. OTHER ATTRACTIONS, "Up the Congo" (Sono Art-World Wide), Pathe News. RATING, 120%.

Paris (F.N.)

ORPHEUM (751), 7 days, 50c-75c. OTHER ATTRACTIONS, Universal newsreel, W. B.-Vitaphone shorts (3). RATING, 100%.

Cameo Kirby (Fox)

MONROE (982), 7 days, 25c-50c. OTHER ATTRACTIONS, 30 minutes of Fox Movietone News. RATING, 100%.

Hell's Heroes (U)

CASTLE (1,062), 7 days, 50c-75c. OTHER ATTRACTIONS, Universal newsreel. RATING, 105%.

Anna Christie (M-G-M)

ROOSEVELT (1,528), 7 days, 35c-85c. OTHER ATTRACTIONS, comedy (Para.) Paramount newsreel. RATING, 145%.

Girl Said No (M-G-M)

CHICAGO (3,910), 35c-85c, 7 days. OTHER ATTRACTIONS, Nils Asther in person, with stage show and Frankie Master's band (local draw). News clip and Paramount shorts. RATING, 150%.

Gorelick with U. A.?

Sam Gorelick, former office manager and recently named assistant branch manager of RKO, has resigned. No announcement of his future plans has been forthcoming, but it is understood here he will become associated with United Artists.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Keep Plugging"

IT'S been a long, long time since the building contractors in Rome found it would take them more than a day to complete their task, so why should we expect the evils (or whatever else you want to call 'em) to be wiped out overnight in the show business?

We are for the managers, first, last and always, but we want to inject plain, common horse sense into every one of our arguments on their behalf. If we fail to do so, our arguments will hold no weight and we'll get nowhere at all.

It is no new angle for us to shout about "loyalty to your organization." We've done that time and again, because we honestly felt, and still feel, that you can gain more by plugging at your present job than scouting around looking for another.

Yesterday we entertained at luncheon a manager from a city nearby who told us that he had just connected with a small chain and in getting the assignment he was given an hour and a half talk by the general manager impressing him with the fact that if he "plugged for his circuit" he would get far and win plenty of promotion and recognition.

Did he leave that G.M. full of pep and rarin' to go?

He did NOT!

Why?

Because that particular circuit has earned one of the worse reputations in the business for hiring and firing managers. And in most cases without any sensible excuse or reason for doing so.

Then there are other managers working for similar outfits who tell us that they have no ambition to plug because they feel that any day will mean "curtains" for them. Which is certainly rotton for the morale of any outfit.

There is much to be said from both viewpoints in connection with a discussion of this kind. Perhaps the manager feels he is getting the worst end of the deal, and then again, maybe the circuit chiefs are right in acting as they do. We are not sitting in judgment of either side. We are merely trying to point to sound business tactics in what we are telling you. Tactics which are responsible for the success of many a well-known commercial outfit.

If our own candid viewpoint were solicited from the circuit's angle, we would say: "A manager has a right to form his opinion of the people he is going to work for by virtue of their past performances with other managers, just as the circuits form their opinions from what they find out about the past performances of the manager they want to hire."

And since a good rule must work both ways it sounds like pretty fair logic. *"Chick"*

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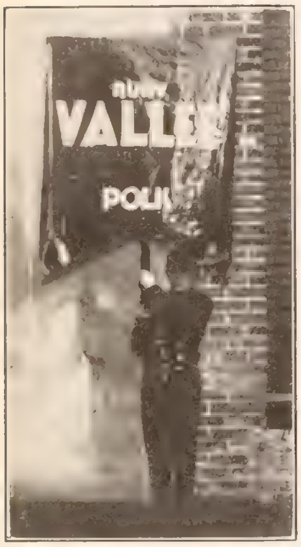
MANAGERS' ROUND TABLE CLUB

Bolivar Hyde's Work Is Certain To Be Of Great Interest

"Welcome news" is what we term news of Bolivar Hyde, Jr.'s, activities, for whenever this department looks over his work we generally know that there's something interesting to report and this time it concerns Bolivar's exploiting of "Vagabond Lover" and "Painted Angel," both of which pictures went over with a bang.



The little youngster in the photograph we are reproducing in this column is one of Bolivar's page boys, who on the occasion of "Vagabond Lover's" booking was dressed up in his spick and span uniform, and paraded about the city of Lakeland, Fla., carrying a banner that boosted the picture and the Polk Theatre, of which house of course Bolivar is the manager. The banner was made up in red and gold, the picture's title being in gold, and the background red, and with such striking colors as these it was a cinch that the stunt would gather all the attention necessary to sell the picture, and no doubt the youngster carrying the banner came in for his share of attention too, which makes us believe that Bolivar planned it that way, as it certainly is a masterly stroke to use one of his service staff as a new ballyhoo touch, for the kid probably knows half of Lakeland. Right Bolivar?

Another stunt we want to comment on is the way Bolivar tied-up with the local Ford Dealer, at the time the new model Ford came out a month or so ago, and arranged to display a model of the car in the Polk's lobby, and in return the dealer was to carry quarter page newspaper ads daily for a week announcing that in conjunction with the "Painted Angel," at the Polk, the new model Ford would be on display. In this way Bolivar secured rafts of publicity for the picture and the house, on the regular "paid" space and at no cost to himself. Thus proving that when a showman is wide awake, as he always should be, there's a million and one ways of securing free publicity and attracting more dollars to the box office window, so since we have always given Bolivar credit for being alert we can repeat that the pictures went over with a bang.

We want to hear more of Bolivar's activities, because as we said, we can always find something to pass on to the rest of the CLUB.

Pearl Had a Fine Herald Which Was Doubly Effective

A corking atmospheric herald made up in conjunction with the showing of "The Sky Hawk," served as the basis for a smashing exploitation campaign promoted by Manager Pearl of the Revere Theatre in Revere, Mass., and his assistant Mac L. Glazier.

The herald, in addition to selling the picture, carried a coupon giving the reader an opportunity to secure a free airplane ride by sending or bringing the coupon to the manager's office. Pearl effected a tie-up with local airport officials who agreed to furnish the ride free in return for the advertising of the firm's name which was featured on the herald.

It is interesting to note that the coupon angle was used by Pearl in an effort to find out the interest value it would sustain, and the enormous amount of coupons which were returned proved the value of the angle in question, besides aiding Pearl in securing a mailing list, since the ticket left a blank for the name and address.

During the run of the film, the airplane company provided Pearl with framed pictures of various spots of beauty to be seen on the air trip from Boston to New York, and also provided him with a miniature plane, which was put in the lobby and attracted considerable interest and comment. With the rest of their campaign, Pearl and Glazier were able to put the picture across successfully in a very showmanlike manner and we would like them to keep us posted on their future activities.

Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

◆ ◆ HOUSE MANAGER ◆ ◆

and all others participating in theatre management, exploitation, publicity and advertising.

The Industry's Clearing House For Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All For One And One For All"

It will pay you to play Columbia in April

$750.00 *in Cash Prizes!*

READ THE RULES COLLECT THE DOUGH

$150

1—Columbia Pictures offers a cash prize of $150 to the exhibitor presenting the most novel and effective lobby display on a Columbia Picture played during the month of April.

$100

A second cash prize of $100 will be offered to the second best lobby display under the same conditions.

$100

2—Columbia Pictures offers a cash prize of $100 to the exhibitor who makes the most novel and effective use of poster paper on Columbia Pictures played in his theatre during the month of April.

$150

3—Columbia Pictures offers a cash prize of $150 to the exhibitor who displays the greatest amount of poster paper (sheet basis) on Columbia pictures played in his theatre during the month of April.

$150

4—Columbia Pictures offers a cash prize of $150 to the exhibitor who gets the greatest copy lineage from his local newspaper on Columbia Pictures playing his theatre during the month of April.

$100

5—Columbia Pictures offers a cash prize of $100 to the exhibitor who uses the greatest lineage of advertising space in local newspapers on Columbia pictures during the month of April.

Judges

6—The judges for all these contests will be Charles Lewis, of Motion Picture News and two executives of Columbia Pictures Corporation. Their decision will be final.

Closes May 15, 1930

7—All entries must be submitted to Columbia Prosperity Ideas, Managers Round Table Club, 729 Seventh Avenue. No entries received after May 15, 1930, will be considered. No letters, photographs will be returned unless requested and return postage accompanies entry.

In the event of ties each tying contestant will be awarded the prize tied for.

Columbia Pictures wants you to clean up on Columbia Pictures in April. . . . It marks Columbia's Tenth Anniversary.

Not only is Columbia advertising Columbia Pictures in every leading fan magazine in the country during that month . . . not only is Columbia making available for April some of the best pictures of its entire history . . . pictures like "Ladies of Leisure," "Around the Corner" and others, but Columbia goes a step further and offers $750 in cash prizes to those of you who will take advantage of this great opportunity and help exploit and publicize Columbia Pictures.

Cash in on this showmanship Contest . . . whether you win or lose, you must cash in on the additional business your efforts will result in. . . . Start on April 1st and never let down.

COLUMBIA PICTURES

Prosper with Columbia

MANAGERS' ROUND TABLE CLUB

Fashion Shows Again!

Apparently there will be more Fashion Revues staged in theatres this year than ever before and we are delighted that we were instrumental in stimulating this marvelous stunt among so many of our members and readers.

Resnick's story last week helped out in the plans for the preliminaries leading up to these events and the files of the Club pages from last Fall gave many other added angles as a result of the Fall Fashion Shows.

Now that these suggestions are becoming facts, we hope that those members who engineer one of these box office boosters, will be sure to send us all the details.

M.R.T.C.

Larry Goux Now Cashing In Plenty On His Kiddie Biz

The discussion we opened not so long ago, whereby we declared that Saturday Matinee business could be jacked up to the skies, providing the "old bean" was used more often, certainly was productive of results. As a matter of fact, a week after we ran the first article dealing with this phase of show selling, ideas began pouring in thick and fast. Stamp clubs were being inaugurated, school children tickets were being used, special western features were being booked in, and every showman in the ROUND TABLE CLUB seemed determined to show us what he was doing to boost up his Saturday business. In this manner we received many novel angles and were gratefully enabled to pass them on to any of the CLUB members who were wondering how to jack up the box office with Kiddie biz.

One of the best ideas we have come across, on the Saturday Matinee angle, was used by Larry Goux, manager of the Rivoli Theatre in Pendleton, Oregon, and had to do with the forming of a "Mickey Mouse Club," the idea of which, as you know, is derived from the popular Mickey Mouse Cartoons, that have been proving a big favorite throughout the country, so it was only natural, when these clever animations started to click, for the showman to start plugging them right and left.

In order to explain more clearly we are reprinting the membership ticket in Larry's "Mickey Mouse Club."

MICKEY MOUSE CLUB

This week I have
Been diligent in my school work;
Been considerate of my teacher;
Been friendly to fellow students;
Been thoughtful of my parents;
Been consistent in work at home;
Been helpful to those who needed my help.

Signed..

To all of which my mother
or my father agrees..
Address..

You will note from the ticket the clever way he has devised to secure the good-will of the youngsters' parents and teachers. The ticket was first printed in a big ad, carried in the local newspapers, and stated the object and reason for the forming of the club—the standards of which are to encourage: obedience, school attendance, diligent school work, and loyalty to the country.

Larry's showmanship again is in evidence in the tie-up he made with the local newspaper, by crashing the front page with a big story on the new club and an announcement to the effect that all films shown at the "Mickey Mouse Club" Matinees would be specially selected for the children and would be okayed by the Pendleton Better Films Committee. We surmise that the Better Films Committee must be a powerful faction around the district and if such be the case Larry must certainly be commended on his strategic move.

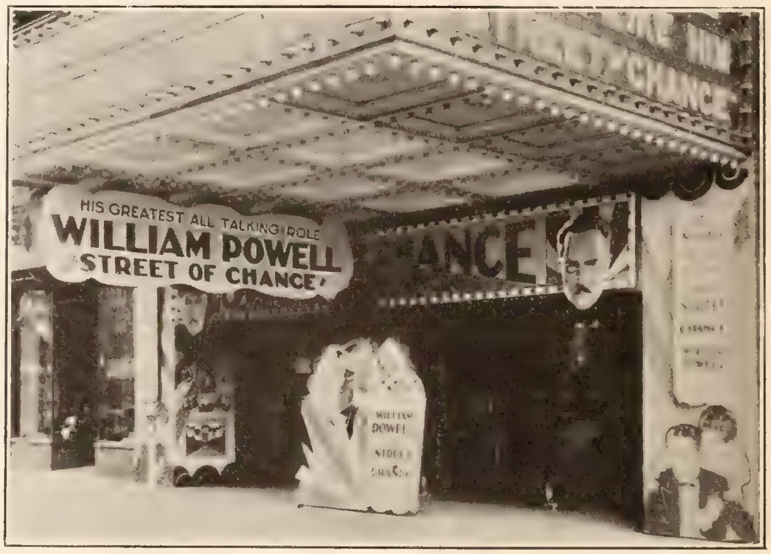
Special prices, somewhat lower than usual, were arranged by Larry for the Saturday Matinees with the discount being given only to the "Mickey Mouse Club" members and we don't doubt but that the good-will and publicity Larry derives from this stunt more than repays him. We want to thank him for passing along this idea, and let him know that we could never get tired telling the world about this kind of up-to-the-minute showmanship.

Harry Herman Sure Takes An Interest In His Business

When it came time to let the people know that he had an attraction that was way out of the ordinary, Harry Herman, Manager of the Paramount Theatre at Cedar Rapids, Iowa, set about to let the front of the theatre speak the volumes that he wanted to convey to their minds that here was something they ought to pay their money at the box office to see.

The photograph with this story shows how he successfully set out to change the entire appearance of the front of the theatre. You will notice that the regular poster frames, facing on the street, were completely covered with beaverboard, upon which was mounted the stills and 11 x 14 and 22 x 28 cards on the picture.

A center piece setting, on an easel, made a most attractive front under this fine piece of work, and the title and snappy selling line which were lettered on separate panels of the beaverboard and set in relief gave a most attractive appearance to the entire display.



It is hardly necessary for us to go into a "rave" about anything that Harry Herman puts across because we have already told you so much about him in past issues of the Club pages, but this is just another example of his fine showmanship, and it is a pleasure for us to be able to pass it along, for whatever it is worth, to our other members and readers.

E. T. MURPHY says:

"May I compliment you on the increased space allotted to CLUB affairs and say that . . . I follow the activities with interest and profit."

Manager,
Community Theatre,
Catskill, N. Y.

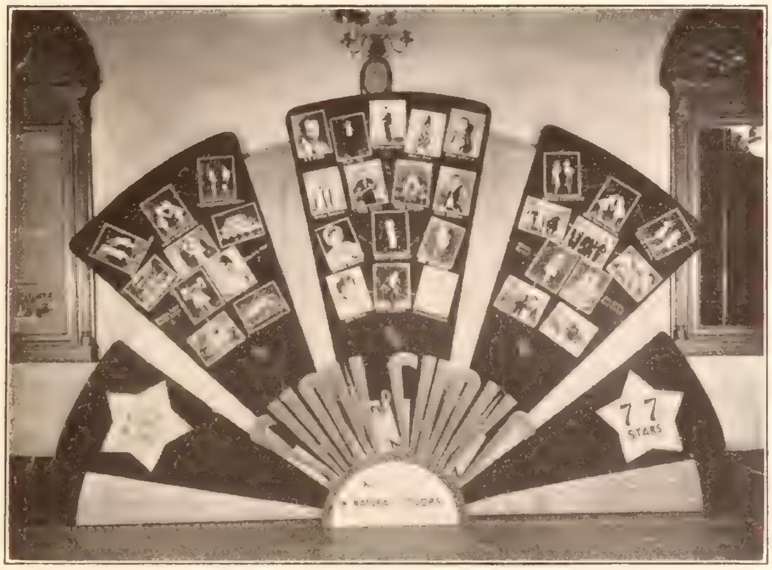
MANAGERS' ROUND TABLE CLUB

Shewell's Display In Lobby Created Lots Of Interest

When it comes to pulling off fast exploitation stunts you'll generally find George E. Shewell, exploitation manager of the York Theatres in York, Pa., way out in front trying to attract extra biz to the box office, as witness a few of the gags he pulled in connection with the recent showing of "Show of Shows" at the Strand Theatre in York.

We are reproducing a photo of his unique display board on the picture. As you will notice it is shaped like a fan and carries stills of the principal stars and scenes in the film. This attracted considerable comment when placed in the lobby for a ten-day flash before play date. After the picture had opened the display was placed in a large window at the Hotel Yorktowne through a tie-up with the Postal Telegraph, and did much to draw attention to the attraction.

Shewell also made up five thousand paper bags, bearing play date and theatre copy, in addition to listing the stars of the picture, which were given to the local dealers, who distributed them with every purchase.



So many swell exploitation angles and ideas on the "Show of Shows" have been submitted to us that we had about decided that if the rest of the material on the picture contributed did not warrant passing on to the rest of the CLUB we'd let it die an easy death, but Shewell's idea strikes us as being something a little out of the ordinary in make-up and we're glad of the opportunity to pass it on, for perhaps some of the boys may have a spot in their lobby that needs a little "brightening up."

Thanks, Shewell, whenever a publicity director or an exploitation manager has something that really justifies passing on we're only too glad to do it. Let's hear some more from you.

R. E. Martin Sells Pictures By Using Every Good Angle

Plenty of front page newspaper publicity was secured by R. E. Martin, manager of the Royal Theatre in Columbus, Ga., when "Phantom of the Opera" played his house.

Martin tied up with the local newspaper and the newspaper ran stories on the front page to the effect that all the teachers in the Columbus schools were invited to be the guests of the paper and the theatre to witness the picture. Special press tickets were issued by the paper to all teachers applying for them.

Another stunt Martin engineered was a ballyhoo gag in which a man dressed in a phantom red gown and wearing a plumed hat and mask, paraded about the streets of Columbus advertising the picture and the theatre. Through a valuable tie-up with the local radio station, Martin was enabled to make five broadcasts, of five minutes each, in which he stressed the educational as well as the entertainment value of the picture.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

APRIL

April 1st.	All Fool's Day.
April 6th.	War Declared with Germany—1917.
April 7th to 14	National Baseball Week.
April 8th.	Battle of Appomattox—1865.
April 9th.	Surrender of General Lee—1865.
April 13th.	Palm Sunday.
April 13th.	First Day of Passover. (Jewish Holiday)
April 13th.	Thomas Jefferson's Birthday.
April 14th.	Assassination of Pres. Lincoln—1865.
April 16th.	De Diego's Birthday (Porto Rico)
April 18th.	Good Friday.
April 19th.	Patriot's Day (Maine & Mass.)
April 19th.	Easter Saturday.
April 20th.	Easter Sunday.
April 21st.	Easter Monday.
April 21st.	Foundation of Rome (Italian Holiday).
April 23rd.	Shakespeare Born—1564.
April 24th.	First newspaper issued in America—1704.
April 25th.	War Declared with Spain—1898.
April 26th.	Confederates Memorial Day (Alabama, Florida, Georgia & Miss.)
April 27th.	General Grant's Birthday—1822.
April 30th.	Louisiana Purchased.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

"Tod" Browning Of Boston Is Showing His Usual Activity

New angles or old ones make no difference to the live-wire publicity expert of the Metropolitan Theatre in Boston, Mass., as he takes all he can get and then hollers for more. We refer to our friend Harry "Tod" Browning, who is always cooking up something tasty to hand to the patrons of the theatre and his activities around the Hub have been the source of lots of interesting material.

"Tod" has been very busy recently telling Boston all about Ted Lewis, who with his stage band, made a personal appearance at the Met. A tie-up with a nationaly known manufacturer of musical instruments enabled him to secure a spot for the theatre in an ad which was run by the musical instrument company, as a plug for Lewis's endorsement of their product.

On the same program was the picture "Slightly Scarlet," so "Tod" hustled out and promoted a tie-up with a local furrier. The plan consisted of having the furrier run an ad in the local papers announcing that Miss "Slightly Scarlet" would appear at the fur salon during the noon hours and for the first person to identify her, a prize of twenty-five dollars, was offered. This stunt created plenty of excitement around the city and he cleaned up on the publicity.

In the lounge room of the Met, "Tod", through the co-operation of a prominent sporting goods dealer, arranged to have a number of golf professionals appear daily and give lessons and talks, absolutely free. The lounge room was pepped up a lot by the showing of the latest golfing outfits, with trophies also being on display.

The golf gag came in for plenty of play on the sporting pages of the local newspapers and the theatre did not have to expend any dough advertising it, and judging from the way the lounge room was jammed from opening to closing, the stunt came in for a lot of word of mouth publicity.

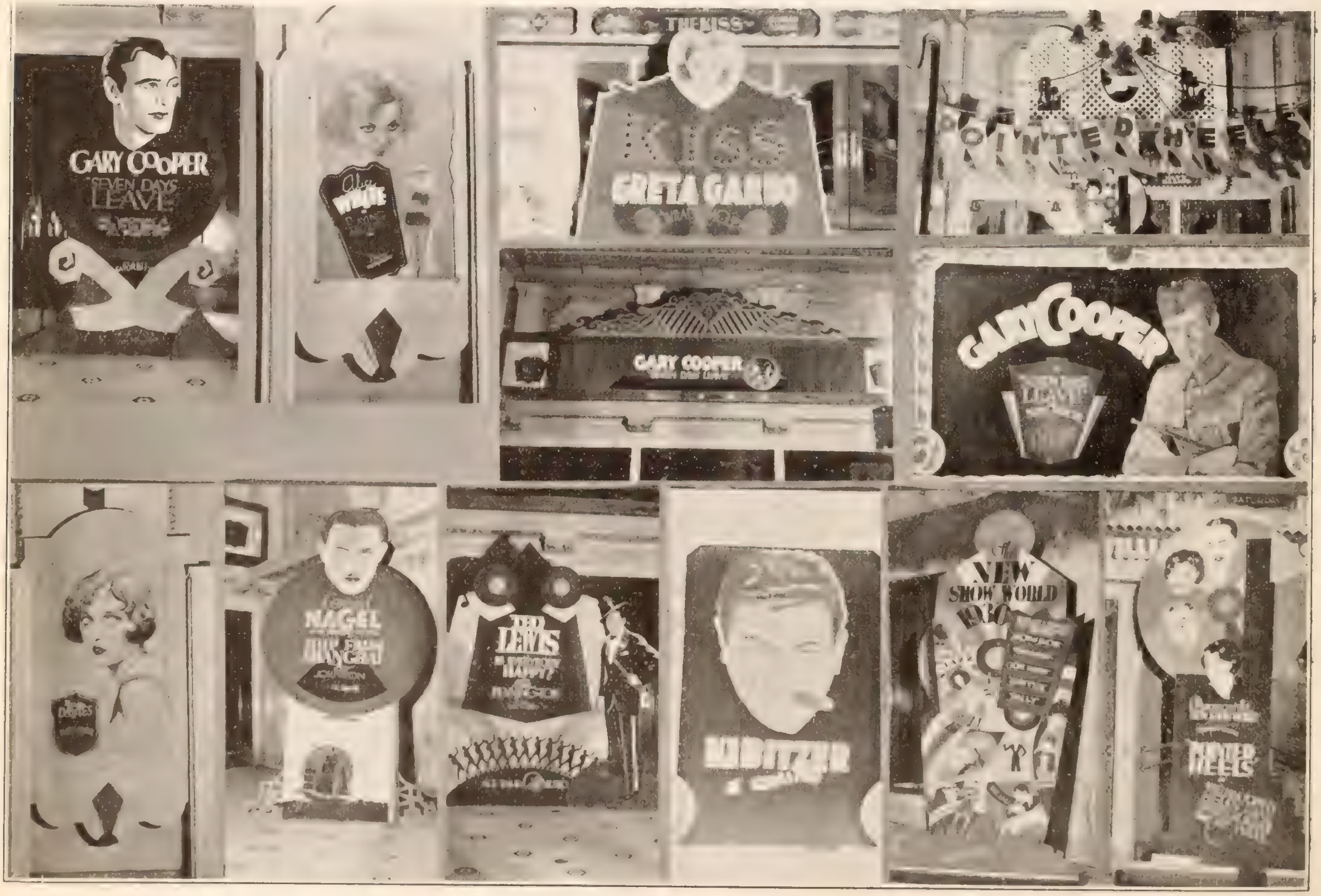
Oak, "Tod," we're glad to see that you're still as active as ever up around Boston and don't forget, the Club pages are always open to tell the rest of the Club about your showmanlike activities.

THEATRE ART WORK

Art work around the theatre will always constitute a most important part of any showman's activities. Here we show you how Irwin R. Waite, manager of the Majestic Theatre in Austin, Texas, together with his artist, William Heckman, work out attractive and interesting art displays for that theatre.

Whether your lobby or foyer is attractive or not, matters very little; you can dress up any lobby with bright looking displays just as Irwin did at the Majestic.

If you are overlooking this angle, you are passing up a great bet. Pay more attention to your displays and your public will pay more attention to your theatre.

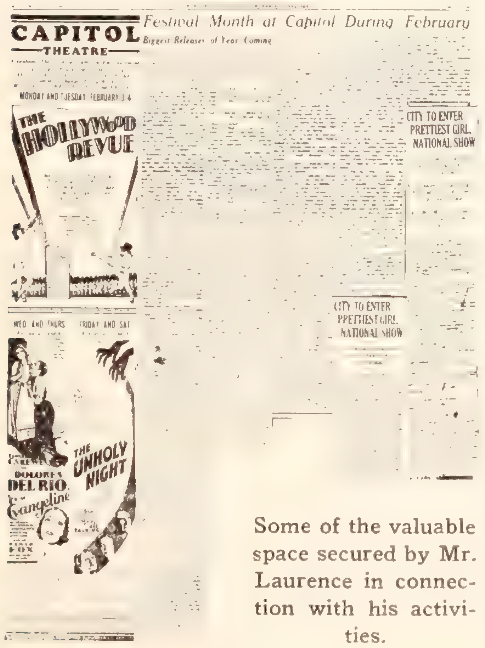


MANAGERS' ROUND TABLE CLUB

Laurence Sold the Town on Festival Month to Big Biz.

Through a valuable tie-up with his local newspaper, H. L. Laurence, manager of the Capitol Theatre in Paris, Tenn., was enabled to secure, free of charge, some valuable publicity on his February Festival Month which he recently inaugurated in Paris.

Just to give you an idea of how strongly Laurence "pulls" with the local sheet we are reproducing a picture of the page he pushed, which in addition to carrying a four column story, with a big streamer head on the Festival Month, also carried his newspaper ads for the first week of the "festivities," and as this was the first time a gag of this sort had been pulled in Paris, you can bet it clicked. Incidentally, if you look closely, you'll notice the nice make-up of Laurence's ads, which even though they are mostly made up from mats, still show signs of care in the layout and as a consequence look very attractive and convey everything Laurence is selling. On the bottom of the ad you will notice that Laurence is already plugging his advance "serial," by giving it a prominent place in his advertising, and it is "plugging" of this sort that does a lot towards selling short subjects.



CAPITOL THEATRE

Festival Month at Capitol During February

Biggest Releases of Year Coming

THE HOLLYWOOD REVUE

CITY TO ENTER PRETTIEST GIRL NATIONAL SHOW

THE UNHOLY NIGHT

DOLORES DEL RIO Evangeline

Some of the valuable space secured by Mr. Laurence in connection with his activities.

Another tie-up, in line with the Festival Month, which Laurence promoted with the local newspaper, was the selection of a girl to represent the city, at the contest to be held this month in Memphis for choosing a girl to represent Miss Tennessee in the national finals at Miami beach this spring, with the paper giving the theatre plenty of publicity as Laurence arranged for the beauty contest to be held on the stage of the Capitol Theatre, thus coming in for plenty of paper "breaks" and added box office revenue and as he had enlisted the paper as cosponsor for the contest, he got in a little more good-will.

We must hand Laurence a little compliment for the go-getting way in which he started off his contest and we know that if he continues that type of showmanship his February Festival Month will be more than successful and we hope he'll keep in touch with us and pass on his various activities in connection with the campaign, so that we can let the rest of the CLUB know what he is doing down there.

Ken Hayden Says:

"I have been following the wonderful ideas and stunts published in the NEWS by the various ROUND TABLE Members ever since the inception of the CLUB. In fact they have helped me more than any other medium."

Manager,
St. Albans Theatre,
St. Albans, L. I.

"I'M ELECTED"

I have been offered, and have accepted, the post of one of three judges for the Columbia Prosperity Month Contest which you will find announced in this issue of the Club pages.

There are many practical slants to a contest of this kind. First: it stimulates interest in the exploitation of your attractions. Second: it creates a desire to win honors, not alone for the prize money offered, but for the nation-wide distinction that such an honor bestows upon the winner. Third: it will help you to earn a name and reputation for yourself as a showman capable of standing the acid-test.

Some points worthy of mention, in connection with the contest, are: double trucks or other co-operative advertising, which will be credited as part of the total advertising linage under Rule 5. Planting of publicity stories in your local papers which will boost your linage for Rule 4. Creation of attractive displays, both in and out of your theatre, which you should photograph and submit under Rule 1.

Go carefully into every angle of the contest and see if YOU can't win at least one of the prizes.

Everything submitted by contestants will be judged strictly from the viewpoint of showmanship and as one of the three judges I pledge myself to see that every contribution will receive the attention it deserves.

"Chick" Lewis

A "Peppy" Group!

We want you to meet, at this time, another group of progressive showmen, representing the personnel of the Playhouse Operating Circuit, whose houses are located in Long Island and Connecticut:

CHARLES P. WINKLEMANN, General Manager

SAMUEL B. KALL, Mgr.	Plaza Theatre, So. Jamaica, L. I.
DAVID MURPHY, Mgr.	Hollis Theatre, Hollis, L. I.
GORDON BUTLER, Mgr.	Bellaire Theatre, Bellaire, L. I.
GEO. HENNESEY, Mgr.	Bellrose Theatre, Bellrose, L I.
FRANK SARGENT, Mgr.	Floral Theatre, Floral Park, L. I.
C. O. MILLS, Mgr.	Playhouse Thea., Hicksville, L. I.
WM. C. PINE, Mgr.	Darien Theatre, Darien, Conn.

We have already had the pleasure of telling you about the activities of quite a few of the men listed above, but now that we are all "well acquainted," we're hoping that it will be unanimous from now on. How about it boys?

MANAGERS' ROUND TABLE CLUB

YOUR CASHIERS!

We've touched upon so many subjects in the course of keeping our members and readers posted on various things, it is not surprising that we should now tackle the cashiers of your theatres.

No real showman will deny the importance of this part of his theatre. It is the first direct contact a patron has with the theatre and should, absolutely, be a pleasant contact; otherwise that patron will start the visit to your theatre in a frame of mind that leaves everything happening in the house open for citicism.

The windows of the box office MUST be clean and neat all the time.

If there is a telephone in the cashier's office, make certain that it is being answered the way *you* would want your theatre's telephone answered.

In other words; do you keep a careful check on your box office all the time to see that it is being handled properly?

If not, then you are falling down on one of the important parts of your job and it's not fair to either the theatre or those you are working for.

Rhiney Hiehle and His Minstrel Band Sold This Picture

A real old time minstrel parade was promoted by Rhiney Hiehle, manager of the Smoot Theatre in Parkersburg, West Va., recently in conjunction with the showing of "The Grand Parade."

Feeling that the "back stage" angle had been worked too much in recent pictures, Rhiney decided to treat the town to a real novelty in the form of the band. He engaged the service of the musicians (who make up the municipal concert band) and dressed them in minstrel uniforms, for which he had to send all the way to Columbus, Ohio. He secured the services of a very attractive looking girl and dressed her up in the uniform of a drum major, in keeping with the atmosphere of the picture, and the way the film heroine was dressed, as you'll notice from the reproduction.

Rhiney coached the musicians in the approved minstrel style and marched them two abreast and ten feet apart which spread the line out almost two whole blocks. In the center of the parade, six boys carried banners announcing the picture, while the whole procession was headed by six "walking gentlemen," all bearing canes, with the girl drum major directing the line of march.

The parade created a big stir, with people wondering whether the band had come with the picture and in a good many cases thought that a real minstrel show had come to town, until they saw the banners. The band was used on the opening day of the picture and paraded through the town during the noon hour. At night they assembled in front of the theatre for the evening show. The stunt afforded the house an opportunity for plenty of publicity, and it is our opinion that the $78 which Rhiney expended was a good investment, since the novelty alone was worth that much money.

The two Hiehle showmen, Ed. and Rhiney (Ed, the manager of the Midland Theatre in Newark, Ohio, being Rhiney's brother, in case you don't know), are well deserving of the place they occupy in the show business and their many up-to-the-minute activities have found a place on these pages a number of times. The gentleman wearing the felt hat and standing next to the boy with the banner, incidentally, is Rhiney J. himself, of whose work we feel sure you will hear more from time to time.

L. L. Chambers To Sell Shows — Uses Clever Ballyhoos

As proof positive that our good friend, Mr. L. L. Chambers, Manager of the Academy and Broadway Theatres in Newburgh, New York, is on the job, we offer the two photographs shown with this story.

On "Burning Up" Chambers secured a small type racing car and had it ballyhooing all over the town on the main street and residential sections of the city. The driver, as you will note in the photograph, was dressed in white racing togs, including the regulation goggles and racing hat. The hood of the car carried the double-faced banner, containing the plug for the picture, and if any of you doubt the effectiveness of this stunt, try it yourself and see what happens.

Another example of his live-wire activities was the fine campaign he engineered and successfully executed on "Hit the Deck," whereby he arranged for a girl in a sailor's white uniform, bearing the imprint of the title of the picture on her hat, and carrying a tray laden with orange life savers, which were distributed on the main street of the town where she was promenading.

Chambers' brother manager on the Publix Chain, Hoff, over in Poughkeepsie, incidentally ballyhooed the same attraction but confined most of it to the lobby, whereas Chambers figured on getting more publicity for the picture by having a girl invade the business district, which is just a few short blocks from the theatre.

If any further explanation is necessary on the life saver gag, we might tell you that they are furnished by the company, and Chambers enclosed them in a small envelope which bore the imprint of the title of the picture and the theatre, as well as the play date.

Great work, Chambers, and I was certainly delighted to have the opportunity of passing this stuff along to the rest of the boys, and only hope that you continue the same brand of showmanship, and, at the same time, see that we get the necessary details and photographs as you have been doing in the past.

ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

A New Slant!

This week we tackle a brother showman's problem from the angle of a man who is up against something he has not been able to work out up to this time.

The last two weeks we told you about showmen who encountered and worked out their own solutions, but now we can really show our fraternal spirit and make some suggestions that "C" may find useful in getting out of a bad situation.

* * *

Judging from the letters we have received since this interesting series started, we certainly hit upon a new idea, both from the novel way in which we are handling it, and also from the different problems we are citing each week. Apparently, many of our members and readers find they parallel their own local conditions.

* * *

Let's keep up the good work and rest assured that any items of this nature will be treated in the strictest confidence. No names or cities will be mentioned at any time and we are forwarding all opinions, on the various problems, direct to the interested managers.

* * *

May we again convey our appreciation to the many members whose fine Club spirit has made all of this possible and we sincerely hope that they will derive real benefit from the series. *"Chick"*

YOUR PROBLEMS AND MINE!

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

C.'s Problem:

C. is located in a town having only one newspaper. This newspaper practically runs the town. In addition to C's house there are three others. When C goes to the Newspaper and requests their co-operation he is informed that if co-operation is given to one it must be given to all and since that is not in accord with the paper's policy they will not help him.

Another problem confronting C. is the interference of local police, who deny him the privilege of ballyhooing his attractions. On "Three Live Ghosts" he dressed up three men in white sheets, who went about town advertising the picture. The stunt created a lot of favorable interest but on the second day the local police stepped in and stopped it.

C. has not lost his temper over these constant interferences and refusals, quite the contrary, he has treated the newspaper heads and the local police with the utmost diplomacy but to date the opposing factions have not thawed out. These are the only two problems confronting C., as he receives wonderful co-operation from the local merchants, who comply with his every request and have been instrumental in helping him put over his theatre.

What Would You Do If You Were in C.'s Place?

What angles could YOU inject that might possibly help to solve the tough newspaper situation that this brother showman is in?

What approach could YOU suggest that may help C. win the local police department to lending a little more co-operation and less interference?

COME ON, BOYS, HERE IS AN OPPORTUNITY TO HELP SOMEONE OUT OF A BAD HOLE. YOU CAN'T TELL WHEN YOU MAY NEED A LITTLE ADVICE YOURSELF.

YOU MAY HAVE A SLANT HERE THAT HAS NOT OCCURRED TO C.

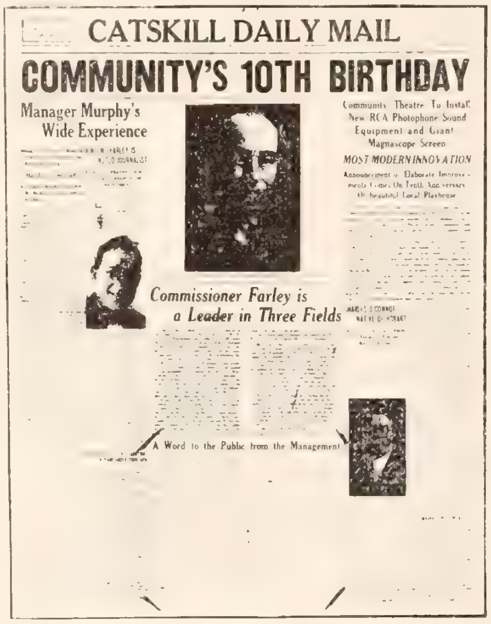
All correspondence on these subjects is treated in the strictest confidence. Your suggestions will be forwarded to C. minus your name or town, unless you specifically say that you want it used.

MANAGERS' ROUND TABLE CLUB

E. T. Murphy Put Anniversary Over Very Successfully

Up in Catskill, N. Y., the Community Theatre under the able management of E. T. Murphy, recently celebrated its tenth anniversary, and put the party across with a noise that could be heard almost to Niagara Falls.

To show you how Murphy let the house in for newspaper publicity, we are reproducing the front page of the special supplement he secured from the daily newspaper. The supplement carried ten pages entirely devoted to the theatre, its attractions and policies, and it certainly stands out as an ideal example of how strongly Murphy pulls with the business and social enterprises of his community.



CATSKILL DAILY MAIL

COMMUNITY'S 10TH BIRTHDAY

Manager Murphy's Wide Experience

Community Theatre To Install New RCA Photophone Sound Equipment and Giant Magnascope Screen

MOST MODERN INNOVATION

Announcement of Elaborate Improvements Comes On Tenth Anniversary Of Beautiful Local Playhouse

Commissioner Farley is a Leader in Three Fields

A Word to the Public from the Management

You will notice that Murphy features an open letter to the public on the front page of the paper, informing them that the best in entertainment has been prepared for them in line with the past policy which for ten years had proven very successful. This open letter angle is a great thing for any manager to use when an occasion arises where it will fit in as it has immeasurable value in cementing friendly relations between the manager and his patrons.

The inside pages of the supplement in addition to carrying stories and pictures on the coming attractions also featured a number of ads which Murphy secured from the local dealers with the ads all carrying congratulations to the theatre on its tenth birthday.

The Community has just gone into a sound and talking policy, and intends featuring in addition, the Magnascope screen, which proves to us that when the showmen who control the affairs of this house start to do anything they decide to do it up right and give the patrons the latest of innovations.

Murphy, who is one of the veteran Club members, has been active in the affairs of the Community Theatre for the past year and a half and the Club pages have carried stories of his activities from time to time, and we hope, that with the new policy in effect and running smoothly, he will find time to let us know how thing are going up there and will send us more of those corking lobby displays which played so important a part in the selling of his shows in the past.

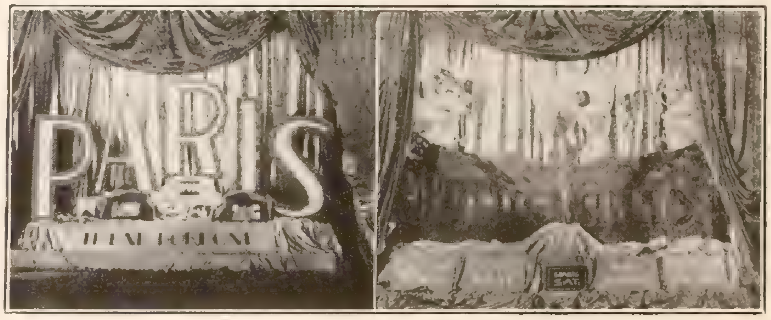
E. J. Harvey Is Another Live-Wire Who Sells Shows

One sure-fire way of exploiting his coming attractions was hit upon by E. J. Harvey, the enterprising manager of the Commodore Hull Theatre in Derby, Connecticut, when he decided to "stage" the future pictures in the lobby.

Harvey set up his "stage" in a corner of the lobby, draping the back wall with a silver curtain. A set of drapes in the front gave it the effect desired and the "stage" was complete. Baby "spots" were set up in the ceiling and on the side of the drapes with a revolving color wheel supplying some beautiful effects. The front opening of the curtains was about ten feet wide.

The pictures we are reproducing show the novel displays he arranged for "Paris" and "Pointed Heels." The "Paris" display was especially constructed to attract attention immediately as the title letters were four feet high, cut out of beaverboard and painted black with a metallic center. The other display was also very effective and certainly pepped up the lobby of the theatre.

During the run of the picture, Harvey arranged for the display to be transferred to the window of one of the leading merchants in the town, thus making it serve two purposes—a coming plug and a current one. We don't imagine that the display cost very much to build, since the drapes are about the only things that would have to be purchased. The beauty of the display, of course, depends on the ingenuity of the manager. If you are looking for something new to dress up your lobby and help sell your coming attractions it would be well to look into Harvey's stunt.



While we are talking about the way business can be boosted we want also to mention the full page co-operative ad which Harvey promoted from the local merchants as part of a campaign on "The Locked Door." The merchants were all given keys to be distributed to purchasers of a dollar or more worth of merchandise. The newspaper ads announced that valuable prizes of merchandise would be donated by the local dealers, participating in the tie-up, to the patron possessing a key which would open "The Locked Door."

In his inside lobby, Harvey constructed a padlocked door and all patrons were invited to try their keys in an effort to win one of the donations. Since the prizes were valuable ones, interest in the contest was very much alive, and the house came in for plenty of publicity on the picture.

Thanks, Harvey, for keeping us posted on your work up there in Connecticut.

A Thought for To-day and To-morrow

Did you ever notice that if you do things you don't get tired of the theatre? It's only when you don't do anything that your job becomes tiresome! That's why I joined your CLUB!!

A. D. Resnick,
Manager, Hamilton Theatre,
Philadelphia, Pa.

MANAGERS' ROUND TABLE CLUB

If Any One Can Do This He Sure Is A Real Showman

One of the finest examples of alert showmanship ever to be exhibited came our way recently and it certainly is a pleasure to pass it on to the rest of the Club.

The cut we are reproducing showing the two heralds is almost self explanatory, but for the sake of clarity we will tell you that the "Lost" herald is a bona fide reward offer. The sum of money stated in the herald was actually lost in the downtown business section of Columbus, S. C., on a Thursday evening and next day these heralds were circulated through every part of the town.

On the next day, Friday, when excitement was at a fever pitch, and the whole town was digging in obscure corners (looking for the money), the manager of the Carolina Theatre came out with the "Found" herald, which had absolutely no relation to the money but was a plug for the current picture at the theatre. Study the copy which makes up the herald and you will see what a masterpiece of exploitation the enterprising theatre manager turned out.

The people were running and grabbing the "Found" heralds whenever they were proffered, thinking that the quest for the money was ended and they certainly devoured the reading matter. The house came in for plenty of publicity on this one, and it is probably the first time on record where a herald drew undivided attention from every one it was given to.

LOST

Package containing $8,781.00 in currency, in down town business district

REWARD

for recovery or information leading to recovery.

Communicate with
JOHN D. BELLAMY
P. O Box 746
Who has been authorized to pay liberal reward

FOUND

A great show at the Carolina Theatre

8,781 PEOPLE WILL BE

REWARDED

with fine entertainment if they see

BUDDY ROGERS,
in
"Half Way to Heaven"
Now Playing at the
Carolina Theatre

Unfortunately, we do not know the name of the manager who perpetrated this "master gag," since we would like nothing better than to introduce him to the rest of the Club through these pages, but we hope that Robert Talbert or Eugene Parrish will bring it to his attention so that we can pass on the result of this gag.

A Showman of Wide Experience Is Ed. R. Moore Of York

During his varied career as a showman, Ed. R. Moore, genial manager of the York Theatre in York, Pa., has annexed many a novel stunt and has found that by using laugh gags as heralds the results were generally pretty good—so in order that none of the CLUB miss a thing we are going to describe some of his stunts which, while not original, may find a spot someplace where they might be used again.

One of the gags was the "Safety Lighter" stunt which consisted of a match being enclosed in an envelope (pay envelope size) and in addition to announcing the envelope as containing a "safety lighter" also carried copy on the picture and playdate. The other stunt on the same lines is the original vest pocket "coat hanger," which as most of you know is nothing more or less than a nail, enclosed in a small envelope which bears copy on the picture and playdates.

On the same "gag" style, but of a slightly different nature is the tie-up Moore obtained with a local bank, when Rose's Royal Midgets played the York, whereby he made up a "gag" letter which was mailed out to everybody in town. The front page of the letter bore copy which informed the reader that he or she had fallen heir to ten thousand dollars which had been left by one of the clients of Rose and Royal, the law firm whose name was on the letter, and requested that the reader call at 41 Beaver Street for further particulars.

If the reader became excited and did not take the trouble to open the letter and therein find the explanation of the gag—as the inner page bore copy reading "Should you ever receive a letter such as this we would suggest you immediately purchase two tickets to see ROSE'S ROYAL MIDGETS at the YORK OPERA HOUSE entire week commencing Mon., Sept. 26th, and deposit the balance with "THE GUARDIAN TRUST COMPANY."—then he'd rush to 41 Beaver Street, and upon his arrival would find that he was at the York Theatre.

Not wishing to enter into any discussions concerning the value of this "gag"—since it might have worked great for Moore—we would like to point out that it is a very tricky stunt to use as the re-action may be anything but favorable, particularly if the reader of the letter doesn't take the trouble to read the inner page. At any rate we have to hand it to Moore for the bank tie-up he engineered, as they paid the entire cost of the stunt, which included printing, stationery and mailing, and so at no cost to himself Moore let his house in for a load of publicity.

We'd like to hear more concerning Moore's activities at the York and we hope he will continue the interest he is showing in us. How about it Ed? Let's have some more.

LOBBY STAGE SETTINGS!

Like everything else in the show business, the subject of an old idea revives itself and becomes even more popular than when originally introduced. As witness the lobby, or miniature stage setting stunt which has suddenly popped up in widely scattered sections of the country.

A wide-awake manager can always find some corner or portion of his lobby or foyer where such settings are possible, providing, of course, he is ambitious enough to "dope" it out according to his local conditions.

We can't sit here at Club headquarters and tell Mr. So & So to do this or that in his theatre, when this or that happens to be an impossibility. But we can suggest certain ideas that have come to our attention and pass them along for that group of live-wire showmen who are always willing and anxious to take advantage of brother managers' ideas.

An appropriate stage setting is not expensive in most theatres because the biggest item is the matter of drapes, and almost every theatre (especially those equipped with stages) has an excess of such material. The rest of the setting is just a matter of showmanship, plus attractive looking displays, and, of course, proper lighting. Also not expensive if your theatre happens to carry some baby spots.

The simple suggestion of lobby and foyer stage settings to herald a coming attraction should be sufficient to call to your mind a dozen different angles from which you can tackle this idea. And it's worth the time it takes if you do it right.

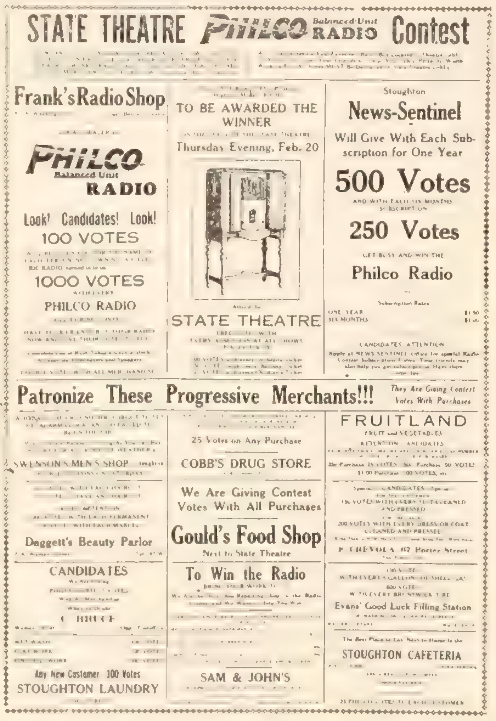
MANAGERS' ROUND TABLE CLUB

Kunze Cleaned Up On Free Publicity For State Theatre

If any one should ever ask us to make up a list of live-wire showmen you can bet that the list would carry the name of Paul W. Kunze, manager of the State Theatre in Stoughton, Mass., for Kunze is one showman who believes in going out and grabbing all the business he can get.

One of his latest stunts is the system he has inaugurated whereby he can get the trade of the residents living in the rural communities around Stoughton by making a special appeal to them through the mail. Kunze sends out a large postcard, carrying the attractions at his theatre, to the holders of mail boxes in the outlying communities. And to test the value of this plan and also to interest the ruralites in acquiring the habit of attending the theatre regularly, on the bottom of the program he made up a detachable coupon, which informed the rural boxholders that when presented at the box office two persons would be admitted for the price of one. This stunt has added a number of new patrons to his house and we believe that in a little while he'll get most of them in.

Another stunt that netted Kunze a whale of a lot of publicity was the giving away of a radio, through a tie-up with a local dealer and a nationally advertised radio manufacturer, which was conducted in a little different manner than the ordinary "drawing." He arranged to give away votes with every purchase of a ticket to the theatre. The votes were given according to the price of the admission tickets, with 100 votes given for every orchestra seat, 50 votes for balcony tickets, and 25 votes for a child's ticket. To secure the good-will of the merchants in town votes were also given them and were given away to customers.



STATE THEATRE PHILCO Balanced-Unit RADIO Contest

Frank's Radio Shop

PHILCO Balanced Unit RADIO

Look! Candidates! Look!

100 VOTES

1000 VOTES

PHILCO RADIO

TO BE AWARDED THE WINNER

Thursday Evening, Feb. 20

STATE THEATRE

Stoughton

News-Sentinel

Will Give With Each Subscription for One Year

500 Votes

AND WITH EACH SIX MONTHS SUBSCRIPTION

250 Votes

GET BUSY AND WIN THE

Philco Radio

Subscription Rates

CANDIDATES ATTENTION

Patronize These Progressive Merchants!!!

They Are Giving Contest Votes With Purchases

SWENSON'S MEN'S SHOP

Daggett's Beauty Parlor

CANDIDATES

C. BRUCE

Any New Customer 300 Votes

STOUGHTON LAUNDRY

25 Votes on Any Purchase

COBB'S DRUG STORE

We Are Giving Contest Votes With All Purchases

Gould's Food Shop

Next to State Theatre

To Win the Radio

SAM & JOHN'S

FRUITLAND

FRUIT and VEGETABLES

ATTENTION CANDIDATES

25c Purchase 25 VOTES 50c Purchase 50 VOTES

$1.00 Purchase 100 VOTES, etc.

F. CREVOLA, 67 Porter Street

Evans' Good Luck Filling Station

The Best Place to Eat Next to Home Is the

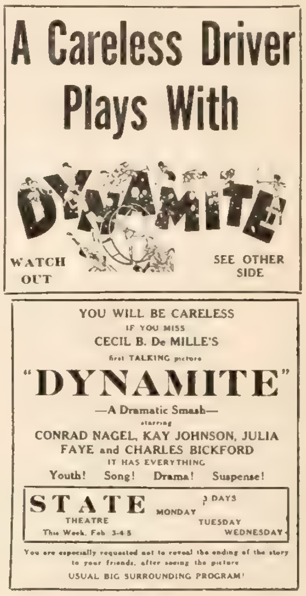
STOUGHTON CAFETERIA

The contest was a winner from the start. The local school was anxious to secure the radio and the pupils got right behind the plan and were rolling up votes right and left. The fire department and one of the churches in town also followed in the footsteps of the school and before long competition in the contest became very keen. The newspapers were "front paging" the standing of the leading contestants and Kunze had a bulletin board out front of the theatre, recording the up-to-the-minute standings.

He also ran a special co-operative page in the local newspapers and the theatre and contest came in for a free "plug." Interest became more acute daily, and since the contest was only run for three weeks, the second week found the leading contestants chasing all over town to get votes, urging their friends to patronize the theatre and the local dealers. On these free radio contests much depends on the energy the manager puts into the thing, as with any kind of break whatsoever they will "click" and we want to command Kunze on the way he successfully engineered the campaign.

Before we tell you about Kunze's house organ we want to say a word about the herald we are reproducing which he used on "Dynamite" and was made up with copy applying to automobile drivers, so that it could be used as an "Auto Tag." Another novel herald used on "Dynamite" measured 3 by 2 inches and requested the reader, as a personal favor to the management, not to reveal the ending of "Dynamite." The heralds were given to the patrons as they left the theatre.

Kunze's house organ is made up in brown ink on good stock yellow paper, and carries four pages, bearing news of the pictures and the program itself and in addition carries ads of the merchandise offered for sale by local dealers. This angle of working the dealers in on the program enabled Kunze to secure the house organ free of charge as the dealers paid for the printing. On "Sunny Side Up" he made up a novel one, calling it the special "Sunny Side Up" edition of the State Theatre News and featured stories describing the high spots of the picture. On the second page of the program the bill for the entire week was carried.



A Careless Driver Plays With

DYNAMITE

WATCH OUT

SEE OTHER SIDE

YOU WILL BE CARELESS

IF YOU MISS

CECIL B. De MILLE'S

first TALKING picture

"DYNAMITE"

—A Dramatic Smash—

starring

CONRAD NAGEL, KAY JOHNSON, JULIA FAYE and CHARLES BICKFORD

IT HAS EVERYTHING

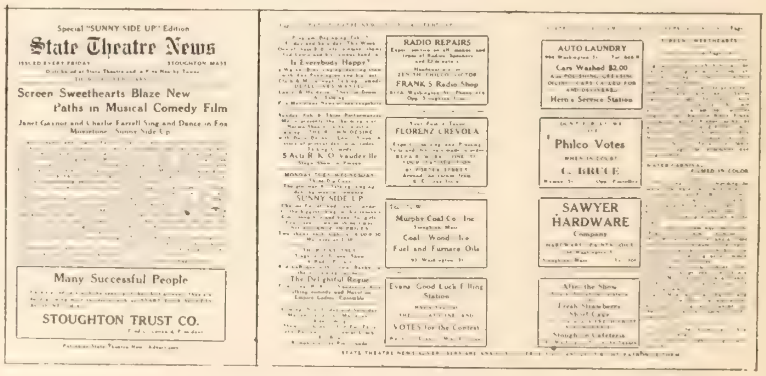
Youth! Song! Drama! Suspense!

STATE THEATRE MONDAY TUESDAY WEDNESDAY 3 DAYS

This Week, Feb. 3-4-5

You are especially requested not to reveal the ending of the story to your friends, after seeing the picture

USUAL BIG SURROUNDING PROGRAM!



Special "SUNNY SIDE UP" Edition

State Theatre News

ISSUED EVERY FRIDAY STOUGHTON, MASS.

Screen Sweethearts Blaze New Paths in Musical Comedy Film

Janet Gaynor and Charlie Farrell Sing and Dance in Fox Movietone "Sunny Side Up"

Many Successful People

STOUGHTON TRUST CO.

Is Everybody Happy?

SUNNY SIDE UP

The Delightful Rogue

RADIO REPAIRS

FRANK'S Radio Shop

FLORENZ CREVOLA

Murphy Coal Co. Inc.

Coal Wood Ice

Fuel and Furnace Oils

Evans' Good Luck Filling Station

VOTES for the Contest

AUTO LAUNDRY

Cars Washed $2.00

Hern's Service Station

Philco Votes

C. BRUCE

SAWYER HARDWARE Company

After the Show

Fresh Strawberry Short Cake

Stoughton Cafeteria

From the number of local ads the program carried we deduced that it must certainly have a drawing power, and since Kunze has found it a very profitable idea we are passing it on in the event that any of the CLUB members may be able to use it.

Incidentally Kunze has an excellent idea for boosting up his mailing list. Whenever a person calls up and requests information about the attractions the party is asked to give his name and address for the weekly program. A trailer is also run asking that patrons wishing a copy of the program weekly leave their name and address with a member of the service staff, and these two mediums have met with excellent response.

Thank you Kunze for your thoughtfulness in keeping us in touch with your activities and we want you to know that we'd like to hear more of your work, so let's hear from you again in the very near future.

R. J. Hiehle Says:

"Glad to see the ROUND TABLE CLUB prospering . . . It surely fills a much needed want and lets one know what the other fellow is doing in the way of exploitation and publicity—which is sure some help to one who is trying to keep out of the rut."

Manager,
Smoot Theatre,
Parkersburg, West Va.

MANAGERS' ROUND TABLE CLUB

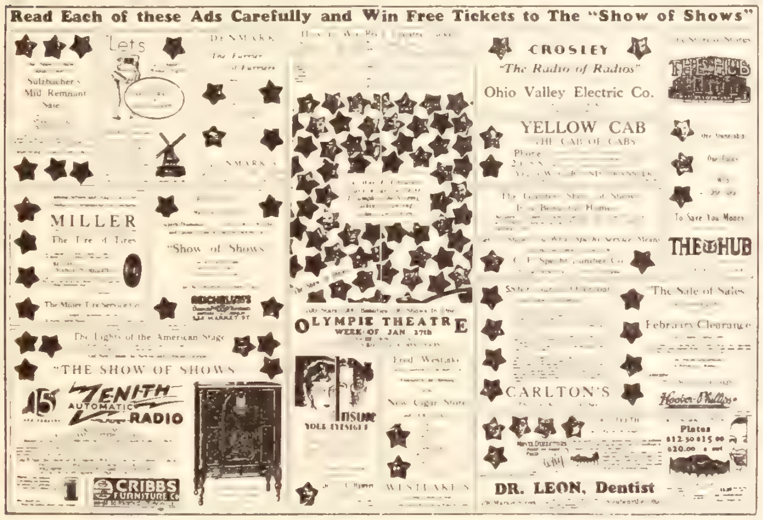
Are You Wise?——

——to the value of "The Showman's Calendar"? Thousands of managers are planning their future activities to include events as set forth, week in and week out, and if you are not doing the same then you are passing up a hundred percent bet. *Try it yourself!*

George A. Delis Created a Double Truck That Sold

This little article is going to contain a brief say-so on one of our many hobbies. A newspaper layout, with the exception that this time we are not going to stress what should and should not be done when making up ads, but to chat informally on the neat double truck co-operative ad that Manager George A. Delis of the Olympic Theatre in Steubenville, Ohio, created for "Show of Shows."

Everyone is by now, we believe, aware of the co-operative gag and its many uses, but should anyone be in the dark about it we'll explain that it is made up by getting ads from the local merchants who in addition to plugging their own merchandise will plug whatever you are selling at the theatre, in their own ads, enabling you to receive what we might term "two breaks for the price of one." The co-operative idea has been revived again and is being used on most of the big productions to date, with the "Show of Shows" receiving the largest play, though for what reason we are unable to state as the gag will work on any picture regardless of scope or magnitude of production. The theatre ad usually occupies the central position on the page.


Read Each of these Ads Carefully and Win Free Tickets to The "Show of Shows"

Sulzbacher's Mid Remnant Sale

MILLER
The Tire of Tires
The Miller Tire Service Co.

"Show of Shows"

The Lights of the American Stage

"THE SHOW OF SHOWS"

ZENITH AUTOMATIC RADIO

CRIBBS FURNITURE CO.

OLYMPIC THEATRE
WEEK OF JAN. 27th

Fred Westlake

New Cigar Store

WESTLAKE'S

CROSLEY
"The Radio of Radios"
Ohio Valley Electric Co.

YELLOW CAB
THE CAB OF CABS

THE HUB

To Save You Money

The Sale of Sales

February Clearance

CARLTON'S

Hooter-Phillips

DR. LEON, Dentist

On "Show of Shows" Delis, as you will notice from the cut, offered free theatre tickets as prizes to the readers guessing the identities of the various stars pictured in the ads. A list containing the names of the stars was posted on a bulletin board in the theatre lobby and the contestants were invited to use the list to help solve the identities, and there was certainly a crowd in that lobby daily, as the stunt caught on immediately.

To insure the good-will of the advertisers Delis carried a rule in the contest whereby the name and address of the dealers had to be submitted with the names of the stars and in this manner the merchants knew that their ads were read and the money they had expended was put in a proposition that meant something. So if Delis decided to use the stunt on another picture the merchant would probably co-operate again. Which is the way all co-operative campaigns should be run, with everybody satisfied.

A large number of answers was submitted in the contest and the picture was practically sold before it opened and with an ad like this forming only a part of Delis' campaign, the rest of his exploiting should have sold the picture completely since we know from past activities of his, that he is capable of putting on a "wow" of a campaign.

Perry Garnering More Free Space In Local Papers

Fred Perry, manager of the Capitol Theatre in Binghamton, N. Y., tied in with the local newspaper to the extent of securing some valuable publicity on "Taming of the Shrew."

The newspaper agreed to run a serial cartoon strip on the picture daily which Perry followed up by making a "splash" with his ads. The newspaper tie-up was secured free of charge and was evidently successful in selling the picture to the public. A tie-up of this sort, when the newspaper will not permit the use of the theatre's name must be carefully handled in order that the ads for "follow-ups" appear just at the right time.

Perry also secured another tie-up with the paper in which they ran a box on the sport page announcing the presentation at the Capitol of the short subject entitled Grantland Rice's "Sportlight." This tie-up was effected through virtue of Rice's running of a daily column in the paper, so that the announcement was of mutual benefit to both Perry and the paper.

As we have stressed more than once, keep plugging your short subjects. Perry's publicity break is just another example of what your shorts can do for you. When you have something interesting let the rest of the world know about it. Remember that a short subject can attract just as much comment as a feature picture any day in the week, providing it merits it.

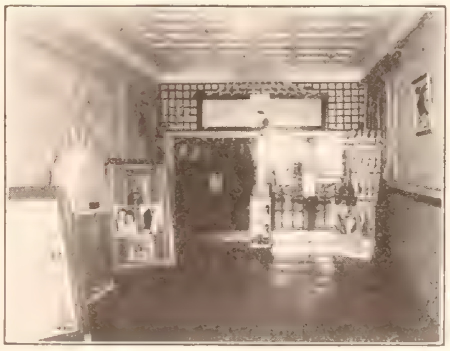
It's a pleasure to hear from Fred so often, because then we know that he is an interested follower of our activities, in addition to being an active member. Keep up the good work.

Harold C. Lee is Popular Manager And Mighty Active

We're always glad, when an opportunity presents itself, to pass on to the rest of the CLUB any of Harold C. Lee's activities that we have on hand because we know that he will generally have something that will interest his fellow members in some form or another.

Lee is the live wire manager of the Babcock Theatre in Bath, N. Y., for the Fox Upstate Outfit.

We want to comment at this time on Lee's eight page program which he issues weekly to his patrons. The program is neatly set up in black and white with three of the pages devoted to ads of the local dealers. In this manner Lee secures his program practically free of charge, the dealer's ads covering all expenses. Lee uses a number of scene mats to offset the type of his ad. By judicious use of scene mats you will be able to secure a program that looks like a million bucks for only a trifling cost.



We notice in the ads that the dealers are assisting Lee by "plugging" his big attraction, "Sunny Side Up," in their ads. This is the sort of friendly co-operation that makes running a house a pleasure.

The cut we are reproducing below shows Lee's lobby display on "Sunny Side Up." As you will notice, the display is very attractive, made so by its simplicity rather than any ostentatiousness. In the foreground can be seen a miniature reproduction of a sunrise, which seems to be made out of crepe paper with an electric light in between producing the effect of the rays.

In the background you will note a "pyramid of girls," which makes a very attractive display and was evidently cut out from a three sheet.

The entire display was very effective and did not cost a fortune to make. We believe that it sold the patrons on the picture, and that, after all, is what most of us are striving to do.

Thank you, Lee, let's hear from you again, and convey our kindest regards to the rest of the boys up your way.

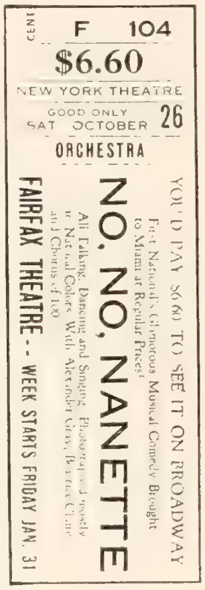
MANAGERS' ROUND TABLE CLUB

Earle Holden is Holding His Own With Fla. Showmen

An angle that is not generally used at present is the restaurant menu tie-up, and it is for that reason we want to tell you how Earle Holden, manager of the Fairfax Theatre in Miami, Fla., tied-in with one of the local restaurants to good advantage.

The local restaurant permitted Earle to imprint a theatre slug on the bottom of their menu, which bore copy stating that there was always a good show at the Fairfax and for this we suppose that Earle split the cost of printing the menus with the restaurant which was well worth the money as many people patronizing the restaurant noticed the theatre "plug." This is a good angle to follow up for the results should justify the money laid out in printing, which after all would be small, for if you decided to use an "institutional" plug, a cut could be made for almost nothing.

We're also reproducing a sample of Earle's novelty herald on "No, No, Nanette," which created a lot of interest and was made up, as you will note, in the form of a reserved seat ticket for a $6.60 seat in a New York House and carried copy stating that: "YOU'D PAY $6.60 TO SEE IT ON BROADWAY!" By reason of the unusual make-up, it is a ticket that would make them hold onto it and not throw it away. In addition to this Earle had another one on the same picture which was printed in white and blue and measured 3½ by 2 inches. The simple make-up of this herald helped it sell as it bore nothing but the picture's title which stood out big. In smaller type, on one line, he printed the theatre and play-date.



CENT

F 104

$6.60

NEW YORK THEATRE

GOOD ONLY SAT OCTOBER 26

ORCHESTRA

YOU'D PAY $6.60 TO SEE IT ON BROADWAY

First National's Glamorous Musical Comedy Brought to Miami at Regular Prices!

NO, NO, NANETTE

All Talking, Dancing and Singing, Photographed Entirely in Natural Colors With Alexander Gray, Bernice Claire and Chorus of 100

FAIRFAX THEATRE -- WEEK STARTS FRIDAY JAN. 31

Another gag Earle used was in conjunction with "General Crack" when he made up trick "season pass" cards which as you all know are made up in season pass size and carrying flash lines which say: Don't Let The SEASON PASS Without Seeing and Hearing John Barrymore in "General Crack," FAIRFAX THEATRE. When the copy was centered it was all printed in small type with the exception of Season Pass and Fairfax Theatre which was printed in bold red caps, so that at first glance it appeared that the herald was a real season pass. This gag was good for attracting more than passing interest and if, as we imagine, it was the first time it has been used down there, the heralds were probably kept and passed along to friends.

It's a pleasure to see that Earle is still banging them down the old "box office fairway" and is right on the alert to grab every opportunity to get in a plug on his house and the attractions, and since he's always active we look forward to hearing from him again very soon because he knows that news of his activities is a source of continual interest to us.

Saul Pechner is Showing Them How To Put Show Over

When news was broadcast through the CLUB pages long, long ago, that the manufacturers of nationally known products, realizing the tremendous and far-reaching value of theatrical publicity, were more than anxious to co-operate with showmen in tie-ups that would be advantageous to both, a good many showmen have been availing themselves of these tie-ups and finding the "sample" gag a swell good-will builder for the box office. Which is why Saul Pechner, manager of the Fox Theatre in San Francisco, Cal., took advantage of the opportunity to tie-up with the Kiss-Proof Products Co. in conjunction with the Fox showing of Greta Garbo's picture, "The Kiss."

About the time that "The Kiss" opened its run at the Fox they decided to distribute five thousand compacts through a local drug store, and when Pechner got wind of this he immediately tied up with the company's representative, who with the co-operation of the local stores turned over three thousand of the sets to him for theatre distribution.

The sets were enclosed in small glazed envelopes and bore copy stating that the sample was given with the: "Compliments of Greta Garbo in the fiery French drama 'The Kiss' at the Fox Theatre, etc." The samples were distributed at the Loew's Warfield Theatre and four local drug stores, and the picture received a lot of attention in this way which helped prolong its run. In most cases the drug companies loaned their windows for a display plugging the picture and the product and Pechner secured some valuable publicity free of charge, as copy on a card in the window invited the reader to step in and receive a gift from Greta Garbo playing in "The Kiss" at the Fox Theatre.

Pechner certainly used this tie-up to good advantage as his box office receipts must have shown, and we want him to know we are pleased to pass this on to the rest of the CLUB, in order to keep them in touch with what the West Coast's showmen are doing, and we hope to hear more of his work in the near future.

How's This For A Boost?

"I have been an eager reader of the MANAGERS' ROUND TABLE CLUB pages ever since this wonderful section of the NEWS was started and I am glad to say that I have obtained lots of good ideas from other exhibitors through the CLUB pages. In fact, I think so much of the CLUB pages, that I have a file, and this section is clipped from the NEWS every week and inserted in same for reference, which comes in mighty handy when there comes along a picture that the old 'idea factory' just can't put out an original on."

G. P. Banniza, Manager,
Crescent Amusement Company's
Princess and Delite Theatre,
Decatur, Alabama.

MANAGERS' ROUND TABLE CLUB

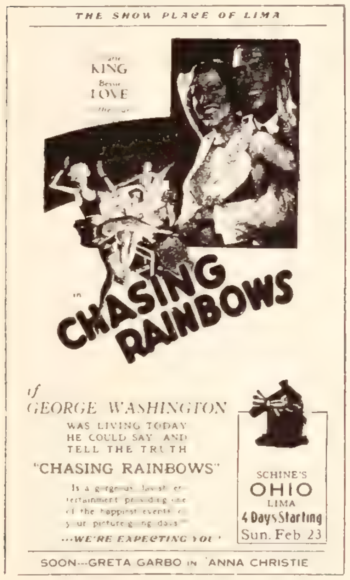
Are You "Making Hay While the Sun Shines"—Read This

Pretty smart showmanship is the way we would classify the activities of the manager of Schine's Ohio Theatre in Lima, Ohio. This smart showman turned out a pip of a herald and inserted a new angle in it by tying it up with Washington's Birthday.

The herald as you will notice from the cut carries on it one of the regular exchange heralds. If you study the copy closely you will notice the way he has worked in the Washington Birthday gag. The little illustration on the right of the herald is not a cut but a regular holiday sticker that can be procured in any stationery store.

Since the little herald supplied by the poster exchange was printed in red, it worked in fine on this manager's gag, and he printed the herald in red ink on green stationery stock. On the bottom of the herald, you will notice a plug for "Anna Christie," which didn't detract from the value of the herald, by being run and shows how wide awake the manager was to grab this angle.

We believe that the mailing list was used mostly to circulate the herald, which was sent out in an envelope corresponding in color, and looking just like a real letter. Business must certainly have picked up on the picture by the use of this gag and again we want to go on record as stating that it's pretty smart showmanship and the kind that will bring them in to any house.


THE SHOW PLACE OF LIMA
KING
LOVE
in
CHASING RAINBOWS
if
GEORGE WASHINGTON
WAS LIVING TODAY
HE COULD SAY AND
TELL THE TRUTH
"CHASING RAINBOWS"
...WE'RE EXPECTING YOU'
SCHINE'S
OHIO
LIMA
4 Days Starting
Sun. Feb 23
SOON—GRETA GARBO IN 'ANNA CHRISTIE

Paul Binstock Is Progressive Showman As You Know

When news came in to your Chairman that one of the Round Table Club members, who had been making quite a name for himself, had received the recognition his merit so richly deserved, we felt like rushing over to a radio station and broadcasting the announcement, but then it dawned upon us that since we have a radio station all our own in the form of the Club pages, where we reach the "aces" of the show world, we'd better stick to home. So let's talk about Paul Binstock.

Binstock started with the Fox Metropolitan Theatres as house manager of the Broadway Theatre in Astoria, Long Island, N. Y., and when we first came upon samples of his work, we said to ourselves that here was a man who would bear watching. But when we talk to ourselves we generally do it through the Club pages, and so it was there that we predicted Binstock was in for a promotion.

Sure enough, a little while later we received news that he had been promoted to zone manager of Astoria, where in that capacity he continued the good work which marked his success as a house manager and again we said that advancement was ahead for he was going too good not to have his ability recognized.

Today it gives us great pleasure to announce that Paul Binstock has advanced still further up the line and is now functioning in the capacity of District Supervisor in Long Island under Ben Leo. We want to congratulate Paul on his remarkable rise and we want him to know that we are still under the impression that there's more room up further for men of his live wire type and we hope to hear more of him in the very near future.

Please Take Note

THE pages of the Club are open for the publication of photographs from both members and readers. These photos may be of theatre managers, theatre fronts, marquee displays, lobby settings, etc. Due credit will be given those send photos to the Club, providing they attach the proper description and their own names and theatre addresses.

MANAGERS' ROUND TABLE CLUB.

PLAY SAFE!

A newspaper story telling about a fire is mighty poor publicity for your theatre, even though that fire may have been a little smoke from the waste paper basket.

So "Play Safe".

Keep a keen eye on your janitorial staff (fancy name for porter) and check up on him, or them, as often as possible to make sure, and doubly sure, that they are not allowing any accumulation of rubbish in isolated corners of the boiler room, cellars or porter's closets.

And by all means, DON'T permit anyone on the staff to smoke within the theatre building at any time whatsoever, regardless of whether the theatre is open for business or not. It's the "almost out" cigar or cigarette butt that starts the smoke and the trouble hours after it has been discarded by the smoker.

As far as I am concerned, the best operator in the business could not work for me if I ever caught him smoking while on the job or in the booth. It's there that our greatest fire and panic worries materialize and if you're careless in checking up, then you are as much to blame as the one who is responsible for a fire.

And while harping on this subject, may we ask "What becomes of your old posters, signs, etc.?" If they cannot be returned or used again, why save them up?

Listen boys, it's far beter to be safe than sorry so why be careless and expose yourself and the theatre's patrons to unnecessary hazards?

"Chick"

Randall Jerabeck Back In Show Game At Former House

If there's one thing that causes us concern, it's not hearing from a CLUB member for a while—and when we start to wonder we begin to swing into action and inquire about him; but this time, just as we started to wonder what had become of Randall J. Jerabeck, we were pleased as the deuce to hear from him.

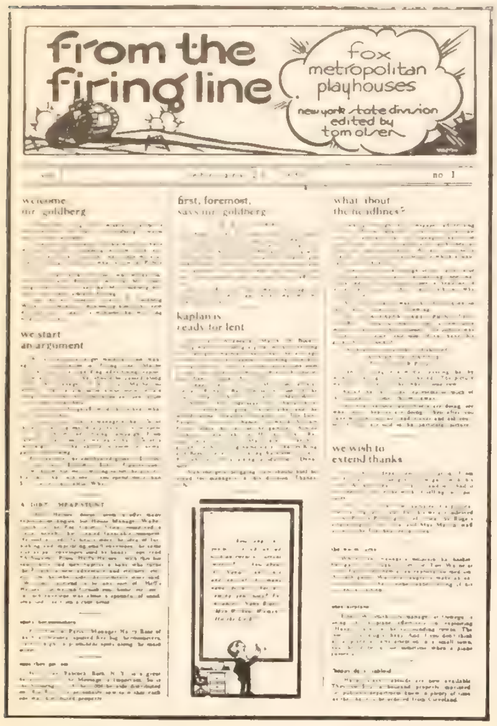
Jerabeck is one of the original members of the ROUND TABLE CLUB and it gives us pleasure to announce him back on the active list again and to inform the boys that he had been on a trip North enjoying a brief vacation from the arduous(?) task of managing theatres and on his return from the Northland has been transferred back to his former stamping grounds at the Seville Theatre in Chula Vista, Cal., and we know that if he continues the fine showmanship he displayed when he was at the Seville a while back, we will be able to record on these pages again, some mighty nice stunts.

It is certainly a pleasure to hear from Jerabeck again, because then we know he is following our activities with as much enthusiasm as ever and though he is a very busy man just now while sound equipment is being installed at the Seville, we hope that when the wiring is completed he won't forget to let us know how he put across the gala opening that he is contemplating and of which he claims will be a "wow."

Don't forget, Jerabeck, we want to hear from you often now that you're back in the field again, and we hope with your next letter to hear some nice accounts of your activities. How about it?

MANAGERS' ROUND TABLE CLUB

"ALL DRESSED UP!"



from the firing line

fox metropolitan playhouses

new york state division edited by tom olsen

no 1

welcome mr goldberg

first, foremost, says mr goldberg

what about the headlines?

kaplan is ready for lent

we start an argument

we wish to extend thanks

This short story will have to serve as a formal introduction of "From the Firing Line" in its brand-new dress, and certainly an attractive sheet for any outfit to get out.

Credit Tom Olsen, in charge of Exploitation Publicity for the New York State Division of the Fox Metropolitan Playhouses, with, not only the creating of the idea of this type of news letter, but also the improvement which we pass along at this time.

Great work, Tom! Remember us to Mr. Goldberg and the rest of the boys up-state there.

Nelson M. Towers A New Member Is Popular Townsman

When Earle Holden recommends a member to the ROUND TABLE CLUB you can rest assured that that member must possess more than ordinary qualities because according to one of Earle's recent letters he tells us something about Nelson M. Towers (who runs the Rosetta Theatre at Little River, Fla.) that is really a testimonial to Nelson and his public's opinion of him.

How many of you fellows can lay claim to the fact that your patrons have so much faith and confidence in you that you could be elected mayor if you wanted to run for that office? Well, Nelson M. Towers is in just that position, and he is certainly making that Publix house click like nobody's business down there in that suburb of Miami.

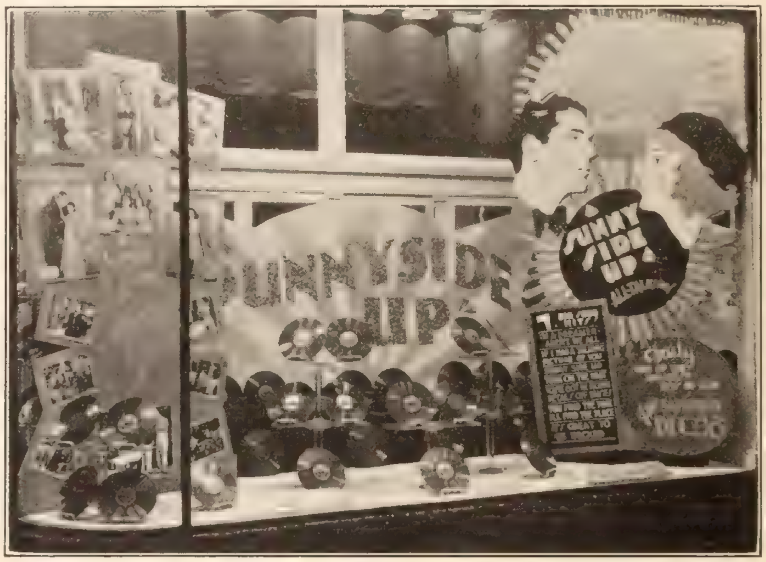
One of the little secrets that we want to pass on right now is that this past Christmas he brought a whole lot of cheer to the poor kiddies which was only through his own effort, and we trust that this opening introduction article about Nelson will act as a stimulant to him to tell us how he is getting the people to do just what he wants them to do as well as how he has become a specialist in "goodwill building."

Come on Nelson we've got the low down on you now and could really say a whole lot more, but we are going to leave it up to you to tell us in your own way just what you are doing down there and especially how you are doing it. Here's hoping that we get your letter by return mail and that it also includes among many other interesting things one of your photographs so that we can build a story that you are well deserving of on the ROUND TABLE CLUB pages.

Arthur Stolte Can Sell Them By His Window Displays

So many good window displays have been brought to our notice that it is difficult for us to pick one out for the CLUB pages without incurring the possible displeasure of somebody, but Arthur Stolte, manager of the Paramount Theatre in Waterloo, Ill., arranged so attractive a display for "Sunny Side Up," that we felt the rest of the boys would be missing something if they were not permitted to see it, so as a consequence we are reproducing it below.

The tie-up was effected with the town's leading music store, and Stolte had his artist do some extra good work on the cutouts and sign he used in the window. On the right side of the display you will notice cutout heads of the two stars, placed before an attractive sign announcing the picture. The display is cut out of beaver board, in the form of a sun, with the rays sprinkled with tinsel, and is very nicely colored.



Music records and signs plugging the theme songs of the picture are occupying a prominent place in the center of the window. Cutout letters of the title form an attractive background for the records.

On the left, as you will notice, Stolte has arranged a striking display by using scenes from the picture. The stills are colored and black and white, being framed by tinseled beaverboard.

The entire display was very well done and undoubtedly sold the picture to the public, as a display of this sort should do every time.

You too, with a little care, can arrange displays such as this, which really sell the picture, and the cost of making them is small.

Thanks for keeping us up on your activities Stolte and let's hear more from you regarding your doings at the Paramount.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

Richard L. Moss Is Doing Wonders Out In California

When Richard L. Moss left New York to handle a house in California we made it known that we expected to hear some mighty nice accounts of him on the Coast and since he has been out there we have yet to record lack of pep in his activities.

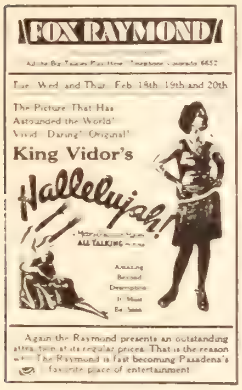
In a recent issue of the Club pages we showed you how he hit upon a novel way of advertising his pictures by featuring them in a style similar to a menu used by a restaurant. The gag caught on like wildfire and created a lot of comment. Now Moss has another one in a teaser ad, which certainly hit the right spot when it came to dragging in extra business.

The copy reads, "DON'T COME TO SEE," and directly underneath in small type, "Midnight Daddies tonight and tomorrow unless you can stand side-splitting fun, hilarious laughter and all other forms of glee. This is one of the funniest all-talking comedies of the year." The teaser was signed, "The Management."

The picture had no stars worth plugging, still Moss, by the use of this simple teaser ad, broke the record for Friday night business at the house. This is one of the best oportunities we can have to state that no stunt is married to a picture and we want to stop long enough to hand Moss a compliment for practicing what we have been preaching for ages.

Another idea of the way a quick thinking showman works was seen in the campaign he promoted for "The Viking" by going to work and selling it through appealing to the various clubs throughout the district. He tied up with the local Boy Scouts and secured some fine publicity in their bulletin which was distributed to scouts for miles around and extended an an invitation to the various scoutmasters, assistant scoutmasters and commissioners to be his guests. At the same time he announced that all uniformed Boy Scouts would be admitted at the reduced rate of ten cents during the run of the film.

Through a tie-up with the local newspaper he arranged to run a contest, offering free tickets to the best composition on who discovered America first, since the story deals with the adventures of the Norse explorer, "Lief the Lucky." This angle netted him a lot of additional free publicity and he turned in splendid business on the picture.



FOX RAYMOND

Tue. Wed. and Thur. Feb. 18th, 19th and 20th

The Picture That Has Astounded the World! Vivid! Daring! Original!

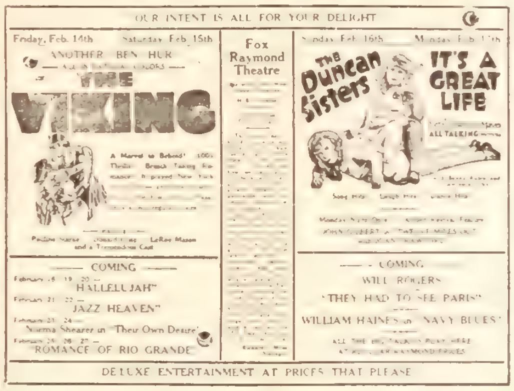
King Vidor's

Hallelujah!

ALL TALKING

Amazing Beyond Description It Must Be Seen

Again the Raymond presents an outstanding attraction at its regular prices. That is the reason The Raymond is fast becoming Pasadena's favorite place of entertainment



OUR INTENT IS ALL FOR YOUR DELIGHT

Friday, Feb. 14th Saturday, Feb. 15th

ANOTHER BEN HUR

THE VIKING

A Marvel to Behold!

Pauline Starke Donald Crisp LeRoy Mason and a Tremendous Cast

COMING

February 18, 19, 20 — "HALLELUJAH"

February 21, 22 — "JAZZ HEAVEN"

February 23, 24 — Norma Shearer in "Their Own Desire"

February 25, 26, 27 — "ROMANCE OF RIO GRANDE"

Fox Raymond Theatre

Sunday, Feb. 16th Monday, Feb. 17th

The Duncan Sisters

IT'S A GREAT LIFE

ALL TALKING

Song Hits Laugh Hits Dance Hits

COMING

WILL ROGERS "THEY HAD TO SEE PARIS"

WILLIAM HAINES in "NAVY BLUES"

DELUXE ENTERTAINMENT AT PRICES THAT PLEASE

We are showing the front page and the two inner pages of Moss' house organ, which is of blue and white and is made up to sell. We would like to call your attention to the "chat box" on the center of the page which he uses to talk, informally, to his patrons on any subject that he thinks will interest them. In this case he is talking about "The Viking" and he leads up to his sales talk in a very disarming manner and before you know it you have read the whole thing. This "gag" is a wonderful angle for any house organ providing the manager handles it carefully and it no doubt worked to good advantage for Moss.

Thanks, Dick, for keeping us posted on your activities and we hope that you will continue the interest you have always shown in the Club. If our plans go through and we are able to hit the trail for the Coast this summer we certainly intend to make it a point to drop in and see what you have accomplished out there.

"All For One And One For All"

Spring House Cleaning

It is rapidly getting around to the time when house cleaning will be very much in order.

By house cleaning, we mean, brightening up of the theatre from every angle beginning with the front and entrance lobby, throughout the rest of the house with particular emphasis on that portion with which the public comes into contact.

Communities where severe winters are the rule, are apt to neglect, to a certain extent, the outside of the theatre because of such severe weather, but now is the time when each mild day should find the manager—and those who work with him—hard set at the task of putting things into proper condition.

Especially, we would call your attention to the lamping of your signs and marquees, which for some unknown reason, is often permitted to fall into a most deplorable condition.

Get after those little things NOW and keep at them until you feel firmly convinced that you are proud of your theatre and everything in it.

Ralph E. Phillips Is Here At Last; Meet This Showman

It seems as though every time we get set to introduce Ralph E. Phillips to the rest of the Club, we receive news that he is being transferred or promoted and we decide to wait until he is set before giving him a real send-off, and now that Ralph is selling his shows at the State Theatre in Chattanooga, Tenn., he is making a quite success as Manager of that house.

We first came into contact with Ralph when he was at the Florida Theatre in Jacksonville, Fla., and when he received his promotion to manager of the Egyptian Theatre in Greenville, S. C., we figured that at last we could run this little story on him, but luck was against us, for a short while later, Ralph was transferred to his present position at the State in Chattanooga, Tenn.

Now that we feel Ralph is "set" at the State, we would like you to meet him, and we want him to know that we extend him a hearty, though somewhat tardy, welcome into the Club. We are sure from what we have heard of Ralph's ability that he will more than fill the job required of him at the State and that he will continue the active interest he has shown in us.

Here's wishing you lots of luck Ralph, and we hope to be able to record many nice things about you in the very near future.

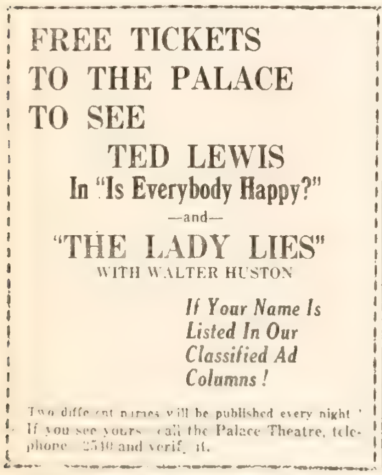
MANAGERS' ROUND TABLE CLUB

Newspaper Space Is Obtained Free By Max Melincoff

Max Melincoff, manager of the Palace Theatre in Torrington, Conn., is sure putting that house over in great style for the Warner Outfit, with the high-powered showmanship he is displaying.

Max secured a tie-up with the local newspaper whereby the sheet agreed to furnish a photographer, to be used by Max during the run of "Chasing Rainbows." The photographer, following Max's plan, went about town photographing groups of people at the busy sections of the town. He would stop on the corner until a crowd collected, then "shoot" the picture and go on to the next spot. This attracted a lot of comment, and when the newspaper ran a story announcing that free tickets to the Palace would be awarded any one whose head was encircled in the group picture the photographer was taking daily, why everybody flocked to get in the picture and the theatre secured some great word of mouth publicity as well as the newspaper space.

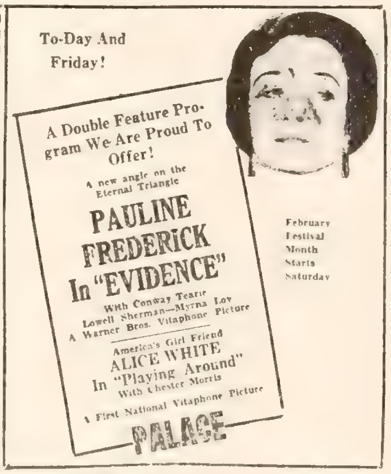
Another tie-up that secured Max some excellent publicity for his house and didn't cost him a cent was also effected with the newspaper whereby they agreed to run the name and address of a local resident in with the classified ads, with Max running an announcement about it in his regular ads. We are reproducing a couple of Max's newspaper ads so that you'll notice how he plugged the classified ad idea, which is a very good idea to get some additional publicity for your house and almost any newspaper will be glad to co-operate with you to this extent. And we also want you to notice the nice layout of his regular ads, which, as you see, are not crowded and contain all that Max is trying to sell. An ad like this is quite easy to make up and Max does not crowd the thing with a lot of mats which don't mean a thing—the one mat he uses enhances the effectiveness of the ad and does not detract from the copy.



FREE TICKETS
TO THE PALACE
TO SEE
TED LEWIS
In "Is Everybody Happy?"
—and—
"THE LADY LIES"
WITH WALTER HUSTON

If Your Name Is Listed In Our Classified Ad Columns!

Two different names will be published every night ! If you see yours call the Palace Theatre, telephone 2510 and verify it.



To-Day And Friday!

A Double Feature Program We Are Proud To Offer!

A new angle on the Eternal Triangle

PAULINE FREDERICK
In "EVIDENCE"
With Conway Tearle
Lowell Sherman—Myrna Loy
A Warner Bros. Vitaphone Picture

America's Girl Friend
ALICE WHITE
In "Playing Around"
With Chester Morris
A First National Vitaphone Picture

PALACE

February Festival Month Starts Saturday

Max made up a neat little herald on "Glorifying the American Girl," which was paid for by a tie-up he secured with the local department store, who in addition distributed the heralds at the store. The herald bore copy announcing that through the courtesy of the department store seventy-five free tickets would be given away to persons holding a number, which had been imprinted on the herald, provided that the number corresponded with the ones which Max had posted on a bulletin board in his lobby. This was an excellent idea for securing some valuable publicity for the theatre, and we bet the lobby was crowded night and day, as this gag, while not new, always manages to attract a lot of attention.

We've got a hunch that Max is going to do wonders up there and we want him to know that we're pulling strong for him, as we think that he's more than got the stuff required to pep up his house and we hope he keeps us informed of his livewire activities in the town. How about it, Max?

J. C. Callaghan is Plugging Shows By Using Good Stunts

It seems like "Old Home Week" to be writing about J. C. Callaghan, manager of the Capitol Theatre in Middletown, Conn., for your Chairman remembers well the many and varied experiences he encountered at the Capitol when that house was included in the group he was supervising.

Callaghan has been doing some neat exploitation work in connection with the selling of his shows and from the nice things we have heard concerning his activities we know we can look forward with interest to seeing some snappy ideas of his, as the recent campaigns he put across serve as evidence enough to us that he is capable of supplying us with material which we can pass on to the rest of the "gang."

On "General Crack" Callaghan promoted a ballyhoo in the form of a mule, which was led around the city bearing copy on a sandwich sign which read, "If I wasn't a mule I'd go to the Capitol Theatre and see 'General Crack'," and as this gag had never been worked in Middletown it caused a lot of laughter and drew plenty of attention to the picture, in addition to proving a very effective ballyhoo. This type of showmanship seems to be typical of Callaghan whom we notice never waits for a picture with a "natural" title to come his way, but sets about exploiting whatever he has on hand to the best advantage.

Another stunt Callaghan used was in conjunction with his campaign on "Sally" and was a "trick" throwaway made up in the form of a season pass and bearing copy reading, "Don't Let the SEASON PASS without visiting the CAPITOL THEATRE to see me in 'Sally'." The words, "Season Pass" and "Capitol Theatre" stood out in bold relief on the card, so that at first glance it appeared that the card was really a season pass. The herald bore the signature of the star, Marilyn Miller. The gag was of use in creating interest and served to inform the public of the attraction coming to the Capitol.

Since Callaghan's going great up there we hope he'll be a regular contributor to the CLUB pages.

WARM WEATHER IS COMING!!

Summer is really just around the corner.

You won't be caught napping if you start working out plans now to stimulate business and dress up your theatre.

Do you want some help?

Just say the word and we'll "shoot" some stuff about "hot weather."

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

Earl Arnold Goes On a Rampage And Shoots Town Tots

Earl Arnold proved that he was right on his toes when he sucessfully engineered local motion pictures of a kiddie review produced in connection with the Lincoln Theatre at Arlington, New Jersey.

The eye-arresting Circus Flyer which he turned out, a portion of which we are showing with this story, is certainly sufficient evidence for us that he tackled it in the right way and beyond all shadow of doubt the response must have been terrific.

The matter of taking local shots of either kiddie or local events is no longer an expensive proposition and, in many cases, we know of individual managers who have arranged for a camera and taken these shots themselves, sending the films to the nearest laboratory for developing and printing, so, do not let the angle of cost worry you, since that element of engaging a special cameraman and paying a lot of money per foot has now been practically done away with.

LET'S SHOOT THE KIDDIES!

FOR THE FIRST LOCAL MOTION PICTURE KIDDIE REVUE EVER PRODUCED IN ARLINGTON

THE ARLINGTON

DAVEY LEES, JOE COBBS, WHEEZERS, MARY ANNS, BIG BOYS, SNOOKUMS, JEAN DARLINGS, BUSTER BROWNS, BABY PEGGYS and MICKEY McGUIRES.

Arlington Has The Living Images Of These Popular Stars

The way Arnold handled this particular idea meant many nights of extra business for the theatre and the finals will undoubtedly find the populace of Arlington hanging off the ceiling or battling to gain admittance to the theatre to witness the result.

Great work Earl, but no different than what we expected from a showman of your type and, if we have told it to others, we now take the opportunity of telling it to you direct. Don't forget to keep us posted as this gag goes along, so that we can, in turn, keep the rest of the crowd posted on how you are engineering the whole stunt, and, undoubtedly, they will find much in it to interest them and perhaps steam them up to go after this angle themselves.

Next time you see Dick Kirschbaum out your way, tickle his funny bone and it may be productive of a couple of "Lobby laffs" which we are going to need mighty soon for the CLUB pages. Oke?

I'd hate to play Earl a dirty trick, but I don't know whether he was kidding or not, by clipping his photograph to a letter head and marking it "Lobby laffs. At any rate, we'll take him at this word and here's his picture. If it gives you a laugh, you can label it "lobby" or "comic" or any other title that comes to your mind. At any rate we are calling your bluff Earl, and here it is.

Incidently, Earl is still trying to figure out, after twenty-five years around theatres, what could possibly be funnier than a manager who stands in the lobby of his theatre, smiling at every Tom, Dick and Harry, and, at the same time, never becoming acquainted with them. Good logic, Earl, and maybe it will make some of the boys sit up and take notice. At any rate, it won't do them a darn bit of harm.

"ECONOMY"

If there is any sign of narrow mindedness in a theatre manager, it is that gentleman who claims that his outfit is so "stingy", they do not let him spend a cent for this, that or the other thing.

First; craving your humble pardon, we would say to you; "You're all wet."

Economy, properly practised, is one of the first signs of efficiency. It does not follow, because your superiors keep a check on you, that they are stopping you from spending money for necessary purposes.

We have tried to instil, into our many members and readers, the thought that they ought to do certain things without waiting for the "bosses" to come along and tell them what to do. A manager, with the proper interest in his theatre's overhead, should be constantly on the alert to save every penny possible because those pennies amount to a vast sum at the end of a year just for his one theatre alone.

We are compelled to bring out of dead storage an old expression, but, nevertheless a timely one: "It's not how much you spend, it's how intelligently you spend it." That's what counts every time and if you are keeping your "showman eye" peeled to hold that "nut" down to the bone, you will guard every cent as though it were your own, and here is what we want to get into your systems so that it won't seep out again:

Before you spend any money foolishly, suppose you hesitate just long enough to ask yourself the very sane question: "Is the spending of this money absolutely essential?" If the answer is "Yes," then you have at least tried to convince yourself that you are doing the right thing. If the answer happens to be "No, I can do so and so and save this money," then you are not only a showman but an executive. And it's from such stuff that Honest-To-God executives are made.

The men who have succeeded in this business and are continuing to succeed are men capable of proving that they know the value of a dollar and it takes a smart man to do that.

"Chick"

Pinkham Fooled Them on Screen Act by "Ace" Gag

Manager A. W. Pinkham used the old telephone stunt with a little variation to advertise "Their Own Desire" playing at the Strand Theatre, Dover, N. H.

Instead of having one person to call up everybody in town, Pinkham had both a girl and a man at the theatre end of the line.

If a man answered the telephone, the girl at the theatre would take up the conversation and give him a sales talk about the picture—under the impression she was calling her sweetheart. After the idea was sold, she would apologize making the excuse that she had been given the wrong number. The same idea applied when a girl or woman answered the phone—then the man at the theatre would give a similar line of talk.

The telephone stunt developed a lot of kidding on the part of everybody, but at any rate Pinkham sold his show, and that's what he was most concerned about.

So if the telephone angle sounds old, Pinkham gives you this new slant which certainly revived interest in the gag itself. Incidentally, talking about new slants brings to light an interesting angle on how "A. W." handled a short subject act so as to cause a whole lot of favorable comment from his patrons.

The particular act that Pinkham worked the gag on was in connection with a Metro release of Van & Schenck (No. 83), during which these two stars solicited song numbers to be sung.

After reviewing the act at the morning screening, Pinkham took advantage of the opportunity and placed two plants in the theatre at all shows.

When Schenck asked for a song number, Plant No. 1 would ask for "There's a Rainbow Around My Shoulder." Then Schenck would reply, "Yes we know that one," and would then sing it. At its conclusion, Schenck would ask for another song and Plant No. 2 in another part of the theatre chirped out, "Ramona." Schenck replying, "Yes, if we remember this one," and then goes on to sing the number.

The illusion was perfect and the stunt had the audiences talking plenty; many patrons seeking an explanation of the effect.

MANAGERS' ROUND TABLE CLUB

SAVE THE CLUB PAGES!

Reader response has definitely settled the question of how widely read the pages of the *Round Table Club* are.

BUT: ARE YOU FILING THE CLUB PAGES FOR FUTURE USE?

Practically every large circuit in the country is spending vast sums to stimulate interest in their organizations through house organs and impress on their managers the importance of keeping the home office publication posted on local theatre activities.

The *Managers' Round Table Club* pages, however, cover no one particular circuit, but it does cover the entire show business. And that is, naturally, a decided advantage for the live-wire showmen who are anxious to keep a record of what his brother managers are doing.

Every issue of the Club pages contain a wealth of valuable information for those managers and showmen who WANT valuable information. If you don't want a thing, we can't make you want it even if we crammed it down your throats.

Follow the example of the leaders in your own business. Keep a careful file of each issue of MOTION PICTURE NEWS and you will then have a file that cannot be duplicated when it comes to ideas on theatre operation, exploitation and management.

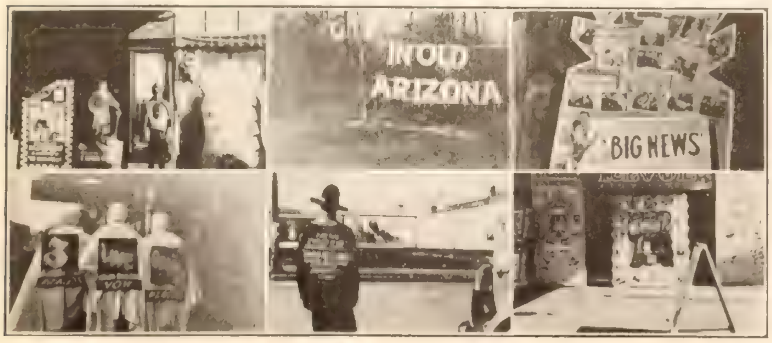
Those members and readers who are keeping their own circuit house organs posted on their activities are showing the right spirit. But they are doing no harm in posting the Club as well, since we cover a field so much broader than any one individual circuit and give in return the activities of showmen in practically every chain or independent outfit on the face of the globe. That's covering a lot of territory, but it's the truth just the same as our pages will reflect week to week.

"Chick"

Banniza Shows Us How He Sells His Shows About Town

You all no doubt remember the marvelous exploitation campaign on "Flight" that was engineered by G. P. Banniza, live wire manager of the Princess and Delite Theatres in Decatur, Ala., and which we published an account of in the Club pages a while back.

Banniza has since been turning out some fine work in connection with other pictures, and we are reproducing a couple of the exploitation stunts he used recently. In the cut you will notice the ballyhoo he used on "In Old Arizona." This very attractive "flash" was made up of cut-out beaverboard letters, and was placed on all the highways leading into the town, and stirred up a lot of comment. If we remember rightly this "gag" is in line with an idea created by another of our members and we are glad to note that Banniza, if he is following the same idea, "clicked" with it.



The other photo shows an attractive lobby display he made up for "Big News," which, in keeping with the atmosphere of the picture, is a cut out bearing front pages of the local papers as well as scenes from the picture. This proved an excellent attention arrester and we presume that since it is not too big, that Banniza placed it in a window during the run of the film, or with a local newsdealer.

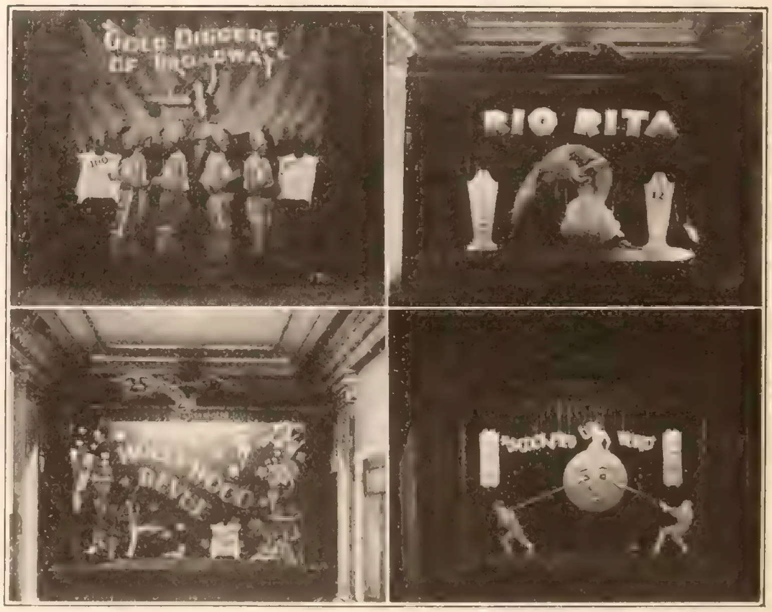
The rest of the layout shows you how he exploited a number of other pictures to good advantage by using ballyhoos in keeping with the atmosphere of the pictures. The "Three Live Ghosts" and the "In Old Arizona" stunts were especially effective.

Banniza is doing fine work down there in Decatur and we want to thank him for keeping us posted and hope he will continue the active interest he has always shown in the Club.

If You're Looking For Novel Angles Chidley Has Them

Here's some pretty darn good examples of the way the Western showman sell their coming attractions and it's certainly a credit to their ingenuity to be able to turn out work such as the reproduction shows.

The photos represent four different stage settings used in the lobby of the America Theatre in Casper, Wyoming, to plug the coming pictures at the America and Rialto Theatres and as most of our Club members know, the houses are managed by that up-to-the-minute showman, C. H. Chidley, under the managing directorship of E. J. Schulte.



An entire miniature stage is used to plug the pictures and the effect is a knockout, especially since the art work is all hand-painted. Simplicity is the keynote in some of the displays while in others a flash is created by filling the stage. You will note an excellent gag on the display for "Gold Diggers of Broadway." Girls, appropriately costumed, and carrying miniature shovels, stood out in relief against the lively background. A lot of comment was occasioned when this gag was first used.

Chidley's method of advertising his coming attractions by means of a miniature stage has met with great favor in the town, as the patrons take it as a guarantee of merit that the picture is a "wow." The settings are made up new every two weeks and by the time playdate rolls around the value of the advertising is seen in the volume of business done by the theatre. In the event of any of the Club members wishing to use this idea, it will pay to study the photos closely as there are some very valuable angles here which will help in the construction and layout of the stage and displays.

We want to thank Chidley for passing this on to us.

MANAGERS' ROUND TABLE CLUB

Bair Again Puts House In Line For Valuable Publicity

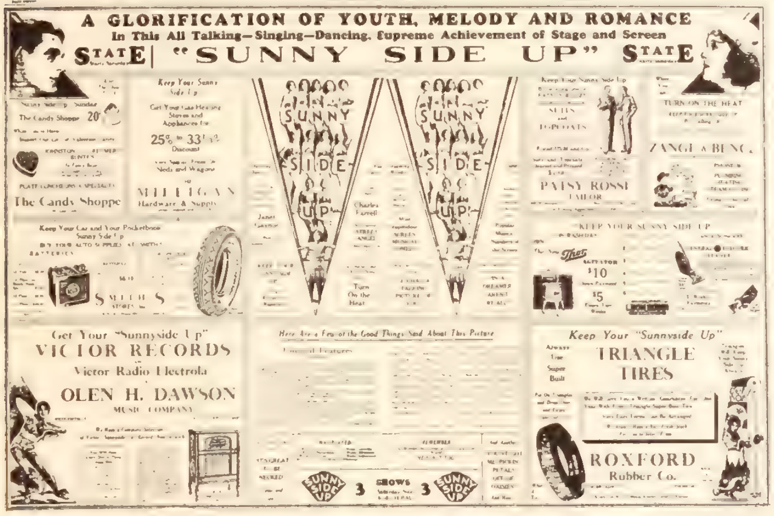
Our good friend, E. E. Bair, continues to build up his already famous reputation as a corking good advertising man by letting us see some more of his recent activities in the way of newspaper publicity and advertising.

The double truck which we show you here must have commanded a whale of a lot of attention out there in East Liverpool, Ohio, and we would call your attention not only to the two pennant effect in the center of the page but the line beneath reading: "Here are a few of the good things said about this picture."

MUCH IN COMMON—YES SIR!!
"IT'S THE PICTURES"
Color Aplenty
In Two Local Events
"IT'S THE CARS"
EAST LIVERPOOL'S
CURRENT AUTO SHOW
WARNER BROS.
CROWNING ACHIEVEMENT
THE SHOW OF SHOWS
IN TECHNICOLOR—AT THE STATE
MAKE ARRANGEMENTS TO SEE BOTH

This is how Mr. Bair tied in his current attraction with the automobile show in his city. Marvelous showmanship and crackerjack advertising, says we.

There is every indication of high powered showmanship about practically every piece of newspaper stuff that Mr. Bair puts across and in this respect we would like to comment upon a recent ad that he ran in his paper which measured three columns by about 9 inches, and carried a heavy head reading, "It's the pictures." Further on, he mentions some of the hits that have been shown at the State and American Theatres in the past two months, but called attention to the big ones that were coming to the theatres he is operating.



A GLORIFICATION OF YOUTH, MELODY AND ROMANCE
In This All Talking—Singing—Dancing. Supreme Achievement of Stage and Screen
STATE | "SUNNY SIDE UP" STATE

Keep Your Sunny Side Up
25% to 33 1/3% Discount
The Candy Shoppe
MILLIGAN Hardware & Supply
Keep Your Car and Your Pocketbook Sunny Side Up
SMITH'S
Janet Gaynor
Charles Farrell
Turn On the Heat
PATSY ROSSI TAILOR
ZANGL & BENC
"KEEP YOUR SUNNY SIDE UP"
Get Your "Sunnyside Up" VICTOR RECORDS
Victor Radio Electrola
OLEN H. DAWSON MUSIC COMPANY
Here Are a Few of the Good Things Said About This Picture
Keep Your "Sunnyside Up"
TRIANGLE TIRES
ROXFORD Rubber Co.

He then listed a group of the attractions which had been booked for his house, and unquestionably this type of advertising must have created a lot of comment in the town and besides must have acted as a sort of a magnet to keep the people in East Liverpool to await the attraction.

Great stuff, Bair, shoot some more on to us and rest assured that in every instance it will find its way on to the CLUB pages, because your advertising has created a whale of a lot of advertising among our many members and readers.

Frank B. Hill As Usual Is Turning Out Fine Lay-Outs

We're going to give you an introduction at this time to Frank B. Hill, whose name has appeared on the CLUB pages before in connection with many novel stunts used in the selling of the shows at the Capitol, Liberty and Roxy Theatres in Walla Walla, Washington. In case you don't know, Frank manages the three house, while Junior Mercy is the General Manager of the circuit's ten houses for the Inland Circuit.

"Clean Advertising"

Our recent statement about "Dirt and Deceit" in theatre advertising brought forth so many fine comments that we want to take this means of expressing our thanks to the many members and readers who were thoughtful and considerate enough to tell us so.

Lack of time makes it rather hard to write each one of you separately and we must use this little box to broadcast our message.

But, honestly speaking, it's a subject worthy of your utmost thought when laying out your theatre's advertising.

Material of a questionable nature is not a bit necessary to good advertising and our earnest hope is that every one of our readers will desist from anything but honest, straightforward truths in this respect.

Thank you!

Frank has done some wonderful exploitation and publicity work out there in Walla Walla and whenever the opportunity presents itself we are only too glad to pass on some new stunt of his to the rest of the boys, so now we are going to tell you how Frank makes up newspaper ads that really sell.

If you will recall, we recently ran an article in the showman section of MOTION PICTURE NEWS stressing the necessity for plenty of white space in newspaper ads and tried to show you how quality could be secured without the aid of quantity, so when we looked over Frank's first ad on "Sunny Side Up" and noted that he had decided to adopt this plan for his ad campaign, we knew then that we had something to tell the rest of the boys about.

To give you an idea of the effectiveness of this ad we want to tell you that Frank paid for 300 lines on four columns of space, making a total of 1,200 lines, and used only 125 lines on two columns for his copy. The ad was centered with 45 lines on one column topping 85 lines on the other column and was attractively made up, the only scene cut used being a picture of the two stars in the film. On the bottom of the ad Frank carried a catch line running across the four columns, which read, "IT IS REALLY FINE—THERE IS NOTHING MORE WE CAN SAY." So there must be something to this "white space" idea when a representative house of the Pacific Northwest will pay for 1,200 lines of space and use only 150 for copy. Think it over. And when you agree with us, why, we're sure that if you would like to look at the ad, Frank will be more than glad to forward you a copy of one of the best examples of high powered showmanship ever used in a newspaper ad.

Yes, sir, we've got to agree with that catch line Frank carries in the ad. and though the line was originally intended to sell the picture, it has sold us the ad. It is really fine, Frank. There is nothing more we can say.

It is unfortunate that we were unable to reproduce Frank's follow up on this ad, which he had made up in red and black, but we want you to know that it looked swell and carried the stars' names and the picture title in red letters, together with some attractively laid out scenes from the picture.

Fine work, Frank, and we want you to know that the sort of showmanship your displaying out there can stand up with the best the Northwest has to offer and it gives us pleasure to know that we have added another active member to the CLUB.

MANAGERS' ROUND TABLE CLUB

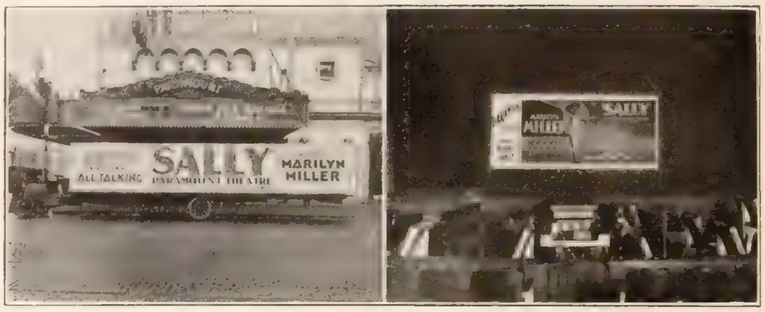
Chas. Pincus Puts Twenty Four Sheet On Theatre Stage

Two of the outstanding exploitation stunts used by Chas. Pincus for the engagement of "Sally" in Des Moines were:

(1) A forty-foot flat wagon, such as is used to haul scenery, was bannered with a huge sign cloth banner and driven about town. The enormous size of the banner made it a great attention attracter.

(2) A week preceding the opening of the picture a billboard presentation stunt was used on the stage of the theatre. The overture for the week consisted of five "Sally" songs and when the band went into the fifth number the curtains parted, revealing a regulation billboard, date strip and all. Instead of the lithograph picture of Marilyn Miller a real dancer was stationed in front of the poster, and at the proper cue she came to life to execute a neat toe dance for the entertainment of the audience.

This successful combination of a unit of entertainment and advertising scored a big hit with the patrons and indelibly stamped upon their minds the play dates of "Sally." The dancer was from a local dancing school and the General Outdoor Advertising Company supplied the billboard gratis in return for the usual credit panel at the top of the board. The lithograph used was the exchange twenty-four sheet poster with the illustration of Marilyn Miller blocked out.



Art Smith's Giant Pass Caused Stir On Midnite Show

Plenty of laughs were gathered by patrons of the Paramount Theatre in Marion, Ind., when Manager Art Smith decided to give away passes for the midnight showing of a recent feature production.

We know you'll probably figure that giving away passes is no laughing matter, we agree of course—too many passes often spoil the b. o. broth—but in this case free passes gave the theatre plenty of word-of-mouth publicity, for the canny Smith had given away special passes MADE UP IN ONE SHEET SIZE. And he wasn't bashful about letting the town know that he gave them away, for much merriment was occasioned on the night of the show when the holders of the passes came down the street carrying their "paper." Poor Annie Oakley would have run out of ammunition shooting holes in those passes.

A gag of this kind, if not used too often, will enable you to secure some excellent publicity for the house, and it can be used for any picture at all, in fact it's not a new gag, and fortunately it has never been overworked. So, if you can find a spot to use it in it will most likely click.

We want to hear more from Art regarding the work he is doing at the Paramount for we feel that he is a real live-wire and we look forward to a nice letter from him telling us how he puts over his shows. How about it Smith?

Frank Sardino Had Whole City Gazing At Freak Ballyhoo

There was one phase of the campaign on "Dynamite," recently engineered by Frank Sardino, manager of the Syracuse Theatre in Syracuse, New York, which deserves more than passing mention, and we'd like to pass it on to the rest of the Club.

Sardino made up a huge box composed of canvas on a wood frame and concealed a man inside it. The man's feet were the only thing visible, and when he walked along the street carrying this strange-looking box, everybody stopped to look at him. To make attention doubly sure, the man had one hand free and while walking along the main thoroughfare, would explode cylinder torpedoes on the side walk as he went along. This stunt had them talking whenever the man appeared and in a lot of cases crowds would follow him along.

Another stunt promoted by Sardino consisted of hiring a big moving van. On each side of the van, two signs reading "Dynamite" were placed. The van drove very slowly along the main streets of the city, preceded by a man on horseback who carried a dynamite danger sign. Inside the van, a man would explode fireworks every minute.

Sardino's lobby was decorated in keeping with the atmosphere of the picture and was done up in red, with special pennants, colored photos, art work and glass electric signs, all helping to sell the picture to his patrons.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,........Club pins, for which I enclose payment at $1.00 per pin.

Name of Member........................

Theatre ....

Address ....

City................ State ....

MANAGERS' ROUND TABLE CLUB

Morris' Perfect Publicity Is High Light of Premiere

Sharing honors with the Criterion Theatre of New York City in having the world premiere of "The Vagabond King," the Paramount Theatre of Palm Beach, Fla., exploited the picture by a series of stunts engineered by Walter Morris.

The Publix Sound Train was used to exploit the picture by having a sub-box office built on the rear platform. Copy on the sub-box office read, "THE VAGABOND KING—Reserve seats on sale here! Buy them now! For World Premiere—Dennis King—Wed. Eve., Feb. 19." This train parked in convenient spots at different times of the day and night for the convenience of prospective patrons.

On opening night of picture the Sound Train was parked in front of the theatre and played the song hits from the picture for two hours.

The cut above shows the attractive front of the Paramount Theatre all set for the Grand Premiere, and on the right shows one of the temporary electric signs erected in a residential part of the city, ballyhooing the attraction.

Arrangements were made to install three telephones in three front windows of a vacant store on the main street of West Palm Beach. The windows of the store were painted so that only the face of a girl telephoning back of these windows would show. Across the front of the store was a banner bearing copy. "We're telling the Palm Beachers about the World Premiere of Dennis King in The Vagabond King at the Paramount Theatre Wed. evening, Feb. 19th."

The telephone company prepared a select list of their subscribers which was divided among the three girls. The girls were in the windows Saturday, Monday and Tuesday prior to the opening on Wednesday, and called each number on their lists, telling their listeners about the picture, theatre and playdates.

Several co-operative window displays were also secured on the attraction. Three gowns actually from the production worn by Miss Jeanette MacDonald and two ladies of the ensemble were displayed in a local store window in conjunction with two book frames holding colored enlargements of King and Miss MacDonald.

Arrangements were made for displays in the most prominent local book and music stores. And a co-operative tie-up with the leading representatives of the Florist Telegraph Association resulted in their window being beautifully decorated with flowers and advertising material about the picture. The florist also supplied gratis 750 rose buds which were given to the ladies on opening night of picture.

An electric sign on top of the theatre, lobby and marquee displays as well as countless number of other mediums were also used to make "The Vagabond King" one of the most widely advertised pictures to date.

The only thing we can say about the description we have outlined above in connection with this wonderful piece of work by Walter Morris is that he left no stone unturned to make this world premiere a success, and that is was a success is due to his untiring efforts on behalf of the theatre and attractions.

Congratulations, Walter, and many thanks for forwarding us the campaign book which will be returned to you as soon as the photographs are replaced, which were removed for the purpose of making cuts.

Let's hear some more from you and give our best regards to the crowd down your way.

BE A BOOSTER!

(Thanks to C. Elmer Nolte, Jr.)

"Boost your city, boost your friend,
Boost the lodge that you attend;
  Boost the street on which you're dwelling,
  Boost the goods that you are selling.
Boost the people round about you,
Possibly they can do without you;
  But success will quicker find them,
  If they know that you're behind them.

"Boost for every forward movement,
Boost for every new improvement;
  Boost the stranger and the neighbor,
  Boost the man for whom you labor.
Cease to be a chronic knocker,
Cease to be a progress blocker;
  And if you would have your community better,
  Boost it, boost it to the final letter."

NEXT WEEK

The current mail brought some unusually fine material which we will present on the Club pages next week.

And, of course, we will offer another new angle to the Club pages that is bound to make you sit up and take notice.

Are you interested?

The group of photographs shown below will give you an idea of how Walter engineered some portions of his "Vagabond King" Campaign. From left to right it shows you the front of the Kettler Theatre and demonstrates the co-operation used between both the theatres in ballyhooing this world premiere. The next photo shows how the front of an empty store was dressed to good advantage. The third shows a wonderful florist window display dressing, and the photo on the extreme right, the Paramount Publix Sound Train, which was converted into a rolling box-office, selling reserved seats for the premiere performance at the Palm Beach County Fair Grounds.

MANAGERS' ROUND TABLE CLUB

THE

SMARTEST

MOVE

YOU

WILL

EVER

MAKE—

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston
Honorary Chairman

C. E. Lewis
Chairman

WHAT ARE YOU WAITING FOR?

MORE REAL SHOWMEN!

ERNEST L. HICKEY is the third of the group of new members proposed by George E. Shewell of the York Theatres Corp., in York, Pa. Hickey manages the Strand and Capitol Theatres in that town and has earned a fine reputation for himself as a wide awake showman, and we want to hear more of his work. Let's have it Ernest and the more the merrier.

—Wear Your Club Pin ! !—

JOSEPH CHADWICK manages the Seltzer Theatre in Palmyra, Pa., and he too, is proposed by George Shewell, whose ambition seems to be to line up the entire state for the Round Table Club. Joseph, we'd like to have you know has made quite a name for himself in Palmyra, and in a little while we expect to pass on his activities to you, and if he'd give us a little inside "info" on his career in the show game, it would certainly be "Oke" with us.

—Wear Your Club Pin ! !—

H. C. PEARL is the manager of the Revere Theatre in Revere, Mass. We have always had a great deal of confidence in the way the showmen in that state put across their shows, and our crystal gazing tells us that we have acquired another member who is going to be very active. Why not shoot us a letter "H. C.," setting forth some of your doings and don't forget to include your photograph with it.

—Wear Your Club Pin ! !—

GEORGE A. DELIS is another showman who really does not need an introduction of this sort, since we have set forth in detail the alert showmanship he has displayed as the manager of the Olympic Theatre in Steubenville, Ohio, but as Delis knows, all who enter the Club, must see their "John Hancocks" on this page sooner or later, so here it is, George, and now you're all set.

—Wear Your Club Pin ! !—

E. W. GILMORE is the manager of the Capitol Theatre in Windsor, Ontario, and though we gave him a little introduction on these pages last week, we feel that since a typographical error was made by the press in his address, the mistake should be rectified now. Gilmore's theatre is located in Windsor, Ont., and not Windon, and since Windsor is up around Jack Allan's district, we sensed that we had better fix up the error before Gilmore and the rest of the live-wires in the district berated us.

—Wear Your Club Pin ! !—

OLINTO ACCORSINI manages the Isis and Academy Theatres in Lynchburg, Va., and with two thousand seats to fill, he should certainly be in a position to tell us a whole lot of fine angles on what he is doing to keep the seats in the two houses filled, and we are looking forward with interest to hearing from him.

—Wear Your Club Pin ! !—

JOHN A. HART is the manager of the Loew's Doan Theatre in Cleveland, Ohio, according to Richard Deutsch, who nominates him into the Club, we may expect some live wire showmanship. As a matter of fact though, we have always interested ourselves in the up and coming manner that the Cleveland showmen have of putting their attractions across and we might reveal at this time that we have had our eye on the Doan too. So give us some "info" on yourself, John, and include your photo with your letter.

A. D. RESNICK manages the Hamilton Theatre in Philadelphia, Pa., and is another showman who is continuing to make them sit up and take notice of his activities, by keeping right along with the leading houses in Philly, and giving them all a run for the money. We have introduced Resnick before, so he's no stranger to the Club pages, but "A. D." knows the rule regarding this page and so must appear before you again.

—Wear Your Club Pin ! !—

C. H. STEWART manages the Rialto Theatre in San Antonio, Texas, and we did not need his application blank to inform us that he is going to be a very active member as we have already heard of his showmanship and the way he sells them in San Antonio. So when he sends us in some news of his methods, we hope he will include a photograph of himself. Let's go, "C. H."

—Wear Your Club Pin ! !—

JOHN STEDMAN is the assistant manager of the Ritz and Palace Theatres in Midland, Texas, and since we have John's boss, Mr. Dodson on our rolls, why it makes the two houses all Round Table. We want to hear more about you, John, since you are holding a pretty important position assisting Dodson with his running of the two theatres, so keep us posted and then we will be able to know how you are getting along.

—Wear Your Club Pin ! !—

G. P. BANNIZA who manages the Princess and Delite Theatres in Decatur, Ala., really does not need an introduction on these pages, since we recently showed how he put over a wonderful campaign on "Flight," and proved his right to acquiring the title of "active" member, but since all members of the Club must be represented on this page, Banniza again finds his name in print. But we want to see your name represented a lot "G. P." so let's have some more of that work you're so capable of doing.

—Wear Your Club Pin ! !—

W. O. HECKMAN is the manager of the Rialto Theatre in York, Pa., and with George Shewell proposing him for membership, we expect Heckman to be the subject of some interesting items in the very near future because we're well aware that all the York showmen have to step to keep that town "pepped up."

—Wear Your Club Pin ! !—

EDWARD B. LEWIS is the manager of the Dewitt Theatre in Elizabeth, N. J., and knowing his fine record at the Central in Jersey City we feel sure that he is going to continue the good work and will become an active member of the CLUB, and with bigger and better exploitation as his war cry, our opinion should be justified.

—Wear Your Club Pin! ! !—

LYMAN LYNN is the manager of the Liberty Theatre in Pasco, Wash., and is the last but not least of the whole bunch of new members from the Inland Theatres Corp. circuit to be proposed for membership by Frank B. Hill, and his application just about makes that organization 100 per cent for the ROUND TABLE CLUB. Now we are anxious to see which one of these new members is the most aggressive when it comes to demonstrating showmanship. We are keeping our eye on the whole outfit, so some one should start the ball a-rolling. How about you, Lyman?

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length	Reviewed
China Express	Special Cast	Mar. 8	5900 feet	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800 feet	
Fragment of an Empire	Nitkin-Semenova	Jan. 25,'30	7000 feet	Feb. 1,'30
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000 feet	Jan. 18,'30

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Melody Man, The	Collier, Jr.-Day-St. Polis	Jan. 25	6386 feet	Feb. 15
*†§Murder on the Roof	Revier-Livingston	Jan.19,'30	5400 feet	Feb. 1
*†§Personality	Starr-Arthur	Feb. 18	6304 feet	Mar. 1
*†§Vengeance	Holt-Revier-Strange	Feb. 22	6160 feet	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§For the Love of Lil				
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman			
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Paris Nights				
*†§Prince of Diamond				
*†§Private Property				
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Jazz Fool	Disney Cartoon		1 reel	Nov. [illegible]
§†*Little Friend of All World			1 reel	Dec. 7
*†§Spookeasy	Krazy Kat Cartoon		1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan		1 reel	Mar. 1
*†§Stage Door Pests	Boyce Coombs		1 reel	Feb. 1
*†§Summer	Silly Symphony		1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed Reviewed
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23, '30	1654	18	Feb. 1
*†§Bulls and Bears	Pollard-Clyde-Beebe	Mar. 2,'30	2 reels		Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9, '30	1480	16	Feb. 22
*†Caviar	Terry-Toons	Feb. 23	1 reel		Feb. 22
*†§Dad Knows Best	Holmes-Bolton	Mar. 30,'30	2 reels		
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26, '30	1600	18	Jan. 26
*†§He Trumped Her Ace	Burke-Beebe	Mar. 23,'30	2 reels		
*†Hot Turkey	Terry-Toons	Mar. 9,'30	1 reel		
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan.11'30
*†§Match Play			2 reels		Feb. 22
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16, '30	1565	17	Feb. 1
*†§Polished Ivory	Lloyd Hamilton	Mar. 16,'30	2 reels		
*†Pretzels	Terry-Toons	Mar. 23,'30	1 reel		
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19, '30	1932	22	Jan.4,'30
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16, '30	1961	21	Feb. 1
*†§Trouble For Two	Raymond McKee	Mar. 9,'30	2 reels		

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Furies (A.T.)	H. B. Warner	Mar. 16, '30	6660	73	
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2,' 30	6190	68	
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16, '30	9100	107	Jan.11,'30
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9, '30	5800	64	Jan.11,'30
*†§Playing Around (A.T.)	White-Morris	Jan. 19, '30	6057	66	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8311	63	Feb. 8
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5632	107	
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	94	Dec. 28

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			
*†§Jail Break (A.T.)	Bernice Claire			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Murder on Second Floor (A.T.)	Young-Blackmer			
*†§Other men's wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Big Party, The (A.T.)	Patterson-Carol-Lee	Feb. 25		Mar. 1
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12,'30	6700 feet	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16, '30		
*†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar. 23,'30		Feb. 22
*†§Happy Days (A.T.)	Special cast	Feb. 2, '30	7526 feet	Jan. 18,'30
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19,'30		Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30, '30	6750	Nov. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2, '30	6442 feet	Jan. 18,'30
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5, '30	5940 feet	Jan. 25, '30
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9, '30		Jan. 4, '30
*†§Sky Hawk (A.T.)	Garrick-Chandler	Feb. 2	6888 feet	Dec. 14
*†§Temple Tower (A.T.)	Baxter-Owen			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§Hollywood Revue of 1930 (A. T.)	Special Cast			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Kick-Back, The (A.T.)	Ames-Lee-Love			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)				
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Song O' My Heart (A.T.)	John McCormack	March 15		
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)				
*†§Temple Tower (A.T.)	Baxter-Owen			
*†§Very Practical Joke, A (A.T.)				
*†§White Flame, The (A.T.)	Paul Page			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan. 1	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8	67	Mar. 8

SHORT SUBJECTS

Title	Star		Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment			2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program		1	8	
*†Allez-Op	Marionettes		1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1	8	
*†Dimples and Tears	Marionettes		1	9	Sept. 14
*†§Feed the Brute (A.T.)	Animal Novelty		1	8	
*†§Hoak (A.T.)	Frawley & Smith		1	9	
*†§Justice (A.T.)	Special Cast		2	17	
*†§Little Journeys in Songland	Song Series		1	9	
*†§Miser, The (A.T.)	Bransby Williams		1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2	15	
*†§Nora Blaney No. 1	Song Program		1	9	
*†§Nora Blaney No. 2	Song Program		1	9	
*†Operatic	Marionettes		1	9	
*†§Radio Franks & 4 Bachelors	Song Program		1	8	
*†§Teddy Brown & His Band	Jazz Program		1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700 feet	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3, '30	7961 feet	Nov. 16
*†§Chasing Rainbows (A. T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10, '30	8100 feet	Nov. 2
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7,'30	8782 feet	Dec. 28
*†§Free and Easy	Buster Keaton	Mar. 22,'30		Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15, '30		Feb. 1
*†§Lady To Love	Vilma Banky	Mar. 8,'30	not set	Feb. 8

****Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.***

•†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28, '30	7200 feet	Jan. 25,'30
•†§Montana Moon (A.T.)	Joan Crawford	Mar. 29,'30		Feb. 8
§†•Not So Dumb (A. T.)	Davies-Nugent	Jan. 17, '30	7650 feet	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue				
•†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31, '30	6225 feet	Jan. 18,'30
•†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31,'30		Dec. 14
•†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24,'30		Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Battle of the Ladies (A. T.)				
•†§Bugle Sounds, The (A. T.)	Terrence-Beery-Dane			
•†§Circle, The (A.T.)	Alison Shipworth	Apr. 19,'30		Feb. 22
•†§College Life (A. T.)	Starr-Nugent-Montgomery			
•†§Devotion (A. T.)				
•§†Ex-Wife (A.T.)				
•†§Father's Day (A.T.)	J. C. & Elliott Nugent			
•†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
•†§Good News (A.T.)				
•†§Heavenly Twins (A.T.)	Duncan Sisters			
•†§High Road, The (A.T.)	Norma Shearer			
•†§Iris (A. T.)				
•†§Judicial Murder (A. T.)				
•†§Just Kids (tent.) (A.T.)	Special Cast			
•†§Lights and Shadows (A. T.)				
•†§Madame Satan (A.T.)	Reginald Denny			
•†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
•†§Pleasure Lovers (A. T.)				
•†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
•†§Remote Control (A.T.)				
•†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
•†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
•†§Romance (A.T.)	Greta Garbo			
•†§Shooting of Dan McGrew (A.T)				
•†§Song of the Sunset (A. T.)				
•†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
•†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
•†§Tabloid (A. T.)				
•†§This Mad World (A.T.)	Rathbone-Johnson			
•†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
Baby Follies	Children			
•†§Bear Shooters	Our Gang		2 reels	Feb. 15
•†§Big Kick, The	Harry Langdon	Mar. 29, '30	2 reels	Jan. 25, '30
•†§Blotto	Laurel-Hardy		2 reels	Feb. 15
•Clyde Doerr		Jan. 18, '30		
•†§College Romeos	Biltmore Trio	Jan. 25, '30	2 reels	
†§Fighting Parson	Langdon	Feb. 22, '30	2 reels	Dec. 14
•†§First Seven Years, The	Our Gang	Mar. 1, '30	2 reels	
•Flower Garden	Revue	Jan. 18, '30		
•†§Hay Fever (A. T.)	Charley Chase		2 reels	
•†§Head Guy, The	Harry Langdon	Jan. 11	2 reels	
•†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
•†§Hot Dog	Dogs		2 reels	Feb. 15
•†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
•†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4, '30	2 reels	Dec. 14
•†§Popular People (A. T.)	Charley Chase		2 reels	
•†§Real McCoy (A. T.)	Chase	Feb. 1, '30	2 reels	Dec. 14
•†§Shivering Shakespeare	Our Gang	Jan. 25	2 reels	
•†§Shrimp, The	Harry Langdon		2 reels	Feb. 15
Song Writer's Revue			2 reels	Dec. 14
•Van & Schenck		Jan. 11, '30		
•†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
•Walter C. Kelly		Jan. 4, '30		
•†§When the Wind Blows	Our Gang	Apr. 5, '30	2 reels	

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length	Reviewed
•†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11,'30	6364 feet	Oct. 26
•†§Burning Up	Arlen-Brian	Feb. 1	5251 feet	Feb. 15
•†§Dangerous Paradise	Carroll-Arlen	Feb. 22	5244 feet	Feb. 22
•†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11,'30	7273 feet	Aug. 31
•†§Light of Western Stars (A. T.)	Richard Arlen	April 26,'30		
•†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18,'30	1001 feet	Oct. 19
•†§Men Are Like That	Hal Skelly	Feb. 15	5500 feet	Nov. 23
•†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024 feet	Mar. 15
•†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700 feet	
Reviewed as "River Inn" in Dec. 28, 1929 issue				
•†§Seven Days' Leave	Gary Cooper	Jan. 25	6100 feet	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue				
•†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22,'30	6402 feet	Jan. 25, '30
•†§Street of Chance (A. T.)	Powell-Francis	Feb. 8, '30	8100 feet	Dec. 28
•†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15, '30	Not set	Jan. 11, '30
•†§Young Eagles (A.T.)	Charles Rogers	April 5,'30	6405 feet	Mar. 22

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1, '30	2 reels	
•†§Bedelia	Screen Song	Jan. 4,'30	1 reel	
•†§Come Take a Trip in My Airship	Screen Song	April 26,'30	1 reel	
•†§Deep "C" Melodies	Frances Williams	Jan. 25,'30	1 reel	
•†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8, '30	2 reels	Jan. 18,'30
•†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1, '30	2 reels	
•†§Family Next Door, The	Charles Ruggles		2 reels	Feb. 15
•†§For Love or Money (A.T.)	Christie Comedy	Jan. 4,'30	2 reels	
•†§Getting a Ticket	Eddie Cantor		1 reel	Feb. 15
•†§I Came First	Herman Timberg	April 12,'30	1 reel	
•†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1,'30	1 reel	Jan. 25, '30
•†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18,'30	1 reel	
•†§Let Me Explain (A. T.)	Christie Comedy	Jan. 25, '30	2 reels	
•†§Million Me's, A		April 26,'30	1 reel	Jan. 25, '30
•†§Moon Bride's Wedding, The		Feb. 22,'30	1 reel	
•†§Mountain Melodies		Jan. 11,'30	1 reel	
•†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
•†§Prisoner's Song, The	Screen Song	Mar. 1,'30	1 reel	
•†§Radio Riot	Talkartoon	Feb. 15,'30	1 reel	Feb. 15
•†§Salt Water Ballads		Mar. 8, '30	1 reel	
•†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22, '30	2 reels	Jan. 18,'30
•†§So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan.. 25, '30
•†§Voices of Lonely Men		Apr. 19, '30	1 reel	
•†§Wanderlust	Bruce Scenic	Apr. 5, '30	1 reel	Feb. 15
•†§Wee Bit O' Scotch		Feb. 8	1 reel	
•†§Yes, We Have No Bananas	Screen Song	April 12,'30	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Applause (A. T.)	Helen Morgan			Oct. 12
•†§Backstage Blues (A. T.)	Moran & Mack			
•†§Benson Murder Case, The (A.T.)	Powell-Pallette			
•†§Big Pond, The (A. T.)	Maurice Chevalier			
•†§Border Legion, The (A. T.)	Arlen-Wray-Kohler			
•†§Business is Pleasure (A.T.)				
•†§Dangerous Nan McGrew (A.T.)	Helen Kane			
•†§Devil's Sunday, The (A.T.)	Nancy Carroll			
•†§Flesh of Eve (A. T.)	Nancy Carroll			
•†§Honey (A. T.)	Nancy Carroll			Feb. 22
•†§Ladies Love Brutes (A. T.)	George Bancroft			
•†§Let's Go Native (A. T.)	MacDonald-Oakie			
•†§Marco Himself (A. T.)	Oakie-Gallagher			
•†§Paramount on Parade (A.T.)	Special Cast			
•†§Return of Fu Manchu (A.T.)	Oland-Arthur			
•†§Safety in Numbers (A. T.)	Charles Rogers			
•†§Sarah and Son (A. T.)	Ruth Chatterton			
•†§Station S-E-X (A. T.)	Clara Bow			
•†§Texan, The (A. T.)	Gary Cooper			
•†§Two Black Crows, The (A. T)	Moran & Mack			
•†§Young Man of Manhattan	Arlen-Colbert			
•§§Youth (A. T.)	Hersholt-Wray			

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
•†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21, '30			
•†§Big Shot, The (A. T.) (F)		Feb. 8, '30			
•†§Clothes (A. T.) (F)	Constance Bennett	May 3, '30			
•†§Crashing Through (A. T.) (F)		June 7,'30			
•†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2, '30	7607	84	Nov. 16
•†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22, '30			
•†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19, '30	6500	72	Nov. 9
•†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28,'30			
•†§Negligee (A. T.) (F)	Ina Claire	Mar. 15, '30			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23,'30		73	Nov. 30
•†§Painted Desert (A. T.) (F)	William Boyd	April 26,'30			
•†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19,'30			
•†§Play Boy (A. T.) (F)	Eddie Quillan	June 14,'30			
•†§Rich People	Bennett-Toomey	Jan. 5,'30	7074	78	Feb. 8
•†§Saratoga (A.T.) (F)	Constance Bennett	July 5,'30			
•†§Treasure Girl (A. T.) (F)		Mar. 29, '30			
•†§Up and At' Em (A. T.) (F)		May 31, '30			
•†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong	April 12,'30			
•†§Woman Afraid, A (A. T.) (F)		May 17,'30			

SOUND SHORTS

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
•†§After Dark	Novelty Burlesque		1 reel	Sept. 28
•†§All Stuck Up			2 reels	Feb. 1
•†§Bows and Arrows	Sportlight		1 reel	Jan. 11,'30
•†Close Call	"Aesop Fables"		1 reel	Dec. 21
•†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
•†§Cover Charge	Topics of the Day		1 reel	Feb. 15
•†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
•†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
•†§Darktown Follies	Buck & Bubbles	Apr. 13,'30	2 reels	
•†§Dogging It	Sportlight		1 reel	Mar. 15
•†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. 8
•†§Feline Fighter	Sportlight		1 reel	Feb. 8
•†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
•†§Foolish Follies	Aesop Fable		1 reel	Mar. 8
•†§Gettysburg Address	George Billings		1 reel	Feb. 15
•†Good Old Scohol Days	Aesop Fable		1 reel	Mar. 8
•†§Gridiron Glory	Sportlight		1 reel	Oct. 19
•†§Happy Golf	Sportlight		1 reel	Jan. 25, '30
•†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4,'30
•†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
•†§His Birthday Suit	Herman-Green	May 4,'30	2 reels	Mar. 1
•†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
Home Sweet Home	Topics of the Day		1 reel	Feb. 22
•†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18,'30	2 reels	
In the Park	Topics of the Day		1 reel	Jan. 18,'30
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18,'30
•†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
•†§Mandalay	Song Sketch		2 reels	Dec. 14
•†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5,'30	2 reels	Dec. 28
•†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
•†§Pathe Audio Review	Released Every Week		1 reel	
•†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler-Mayo		2 reels	
•†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
•†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
•†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11,'30
Singing Saps	Aesops Fables		1 reel	Feb. 8
•†Sky Skippers	Aesop Fables		1 reel	Feb. 15
•†§Splashing Through	Sportlight		1 reel	Feb. 15
•†§Tight Squeeze	LeMaire	Feb. 9,'30	2 reels	Nov. 23
•†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11,'30

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
•†§Damaged (A.T.)	Betty Compson	Mar. 30, '30			
•†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2,'30		60	Jan. 4, '30
•†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 23, '30	8100	85	Dec. 21
•†§Love Captive (A.T.)	Betty Compson	Feb. 9, '30			
•†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9,'30	5058	60	Feb. 15
•†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12,'30	6742	70	Jan. 4, '30

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†§Age of Innocence, The (A.T.(F).	Paula Trueman	Jan. 5, '30	1 reel	
•†§Before Breakfast (A.T.) (F)		Mar. 9, '30	2 reels	
•†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	2 reels	
•†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
•†§Clown Topics (A.T.) (F)				
•†§Dear Slayer		Mar. 2, '30	2 reels	Feb. 22
•†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13,'30	1 reel	
•†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
•†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9,'30	1 reel	
•†§Johannes Brahms			1 reel	Feb. 15
•†§Land of the Sky Blue Daughters		Mar. 30,'30	2 reels	
•†§Low Bridge (A.T.) (F)				
•†§Mickey the Warrior	Mickey Yule	May 25,'30	2 reels	
•†§Old Bill's Christmas		Feb. 9	2 reels	Dec. 14
•†§Old Vamps for New	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25, '30
•†§Palooka Flying School (A.T.)		June 22,'30	1 reel	
•†§Setting Son, The	Vaughn-Cooke		2 reels	Feb. 8
•†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
•†§Song and the Sergeant, The ((A.T.)		May 11,'30	2 reels	
•†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2, '30		
•†§What Next (A.T.) (F)			2 reels	
•†§While Auto Waits (A.T.) (F)		Jan. 12,'30		
•†§Your Own Home Town (A.T.)	Russ Brown		1 reel	

•Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Coming Feature Attractions

			Length		
Title	Star	Rel. Date	Feet	Mins.	Reviewed
*†§Beau Baudet (A.D.)	La Rocque				
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8261	92	Mar. 8
*†§Companionate	Olive Borden				
*†§Dance Hall	Borden-Lake	Not set	5700	60	Nov. 23
*†§Dixiana	Bebe Daniels				
*†§Framed (A.T.)	Brent-Toomey	Mar. 16,'30	5780		Feb. 15
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Lovin' the Ladies	Richard Dix				Feb. 22
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SONO-ART-WORLD WIDE

			Length		
Title	Star	Rel. Date	Feet	Mins.	Reviewed
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
Tommy Atkins	Walter Byron	Feb. 4	6910	76	
*†§Up the Congo (D)	African Adventure Film			58	

STATE RIGHTS

FEATURES

Title	Star	Dist'r		Length	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860 feet	Jan. 25,'30
At the South Pole					Feb. 22
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon			
*†§Because I Love You	Mady Christians		Jan. 24	9000feet	Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European		6200 feet	
Black Hills	Special Cast	Big Three		5000 feet	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800 feet	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15,'30	5466 feet	Jan. 18,'30
Caught in Berlin Underworld	Fritz Kastner				Feb. 15
Cowboy and Outlaw	Bob Steele	Big Four	Not Set	5000 feet	Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb. 22
Cowboy and the Outlaw	Bob Steele	Syndicate			Mar. 1
*†§Clancy in Wall Street	(A. T.)	Murray-Littlefield-Aristocrat			Mar. 1
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845 feet	Jan. 18,'30
Figaro		Franco-American	Not Set	6360 feet	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25,'30
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10,'30	7609 feet	Jan. 18,'30
Holy Sinner, The	Special Cast	Worldart Pict.			
Jade Casket, The	French Cast	Cosmos		5800 feet	
Lost Patrol		Pro Patria	Not Set	5100 feet	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield	Feb. 15	6160 feet	Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240 feet	Jan. 25,'30
'Neath Western Skies	Tom Tyler	Syndicate Pictures		4924 feet	Jan. 25,'30
Passion Song, The	Olmsted-N. Beery	Excellent		5080 feet	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400 feet	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15,'30	5743 feet	Jan. 18,'30
Sea Fury	Mildred Harris-Tom	White	Not Set	5200 feet	Dec. 7
Shiraz	Hindu Cast	Amer.-Anglo		8065 feet	Nov. 30
Smoke Bellew	Conway Tearle	First Division		6605 feet	
South of Panama	Carmelita Geraghty	Chesterfield		6300 feet	
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700 feet	Jan. 25,'30
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917 feet	
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100 feet	Jan. 18,'30
*†§White Cargo (A.T.)	Special Cast	Harold Autens			Mar. 1
Why Cry at Parting	Halm-Gralla	International		7000 feet	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650 feet	Jan. 25,'30

Coming Feature Attractions

Title	Star		Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental			
Buying a Wife	Special Cast	Aff. European		7 reels	
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield		5200 feet	
*†§Clown, The (F)		Continental			
Duty to be Silent	Maria Albana	Aff. European		6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer			
Full Dressed Thieves	Nils Asther	Aff. European		7 reels	
German Underworld	Special Cast	Aff. European		7 reels	
Great Unknown, The	John Loder	Aff. European		6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European		6 reels	
*†§Life For Sale, A (F)		Continental			
Milak of the Snowlands	Special Cast	Allied			
Our Daily Bread	Mary Nolan	Aff. European		7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial			
*†§Rampant Age, The (F)		Continental			
*†§Second Honeymoon, The (F)		Continental			
*†§Unforbidden Sin, The (F)		Continental			
Unholy Love	Wegener-Petrovitch	Aff. European			
Verdun	Special Cast	Richmount			
When Duty Calls	Special Cast	Allied		6714 feet	
*†§Worldly Goods (F)		Continental			

SOUND SHORTS

Title	Star		Rel. Date	Length	Reviewed
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee		2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial		2 reels	
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†§Bring On the Bride (A.T.)		Ellbee		2 reels	Nov. [illegible]
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†§CouldIBeMorePolite(A.T.)	The Carsons	Imperial		2 reels	
*†§Down Hawaii Way	Color Novelty	Castle		1 reel	
*†§Friend Husband (A.T.)		Burr		2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11,'30
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†Kids and Pets	Color Novelty	Castle		1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet	
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee		2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†§Monkey Squawks (A.T.)		Burr			
*†§Mr.ConnandMr.Sapp(A.T.)	Donnelly-Singer	Imperial		2 reels	
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial		2 reels	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†§Signed, Sealed & Delivered	(A.T.)	Burr			
*†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 5
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11,'30
World Tours of Prince of Wales					Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar. 20	7041 feet	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,'30	6750 feet	Dec. 21
Reviewed as "Dangerous Business" issue		Dec. 21, 1929		
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10,'30	6060 feet	Feb. 8
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239 feet	Feb. 22

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4,'30

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Special Cast			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Days				
*†§Torrent, The				

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8, '30	6900 feet	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt			
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 16	7533 feet	Feb. 15
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225 feet	Feb. 22
*†§Sailors Beware (A.T.)	del Rio-Lowe	Apr. 12		Mar. 22

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25,'30
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11,'30
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Sorcerers' Apprentice, The				
*†§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Bride 66 (A. T.)	Moran-Dalton			
*†§City Lights (F)	Charlie Chaplin			
*†§Flame of the Flesh (A.T.)	Norma Talmadge			
*†Hell's Angels (F)	Lyon-Nisson		8354 feet	Mar. 6
*†§Queen Kelly (A. T.)	Gloria Swanson			
†§Raffles (A. T.)	Ronald Colman			
*†§Swan, The (A.T.)	Lillian Gish			
*†§Upstairs and Down (A. T.)				
†§Whoopee (A. T.)	Eddie Cantor			

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Reviewed
*†§Climax, The (A. T.)	Special Cast	Jan. 26,'30	5846 feet	
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401 feet	Mar. 15
*†§Dames Ahoy	Glenn Tryon	Feb. 9, '30	5933 feet	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9,'30		
Reviewed under title of	"Under the Southern Cross"	in April 27, 1929 issue		
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2, '30	5230 feet	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6, '30	Not set	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2,'30	3852 feet	
*§†Hell's Heroes	Special Cast	Jan. 5,'30	6300 feet	Dec. 21
*†§Hidden Valley	Ken Maynard	Aug. 10,'30		
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30, '30		
*†§Howdy Cowboy	Hoot Gibson	April 27,'30		
*†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30,'30		
*†Lucky Larkin	Ken Maynard	Mar. 2, '30	5785 feet	Mar. 22
*†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501 feet	Oct. 19
*†§Montana Kid, The	Hoot Gibson	Aug. 31,'30		
*§†Moonlight Madness (A. T)	John Boles	June 22,'30		
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16,'30	5784 feet	Feb. 15
*†§Night Ride	Schildkraut	Jan. 12,'30	5609 feet	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900 feet	Feb. 1
*†§Rodeo Days	Hoot Gibson	June 8,'30		
*†§Shannons of Broadway, The (A. T.)	James & Lucille Gleason	Jan. 5	6155 feet	Nov. [illegible]
*†§Song of Passion (A. T.)	John Boles	Aug. 31,'30		
*†§Songs of the Saddle	Ken Maynard	June 29, '30		
*†§Storm, The (A. T.)	Special Cast	May 11,'30		
*†§Trailing Trouble	Hoot Gibson	Mar. 23		
*†§Undertow	Nolan-Eiler-Brown	Feb. 23,'30		Jan. 4,'30
*†§What Men Want	All Star	June 1, '30		
*†§Week-End Girl	Laura La Plante	May 4, '30		

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.**

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11,'30
Crimson Courage	Ted Carson	Mar. 8, '30	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Getting the Air	Arthur Lake	Mar. 5, '30	2 reels	Feb. 1
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle				Mar. 1
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Make It Snappy	Sid Saylor	Feb. 12,'30	2 reels	Jan. 18,'30
Matter of Policy	Edwards	Jan. 13	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18,'30
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson		2 reels	Mar. 15
Some Show	Arthur Lake			Mar. 1
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Why Wait	Slim Summerville	Feb. 10,'30	1 reel	
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3, '30	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	
*†§Broadway Follies	Oswald Cartoon	Mar. 3,'30	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3,'30	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon		1 reel	Jan. 11,'30
*†§Fellow Students	Sid Saylor		2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Footlight Follies	Sporting Youth	Feb. 3,'30	2 reels	
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25, '30
Lady of Lions			2 reels	Nov. 23
*†§Law in Saddle			2 reels	Mar. 1
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11,'30
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25, '30
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25, '30
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Up and Downstairs		Jan. 29	2 reels	
*†§Vernon's Aunt	Dent-Archer		2 reels	Feb. 1

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Ace Rider	Hoot Gibson	July 2,'30		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast	Mary Nolan	Apr. 20,'30		
Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
*†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast			
*†§La Marsellaise (A.T.)	La Plante-Boles			
*†§Little Accident (A.T.)	Glenn Tryon			
*†§Mountain Justice	Ken Maynard	May 18	6748 feet	Mar. 22
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length	Reviewed
*†§General Crack (A. T.)	John Barrymore	Jan. 25,'30	9809 feet	Nov. 16
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653 feet	Feb. 22
*†§On the Border	Rin-Tin-Tin	Mar. 15,'30	4452 feet	Feb. 8
*†§Royal Box (A.T.) (German)	Morssi-Horn		8000 feet	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4,'30	6150 feet	Jan. 11,'30
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413 feet	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185 feet	Mar. 8

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent			
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
*†§Mammy (A. T.)	Al Jolson			
*†§Man from Blankley's, The (A.T.)	John Barrymore			
*†§Man Hunter (A. T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Second Floor Mystery (A. T.)	Withers-Young			
*†§She Couldn't Say No (A. T.)	Winnie Lightner			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Three Rooms (A. T.)				
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Alice Gentle	Aria from "Carmen"		Mar. 1
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Dead Laughter	Sessue Hayakawa		
Evolution of the Dance		2 reels	Feb. 22
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Frances Alda	Songs	1 reel	Feb. 8
Gay Nineties, The	Burlesque of plays		
Gotham Rhythm Boys	Songs		
Hall of Injustice	Murray-Oakland	1 reel	Dec. 14
Harry Fox & American Beauties			
Harry Rose & His 6 American B'ties		1 reel	
In a Casting Office	W. & E. Howard		
In Dutch	Ulis & Clark		
Jack North, the Ban-Jokester	Songs		Jan. 19
Jesse Stafford Orchestra	Herman Timberg		
Lobo, Dog of Dogs	Jazz Band	1 reel	Mar. 8
*†§Love Boat, The	Lobo		Mar. 1
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Only the Girl	Wattles-Marsh		
Pagliacci	John Charles Thomas		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Poet and Peasant	Orchestra	1 reel	Nov. 30
Suspicion	Lyons-Earle-Morne		
Will You Remember Me	Duet	1 reel	Nov. 30

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The Booking Guide, published as part of Motion Picture News for March 15, covers all features and short subjects reviewed from September 1, 1928 to January 1, 1930. If you fail to find what you're after in the Release Chart, turn to the Guide which should be tucked away where you can put your hands on it quickly.

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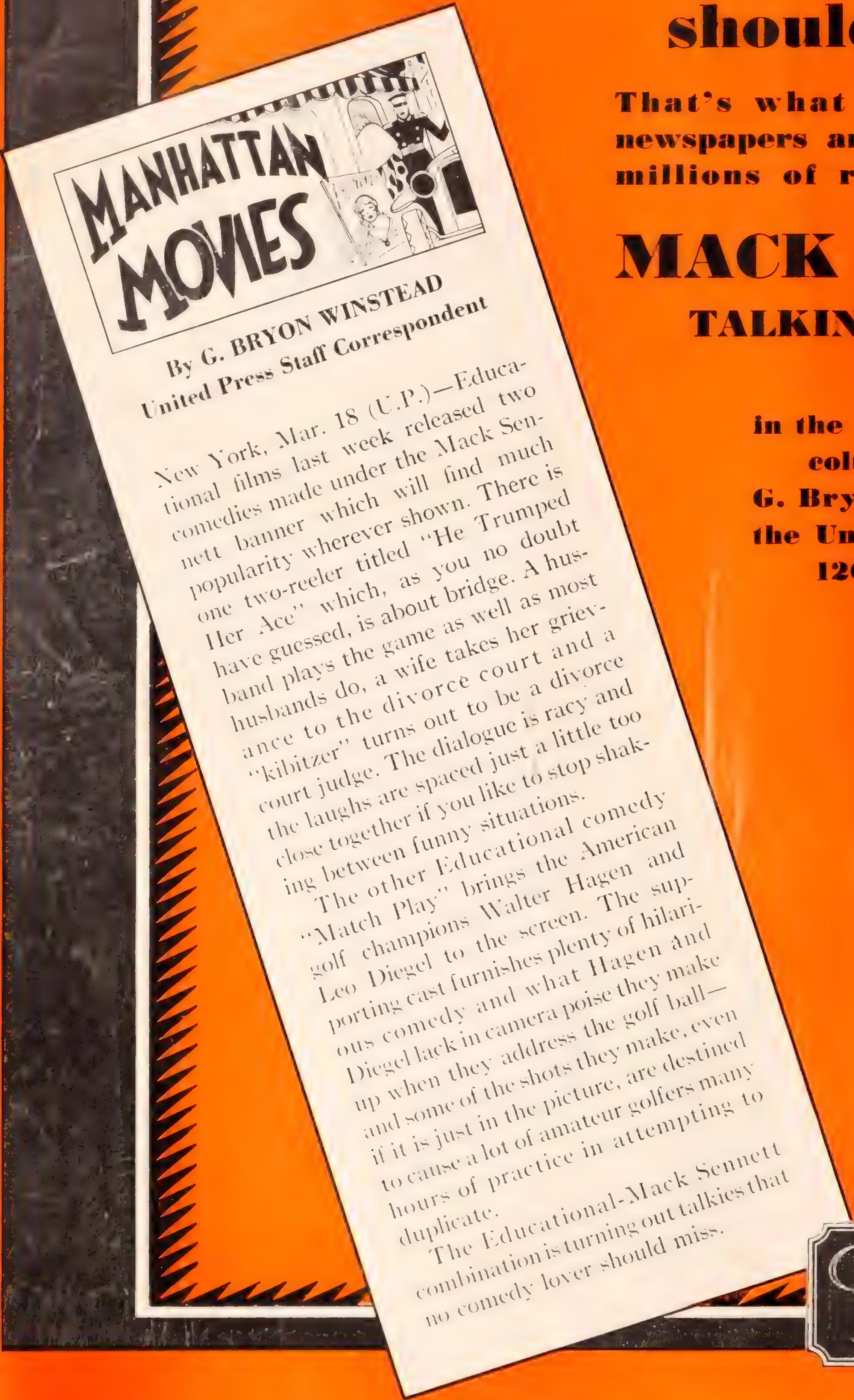
in the Manhattan Movies column written by G. Bryon Winstead, for the United Press, serving 1200 newspapers



MANHATTAN MOVIES

By G. BRYON WINSTEAD
United Press Staff Correspondent

New York, Mar. 18 (U.P.)—Educational films last week released two comedies made under the Mack Sennett banner which will find much popularity wherever shown. There is one two-reeler titled "He Trumped Her Ace" which, as you no doubt have guessed, is about bridge. A husband plays the game as well as most husbands do, a wife takes her grievance to the divorce court and a "kibitzer" turns out to be a divorce court judge. The dialogue is racy and the laughs are spaced just a little too close together if you like to stop shaking between funny situations.

The other Educational comedy "Match Play" brings the American golf champions Walter Hagen and Leo Diegel to the screen. The supporting cast furnishes plenty of hilarious comedy and what Hagen and Diegel lack in camera poise they make up when they address the golf ball—and some of the shots they make, even if it is just in the picture, are destined to cause a lot of amateur golfers many hours of practice in attempting to duplicate.

The Educational-Mack Sennett combination is turning out talkies that no comedy lover should miss.

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EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

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March 29, 1930

Motion Picture News

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with Chester Conklin

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DENNIS KING "The Vagabond King"

"YOUNG EAGLES" Buddy Rogers

"BENSON MURDER CASE" William Powell

GEORGE BANCROFT "Ladies Love Brutes"

"THE LIGHT OF WESTERN STARS"

"PARAMOUNT ON PARADE"

MAY

MAURICE CHEVALIER "The Big Pond"

"THE TEXAN" Gary Cooper

"RETURN OF FU MANCHU"

"YOUNG MAN OF MANHATTAN" *1930's best selling novel*

NANCY CARROLL "Devil's Holiday"

CLARA BOW "True to the Navy"

JUNE

JACK OAKIE "The Social Lion"

WILLIAM POWELL "Shadow of the Law"

"THE BORDER LEGION" Richard Arlen, Jack Holt and Fay Wray

BUDDY ROGERS musical "Safety in Numbers"

GEORGE BANCROFT "The Caveman"

JULY

HELEN KANE all-star "Dangerous Nan McGrew"

GARY COOPER "Civilian Clothes"

JACK OAKIE "The Sap from Syracuse"

CLARA BOW

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"With Byrd at The South Pole"

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"Mamba" smashed all records at the Gaiety for the first two weeks of its run. This picture appeals particularly to women. Matinees at the Gaiety — big. Attendance — mostly women. Evenings—men and women.

The picture, highly praised by New York critics, has a two-fold box-office power. It attracts men because of its romance and the jungle scenes, vividly portrayed in NATURAL COLORS. Women like the tense love situation—Beauty and the Beast—as well as the marvelous Technicolor effects.

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The above conversation will go down in history as the only recorded example of an exhibitor who didn't know that Pathé Sound News is the greatest of them all. And that's news!

See Page 34

Turn to Page 51

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Blank Circuit, Ia.
Publix-Hostettler Circuit
Grombacher Circuit, Spokane
Hamrich Circuit, Seattle, Tacoma, Portland
McNeil Circuit, San Francisco
Balaban & Katz-Publix Circuit, Chicago
Fox Circuit, Los Angeles Division
" " Mountain Division, Butte & Salt Lake City
" " Midland Division, Kansas City
" " Frazier Division, St. Louis
" " Reed, Yenim & Hays Div., St. Louis
" " Finkelstein & Rosenberg Div., Seattle, Portland
" " Northwest Div., Seattle, Portland
" " No. Calif. Div., San Francisco
" " So. Calif. Div.
" " Principal Theatre Div.
Stanley Circuit, N. J.
Momand Circuit, Okla. City
Dent Publix Circuit, Texas
Leo Keiler Circuit, Ky.
Fox Metropolitan Theatres, N. Y. Div.
" " " N. J. Div.
Consolidated Amuse. Co., Circuit, N. Y.
Comerford Amuse. Co., Philadelphia dist.
Schine Circuit, Albany, Buffalo, Cincinnati, Cleveland
Butterfield Circuit, Detroit
E. J. Sparks, Jacksonville, Fla.
Lightman Circuit, Memphis
Crescent Amusement, Atlanta
Robb & Rowley Circuit, Texas, Okla.
Golden States Circuit, San Francisco
St. Louis Amusement Co. Circuit
Publix-Rickard-Nace Circuit, Ariz.
Walter Reed Circuit, N. J.
Seider Circuit, Long Island
Rosenblatt Circuit, N. J., Staten Island
Lee Ochs Circuit, N. Y. City

Harris Circuit, N. Y. City
Sidney Cohen Circuit, N. Y. City
Springe & Cocalis Circuit, N. Y. City
Harris Amus't. Co., Pittsburgh, Pa.
Million Dollar Theatre, Los Angeles
Casino Theatre, San Francisco
Dickinson Circuit, Kansas City
Publix-Aztec Theatre, San Antonio
Fator Theatre, Denver
Woods Theatre, Chicago
Alhambra Theatre, Milwaukee
Newark Theatre, Newark
RKO Orpheum, New Orleans
Rivoli Theatre, Baltimore, Md.
Keith's Radio, Washington, D. C.
Lyceum, Winnipeg, Man.
Loew's Capitol, Atlanta
K & C, Binghamton, N. Y.
Keith's Temple, Rochester, N. Y.
Eckel, Syracuse, N. Y.
Park, Boston, Mass.
Lafayette, Buffalo
Fox-Schine, Albany, Buffalo
Broadway, Springfield
Virginian, Charleston, W. Va.
Palace, Hamilton, O.
Orpheum, Akron, O.
Keith's Palace, Cleveland, O.
Strand, Canton, O.
State, Toledo, O.
Adams, Detroit, Mich.
State, Youngstown, O.
Grand, Columbus, O.
Capitol, Miami, Fla.
Warner's, Memphis
Roger Sherman, New Haven
Goldstein Circuit, New Haven
Regal, Hartford, Conn.
Strand, Stamford, Conn.

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Directed by Clarence Badger

First National Pictures

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Give your lobby the harem-scar'em touch! Hand smudges, daggers, finger prints all over the place and floors. Bill this like the thriller of thrillers

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This is from one of the most popular mystery stories of the age. Book stores are ready to go the limit with you

NEWSPAPER CONTEST

Give a private advance showing on a morning preceding your opening for all interested in detective work. Show only half the picture and offer prizes for all solving its unusual mystery

STREET BALLYHOO

Put out a dozen sandwich men dressed to resemble the mystery man of the picture. Place placards on their backs reading—"Murder Will Out!—and does, at the Strand".

Motion Picture News

Vol. XLI NEW YORK CITY, MARCH 29, 1930 No. 13

Storm Rumblings Reported as Hays Ass’n Prepares for Annual Meeting on Monday

Reported Withdrawal Threat, Code of Ethics Slated to Be Acted Upon?

With recurring reports of a storm brewing due to a "show-me" attitude on the part of one or more members, the Hays association holds its annual meeting on Monday. For some time there have been reports, persistently denied, that dissatisfaction within the organization's ranks had cropped up and that threat of withdrawal of membership of at least one company had been made.

Since this reported incident, it is understood that data has been assembled covering association activities in an effort to re-sell the idea of its importance in carrying out functions other than arbitration, discontinuance of which is said to have led to the reported threat of withdrawal.

In addition to this reported business, the association Monday is scheduled to act upon the code of ethics for talkers, recently adopted on the Coast by the M. P. Producers Ass'n.

Code to Offset Hudson

The code of ethics assumes a particularly important aspect at this time, in view of efforts being made by Rep. Hudson (Rep., Mich.) to secure House backing in Washington for his bill providing for Federal regulation. The code already has been accepted by the producers' association.

Ban upon any picture which might lower moral standards, ridicule of law, white slavery, detailing of crime or the drug traffic is provided in the new code.

"The sanctity of the institution of marriage and the home shall be upheld," reads provisions of the code. "Adultery, sometimes necessary plot material, must not be justified nor treated attractively."

"Verboten" Material

Scenes of passion must not be shown in manner which will stimulate the lower and baser elements, and other stipulations forbid: Complete nudity, indecent or undue exposure; obscenity in word, gesture, song or by suggestion; ridicule of any religious faith or nationality, and salacious, indecent or obscene titles.

"Good taste" in treatment of the following subjects is ordered by the code: Executions, third degree methods, brutality, gruesomeness and the branding of persons or animals; cruelty to children or animals, and a woman selling her virtue.

New Wrinkle

Something brand new in chiseling rackets is being attempted by a New York circuit on an employee. He had been working for the firm for five weeks without being paid and when he came to collect his pay envelope, he was told the firm was deducting two per cent off for cash. He probably will sue.

Chi's Big Snow; Big Loop Trade; Big Gin Famine

Chicago—The Loop theatres in this Windy City pulled a great exploitation stunt this week. They made arrangements with the weather man to stage a real old-time blizzard, and, being a movie fan, he sent a two-day whizzer.

The storm may have been tough on others, but it was great for the Loop theatres. Suburban residents, unable to reach their homes owing to the deep snow, remained downtown at night and jammed all the theatres to capacity. Most neighborhood theatres were deserted, with majority of the big stands in the Loop playing to top-notch biz at the box-office.

The Motion Picture News correspondent reports that the bootleggers quickly ran out and their supply was cut off, with the result that the exchange managers feared a gin famine.

No Sale to Zukor Planned, Maxwell States in London

London—Motion Picture News' exclusive story that Adolph Zukor might be expected to acquire the Maxwell theatres in England to offset the Fox hold via Gaumont British is met with denials from John Maxwell. "Nothing to it," is the way he describes the report.

He further declared there was no truth to the story that Warners might buy control of First National-Pathe from him.

Squash RKO-U.K. Yarn

London—RKO representatives scout reports crediting the company with establishment of its own distributing organization in Great Britain, where company's product is now handled on a franchise basis by Ideal. The yarn first gained widespread attention when RKO recently launched a unit to produce

Ina Claire Paid $75,000 By Pathe For Her Contract

Hollywood—Pathe paid Ina Claire $75,000 for the second picture under her contract, which has not been made, and has terminated the contract, figuring it will save money by this course.

The contract called for two pictures at $75,000 each, with a weekly drawing account against salary, and an option for a third picture at $100,000. Through delays, the company found that it only had five weeks to shoot the second picture, "Holiday," before Miss Claire started drawing against the $100,000, and rather than get involved in further expense, arranged for cancellation of the contract.

The star was agreeable on account of various stage and screen offers and is going East to dispose of her property there and to consider several stage offers. She intends to return in about two months.

Thalberg Denies He Is to Supersede Sheehan at Fox

Hollywood—Irving G. Thalberg denies knowledge of any plan in William Fox's mind to place him in charge of the Fox studio, replacing Winfield Sheehan. The plan, reported in Motion Picture News last week, had it that if Fox is successful in his fight for adoption of the Lehman refinancing agreement, Sheehan would be asked to resign his post as production chief. Thalberg further adds no discussions or negotiations along such lines have been held.

Motion Picture News

WHY WON'T THE LITTLE EXHIBITOR LEARN?

THE picture theatre. The hub of community activity no matter where throughout this country you may go. The nucleus around which local business activity thrives. The life of any and all civic parties. Potentially and actually a sound investment but recognized lastly as such by the exhibitor himself.

Take the plight today of the little showman. He's facing tough times. He has to have sound equipment or go out of business. The cost is heavy and the financial responsibility a worry. Good roads carry his audiences of yesteryear to the nearest large city or town where the producer-owner—or—controlled theatre gives the public more comfortable seats, nicer surroundings and pictures to sit through much faster than the small exhibitor can ever hope to get them.

* * *

Flirting with the Bankers

Not a pleasant outlook. Yet the little fellow sits back, thinks how rocky times are and does nothing when he can do plenty. For instance, how many exhibitors are cultivating the friendship and the counsel of their local bankers?

How many of them have had enough business sagacity to develop an "in" so that they can have an "out" for their worries? How many of them have thrown out financial life-belts for support on the day when wide film takes over their screens or those screens will go dark?

Every theatre owner in the business can clear his path of obstacles if he will muster enough thinking power to marshal his resources. This week and every week and right from the pages of MOTION PICTURE NEWS the answer is to be found in how the big companies, the national chains, conduct their operations.

* * *

The Lesson of the Chains

For example, do you think that the moguls of Wall Street or La Salle Street battered down the doors of the successful companies in this field in frantic effort to force finances upon them? What the big operators did was to study their own situations, draw up their own picture, analyze their needs and then went out as doggedly as they knew how to sell and sell and sell until the money they were after was underwritten.

The little fellow's job may be difficult, but it's as easy as logrolling by comparison with the obstacles the big companies had to hurdle. The small exhibitor knows his community, is constantly, or should be constantly, throwing himself into contact with the monied interests in his own town.

* * *

Showmanship Off Stage and On

If the little man lays claim to any reputation at all as a showman, he practices in the theatre and out. That means he meets the banker in community life. And that makes it easy to foster and cuddle the contact for future dealings.

The unaffiliated theatre owner will have to use his head if he intends remaining in business. The day of blockheads, thick heads and lunkheads is gone beyond recall.

The fellow who pulls through is the chap who uses the showmanship assets of which he likes to boast to ease himself into a spot of financial safety.

* * *

No Monopoly on Brains

The battle won't be easy. The tenacious hold of the chains is gripping the unattached exhibitor in a vise that is tightening inexorably as the months roll by. It is this forum's opinion, nevertheless, that exhibition will never be closed to the man who has initiative, backbone and the four-lettered word that spells guts.

The banker angle—not in the field afar, but localized in the community—is one of the answers. It's one big, definitely constructive move toward self-preservation. Why won't the little exhibitor get wise?

K. A. N. N.

Protection Seen the Big 5-5-5 Issue As Delay on Contract Change is Expected

Fannie Brice Suit Set for April 7

Trial is slated April 7 on three damage actions involving $180,000 filed against Art Cinema Corp., headed by Joseph M. Schenck, by Fannie Brice and her husband, Billy Rose. Miss Brice is asking for $125,000 which she was to have received for a second talker. She said the contract for the first called for $125,000 for 14 weeks, and asks $30,000 for overtime. Rose asks $25,000, for work on the second talker.

Fejos Clashes With Junior And Quits "U"

Hollywood—Paul Fejos, Hungarian doctor, Hollywood director and long Carl Laemmle, Jr.'s, pet, is no longer on the Universal lot.

Fejos asked for his release: there was a confab on the unexpired portion of an existing contract and the relationship covering period of years ended. Now the director is negotiating with several large studios.

Time was when Fejos got everything he asked for at Universal City. The traveling crane, which cost the company a pretty penny, was a Fejos idea, but the Hungarian felt he had to have it adequately to secure camera angles, asked for it, designed it, had it built and tucked the key in his pocket. The crane was an exclusive Fejos affair.

The director and Laemmle Junior have had a number of run-ins on stories, treatments and casts. Yet Fejos has a real admiration for Junior and Junior likes Fejos. When "Broadway" reached the production schedule, Junior picked Fejos to direct it. This was a prize property on the lot and the director picked to make it might well feel he had been honored—from the company angle.

But Fejos knew how heavily Universal was on the nut for story and carrying charges and was frankly skeptical about the outcome. "U," already in for plenty, figured the best way out was to go the limit and make the picture an "epic"—a million dollar picture. Fejos argued for a picture in the same tempo as the play. He tried to avoid smothering the guts of the story with production values. But Junior, being the boss, won out and Fejos had to carry out orders.

It is reported that, at Fejos' insistence, the company purchased "All Quiet on the Western Front." The director had a war record and was daffy about making it. But Junior assigned Lewis Milestone the job and Fejos, the Whiteman picture. Then John Murray Anderson was assigned Whiteman and along came "La Marseillaise." Fejos is understood to be on record

(Continued on page 22)

Disney and Powers At Odds; Squabble Results in Break

Hollywood—Through business dissolution of P. A. Powers and Walt Disney, the Disney Cartoon series of Mickey Mouse and Silly Symphonies will be released through Columbia. Rumors of the Powers-Disney break were reported for several weeks in local circles, with various releasing organizations attempting to make new deals with the Disneys.

Roy Disney declared that all contracts held by exhibitors through either P. A. Powers or Celebrity Pictures for either of the popular cartoon series will be fulfilled by Columbia exchanges by the new arrangement.

Mary Nolan Hurls Defi At Universal on Layoff

Hollywood—Mary Nolan declares she will never set foot on Universal Studio grounds again. Universal contends the star is still under an ironclad contract, and will be expected to live up to it.

In the meantime, Miss Nolan finds herself on a 12-week layoff as provided for in her contract, and discovers Pauline Starke playing the leading role in "What Men Want."

Just another case of a star getting temperamental against the policies of a studio—only in this case the Mary Nolan blow-up at Universal has been long in arriving.

Helen Twelvetrees Gets Writ on Cruelty Charges

Hollywood—Mental cruelty and brutality charges won a divorce for Helen Twelvetrees from Clark Twelvetrees. She testified she thought she could reform him, but after three years has concluded that this is impossible.

Schwartz Continues with Century Staff Split-Up

Jack Sokaloff, chief booker and film buyer for the Schwartz Century circuit of 26 houses in the Metropolitan zone, has resigned. The chain has split with a number of its old chiefs in recent months.

Test Action on Clearance To Be Held Up Pending Action on Problem Is View

With plan of distributors to get suggestions from as many exhibitors as possible on proposed contract changes expected to put over adoption of a contract for some months, the 5-5-5 conferences are to be resumed Tuesday in New York, tackling protection as one of its major problems.

The protection problem is an acute one in several sections of the country, and effort is slated to be made to arrive at a plan for dealing with the plan regionally. Zoning committees in each key city are expected to be named to deal with the problem of extended protection, which some exhibitors insist is more important than any other phase of the contract.

Efforts to secure a wide diversity of exhibitor opinion on contract changes will put over adoption of the agreement until after the new selling season, it is stated. Accordingly, so far as most exhibitors are concerned, the new contract would not become operative for a year, unless provision is made to make it retroactive.

While the protection situation is under discussion, it is understood that test cases planned by a number of exhibitor units on the subject will be held in abeyance.

Grauman to Handle Coast Opening of "Hell's Angels"

Hollywood—Sid Grauman is to take charge of the Los Angeles opening of "Hell's Angels" for Caddo Prod., it is reported. The picture is slated to open the new Pantages house here about May 3. The booking at the Chinese was cancelled due to inability of Fox West Coast and Howard Hughes of Caddo to agree upon financial arrangements.

Goethe Poem Filmed

No date has been set as yet for the New York opening of "Hell's Angels," and it is probable that the opening may not take place until fall. The picture is to go into the Cohan, under present plans. Wayne Pierson is to handle the New York opening. He was engaged 15 months ago for the purpose.

Seek Two Chains

Philadelphia—Warners is dickering for the Handle & Rovner chain of 22 theatres in southern New Jersey, according to "The Exhibitor." This will mean a lot more accounts for the Warner exchange. Warners also is dickering for the Wilmer & Vincent Pennsylvania houses. Publix also is seeking this circuit, it is stated. W. & V. has about 18 houses in the Keystone State.

No comment on the above reports could be obtained Thursday at the Warner or W. & V. offices.

An Insider's Outlook

THE dear old fillum bizness is living up to its chameleon traditions. Nary a week goes by, but that the moving times through which this industry passes brings its changes.

Very soon now, you may hear something that approaches the startling. The underground rumor route is charged with a load of speculation, about the future of a certain organization. If and when the stuff whispered actually takes place, the shock will be sufficient to stir the jaded in this business as rarely before.

It wouldn't do at this time to mention the outfit by name, for that which threatens may not take place after all. But if it does, what you will see is this:

The severance of relations of a number of important names now identified with this unknown.

A reorganization.

A new policy designed to keep what's left of this corporate family happy.

And a far less highfalutin' attitude toward those outside the pale, yet inside because the insiders depend on the outsiders to carry on their dealings.

Sounds mysterious and is.

That Front

From Everyman's Land, sometimes dubbed Wall Street, comes this:

That a well known producing and distributing company, prominent in the field, is scanning the immediate future with worry and trepidation. Business is good. No concern there.

But the headachy condition is being aggravated by a long string of commitments which insist upon falling due with too much regularity and too much frequency for bankrolls and lines of credit. The few individuals who know what's going on are sanguine that the situation is temporary and that the embarrassed one will pull through with at least a couple of standards flying. These same gentlemen point to the messy Fox situation and voice the hope that the new near-crisis will not tie the purse strings of the investing public into any more knots than now exist.

This latest in under cover dramas is now nearing the climax. Like the Fox situation, it may break out in an overnight rash. The principals involved have many friends, especially in the ranks of a friendly, competitive company headed by an executive who has come to the rescue on more occasions than one in the last fifteen years. He may prove to be the angel again.

Manhandling

The city is not far from New York. The dominant circuit is controlled by a producing and distributing corporation of prominence. Of local first runs, this chain has more than its share. Despite woefully bad selection in operating personnel and the incompetence that runs hand in hand with mismanagement, these theatres are doing pretty well.

Bulwarked by mass buying power, the unreasonable protection which all circuits demand and get today, there is no reason for any other condition to prevail. Yet, this very group of houses is pulling some of the roughest stuff this writer has come across in a number of years.

When Jolson Skidded

After the tear glands stopped their sentimental overflow at the opening of "Mammy" Wednesday night, the New York audience applauded Al Jolson into an impromptu speech.

"You all seem to like it," he said in effect. "You think it's wonderful; your applause indicates that. But that's tonight. Tomorrow morning a couple of cuckoos will say it's l—sy anyway."

Three newspaper critics heard the crack, stopped in their tracks, looked at each other, said in unison:

"Oh, yeah!"

And then hurried to their typewriters to knock off their reviews.

Not satisfied with its present set-up and the lion's share of box-office intake, this crowd is hammering down opposition by tactics that smack of gangland. Banners on competitive theatres are being torn down and destroyed; prints mysteriously fail to arrive at their destination; bodily violence for those who won't fall in line has actually been broached.

Sitting at headquarters is the head of the company whose attributes are gilded like the lily—by his press agents. It may be he doesn't know what some of his subalterns are doing, but nevertheless the two extremes of the picture are ironic and grimly laughable.

Who Pays for This?

Producers, hot after talent, have been on the hunt for many months. Their diligence has been rewarded by the transfer of many Broadway stage notables to the coast. Yet the scrutiny with which they are combing the main stem isn't always as close as they think. For instance:

A young stage producer, projecting himself into the future, recently figured it was high time to break into production. He hied himself to one of the biggest names in the business. Offered to work for six weeks at no pay, merely to demonstrate his capabilities for the job. A square-shooter's proposition, and an unusual one in this business.

But the executive was busy. After all, he has to do something to warrant his three grand a week. It wasn't long thereafter when the young hopeful blossomed forth with a play. An instantaneous hit. Critics frothed at the mouth over it. And the excitement percolated into the film business.

Right now—this minute—the important production executive, tongue hanging from mouth, is dangling a contract in four figures before this selfsame stage producer while the latter openly chortles, asks for more, and will probably get it—and plenty.

More Truth Than——

Two big producers met the other day. Said one:

"Say, what's this story I hear about you retiring from your company."

Second producer: "I don't know a thing about it, but I haven't talked to my bankers today."

All of which carries far more import than this poor attempt at comedy indicates.

Wind from Windy City

Someone started a record hot shot in Chicago to help melt the snow the record blizzard dumped there. Here it is:

That Samuel Insull, one of America's kings of finance and public utilities—chiefly gas—is buying Fox, Loew's, Paramount, Shuberts and perhaps a couple of more headline babies we inadvertently overlooked.

KANN

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Lasky Sees "Malicious Propaganda" In Reports Authority Has Been Clipped

Schulberg, Paramount's Studio King

Hollywood—It wasn't so long ago that Walter Wanger, functioning as general manager of production for Paramount, found himself at cross purposes with Ben Schulberg, kingpin of the company lot here. Wanger lost, which means, in turn, that Schulberg won and from that time on, the studio became acutely Schulberg-conscious. Reports which Jesse L. Lasky denies that he is to confine his production control to New York has caused some lifting of eye-brows and wonder over exactly what was transpiring.

His Control of Both Studios Stays—Denies Published Stories to Contrary

Jesse L. Lasky wants to know the "who and why" of reports appearing in other publications intimating that his authority over Paramount's West Coast studios has been clipped in favor of B. P. Schulberg and that he is to devote his time to the limited production activities of his company in the East.

The Paramount official hints at "malicious propaganda" and perhaps sabotage in these published reports, according to which he will establish a permanent home in New York and leave to Schulberg the destinies of the Hollywood plant, which Lasky has personally supervised for many years.

As a matter of fact, Lasky has always maintained a permanent residence in New York and never on the Coast. What he proposes to do is to establish a home in Hollywood and spend considerably more time there than he has until now. His next trip West will be made when the company's convention train pulls out in May for the annual sales jamboree in San Francisco, after which he will remain in Hollywood until the end of August. Then he returns to the East for a few weeks and again journeys West.

Reports disposing of Lasky's future did one thing however. They revived speculation over his status with Paramount and were responsible for renewal of stories that the move, if true, was another step in the oft-credited suspicion that he was about to sever connections with his Paramount-Famous-Lasky organization.

When it was determined recently to play up Paramount in the main titles of the company's product and one down to the point of elimination the long-standing credit line "Adolph Zukor and Jesse L. Lasky present," wiseacres seized the evidence as further proof—in their eyes—that the Lasky star was on the wane. The fact further that the main titles carried the name of B. P. Schulberg as associate producer in large lettering as against Zukor's and Lasky's in small type and as part of the corporation's trade mark caused additional tongues to wag, both in New York and Hollywood.

Lasky says his relations with the studios, East and West, are unchanged.

Looks pleasant enough here, but Jesse L. Lasky is perturbed over reports intimating his influence at Paramount is on wane.

Duty on Silver Set; Expect Free Newsreel Entry

Washington—Carrying only two items affecting the industry, the Senate has passed the tariff bill and sent it to the conference committee, where the final word on tariff rates will be spoken some time within the next six weeks or two months.

The passage of the bill by the Senate came nearly 15 months after the initial work on the measure was started with the opening of hearings by the House committee on ways and means in January, 1929. The bill was reported to the House by the committee in May, and was passed May 28. It then went to the Senate finance committee for hearings, and was reported to the Senate Sept. 4, since which time it has been almost continuously under consideration.

Both of the items affecting the industry were inserted by the Senate and, therefore, are subject to consideration by the conferees. The most important was the amendment of Senator Pittman, imposing a duty of 30 cents per ounce on silver, which it is estimated will cost the industry up to $10,000,000 a year. The other item gave duty-free entry to undeveloped negative film of American manufacture, exposed abroad for silent or sound newsreel.

While there may be some opposition in conference to the duty on silver, it is not believed that there will be any difficulty in securing the free listing of news-reel negatives.

Films to Be Used to Put Over "Mex" Gaming Place

Hollywood—Agua Caliente, the new $5,000,000 casino, race track and resort located a few miles below the California-Mexican border and a favorite week-end resort for Hollywooders, will use pictures extensively to advertise the project.

Films, via Multicolor, were shot recently of the casino and hotel interiors; race track, golf course, etc., and will be assembled into a two-reeler that will be routed in theatres both in the United States and abroad.

No indication has been given as to whether or not those in charge will reimburse theatres for showing the films.

Keith Out; Lew Cody Cast For "What a Widow"

Hollywood—One result of Joseph P. Kennedy's plan for shooting "What A Widow" in three days of dress rehearsals resulted in the replacement of Ian Keith as leading man by Lew Cody.

Officials in charge of the production figured Keith was not just the type for the lead opposite Gloria Swanson in the production and spotted Cody in his place for the regular picture.

In addition to change of the leading man, it is reported various changes have been made in dialogue and sequences as a result of seeing the dress rehearsals of the picture on the screen prior to start of actual shooting. Kennedy figures his experiment now a practical demonstration of what can be accomplished in saving production costs besides insuring quality.

3 Stockholders to Get Look at Stanley Books

Wilmington—Books of the Stanley Co. will be shown to the three stockholders who brought mandamus action against the company. The three were among those who refused to exchange their Stanley stock for Warner Brothers Pictures stock when the latter absorbed Stanley. They contend the Stanley firm concealed from them the true value of the common stock they owned and demanded to see all books.

Raskob, Du Pont Aide, Launches War On Eastman via Warner Stock Buy

Now Tied in with Pathe, Du Pont Interests Seek Greater Market

The fight is coming into the clear. Sparks struck by Du Pont in the long-anticipated war with Eastman Kodak over raw film stakes threaten to touch off a can of dynamite which has been threatening to explode for some months.

John J. Raskob, financial advisor for the Du Pont interests, has been buying into Warner Bros. His holdings, as reported some weeks ago in Motion Picture News, total approximately $9,000,000 with the end not yet in sight. Harry M. Warner dismisses the buy by stating that his company's stock is in the open market and may be purchased by anybody who has a sufficient line of credit to finance it.

Lurking in the background is the inside yarn that the Du Ponts engineered the heavy stock purchase by way of additional leverage to expand their raw stock business. Warners and First National jointly use millions of feet of film a year, exactly how much is difficult to compute, but enough to make a real difference in Du Pont's sales.

Du Pont made its first splurge in the film industry via Du Pont-Pathe Manufacturing Company, a subsidiary fifty-one percent controlled by the powerful Wilmington interests and forty-nine percent owned by Pathe. That deal makes it obligitory for Pathe to use Du Pont negative exclusively and is generally regarded as the first of several steps of which the Warner hook-up is the next to counter the Eastman hold with stiff competition.

Marathon Dances Under Fire in Indianapolis

Indianapolis—This city would stop marathon dances staged by theatre managers or others, if an ordinance just introduced in the city council is passed. Mayor Reginald H. Sullivan had requested the city legal department to draft the ordinance.

The ordinance would not only prohibit "any person, persons, association, firm or corporation" from conducting an endurance dance, but prohibit the leasing of a "room, hall, theatre or auditorium," to be used for such a dance. An endurance dance is interpreted as meaning a dance which continues more than twelve hours, regardless of whether rest periods for participants are allowed. Penalties attached are not less than $25 nor more than $200 in fines, to which may be added imprisonment not exceeding 180 days.

Para., RKO May Build Studios at Burbank, Cal.

Hollywood—Paramount and RKO may build studios at Burbank, it is reported here. Warners recently announced plans for new stages at Burbank.

Odor Is New Gag for Pictures

Washington—The sense of smell is to be added to make pictures more effective, if the patented idea of John H. Lovell is adopted. Appropriate odors are to be projected into the audience, to provide "atmosphere" for scenes, under the plan. Thus if flowers are shown on the screen, their odors would be wafted to the audience. Shots of edibles would be accompanied by the proper odor, and so on. No details were given as to how the odors would be expelled into the audience.

Anti-Chain Bill Suffers Setback By Texas Solons

Austin, Tex.—The movement against chain theatres and other chain enterprises received a setback when the House committee failed to report the bill on tax circuit operation. The vote by the committee on revenues and taxation was 8 to 6 against the proposed measure.

The anti-chain bill is said to have had the backing of the Texas exhibitor unit, headed by Col. H. A. Cole.

Baltimore Showmen Hit Daylight Saving Plan

Baltimore—Theatre owners here are distributing ballot cards for voting on daylight saving. A protest meeting was held at Keith's last Sunday, where several addresses against putting the clocks ahead were passed. Women are making speeches at various houses against daylight saving. The Daylight Saving League claims that 824 firms, employing 54,000 workers, want daylight saving time.

Quick Action on Censor Law for Ads in Quebec

Quebec—Censorship of theatrical newspaper advertising is provided in a bill introduced, given three readings and passed the same day. No pictures can be used in newspaper advertisements except from posters or stills passed by censors, while original illustrations must be approved by the board.

Western Division Wins Pathe Strafe Contest

The Pathe western sales division has copped first prize in the strafe sales contest, just completed. Herbert MacIntyre is manager of the division and the ace branches and their managers in the order they finished are: Des Moines, Lou Elman; Seattle, Lee Theuerkauf; Milwaukee, Tom Greenwood.

Hammerstein To Film Tully Play, "Bird of Paradise"

"The Bird of Paradise," said to be one of the most valuable vehicles extant that has not reached the screen, will be filmed for United Artists by Arthur Hammerstein, who announced this week that he had acquired the producing rights. Produced by Richard Walton Tully and Oliver Morosco, it was one of the biggest bets on the boards, but a plagiarism suit brought against them held up its screening until now. First National held the film rights at one time, but officials of that company refused to state when they disposed of them.

"In the screen spectacle," Hammerstein said, "the music will be composed by Rudolph Friml; the adaptation will be made by Howard Emmett Rogers, the lyrics will be by Jack Brennan and the settings by William Cameron Menzies, supervising art director of United Artists. I propose to make 'The Bird of Paradise' available to the entire country on the most pretentious scale that men, money and time can effect."

Eight M-G-M Employees Have Narrow Escapes

Hollywood—The thrill was not in the script, but it was a real one, and eight members of a Metro-Goldwyn-Mayer unit are still talking about it. While aboard a 30-foot launch 12 miles off Long Beach the boat overturned and sank to the bottom of the sea with a lot of expensive equipment. The members of the unit, saved by a passing speedboat, were John Miljan, an actor; Cameramen Gordon Avil, Dale Dederman and George Nogle; Soundman Ed Hoffman, Electricians W. H. Vernon and Lloyd Isabel and Property Man Bert Sperling.

Nolte New President of Maryland Exhibitor Unit

Baltimore—Charles E. Nolte has succeeded Herman Blum as president of the Maryland exhibitor unit. Other officers who were re-elected, are: Lauritz C. Garman, vice-president; Frank A. Horning, treasurer. Blum was elected a director

Government Agents Secretly Checking Up Hays and Members for Violations

Posing as Employees, Seek Evidence for Anti-Trust Action

What may mean a new offensive on the part of the Federal Government may develop as a result of secret investigations of industry conduct sponsored by officials in Washington. "Spotters" have been planted in the Hays association and in the offices of several of the larger companies in New York with instructions to report their findings to Washington.

Whether or not the probe has been completed or not seems to be a point in doubt. It is known, however, that agents, posing as employees, have been boring in for some months with orders to keep their eyes peeled and their ears open for whatever they can pick up.

On Hunt for Inside Data

As closely as the purpose can be learned, the idea is to secure data to be filed in official archives. It may be that the information thus obtained will be kept for future use, but easily within the realm of possibility is the launching of an entirely new compaign against certain practices which Government bureaus are believed to hold contrary to law.

The anti-trust laws recognize the right of individual corporations to refuse dealings with individuals. Under such Federal regulations, for instance, a distributor may turn down an exhibitor if he feels he does not want to do business with him. On the other hand, any agreement on the part of one or more companies to so do falls into the category of restraint of trade.

The Hays Slant

What Federal agents are after is evidence, if any should exist, which would indicate that the latter situation has or does prevail. Concentration on the Hays office was determined upon to discover if the association has sponsored or is attempting to bind its company members in agreements which fall under anti-trust regulations.

Visited by Stork

Richmond—The stork has visited the Byrd, Richmond's $1,000,000 uptown playhouse, and left numerous baby alligators in the aquarium of the place of amusement. Several large alligators were recently brought from Florida and placed in the pool in the Byrd lobby. The arrival of the baby alligators has caused hundreds of children and their parents to make trips to the theatre. The Byrd aquarium is one of the largest pools to be seen in any playhouse in the South.

Hudson Hits at Hays, 4 Firms In House Talk

Washington—Declaring that his bill to regulate motion pictures was "a direct result of the cleverness of the industry—Fox, Paramount, Warner Brothers and Radio-Keith-Orpheum—at evasion and defeat of the Federal Trade Commission in its endeavor to eliminate the objectional practices of alleged monopolistic chain theatres, block booking and blind booking" Representative Hudson of Michigan urged enactment of his measure this week during several hours of general debate on the District of Columbia appropriation bill in which members of the House of Representatives discussed everything but the legislation under consideration.

Those provisions of the measure dealing with the subject matter going into the films, he claimed, was merely the incorporation into the bill of the producers' own code or standard of quality for films adopted in 1921 and reaffirmed in each subsequent year up to the present time, but which, he asserted, "the 'czar' of Hollywood seems unable to enforce among his four 'subjects.'"

For nine years the Federal Government and the people of the country have been trying by concession, entreaty, cooperation and, finally, lawsuits, to get this industry to clean house and have met with evasion and promises that an older and more mature industry would not countenance, Hudson asserted.

"My bill is now in the Interstate Commerce Committee for consideration, and already the movie men and their press agents wildly shout 'censorship' and 'restriction of business,'" he said. "The same thing, they forget, was shouted when the Interstate Commerce Commission was proposed. The ordinary channels of government have been unable to cope with the overgrown bad boy in his adroitness. Hence the Hudson bill and loud shouts of 'wolf' from Hollywood."

Ralph Williams Named Aide to Ted Schlanger

Ralph Williams, who, in addition to his supervisory duties in the Atlanta territory, has been acting as manager of the Universal exchange there, has been named assistant eastern sales manager, with headquarters in New York, and supervision over the South. He is the second assistant to Ted Schlanger to be named by Lou B. Metzger, general manager. The other is Sig Wittman, who has supervision over the Philadelphia and Pittsburgh territories. T. O. Tuttle, who has been manager of the Universal Charlotte branch, has been named manager at Atlanta, and Cowan Bain of Jacksonville moves up to become manager at Charlotte.

After Sales Dope

Al Lichtman

Bruce Gallup

Lichtman, Gallup, Lusty Leaving To Study U. A.'s 18

Sales angles of the 18 pictures which are to comprise the United Artists program for the 1930-31 season will be studied by Al Lichtman, head of United Artists' distribution; Bruce Gallup, advertising and publicity director, and Lou Lusty, head of publicity for Inspiration Pictures, upon their arrival on the Coast. The trio entrain Monday for Hollywood.

United Artists' projected program of 18 pictures for the new season compares with 15 releases during the 1929-30 season. The national magazine and newspaper advertising is to get special attention during the trip of the three executives to the Coast.

National Screen Service Net for 1929 Is $475,625

Net income of $475,625 is reported by National Screen Service for the year ended Dec. 31, 1929. This is equivalent after charges and Federal taxes to $4.32 a share on 110,000 no-par shares outstanding. In 1928, net was $233,976, or $2.12 a share. Assets as of Dec. 31 are $732,199 and liabilities $226,867, compared with $363,917 and $173,292 respectively in 1928.

M.P.T.O.A. Directors to Hold Spring Meet Monday

Directors of the M. P. T. O. A. will hold their spring meeting on Monday. Reports will be presented by M. A. Lightman, president; Jay Emanuel, treasurer, and M. J. O'Toole, secretary. These will be supplemented by a number of committee reports. E. M. Fay, Providence, is chairman of the board of directors.

Industry's Trade Practice Conference And Others May Be Probed by Congress

Representative Wants Work of Federal Trade Commission Investigated by House

Washington—Trade practice conference held by the industry in 1927, under auspices of the Federal Trade Commission, may be investigated by the House, if a resolution offered by Rep. Patman (Tex. Dem.) is adopted. The congressman accuses Attorney General Mitchell of "following in the footsteps of Harry Daugherty" in his attitude toward "monopolies and trusts," demanding that the trade practice conference work of the commission be probed.

The trade commission, the congressman said, repeatedly has been refused congressional sanction for its trade practice conferences, asserting the attorney general is "working harmoniously" with the commission and likewise is abusing "power entrusted to him."

Exhibitor Protests Use of "Paramount" by Rival

Seattle—As an aftermath of the recent change in name of the Publix Seattle here to the Seattle Paramount, the Publix and its local subsidiary, the Seattle Theatre Corp., were cited to appear before Court Judge Robert M. Jones and show cause why they should not be restrained from changing the name.

The order was issued on petition of William F. Code, owner of the Paramount at 2115 North 45th St., in Seattle, a small neighborhood house that has been operated under the name of Paramount since 1921. Code further alleges that since the Seattle changed its name to Paramount two weeks ago that he has suffered damages to the extent of $5,000.

Radiotone Offers New Plan to Exhibitors

Radiotone Pictures, New York, will permit exhibitors to return Radiotone equipment if business does not improve after four months, the company states. The price for a complete apparatus is now $1,200, having recently been reduced from $2,000.

There is no down payment for Radiotone. Exhibitors pay as they play, $100 monthly.

Kidding Public Proves Disastrous for Czech

Bratislava, Czechoslovakia—Kidding the public is not a healthful pastime here, it was shown when the town's first "sound" film was found by the audience to be produced by live actors and musicians secreted behind the screen. Yells and hisses followed by throwing of missiles resulted when the deception was discovered. Patrons compelled the return of their admission money.

Hays' "Cargo" Ban Up in London

London—Echoes of Will Hays' ban on "White Cargo" are heard in "Kine Weekly," which finds it "difficult to appreciate the grounds upon which the Hays organization banned" the British-made production from their producer-owned theatres. The paper claims that W-P Film Co. which produced the picture, was assured by "an official of the Hays organization that there would be no opposition to it in the States."

The Hays association officially denies any such promise was made.

Fejos Quits "U" After Clash with Laemmle, Jr.

(Continued from page 17)

against the story treatment finally adopted. He saw it one way and Junior another. So the picture was made—and practically re-made with John Robertson as the pinch-hitting director.

Now Fejos has wired New York critics disclaiming any credit for the picture, which is to be released as "Captain of the Guard," except for the sequences showing the banquet of the Hussars, the march of the men of Marseillaise and the battle scenes. The rest, his wire says, "is unknown to me."

Universal has eliminated Paul Fejos' name on all billing as director of "Captain of the Guard." The company admits the sequences outlined in the Fejos telegram were directed as asserted and declares the picture was practically re-made because "it couldn't be ended" as the director treated it.

New Radio Plant

Radio Pictures' six million dollar construction program rounds into shape. Here is an aerial view of the studios in Hollywood with various buildings designated

Pathe Cinema Distributes Photophone in France

Pathe Cinema has been named exclusive distributor of RCA Photophone in France. All sound equipment installed to date and operated by RCA Photophone in France will be serviced by Pathe Cinema.

Guimond and Berg Added to Columbia's Ad Staff

Lou F. Guimond and Herb Berg have joined the advertising and publicity staff of Columbia Pictures. The former, who is a veteran of the exhibition and distribution fields, is to edit the company's new exhibitor house organ and assist Hank Linet, department head, with details of the April anniversary campaign. Berg joins Columbia from "The Film Daily," and is to assist Hal Hodes in sales promotion and in editing of "The Beacon."

Wire 73 Theatres in France and Algiers

Washington—The Establishments L. Robouts, agents for the Ernemann projector, state that 73 wired houses in France and Algeria have equipped their projection rooms with Ernemann projectors, according to advices to the Motion Picture Division of the Department of Commerce.

The French Tobis announces its 1930 reproducer, completely fitted up, at the price of 140,000 francs, 160,000 francs, or 195,000 francs, according to the size of the hall. The Tobis-Klangfilm apparatus takes any kind of sound film and has a special disc attachment.

Another Atlanta Bombing

Atlanta—The Rialto was the scene of the second theatre bombing to occur in Atlanta within the last six months, shortly after 1 o'clock in the morning, when a dynamite bomb was thrown through a ventilator window on the Luckie Street side, damaging the theatre to the extent of about $500 and rocking business houses for several blocks.

According to John A. Comzy, manager of the theatre, the damage was confined for the most part to backstage and to the side wall. No one was in the house at the time of the explosion. Mr. Comzy could give no possible motive for the bombing. The theatre went "non-union" last Monday.

Insurance Cuts of Millions Claimed In Prospect in Allied-Sentry Deal

"Early Bird Catches . . ."

Loew's will advance the opening hour of the New York theatre, on the main stem, to 8:30 A. M., beginning Monday. The house has a grind all-picture policy, playing to non-workers.

Management figured out where the bunch pounded the pavements until 11 A. M., opening hour, and decided to switch to 8:30, the zero hour for want-ad chasers. One A. M. darkens the house.

"Grischa" First On Market But What of Outcome?

Hollywood—RKO raced Universal to the screen with its war picture, "The Case of Sergeant Grischa," but the Coast is wondering if Universal's "All Quiet on the Western Front," will not fare better than its intended rival.

Herbert Brenon, so the story goes, conferred with Carl Laemmle, Jr., on a proposition to direct "All Quiet," but they could not get together on a deal. Brenon subsequently signed to make a picture for RKO, when it is declared to have been decided that a war picture to beat the Universal production to the market would be a good idea. The result was speeding up of "Grischa," although Brenon is said to have felt a longer time on filming would result in a better picture.

Meador with Technicolor As Business Manager

J. E. D. Meador, for years director of advertising and publicity for the old Metro Pictures Corporation, has signed a contract to act as business manager for the New York offices of the Technicolor Corp. Meador will contact with the New York offices of producers using technicolor and with studios of the New York district where a number of technicolor features soon will go into production.

Jersey Gets Tough with a Heavy Billboard Tax

Trenton, N. J.—Assembly bill No. 22, regulating billboards, has been passed by the House, and is awaiting a Senate vote. The measure provides for a tax of 3 cents a square foot on billboards, a reduction from the 5 cents originally proposed. State motor vehicle department would be vested with enforcement.

Members to Get 30 Per Cent Off On Equipment and Reductions Of Fire Insurance

Involving savings on fire insurance expected to total millions yearly for theatres of the United States, Sentry Safety Control Corp., Philadelphia, has concluded a deal with Allied States Ass'n. for co-operative purchase by Allied members of the fire prevention device Sentry manufactures. The device fits into the projector.

Under terms of the deal, details of which are to be completed at the Allied meeting in New York March 31, Allied is to be given a 30 per cent reduction of the control, for urging its use upon members. A part of this reduction is to be rebated to Allied units for organization purposes, in return for their support in pushing the device. The amount of this proposed rebate has not yet been set.

The Sentry device is rented to theatres on a $5 weekly basis for two machines. The reduction will make the device available to Allied members for $3.50.

The Hancock Insurance Co., New York, for some time has been offering a 25 per cent cut on insurance rates to theatres equipped with the Sentry device. In addition, a 50 per cent cut is understood to have been authorized on booth insurance by the National Fire Insurance Underwriters. In five southwestern states even lower rates are understood being offered, calling for additional reductions of 10 per cent on building and 10 per cent on contents insurance. Effort is to be made this week to secure similar reductions on a national scale from the underwriters.

Sentry, it is understood, also is to give Allied members 30 per cent reduction on its automatic change over device and upon the sound head Sentry manufactures.

Lewis Warner Continues in Charge at Brooklyn

Lewis Warner continues in charge of the eastern Vitaphone studio in the realignment which brings Sam Sax, veteran independent producer, to the studio as production manager. Warner took over operation of the plant several months ago. Sam Sax for nine years has been active in the independent field and has produced 59 features. He formerly was connected with Gotham Prod.

Rosenzweig All Set

Confirming exclusive announcement in *Motion Picture News*, several weeks ago, Rosenzweig and associates will battle Fox in Ozone Park, Long Island, where the Fox Metropolitan houses purchased this group's holdings in the drive last year. Plans for two houses have already been filed by the independent group and others are in work.

'Member the Old Days?

Des Moines — Exploitation stunt plugged for "Road House Nights" at the Strand brought fond memories to many an old turk in this town. Management set up a bar in the lobby, dressed ushers as beer slingers and served bock beer, bread, meat, cheese, pickles, onions, etc.

And the vehicle flopped, grossing five grand, which rated the Paramount picture only 95%.

Oakie's Salary 'Jam' is Settled; Coming to N. Y.

Hollywood—After weeks of negotiations, Jack Oakie has finally adjusted his salary difficulties to his entire satisfaction. Under the new deal, Oakie receives a pay check of $1,750 weekly; in place of his former salary of $300.

Oakie, signed to a term contract by Wesley Ruggles two years ago, was cast by the director in several opportune parts. As a result, Oakie skyrocketed into prominence, finally landing permanently at Paramount. When the latter company figured Oakie of starring rating, the player wanted to discontinue his contract with Ruggles and make a direct deal with Paramount.

Ruggles had assurances from Paramount that Oakie's salary would be tilted considerably, and the director then attempted to adjust matters with the player whereby he would receive a guarantee of $1,500 weekly; with Ruggles obtaining $1,750 from Paramount. Oakie held out, and the long delay just meant savings of over $1,000 weekly to Paramount. Finally the player agreed to a basis whereby he gets a weekly figure of $1,750, with Ruggles being taken care of for his contract agreement with Oakie to the tune of $250 weekly.

Oakie is coming east in about two weeks to star in Paramount's "The Sap from Syracuse."

Reform Element Fights Malden Sunday Shows

Malden, Mass.—While a typewritten petition 66 feet in length, said to contain between 3,200 and 3,500 names, circulated among church people in opposition to Sunday theatre licenses, was being considered by Mayor William A. Hastings, the aldermen and common council members of the license committee have been preparing a schedule of fees to be charged theatres for Sunday licenses.

This schedule calls for $10 per Sunday for the larger theatres, $5 for the medium-sized and $1 for the small theatres.

Otterson's Reported "Pooh-Pooh" of German Patents Costly to "Erpi"?

Admiralty Gets Tough

London—Naval chiefs have decided that when a British producer wants the use of battle ships for production, the producer must insure the boat against damage. When British Instructional Films asked for help, the Admiralty laid down the law and told BIF to "tell England" it wants all boats covered before a camera is cranked.

Goulding's Film Finished on 18 Days Schedule

Hollywood—Edmund Goulding has completed direction of his second successive talker production on a shooting schedule of 18 days. Goulding both wrote and directed "The Trespasser" for Gloria Swanson, and completed the picture on an 18-day schedule. Moving over to Paramount recently, he wrote the story of "Devil's Holiday" and repeated his 18-day shooting layout for that picture.

In addition to his writing and directing, Goulding also composed the music for all song numbers, with Leo Robbins writing the lyrics. There will be neither retakes nor added scenes for "Devil's Holiday," and the picture will establish a new record at Paramount for completion after first preparations were made on the story. Goulding leaves within two weeks for a European vacation trip, returning to Paramount in June to prepare for direction of the talker version of his own play, "Dancing Mothers." The director holds a three-picture contract with Paramount.

Injunction Halts Censors' Ban on Birth Control Film

Seattle—"No More Children," a state right silent film basing its theme upon the dissemination of birth control information, was pounced upon by the Seattle Board of Theatre Censors when it opened an advanced price engagement at Joseph Danz's local downtown Embassy, this week, and was banned from the screen, causing the theatre to be dark for almost a day before Danz and his attorney, John F. Walthem, obtained a restraining order enjoining the board from interfering with the showing of the picture. After considerable consultation and discussion with F. A. Musgrave, owner of the picture, Danz made several eliminations in the film and changes in his street lobby displays, and the film was allowed to conclude its engagement unmolested. Despite the wide publicity received in this action, the film played to fair business only, with prices raised to 50c top for the engagement.

Tobis Officials in New York to Negotiate New Deal For Licensing

Reported failure of John E. Otterson of "Erpi" to take full cognizance of the patent situation in Germany, as a result of which its licensed companies are kept out of that market, may cost Western Electric a tidy sum before the current tangle is cleared away.

The Tobis group, headed by H. J. Kuchenmeister with Milton Diamond as legal advisor is in New York already for a deal. Warners, at odds with Western Electric for many months now, have been negotiating, but whether on their own or on behalf of "Erpi," which is reported buying into the W. B., is not known. The fact remains that the Electric's licensed companies are out of the German market; that they have been becoming more firm in their efforts to find out why from "Erpi" and that the latter's promise to make a satisfactory settlement is long past delivery date.

Figuring importantly in the situation is M. A. Schlesinger of General Talking Pictures, whose De Forest patents are pooled with Tobis-Klangfilm in a holding company. Schlesinger is reported willing to swing a deal which will give "Erpi" the right to license and thereby placate its members in that market, but is determined to make a deal which will protect the interests of General Talking in the sound reproducer field.

The inside yarn goes that if Otterson had not originally "pooh-poohed" the potentialities of the German interests the situation might be completely straightened out today.

Amusements Active in N. Y. Corporate Field

Albany—The theatre field is chiefly represented in the newest batch of corporate papers filed here with the secretary of state. Names of attorneys are listed in the following lineup:

Theatre Guild Studio, theatres, Limburg, Riegelman, Hirsch & Hess, 160 Bway, N. Y.; Branford Prod., theatres, H. M. Whiting, 41 E. 42nd St., N. Y.; Co-Es Corp., theatres, B. Rich, 50 E. 42nd St., N. Y.; Wilmac Amusement Corp., theatres, J. I. Goodstein, 21 E. 40th St., N. Y.; Orthophonic Pictures Corp., produce, W. O. Van Keegan, 9 E. 41st St., N. Y.; Buck & Bubbles, produce, H. S. Hechheimer, 140 W. 42nd St., N. Y.; Happiness League, theatres, J. Wilzin, 521 5th Ave., N. Y.; American General Film Distributors, produce and distribute, C. Levy, 11 W. 42nd St., N. Y.; Bellside Amusement Corp., produce, Kelley & Connelly, 28 W. 44th St., N. Y.; York Prod., theatres, S. Rabin, 300 Madison Ave., N. Y.; Kasil Theatre Corp., and Westdale Theatre Corp., and Throggs Neck Theatre Corp., and Bradwell Theatre Corp., all represented by B. J. Rich, 50 E. 42nd St., N. Y.

Hold Everything

Hollywood—And now Jim Tully and John Gilbert, leads in the recent battle here, are to work on the same lot, M-G-M having signed the hobo writer to collaborate with John Howard Lawson on added dialogue sequences for "Trader Horn."

A Big Success

Credit Paul Gulick with one of the most successful luncheons of recent months, the one tendered on Wednesday to John Boles, star of Universal's "Captain of the Guards." Not a speech during the affair, and what a welcome relief. Boles, incidentally, made a big hit by his personable charm in informal chats with those present.

Norma Shearer's Mind Not Made Up On New Contract

Hollywood—Norma Shearer has not made any plans as to her future, preparing to take a vacation before signing any new contract. It is most likely that any new deal she makes will provide for but two pictures yearly, giving her plenty of rest between pictures. She will continue with M-G-M, however.

Colombians Prefer U. S. Talking Productions

Washington—The natives of Colombia are becoming enthusiastic supporters of American sound pictures, Walter J. Donnelly, commercial attache at Bogota, has reported to the Department of Commerce here. Silent pictures continue to be exhibited, but the attendance at those theatres has registered a marked decline in favor of sound film.

Music is one of the chief attractions. The patrons do not object to a reasonable amount of talking in English, provided that the thoughts expressed do not affect the theme.

Four Amusement Firms Get Charters in Penn.

Harrisburg—Charters have been granted to the following amusement corporations:

Castle Amusement Co., Philadelphia; incorporators, Earl A. Becker, Marshall M. Cohen and Ernest J. Einhorn.

Republic Amusements, Inc., Rochester, Pa.; incorporators, R. B. McDaniel, Edward M. Hipple and L. R. Glass.

Austin Amusement Co., Stroudsburg, Pa.; incorporators, Russell L. Marvine, Victor Austin and W. Adolph Rake.

Roxy Theatre Realty Co., Philadelphia; incorporators, Esther Appelman, W. L. Matz and Sigmund H. Steinberg.

Another for West Coast

Calexico, Cal.—Plans have been completed and bids will soon be asked for the construction of a Class A theatre at Second and Heffernan Sts., for Dave Croft and the Fox West Coast Theatres, through the latter's subsidiary, Valley Theatres. The house will have a seating capacity of 1,200 and will cost about $100,000.

Fox Cabinet To Be Asked To Quit; 'Ringing In' Pathe Their Objection?

Correcting an Error

In the report of the Maryland Federation of Women's Clubs meeting, published last week, it was stated in error that the resolution passed was adopted by state presidents of the General Federation of Women's Clubs. This was due to an error in transmission of the correspondent's account of the affair, which was attended only by presidents of clubs affiliated with the state federation.

Maryland Stand On Mrs. Winter Job Is Outlined

Baltimore—Resolution which was adopted by the presidents of the clubs affiliated with the Maryland Federation of Women's Clubs at a meeting in Baltimore recently, decrying the exploitation of the name of the General Federation in any industry, the film, or otherwise, of their name, particularly as it appertains to Mrs. Thomas G. Winter's appointment to a position with the Motion Picture Producers' Assn., reads as follows:

"Whereas, We, the presidents of the clubs affiliated with the Maryland Federation, have made an earnest effort to ascertain the facts concerning the appointment of Mrs. Thomas G. Winter, a former president of the General Federation of Women's Clubs, as a paid employe of the motion picture industry 'to serve (as alleged in a recent newspaper article purporting to have been issued by the president of the general federation) the organized women of America in Hollywood for the purpose of interpreting their mass point of view in the motion picture producers'; and,

"Whereas, We are not in sympathy with a policy which advocates representatives of the federation, either general, state or district, being employed by or receiving financial remuneration in any form whatsoever, either directly or indirectly, from organizations in business for financial profits or gain; and,

"Whereas, We believe that such a policy, if introduced or permitted to be introduced, will lead to the attempted exploitation of the clubs comprising the federation, to the detriment of the clubs and the weakening, if not total destruction, of the federation itself; therefore, be it

"Resolved, That we urge upon the president of the General Federation and the members of the executive board that they take immediate action under article 6, Section 5, of the constitution and by-laws of the General Federation, to put a stop to the practice of permitting the use of the name of the General Federation of Women's Clubs by the motion picture industry or any of its employes, or by any other industry or commercial organization which, either directly or indirectly, seeks, through paid advertisements or otherwise, to make use of the name of Federation for financial gain."

Deal "To Save Bankers' Faces" Through Pathe Buy, Loew-Wesco Sale Hinted

That bombshell exploded in the industry by injunction suit of Winfield R. Sheehan to restrain William Fox from carrying out the Lehman-Bancamerica-Blair-Dillon, Read refinance plan, is but the forerunner of a steady barrage to be laid down by opposing sides in the Battle of the Bankers now raging about the Fox entrenchments.

Sheehan, James R. Grainger, Saul Rogers and John Zanft of the Fox cabinet, will be asked to resign, it is understood, at next meeting of the board of directors of Fox Film and Theatres, and then will divulge what they are expected to say is the inside story of their opposition to the Fox-favored plan, the latest reports have it.

This will be the allegation, it is understood, that the carrying out of the plan carries with it provision for bringing Pathe into the Fox deal. The cabinet, it is reported, objects to such a step, maintaining that Fox's own producing and distributing facilities are sufficient for its needs and that so far as exhibition is concerned the latter company can add no strength to the Fox theatre holdings.

Elisha Walker is in Pathe to the tune of $7,000,000, so the story goes, and is reported prepared to offer $9,000,000 to acquire the firm for the reported Fox pool.

As a second step, it is reported Fox's West Coast Theatres and Loew's holdings would be sold to bolster the Fox financial condition. The Loew stock would be run up to a figure, it is said, which would allow the Fox interests to get out at minimum loss, and then perhaps to pick up the stock again at lower prices.

Sheehan Opposes

Sheehan has opposed sale of the Loew and West Coast holdings from the start and asserts in his affidavit in the action against Fox, that a pledge was made to retain these holdings by John E. Otterson and Harry L. Stuart, co-trustees with Fox under the original agreement, which Sheehan says should be fulfilled.

The move to oust the Fox cabinet members, as reported planned by the board of directors, climaxed a week of court actions, highlighted by the filing of an affidavit alleging prejudice against Judge Coleman, before whom various actions are pending. Another action before the U. S. Circuit Court of Appeals, seeks to enjoin Judge Coleman from acting upon suit of Fox to restrain Otterson and Stuart from voting the 50,101 shares of "B" stock deposited under the trusteeship agreement. One of the circuit judges found himself disqualified from sitting in the case because his wife owns American Telephone & Telegraph stock. An open letter to stockholders was sent out by Halsey, Stuart during the week, tracing the alleged dealings with Fox Film and Fox Theatres.

For detailed account of the week's developments in the Fox situation, turn to pages 38 to 45.

Now It's Law Suits

Even law suits need press agents. Spurred into action by a realization that the William Fox camp has presented its side of the controversy on company refinancing far more thoroughly and sympathetically than its own, Halsey, Stuart engaged Harry L. Reichenbach to spread its own yarn to the world.

Harry's first story was the Sheehan affidavit. The New York dailies devoted exactly 266 inches to it. All of which forces Harry to modestly admit that he's still pretty good.

It used to be lions at the Belleclaire and missing virgins from Stamboul for him. But even law suits, it appears, feel the need for the Reichenbach touch.

Coast Wonders At Feist's Presence At Fox Confab

Hollywood—Studio circles are speculating on the meaning of attendance of Felix Feist, M-G-M sales chief, at a meeting of about 40 executives and department heads Tuesday at the Fox studios. James R. Grainger, Fox sales head, presided and informed his hearers it was their job to make pictures and his to sell them, with a heavy schedule required to complete the first 20 pictures for next season's release.

The production end, said Grainger, should not be concerned with the present Fox financial situation in the East as the company is basically sound and they must make and sell pictures regardless. The meeting lasted about an hour and one-half with the studio workers silent on the discussions.

If William Fox is successful in carrying out his favored refinancing plan, an ouster of the cabinet members who supported his opponents is slated, MOTION PICTURE NEWS reported last week. In that event, Irving Thalberg would replace Sheehan at the Fox studio, and Feist would take over Grainger's sales duties, it was reported.

Prejudice Charge Removes Coleman from Cases

U. S. Judge Coleman has withdrawn from the Fox receivership actions as a result of prejudice allegations made against him by Harry L. Stuart. He has been replaced by Judge John C. Nott. Judge Coleman's decision to step down in the case was announced by him yesterday from the bench, when the receivership hearings were to have been resumed.

Samuel Untermyer had vigorously fought Judge Coleman's withdrawal from the case because, he said, Coleman was thoroughly familiar with its many complicated angles.

Broadway Show-Window Policy Being Dropped by "U"; Going After 1st Runs

Atta Boy, Ed!

Discovered: a new synonym for laughter—Eddie Lambert! He packs a mean comedy wallop.

Ed is an old legit and vaude trouper, who has been knocking 'em cold with his funny Jewish chatter, but his performance in "A Western Knight," Educational Mermaid comedy, tops the list as ace-high comedy material. It's a wow! The audience in the main stem New York house where this was reviewed roared continuously during the entire two reels.

Take the tip, exhibs: book "A Western Knight."

CUNNINGHAM

Spicy Lobby in Chicago Theatre For Congo Film

Chicago—Shubert's Garrick, a legitimate house, wired some time ago, has taken the sound picture "Ingagi" for a four weeks' run. The picture will show twice daily; matinees at 75 cents and nights at $1. Lurid lobby advertising depicting a gorilla fondling a near-nude native woman has drawn both patronage and criticism here. Newspaper advertising of the picture is decidedly more restrained. Most local critics plugged the feature in their reviews.

The Garrick management states that no new policy is indicated for the house by this booking, and that after the four weeks' run of "Ingagi" a stage production will go in.

Raytone Gets Westerns, Shorts

Raytone Pictures, New York, has acquired distribution of "Overland Bound," last film of the late Leo Maloney, and plans to release also a series of 18 half-reel Walt Disney cartoons to be recorded by Brunswick under title of "Alice Cartoons."

Agreement on B. T. P. Payoff

London—Although stockholders have not voted approval, creditors of British Talking Pictures have decided on paying off 20 shillings on the pound, and their plan is expected to carry at the forthcoming meeting.

King Honors Laemmle

Carl Laemmle has received an autograph photograph from King Alfonso of Spain, in recognition of his efforts in connection with the recent International Exposition at Barcelona.

"Journey's End" April 8

Opening date for "Journey's End" at the Gaiety, New York, has been set for April 8.

Gets Seven Pictures Set at Roxy as Starter Under New Plan

Universal will drop its Broadway show window policy when the Colony reverts to B. S. Moss May 31, intending in the future to go after business from the first runs. Moss is to convert the theatre into a legit house.

This is emphasized by the deal just closed between S. L. Rothafel and Lou B. Metzger, for showing at the Roxy of the seven pictures which make up the balance of the season's Universal feature releases.

The show window idea, Universal feels, is being outgrown in the industry, hence its decision to seek Broadway outlets on the merits of its product, rather than to maintain its own house. The element of cost, too, enters into the matter in an important way, it is stated, although this was charged off to advertising.

Universal obtained the Colony under a five-year lease at $5,000 a week, it is understood, and has operated the house for four years, during which it is said to have been in the red on an average of $3,000 weekly. This would place the estimated cost of the venture between $600,000 and $750,000.

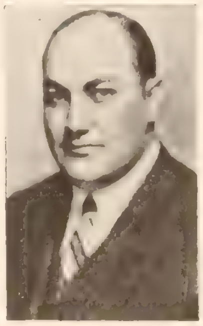
"King of Jazz" Premiere at Roxy Under New Deal

Lou Metzger's seven-picture booking deal with S. L. Rothafel sets Paul Whiteman's "King of Jazz" for initial showing at the Roxy, the revue opening at tilted prices about May 2, then dropping to "pop" admission. Whiteman and his gang will be on hand for the premiere.

Exclusive of Fox's booking arrangement with the Roxy, the "U" deal is the biggest yet for that house, and embraces what's left on the current line-up, including "All Quiet on the Western Front."

That Deal

Only two weeks ago, Lou Metzger took over the reins of Universal's sales organization, but he's been stepping ever since that day. His seven picture deal with the Roxy is his most important contract so far, and "U" is doing plenty of chirping about its significance. The booking is a record for the Roxy for product other than Fox and is the first step in abandonment of Universal's Colony show-window idea on Broadway. From now on the company is prepared to battle in active competition with other distributors for first run business on the big street.



Lou Metzger

Yeah?

Recently one of Carl Laemmle's many nephews announced that he was changing his name from Edward Laemmle to Edward Lawrence and was going to see if he couldn't make good with that monicker.

A week ago Edward Lawrence became Edward Laemmle again and is now back on the payroll of Universal.

All of which is introductory to Irving Hoffman's flip crack:

"Out in Universal City they are saying: 'Laemmle gave us his relatives but thank God we can choose our friends.'"—*N. Y. Daily News*

Hammond Keeps Secret Plans For Sound Invention

Gloucester, Mass.—No plans have been made for marketing of the new sound device developed by John Hays Hammond, Jr. Considerable secrecy shrouds the nature of the new device, which is said to eliminate mechanical noises and add to the naturalness of the tone. The device was demonstrated before a group of electrical engineers, radio experts and phonograph manufacturers. A further demonstration for theatrical parties is anticipated. Hammond is the multi-millionaire inventor of radio control of ships and of torpedoes.

Sutherland Directs Cast

Edward Sutherland, who is now piloting Jack Oakie in the latter's initial starring vehicle, "The Social Lion," will again direct Oakie in the star's next picture, "The Sap from Syracuse," to be made in New York.

Organize London M. P. Club

London—R. V. Crow, president of the London and home counties branch of the C. E. A., heads a committee named to formulate plans for a local film club.

Added to "March of Time"

Hollywood—The Duncan Sisters, Cliff Edwards and Eddie Lambert are recent talent additions to M-G-M's "The March of Time," filmusical review.

Garrett Going West

Sidney Garrett of Inter-Globe Export, expects to leave New York for Hollywood in a few days.

Lee Marcus Returns

Lee Marcus, executive vice-president of RKO, is back in New York from a quick trip to the Coast.

Exhibitors Take Advantage of Ten Per Cent Cancellation in Contracts

Poor Business and Product Held Cause for Using the Privilege

Exhibitors in Chicago and in other sections are reported taking advantage of the cancellation clause in their contracts, to the discomfiture of distributors. This is the clause which permits cancellation of ten per cent of any block of pictures, upon payment of 50 per cent of the rental involved.

Poor business, coupled with dissatisfaction over product, is said to account for the increased number of cancellations. The clause was the one proposed by distributors at the Trade Practice Conference when they were urged by the then Federal Trade Commissioner Abram F. Myers to make some concession to exhibitors upon block-booking, which the commission had frowned upon.

Hank Linet Completes Fine Job

Hank Linet has done a real job on the advance campaign for Columbia's tenth anniversary which is to be observed in April. The campaign to select Miss Columbia has achieved national prominence, and resulted in a veritable flood of publicity for the company.

In addition, a number of national hook-ups have been arranged. It is a campaign which should add prestige to this fast-growing independent concern founded and operated by Joe Brandt and the Brothers Cohn.

KANN

Tom Moore to Market Devices Cooperatively

The Essem Laboratories, Inc., with a plant at 521 West 57th St., New York, has launched a comprehensive program in connection with its processing service that will enable it to assist materially in solving print troubles.

The chief feature of the plan is the research laboratory in New York, to be operated on a cooperative basis, for perfecting and marketing inventions of associated inventors. Other angles include:

Perfection of inventions now on the market; a rejuvenating and cleaning process; developing films under advanced methods at increased speed; a heat-absorbing device to curtail warping and buckling, color photography by more simple and practical methods, a new process to extend the life of a new non-flam (acetate) raw stock, so that it will equal that of nitrate stock, and laboratory facilities for the perfection of inventions of others.

Tom Moore, of Washington, is president of the company.

German Language Okayed for Films Shown in Czech

Prague—By vote of 379 to 143, the trade here has decided on German as the language for talkers distributed in Czechoslovakia. The vote was a result of a wrangle in the local industry and was decided upon following screening of "Atlantic."

N. Y. Publicity Bureau Is Opened by Paula Gould

Paula Gould, veteran publicist, has opened a publicity bureau in New York. The venture will be international in scope with commercial and theatrical accounts handled. Miss Gould and associates formerly operated a similar bureau at Hollywood.

Freuler Working on Series

National Players, Ltd., headed by John R. Freuler, has started production of a series of western talkers, the first of which will be released in June by Big Four Film Corp., New York. One release a month is planned.

W. E. Up to 5,192

Western Electric has installed 5,192 sound reproducers in theatres throughout the world, latest figures show.

R-K-O Starts Remodeling Columbia Into First Run

R-K-O's plan to remodel the Columbia Theatre, New York, into a first-run to seat 2,300 gets under way Monday.

Thomas W. Lamb has been retained as architect. The scheme will be modern and the structure will include a radio broadcasting studio. Only the four walls will be left standing under the plan which calls for completion of the job by November 1. The front will be entirely illuminated and the upright electric sign will be 145 feet long.

Less Than One-Half of Canadian Houses Wired

Toronto—Wired houses throughout the Dominion are increasing at a rapid rate. Since Dec. 1, the total has increased by 80 to reach 433. The country has 975, so that less than one-half are now showing talkers. Ontario has 154 wired theatres and Quebec 67. Toronto has 63, Montreal, 38; Winnipeg 26 and Vancouver, 22.

Pathe Sportlight Unit Returns from Florida

The Grantland Rice Sportlight production staff with the Van Beuren sound truck has just returned from an extensive trip through eastern Florida, during which time three new Pathe Sportlights were made, according to Jack Eaton, the director.

Situation Remains Stet with French Phototone

Paris—Stockholders at the special meet called to discuss depressed conditions within Phototone ranks did not take any action, but decided mistaken policy and errors in management's judgment rode the company into its present state of affairs.

Radin Developing Sales Force

Matty Radin is developing a sales organization under the name of Walrad Pictures, New York, to handle distribution of independent pictures. The plan of operation is booking from the New York office with physical distribution through local exchanges.

Cooper Re-elected

Toronto—Colonel John A. Cooper has been re-elected president of the M. P. Distributors and Exhibitors Association of Canada.

Golf Carpet Innovation To Boost Educ'l Comedy

Educational is introducing an innovation for "Match Play," offering an indoor golf game carpet to any de luxe house which will put over a campaign for the comedy, which in the company's opinion merits gift of the carpet. The carpet is a 9 x 6 affair, and is placed in the center. The object is to putt a golf ball into the disc. All balls so placed count as a joker, with numbers on the carpet corresponding to cards, drawn by the player, according to where his ball places. Five shots are allowed. Exhibitors are being urged to stage putting contests in their lobbies, tying up with golf clubs, sporting goods stores and other merchants. The Des Moines, at Des Moines, now is conducting an extensive campaign in connection with the novelty.

Sunday Shows Big Issue in Peekskill's Election

Peekskill, N. Y.—Sunday shows is the big issue at the election here April 8, which will culminate a bitter fight for a liberal Sabbath.

Town Officials Action On New Theatre Permit

Winchester, Mass.—Town meeting adjourned just as the article relative to the establishment of the first motion picture theatre in the town was reached, but it will come up again, probably at the next meeting, leaving the question so that it can be brought before the meeting by a majority vote at any time.

George A. Daley, who is sponsor for the article and stands ready to construct a theatre and lease it to some operating chain, is not identified with the theatre industry but is in the steel business. The present plan is to have the town meeting allow the question to go to referendum.

State Legislative Activities

LEGISLATIVE solons are busy at many spots with measures regulating various phases of the industry, judging from the number of new bills affecting films now up for consideration by state bodies. In Texas, Senator Love introduced a measure to require operators to be provided with equipment approved by insurance commissioners. License fees are jumped in Virginia by a new bill. Texas' governor has approved a law taxing tent shows in that state. A bill to place Rhode Island under daylight saving ruling is up in that state. Kentucky would tax all amusements.

Although a majority of legislative activities recorded in this regular MOTION PICTURE NEWS survey do not affect the industry directly, they do influence its operation through the channels of regular and general business. Number of each bill, name of its author, a brief description, and the committee to which it was referred for action are included in the compilation, which follows:

Kentucky

S. B. 204. To make certain changes in the workmen's compensation law: Passed by house.

S. 335. Mr. Turner. To increase the penalties prescribed for the issuance of a cold check; Banks and Banking.

S. 403. Mr. McBrayer. To regulate the business of making loans of companies other than banks and trust companies; Municipalities.

H. 735. Mr. Campbell. Amusement tax; Rules.

Change of Status

H. 277. Mr. Francis. To regulate the use of negotiable instruments in general in order to make and keep the negotiable instruments law uniform. Passed house.

Massachusetts

H. 1155. Committee on labor and industries. To increase the maximum amount of compensation payable to injured employes under the workmen's compensation law to $19 per week and $5,000 total and to increase the minimum amount to $10 per week. Reported favorably (after considering H. 140, 646, 784, and 889).

Mississippi

H. 467. Messrs. Key and Posey. To provide for the protection of the public from defective electrical work by requiring the examination of persons engaged in such work; Judiciary.

New York

A. 1084. Amends section 248-1, tax law, relative to taxable transfers by striking out provision that in case of real property in hands of bona fide purchasers, transfer tax shall be presumed to be paid and cease to be a lien as against such purchasers after expiration of 6 years from date of accrual; Taxation.

S. 1180. Mr. Cilano. To amend section 15, add new section 14-b, workmen's compensation law, providing for reduced compensation for disability or death arising out of employment at time when employe was suffering from diseases by reason of which injury was accelerated or localized, and reducing to $200 sum which employer or carrier must pay into vocational rehabilitation funds; Labor.

S. 1271. Mr. Mastick. Adds new article 10-e, repeals section 234, tax law, for imposing a tax on estates of residents and non-residents; Taxation.

A. 1474. Mr. Pratt. Amends section 259, tax law, by providing bonds issued under a trust mortgage in exchange for bonds previously issued shall be taxable as an advance under this article, except where time of payment of principal indebtedness is not extended beyond due date of retired bonds; Taxation.

A. 1475. Mr. Pratt. Amends section 138, 139, tax law, relative to redemption of real property from tax sales by holders of mortgages; Taxation.

A. 1522. Mr. Pratt. Amends section 182, 183, 192, 193, 197, 210, adds new section 188, tax law, relative to franchise tax on real estate corporations by providing for a tax on gross assets at a reduced rate; Taxation.

A. 1667. Mr. Pratt. Adds new article 10-c, repeals section 234, tax law, for imposing a tax on estates of residents and nonresidents; Taxation.

Change of Status

A. 1361. To amend section 24-a, 50, workmen's compensation law, by providing fees paid by licensed representatives shall be paid into special fund created by subdivision 8, section 15. Passed by house.

A. 1404. To amend subdivision 3, section 50, workmen's compensation law, by making compulsory deposit of securities with industrial commissioner, as he may deem necessary, as proof of financial ability of employer to pay compensation for himself. Passed by senate and house.

Rhode Island

S. 86. Mr. Belhumeur. To prohibit radios on motor vehicles except those of Federal Government; Judiciary.

S. 134. Mr. Quinn. Regulating outdoor advertising. Requiring bond and license; Judiciary.

H. 863. Mr. Finnegan. To establish daylight saving time from last Sunday in April to last Sunday in October; Agriculture.

South Carolina

H. 1056. To provide compensation for employes for liability or death resulting from injury arising out of course of employment, etc. Report, majority unfavorable, minority favorable with amendments.

S. 1536. Committee on Banking and Insurance. Relative to the construction of fire insurance contracts providing for automatic sprinklers or other fire prevention devices. On calendar without reference.

Change of Status

H. 1144. To provide compensation for employes for disability or death resulting from injury arising out of and in the course of employment, etc. Majority report favorable; minority unfavorable.

Texas

S. 86. Mr. Love. To require moving picture machines or projectors to be provided with equipment to be approved by the board of insurance commissioners affording means of automatically and instantly preventing fires resulting from the explosion or ignition of moving picture films; State Affairs.

Change of Status

H. 7. Mr. Graves. Tent shows and circuses liable to occupation tax' imposed on theatres. Approved by governor.

Virginia

Chapter 49 (H. B. 11).—License fee of $2 for each 1,000 feet or fraction thereof of original moving picture film licensed; $1 per 1,000 feet for duplicates; current event films the same; scientific, educational, charitable and religious films, 50 cents for each permit; duplicate of each film exhibited in Virginia prior to Aug. 1, 1922, for which permit has heretofore been granted, $1 per 1,000 feet. Passed.

S. 60. Declaring it larceny for any maker or drawer, with intent to defraud, to make or draw or utter or deliver any check, draft, or order, when such person has not sufficient funds in, or credit with the depository upon which the same is drawn; prescribing penalties for the violation thereof, and making certain provisions in relation to the admissibility of evidence in civil cases respecting collateral agreements, statements or representations as to said draft, check, or order, growing out of arrest under this act, etc. Signed by the governor.

H. B. 244. To amend and reenact section 12 of the workmen's compensation act. Signed by governor.

H. B. 246. To amend and reenact section 75 of the workmen's compensation act. Signed by governor.

Jealousy

A West Point cadet, on leave of absence, visited one of New York's picture palaces and burst into tears of envy when he saw the ushers standing at attention.

Vote on Sunday Shows

Syracuse, N. Y.—Spirited battles were waged in municipal elections in central and northern New York over the question of Sunday shows at Canton, Massena and Gouverneur. In Canton such exhibitions were made legal. Gouverneur rejected the same proposition.

Increases Capital Stock

Indianapolis, Ind.—Officials of the Fall Cities Amusement Company of Jeffersonville, Ind., have filed papers with the secretary of state here increasing the capital stock 1,500 shares of common of no par value and 500 shares of preferred with a declared par value of $100.

Annual Fight On "Daylight" Stirs Indiana

Indianapolis—The guy who wrote about the "melancholy days have come" got his seasons mixed insofar as the theatre owners of this state are concerned. Just about now are the melancholy days, for in many cities of the state the theatre interests are preparing to wage their annual fight against daylight saving ordinances. In some they likely will be successful against the golf players, but in others they will lose as they did last year. In all probability, Fort Wayne will have daylight saving as it did last year. Indianapolis will likely be the scene of a bitter fight again. Daylight saving in this city never has been too popular and ordinances providing it have been defeated again and again.

Two new towns are trying to get into the ranks of early risers. They are Richmond and Lafayette, where ordinances already have been introduced and referred to the proper committees.

Lens Company Chartered

Norfolk, Va.—Considerable interest is being manifested in theatrical circles in the Micro-amplifying Lens Corporation, of Norfolk, which has just been chartered with authorized maximum capital stock of $25,000.

Officers and incorporators are: F. M. Sutton, president; W. M. Wilder, vice-president; L. F. Vogel, secretary-treasurer; and Bertram S. Nusbaum, general counsel, all of Norfolk.

The authorized purposes of the corporation is to manufacture, buy, sell and generally trade and deal in, import, export, lease or hire equipment, contrivances, contraptions, including those which may be used in connection with motion picture machines or projections, and especially that certain device known as the New Superior Micro-amplifying Movietone Lens.

Appeals $100,000 Tax

Seattle—The Pantages Theatre Co. of this city last week petitioned the United States Circuit Court of Appeals to review an order of the federal board of tax appeals that approved collection of deficiencies in income and profit taxes in 1918 and 1919, amounting to approximately $100,000. The company, which was dissolved as a corporation here a few weeks ago, alleges that assessment and collection of this amount is barred by the statute of limitations.

"U" Handling German Film

Universal is distributing in America a German film featuring Ernst Udet, German war ace. It is a drama of Alpine climbing.

Counting Big Heads

Hollywood—A certain star, hearing that the census is about to be taken, went into the sulks when she learned that she would be counted as only one inhabitant of these United States.

High and Low On Music Row

SEVEN composers have contributed songs to "Swing High," the Pathe musical circus romance which E. B. Derr is now producing at Culver City. They are "There's Happiness Over the Hill," written by Henry Sullivan and Ray Egan; "The Farmer's Daughter," a comedy song by John Ruskin; "My Guitar" and "Shoo the Hoodoo Away," written by Ted Snyder and Mort Harris; and "It Must Be Love" and "Could I Grow on You?" from the pens of Abner Silver and Mack Gordon.

* * *

Although strains from "Under a Texas Moon" are themed throughout the Warner picture of the same name, the song is never completely sung. Remick, publisher of the number, is getting some real action on this tune, which has just been recorded by Victor.

* * *

With removal of the business department of Robbins Music Corp. to the annex on the sixth floor of its Seventh Ave. quarters the enlargement of the professional quarters rapidly is nearing completion. Robbins personally is supervising the work which will add six more piano rooms and a spacious salon for the convenience of the profession. A formal reopening will be held as soon as alterations are completed, and if we do say it, Jack Robbins is second to none when it comes to playing host.

* * *

Before he consented to broadcast next Sunday over station KFI, Will Rogers made officials of NBC promise to have a special microphone so that he could park his chewing gum. Whattaman!

* * *

Two songs from Maurice Chevalier's Paramount picture, "The Big Pond," have been recorded on Columbia discs by Paul Whiteman and his orchestra. The numbers are "You Brought a New Kind of Love," written by Pierre Norman, Irving Kahal and Sammy Fain, and "Livin' in the Sunlight, Lovin' in the Moonlight," which was composed by Al Sherman and Al Lewis.

* * *

Besides being the rage throughout the country, Amos 'n' Andy, those boys who have inserted the phrase "Ah's Regusted" into the English language, are proving to be honest-to-goodness friends of the woikin' goils. According to one telephone operator, the only respite she gets is at 7:00 P. M. when thousands of "customers" tune in on the radio to follow the trials and tribulations of the "Fresh Air Taxi Corporation."

* * *

Martin Goodman, formerly with Shapiro-Bernstein & Co., Inc., is now mechanical and exploitation manager for Handman, Kent & Goodman, Inc., publishers to Universal Pictures. Marty, who has been in the biz a good number of years, predicts some record-breakers in "You Alone," "Maids on Parade" and "Can It Be?" the tunes in the Universal production, "La Marseillaise," which opens Friday at the Roxy.

* * *

Miss Lucille Tyson, formerly with Charles Bayha Music Co., is now secretary to Jack Glogau at Shapiro-Bernstein. "Lucy" is as efficient as the day is long and we mean a day in June.

* * *

What a break it would be for the songwriter if the suggestion that the latest planet be called "Pax" is accepted by the powers that be. With the phrase "stars above" already done to death, the boys who write the country's songs could then say something like this: "'Neath Pax shining above, he acts like one in love," or perhaps "Strolling with Max by the light of Pax." You're welcome to the titles.

PINCUS.

Cooper Fights Canadian Fee On All Music

Ottawa—Music license fee will be collected by the Canadian Performing Rights Society from all theatres, dance halls and radio broadcasters in the event the bill introduced by Hon. Fernand Rinfret becomes law. The society, it is said, intends to levy a fee of ten cents per seat if the bill is passed. Col. John A. Cooper, of Toronto, head of the Canadian exhibitor and distributor unit, is leading the opposition to the bill.

Prager Handling School Sales of Goetz Picture

William L. Prager of Hollywood, who recently completed a transcontinental motor trip with a sound film show projected via portable apparatus, has been placed in charge of distribution of "The Woman Who Was Forgotten" to non-theatrical accounts. The picture is handled by States Cinema Corp. A series of school showings in the metropolitan territory recently were started by Prager. The picture was produced by Charles S. Goetz and is sponsored by the National Education Ass'n. Under plans of the showings, the school plays on percentage, its end being turned over to the school fund. A percentage of the distributor's intake goes to the home for aged school teachers' fund.

1,785,229 Join Defense League, A.F. of M. Says

A total of 1,785,229 residents of the United States and Canada have joined the Music Defense League since its formation, Jan. 13, according to the American Federation of Musicians. The organization is continuing its membership drive, urging the public to protest against the substitution of mechanical music for living musicians.

Howson Delivers Lectures

Albert S. Howson, scenario editor of Warner Bros., who has achieved an enviable reputation as a speaker both here and abroad, will talk on "The Opportunities of the Motion Picture" at the new George Washington Hotel, New York, Sunday afternoon, March 30th.

On May 20th he is scheduled to speak before the Y. M. H. A. and Y. W. H. A. on St. Nicholas Ave. and 159th Street.

Sunshine Girls in RKO Films

Hollywood—After a vaudeville tour from New York to the Coast in RKO theatres, the John Tiller Sunshine Girls will locate in Hollywood for several months to appear in dance ensembles for three RKO productions.

Greenthal Jacobson's Aide

Monroe W. Greenthal, for a year editor of Universal's house organ, "The Gold Mine," has been appointed assistant to Sam B. Jacobson, editor of the Universal Newsreel. Ben Grimm, assistant to Milton Silver, advertising manager, has resumed editorship of "The Gold Mine."

Before the "Mike" In N. Y. Studios

SAM SAX, formerly of Gotham Prod., has been appointed general production manager for Warner's eastern Vitaphone studios by Jack Warner. Sax won a name for himself among the independents and has many successful productions to his credit.

* * *

Sanford M. Abrahams, of the Warner home office, has been placed in charge of publicity for the eastern Vitaphone studios by A. P. Waxman. He replaces Ethel Gordon, who resigned to accept a similar position with Lawrence Rivers, Inc., producers of "Green Pastures," legitimate show.

* * *

What is this phenomena auto-suggestion? No sooner did we get a glimpse of the prison cells, erected for the shooting of "Strong Arm" at the eastern Vitaphone studios, than we felt and gave vent to the urge of warbling that famous "prison" song. You know—the one that goes "I wish I had someone to love me."

* * *

"Strong Arm," written by Wallace Sullivan and directed by Edmund Josephs, boasts a cast which includes John Harrington, featured in "Young Sinners," and Henry O'Neill, who plays the prison chaplain in the current Broadway drama "The Last Mile" and enacts the same role in the Vitaphone short.

* * *

Ed Duper, cameraman, was taken sick on the Vitaphone lot last week, suffering an attack of indigestion. The studio staff say that his faint was merely the result of seeing Murray Roth on the set minus his cane. Can(e) you beat that?

* * *

Broadway moved to Flatbush or so it seemed at the Warner Flatbush studios, where we found Joe Frisco, Harry Rosenthal, Ona Munson and Roger Pryor, all from current Broadway shows.

* * *

Bob Ripley, the cartoonist of "Believe it or not" fame, made a Vitaphone Variety, exhibiting several curiosities, including Cygna Conly, the girl who speaks 200 words in 20 seconds; One Long Hop, the little Chinese boy who was born on the day of Lindberg's epoch-making flight, and a set of miniature furniture built inside of a bottle. "Believe it or not" Ripley receives over 3,000 fan letters a day.

* * *

Synchronization of music and speech of three new features has been completed at the Caravel studios, Long Island City, by Talking Picture Epics. "The Break-up," featuring the breaking up of the winter's collection of ice in the Yukon and a visit to the "Valley of 10,000 Smokes" with accompanying talk by Captain Jack Robertson; "Wild Men of Kalihari," with Dr. Ernest Cadle, leader of the Denver African expedition and the Cadle-Cameron expedition, is an account, by camera and microphone, of the discovery of the primitive race of bushmen, who inhabit the regions of the Kalihari desert, and "Lost Gods" shows archaeological excavations conducted at Carthage and Utica by Count Khun De Prorok. Nat Shilkret directed the music for all three.

* * *

Charlie Smith and Joe Dale, stars of Mendel, Inc., "getooked a treep" to the Paramount Long Island studios, where they made a two-reel short entitled "Accidents Will Happen," under the direction of Mort Blumenstock. (I'm still leffing.) In order to have grounds for an accident suit, Charlie had to use his head, so he got under a large piece of cracked ceiling and was successful. The prop used for the falling ceiling was quite heavy and poor Charlie did not relish a retake.

THE STUDIO SLEUTH.

• Stop Us If We're Wrong •

CARL LAEMMLE has added to his Los Angeles real estate holdings by purchasing a plot at the corner of Sixth St. and Western Ave. at a reported price of $400,000. Uncle Carl denies that he intends to build a theatre on the site.

* * *

One piece of good news from Hollywood is that Anna O. Nilsson, who has been in a hospital since thrown by a horse two years ago, is recovering rapidly at this writing.

* * *

Cigar sales took a big boost in Hollywood when Myron Selznick became the father of a girl. Mrs. Selznick is the former Marjorie Daw.

* * *

From Philadelphia comes news of a romance interesting to film folks. The engagement of Betty Mastbaum, daughter of the late Jules Mastbaum, to Harry Grabosky has been announced.

* * *

The William Goetzes are honeymooning at Honolulu. Mrs. Goetz was Miss Edith Mayer before her marriage last week in Hollywood.

* * *

Showing of sound pictures at the U. S. disciplinary barracks, Governor's Island, the other day proved a big thrill for "Bill" Prager, for 90 per cent of the inmates never before had heard a talking picture. Their appreciation is expressed in a round robin to Prager.

* * *

They said it with billings in welcoming Herb MacIntyre, new Coast Pathe division chief, to the Portland exchange. Mac is pretty popular on the Coast, since taking over his new duties a few months ago.

* * *

Darryl Zanuck staged a real party for Sid Grauman on the occasion of the latter's birthday, so much so, that the Coast wiseacres are predicting that Sid soon will be on the Warner payroll. Guests included Jack Warner, Frank Fay, Al Jolson, Sam Goldwyn, Joe Toplitsky, Adolph Zukor, Joseph M. Schenck, Harry Warner, Ben Shulberg, Irving Thalberg.

* * *

George Arliss has been presented the Eichelberger Award for 1930 *for his work in "Disraeli" and "The Green Goddess."*

* * *

For the first time in over a year Andy Clyde has applied a razor to his unkempt beard, which he grew in order that his make-up for the old-man character he portrayed in Mack Sennett Talking Comedies might be authentic. In "Fat Wives for Thin" Clyde emerges as the good-looking, clean-shaven young Scotchman that he is.

* * *

M-G-M's animated trade-mark, Leo, has returned to the Coast. He now is on a seven-year tour of the world.

* * *

Grace Hayward has written a novelization of "Her Unborn Child," based on the film being released by Windsor Picture Plays.

* * *

How these Disney "Silly Symphonies" are going over! The latest achievement for a release of this popular series is a 13 week run.

Page Tibbett

A lung specialist says that a man who sings at the top of his voice for an hour a day won't be troubled by chest complaints in his old age. He probably won't even be troubled by old age.

Recognition

A preview audience is reported to have waxed hilarious over M-G-M's "Caught Short," in which Marie Dressler and Polly Moran divide comedy honors.

"It's about time," says Polly. "I'm certainly tired of making the beds and washing the dishes out here."—*Harrison Carroll, in "The Los Angeles Herald"*

Pathe's Song Sketch, "Mandalay," has been set in four Chicago first runs. Houses slated to play it are the Harding, Century, North Shore and Sennett.

* * *

Sixth annual breakfast of the Catholic M. P. Guild will be celebrated in Hollywood March 30. *Johnny Hines is to be toastmaster.*

* * *

Charlie Einfeld surely was on his toes when spring's first day arrived, March 21. He timed his trade paper copy to let the world know that First National's "Spring Is Here" is one of the company's coming big pictures.

* * *

Signing of Bryant Washburn for "Swing High" renews an association of company and star names which were synonymous years ago.

* * *

"Dich Hab' Ich Geliebt" (Because I Love You), German talker made by Aafa-Tobis, is in its fourth week at the 55th St. Playhouse, New York.

* * *

Herbert Brenon is reported as having spent $984 *in long-distance telephone tolls to tell "Bill" Le Baron, RKO production chief, about a Danish play he has found at Copenhagen.*

* * *

Harvey B. Day, veteran Educational executive, has just returned to New York from a trip throughout the South.

* * *

Phil Reisman, Pathe's sales chief, spent several days during the week at Atlantic City. Phil's probably resting up for the big drive he'll start on "Swing High," when that flicker arrives from the Coast early in April. It's the first picture to be made by E. B. Derr, Pathe production generalissimo, and the grapevine report is that there's a big one on the way.

* * *

Now that the usury charges growing out of the Julian oil case have been dismissed against Cecil B. De Mille and other defendants, the money situation on the Coast may loosen up.

* * *

James Seymour, co-author with Joseph Santley of "Swing High," Pathe picture now nearing completion, is the man who handled the film lecture course at Harvard and later edited the addresses into "The Story of the Films" for Joseph P. Kennedy, chairman of Pathe's board of directors.

* * *

"Did you ever see 'The Cock-Eyed World'," asked Helen Twelvetrees of Ben Turpin, between scenes of "Swing High," Pathe's all-dialogue circus romance.

"Did I ever see the 'Cock-Eyed World'?" repeated Ben. "Why, that's the only way I *have* been seeing it for 53 years"

* * *

It wont be long before they'll be loading up the old pep guns to give the boys a shot in the arm and hop them up for the new season, for it's nearing sales convention time. Sales meetings nowadays means plenty of hard work for the sales crew, nothing like the old days when sales conventions depended upon how many could be rounded up for the meetings.

* * *

Sales pressure was built up in a round of excitement, with the meetings utilized for catching up on a little sleep.

* * *

Now the poor sales crew has to do its sleeping on its own time, if any, and be on its toes during the meetings.

* * *

It sure is tough memorizing a selling argument on a flashy list of illustrations on pictures, only to have most of them changed by the time they get back to their territories.

* * *

Then the old game of reductions and higher rentals is on in earnest, with salesmen and exhibitors at catch weights.

* * *

The exhibitor may catch the salesman lying and the latter catches plenty unless he turns in higher rental contracts.

* * *

One consolation they may have is that there won't be as many pictures to sell next year. And there won't be as many exhibitors to sell them to either.

* * *

Imagine the merry-go-round both will be on when they try to recoup their stock market losses out of film rentals.

* * *

There'll be a lot of hullabaloo about where the conventions are to be held, but what's the difference, when you can't see anything anyway, going or coming?

* * *

Yep, sales conventions are starting soon. Well?

* * *

Warners' pulled a good Broadway gag for opening of "Mammy," with a "grand, glorious and glittering" parade of minstrels. The minstrels gave a concert in front of the Warner, following the parade.

* * *

Add similes. As simple as placing publicity on a Marion Davies picture in a Hearst newspaper.

* * *

Those two tired eyed birds walking along Times Square with their heads in the clouds are Frank Burr Wiles and E. Eloy David. They have completed a new comedy drama this week and are calling it "Meet Our Maid."

* * *

"Grey Mystery," the weird sea story offered currently in Pathe Audio, was filmed by Maurice Kellerman during a cruise through the fog in the North Atlantic off Labrador. The artistic effects were secured by using a special Pathe-Dupont Ultra film stock which was later given a deep blue tone.

* * *

First National Pictures, Inc., has signed the famous "G" Sisters, from Berlin, for a dance specialty in Victor Herbert's "Mademoiselle Modiste," which is now approaching completion at the Burbank Studios. Bernice Claire and Walter Pidgeon head the cast of "Mademoiselle Modiste."

Self Defense

One of Broadway's satellites declares that the legitimate plays have been so punk of late that soon the picture theatres will be forced to put out signs reading:

"Positively a Motion Picture."

West Coast Accepts Warner, Publix Challenge in Theatre Building Race

No New Financing

Warners is not planning any new public financing at the present time, according to statement of Albert Warner, vice president and treasurer. Reports had gained circulation to the effect that new financing was to be undertaken.

Big Battle On For Domination Of New England

Boston—The big names that figure in the battle for control of exhibition in New England are Sam Katz, the Warners and William Fox, with Netoco, said to be leaning toward Publix as a runner-up.

The latest move in the tussle goes to the Katz organization. Publix has just acquired four more theatres in the fight. These are the Gardner at Framingham, Saint George at Framingham, Gorman's at Gardner and Orpheum at Gardner, all Massachusetts theatres with a total seating capacity of between 3,500 and 4,000. George A. Giles was the former owner.

Netoco is constructing a new theatre at Gardner which may have been the cause of the Publix purchase there.

It is understood that Giles, who sells to Publix, is to acquire the Norwood at Norwood and one other theatre not yet mentioned in the negotiations, although verification of this phase of the deal cannot be obtained.

Lloyd Kicks Up Fuss

"Welcome Danger" kicked up far more fuss than recent cabled dispatches from Shanghai indicated, newspaper clippings received from Shanghai this week indicate. The picture, when shown at the Grand Theatre, caused a storm of protest and precipitated what threatened to be a near-riot on the part of several hundred Chinese students who claimed the film was anti-Chinese. The manager of the Grand, the dispatches state, avoided bodily injury by the skin of his teeth.

A Brace of Steppers

Des Moines—Stan Mayer can be proud of his Fox sales force, for two of his salesmen are the charter members of the company's 100 Per Cent Club. Membership is for salesmen who close all sound possibilities in their territories.

U. A. in Milwaukee

Milwaukee—United Artists, which heretofore has served this territory out of Chicago, is building an exchange here.

Determined to Be Outstanding Coast Circuit, Harold Franklin States

Hollywood—Fox West Coast Theatres has accepted the challenge of other circuits, notably Publix and Warners, and is preparing to build in all spots where competitors contemplate expansion.

This is emphasized by Harold B. Franklin, president of the circuit, who says the chain is determined to be "the outstanding theatre operating group of the Pacific Coast."

His statement was made in connection with announcement of the 2,500-seat theatre to be built at San Pedro. The firm also is building in a number of California cities, in some of which Warners already have announced theatre projects. Meanwhile, Publix scouts are reported operating throughout the state, with a theatre at Oakland already slated. This will mean that all three firms will build in Oakland, it is understood.

Expanding in Far Northwest

Seattle—Further moves in the expansion of Fox West Coast Theatres in the Pacific Northwest territory are indicated by announcement that construction on a $100,000 theatre and store building at Port Angeles, Wash., would begin on about May 5. The house will be operated by Fox Pacific Theatres, Inc., a Fox subsidiary directed from this city by Al Finkelstein and Al Rosenberg. William Aitken of Seattle is drawing the plans.

Install Carter System

Minneapolis—Carter sound equipment was recently installed in the Bijou. The house is owned by G. I. Terry. The sound installation is of the dual type. W. M. Robinson, sales manager of the Carter Sound Equipment Company, of Chicago, personally supervised the installation and appointed the A. W. Starbird Electrical Company of this city as northwest distributor.

Mary Lewis in N. Y.

Mary Lewis, who recently signed a contract with Pathe to appear in talking pictures, is in New York, where she will remain for a short time before returning to California to sing and act for the films.

While Miss Lewis is in New York, the script of the screen musical play, based on her career from choir singer to operatic star, will be prepared at the Pathe studios.

Claudette Colbert's Cruise

Claudette Colbert, after she completes her next picture will leave for a world-encircling trip which will claim most of the 1930 summer months. She has arranged to sail aboard the Imperial Prince from Los Angeles May 20.

Seek Locatelli Chain

Boston — New England Theatres Operating Corp. is understood to be negotiating for the Locatelli string of theatres in suburban Boston of which the Capital, Arlington and Ball Square, Somerville, are the principal houses.

Publix Battles Warner Brothers In Connecticut

New Haven—Acquisition of Vuono's circuit of four houses at Stamford and South Norwalk opens the long-planned competitive battle of Publix against Warners in southern New England territory, where Publix has been an important factor.

Warners have had most of this state sewed up since their Gottesman purchase, and, it is understood, Publix will build in direct competition, despite present unhealthy business conditions at many Gottesman spots, where Warners are taking it on the chin. Heavy expansion by Publix was tipped off by a scout searching sites.

Spain Plans Talker Tax

Washington—The Department of Commerce is informed that the Spanish Government has asked the Ministers of Labor and of Public Instruction to work out protection measures for the Spanish musicians, who are much prejudiced by the invasion of colored and foreign musicians, and by the sound-film. It is planned to increase the entertainment tax rates for wired houses and for music-halls in which the orchestra is wholly or in part composed of foreign musicians.

In and Out

Players in and out of New York from Hollywood this week:

Laura La Plante, who may join First National, where her husband, William Seiter, is a director.

Colleen Moore, whose future affiliation is undetermined. Miss Moore is reported to be holding out for more money than producers seem willing to pay her.

Plans Spanish Talkers

Mexico City—On stopping here on his way to New York, Wirt Bowman, of Agua Caliente, Lower California, announced that he is preparing to make Spanish-talking pictures in Agua Caliente, using Mexican artists and staff.

Rene Adoree Ill

Los Angeles—Renee Adoree is confined to a sanitarium suffering from a bronchial infection.

Some Inside Dope On Pictures and Picture People

They Say That—

Paragraph Pickups from the Columns of Contemporaries

TALKING pictures have merely scratched the surface of the public's mind today. . . . To keep pace with this industry, the small-town exhibitor needs must educate himself—sell himself—then his public. The source of poor box office can be trailed directly to the exhibitor, in person.—*Motion Picture Journal, Dallas.*

* * *

Apparently Charles Bickford knew what he was doing when he defied the powers that be at the M-G-M studio. . . . For now that studio is planning to star him.—*N. Y. Eve. World.*

* * *

Numerous exhibs who welcomed the Thacher decision are now squawking about loss of arbitration when claiming exchanges fail to live up to contracts. They charge exchanges have taken advantage of the decision, and that some have become lax in observing agreements.—*Variety.*

* * *

Several of the big theatre operators seem sadly in need of good lieutenants who can remove from their worries those innumerable petty details which are far more wearing than more audacious stragetical moves. They work day and night, never quite catching up and wearing themselves into a nervous condition which keeps their business associates in a perpetual ferment.—The Exhibitor, Phila.

* * *

The announced decision of the so-called 5-5-5 conferees to open to the trade press the sessions at which they will draw up the new standard exhibition contract is to be heartily commended. . . . It is not too much to say that if the trade press had been permitted to scrutinize these meetings that have been held in secret and in darkness, the feeling of confidence and optimism would be far greater than it is today. . . . A committee working in the open, frankly and freely, never has to fear the result of its negotiations.—*Exhibitors' Herald, Chicago.*

* * *

One of the revelations of the talkies is the fact that the most beautiful nose in the world isn't much of an asset to an actress if she talks through it.—*N. Y. Post.*

* * *

No right-minded man or woman has any desire to advocate the vicious or the obscene in literature, in art or the motion picture. But as minds differ in breadth, so do opinions on these subjects differ widely, not only with individuals but with the masses of the people—Exhibitors' Daily Review, N. Y.

* * *

Percentage booking looms on the horizon as one sensible, straightforward and satisfactory answer to the pressing problems of distribution. . . . An exhibitor, large or small, should pay the producer and distributor of a given production an amount based on the actual takings of his box office. . . . This arrangement is obviously just and reasonable. —*Film Daily, N. Y.*

* * *

An interesting piece of information that we picked up the other day is that Dr. Hugo Riesenfeld isn't really the holder of that degree. When he went to work for Roxy some years ago, Riesenfeld was just plain Mr. Riesenfeld. Roxy, upon learning that Hugo had attended the University of Paris, was bewildered.

"From now on," said Roxy, "you're going to be Dr. Hugo Riesenfeld." From then on he was. Broadway never questions how a guy gets a degree—all that matters to them is that he's got it.—*N. Y. Daily News.*

* * *

Sex luridness in the advertising of motion pictures is one of those deeply ingrained customs that obsess a certain element in the publicity departments of this business. Reading their outpourings of bad taste in type, one gathers the impression that this peculiar group of warped minds were raised in a Bowery burlesque theatre and matriculated in a dive on some water front.—Cinema Magazine.

It's Simple

The next war, says Herb Cruikshank, should be between the Paramount ushers and the Roxy ushers. They should just stick guns in their hands and let them go to it.

"The N. Y. Daily News."

Hollerwood! ! !

"Hollywood is a fake and phony like Broadway," chirps Sidney Skolsky, who gives the lowdown on the chinema capital in "The N. Y. Daily News," where the Broadway columner relates how "movie actresses 'on the make' try to impress the producers and the studio help by driving to work in a swell limousine with a chauffeur, both of which can be hired for $6 a week.

"Brass bands and sunlight arc wagons are on hand for every movie premiere. The previews are supposed to be a secret. But just let one of the studio help fail to attend and applaud and there's hell to pay.

"Another place that is frequented by the innocent out-of-towner is Maurice De Mond's 'Breakfast Club.' Here the visitor is seated at a table with a celebrity and pays for the solicited guest's meal. On Saturday nights the press agents use the place to hold their crap game.

"Every restaurant and lunchroom has a set of beautiful waitresses. They are the disapointed movie aspirants who won't go back home and admit they didn't make good in the pictures. Directors always feel good when they are slipping food into the stomach, so the kids go on serving and waiting for a break.

A movie premiere is the biggest thing that happens out there. The success of the event is judged by the number of injuries to by-standers.

THE American Mercury is plotting a torrid expose on local moom pitcher critics, authenticated by documents from files of three different companies. . . . Michael Farmer, the playboy, tells intimates he is secretly betrothed to Marilyn Miller. . . . Hollywood's theme song racket is wilting with many Big Money tune builders coming down to earth. . . . The biggest literary scandal N. Y. has ever known is due any day (a noted author and newspaper man who has been ghosting hit novels for his "heart"). . . . A forthcoming issue of "Time" will "expose" Sime. . . . The musical unions will shortly try the Biggest and Best Wallop against their canned enemies. . . . The group in the 52nd Street laughing-water place wondering why the cinema czars gave the "break" to Mary Nolan that was refused Fatty Arbuckle.—Winchell in *N. Y. Daily Mirror.*

* * *

We make the serious prediction that the talkie will become a regular method in university instruction, and that it will not be long before every institution in the country will consider it obligatory to install the equipment and make use of it.—N. Y. Eve. World.

* * *

Winifred Westover's big come-back in "Lummox" proves that many of the old-timers could show up the new crowd, with half a chance. . . . The forthcoming "Paramount on Parade" will doubtless spell the doom of the screen revue boasting little else than a cast of big names.—"Mike," in *N. Y. Telegraph.*

* * *

The radio and the talkies are such great educators that the people down south are beginning to learn southern songs.—*Life.*

* * *

A multi-millionaire is about to marry a movie star. There is the little matter of a divorce to be arranged. But that will be taken care of next month. The doughboy has salved her husband's feelings with $500,000.—Talking Screen.

* * *

There is today upon the horizon of Hollywood a new star.

Not one of the second-rate variety that flickers briefly and indefinitely, but a girl who has within her all the latent power, all the rare attributes which go to make the few screen immortals.

As plainly as the wise ones of the movie world see the star itself, they see storms bearing down all around it. The menace of this girl's past. The menace of herself.

Drama, which has been sadly missing in Hollywood in these later, saner days, has returned with her, and because all Hollywood is and must be vitally interested in drama, eyes and tongues are busy with this new story, this new and incomprehensible personality.

The girl's name is Mary Nolan.—*Liberty.*

THERE are no more supervisors in the Hollywood studios. Few picture concerns today have the effrontery to advertise their pictures as super specials, super productions or super anything. The high and mighty useless office of supervisor was ridiculed out of existence, and the public has hah-hahed super off the billboards. The supervisor was a strange bird. He was generally a relative of the producer who had failed in every other job in the studio.—*Photoplay.*

* * *

Latest development in the Fox situation is expected to clear the atmosphere, with the real points at issue fairly presented to stockholders, as something must be done before the notes fall due April 1.

—*N. Y. American.*

* * *

Whatever strife there may be between the producers of stage plays and producers of motion pictures and between critics and advocates of both dramatic forms, it will not prevent the growth of the entente cordiale rapidly spreading among the actors and authors on both sides of the fence.—Baltimore Sun.

* * *

After seeing several all-color features we've come to the conclusion that, without further improvement, the public will, little by little, taboo them.—*Ohio Showman, Cleveland.*

* * *

Well, we told you so. We knew it couldn't be long.

Stepin Fetchit, that playful dark child who owned too many automobiles for his own good, has played and talked himself out of two jobs now.

Too often in court—sometimes too tired to toil, Step finds himself on the wrong side of the studio gateman, now. Fox tired of his antics and let him go. Then he went to Columbia for a part and attempted to direct the director.

This didn't go down at all, as directors are still considered, in most circles, to know more about their jobs than the hired hands. So Step's second job went up the spout.

If he doesn't look out, the boy will be buck-dancing for quarters on the street-corners of Los Angeles.—*Photoplay.*

* * *

Interested readers in matters concerning their business want the facts and not a lot of "doctored" hooey that insults their intelligence. The trade press can only be a large factor in the business when it has the confidence of the reader. Right now it is only a laughing stock, generally speaking. It is to be hoped the reading public withholds further judgment of the motion picture trade press, awaiting the outcome of the manner in which facts are handled at the forthcoming 5-5-5 *conference.*—Greater Amusements.

* * *

Tom Mix's fame has made him an outstanding figure everywhere. But his devotion to his horse, his diamond-studded belt buckle and his initials stamped on everything he owns, increase his "difference."—*Photoplay.*

* * *

Anyway, the talkies have stopped the directors from devoting miles of footage to a basket filled with puppies and a baby. —*N. Y. American.*

* * *

There is a story of a visit John Barrymore paid to a haberdasher in Hollywood. After ordering this and that, he turned to leave.

"And your name?" the clerk asked innocently.

"Barrymore," was the chill reply.

"Which Barrymore, please?"

John surveyed him coldly. "Ethel."—*The Quill.*

And So Would You

Blame Louis Bromfield for the following line in "Life":

"I have been just a month in Samuel Goldwyn's Hollywood studio and am still being disillusioned."

British Exhibitors, Tired of Mediocre Product, Squawk for Quota Law Change

British Lack Judgment?

London—"Recent British films I have seen do much to illustrate a defect which strikes at the essence of our apparently ingrained weakness in the production field," states "Kine Weekly's" editor, who claims "there is one factor in which we have been lacking during the past seven or eight years and that is subject-selection and treatment. It is not too much to say that we are getting worse instead of better."

U. S. Officials Omit Industry From Survey

Washington—The picture industry was not included in the report of the National Business Survey Conference, made public this week by Julius H. Barnes and voicing optimism concerning the general tone of business in the United States, because of the necessity of keeping down the length of the report, the Department of Commerce replied in answer to an inquiry by Motion Picture News. Here's the explanation:

"No mention of motion pictures was made in the Barnes report because of the fact that certain industries not directly affecting general trade and others requiring considerable explanation were omitted in an effort to reduce the size of the report. The export industry, for instance, was also left out. It was the desire to have the report as complete as possible, but this was the first attempt at a general survey of business conditions. Future reports will be more extensive if the industries now omitted indicate a desire to be included."

Sunday Shows Triumph In Upstate N. Y. Towns

Albany—Sunday shows won out in two out of the three largest villages in northern New York where they were voted upon. A record vote was cast at Massena, over 500 persons voting during the first hour. The Schine interests in Massena had a large fleet of cars and busses carrying people to the polls. The Sunday proposition was carried by a majority of 193, while in the neighboring village of Canton it won by a majority of 199. In Gouverneur, the Sunday proposition was defeated by the narrow margin of 18 votes.

Judge, Former Actor, Saves Studio Removal

San Rafael, Calif.—This city will not be permitted to condemn the Beatrix Michelena Motion Picture studios if Superior Judge Edward I. Butler can prevent it. The city wishes to remove the studios on the grounds they are a fire menace. Judge Butler, who used to be a movie actor himself fourteen years ago, enjoined the city council from taking action.

Nervy Showmen Bicycles Coast Preview Shows

Hollywood—"Bicycling films" has been with the industry for a number of years, but it remained for an independent exhibitor in a Los Angeles suburb to pull the classic of them all. This exhibitor has two theatres in his town—the California and Cosmos at Glendale—both opposition to circuit houses, but about a mile apart.

A studio preview is booked into his better grade house, but signs advertising the event are hung up at both theatres. The regular studio preview goes on at the first house at 8:30. Then each reel is bicycled to the second theatre for the preview showing; with the picture starting in the second house about 9 o'clock. The studio employees and executives have not checked up on the system so far.

"U" Completes Deal for "East Is West" Rights

Hollywood—Universal will definitely produce "East Is West" with Lupe Velez starred. Deal for silent and dialogue rights was finally adjusted to Universal's satisfaction after an involved situation which demonstrates what can happen when both silent and dialogue rights have to be obtained for talkers.

Universal entered into negotiations with Sam Shipman and John B. Hymer for the dialogue rights to "East Is West," and a deal was consummated with the author's contingent on the company's being able to secure the silent picture rights from Joseph Schenck. The latter set a price on his rights, but somehow M-G-M figured the vehicle would be ideal as a Joan Crawford starring picture.

M-G-M is reported to have asked Schenck for privilege of purchasing the silent rights, figuring to get the talker rights through Shipman, now a contract writer with M-G-M.

With the matter up in the air, Carl Laemmle, Sr., and Irving Thalberg got together. In view of Universal's practical completion of the deal, Thalberg withdrew his negotiations with Schenck to allow Laemmle to obtain a clear path for the property.

Up in Arms Over Cheap Films Panned Off by Renters to Meet Requirements

London—Cinematograph Exhibitors' Ass'n the important U. K. exhibitor body, registered an official squawk at its annual confab against the mediocre type of British product being shot through under the quota act, and resolved to ask the Board of Trade and the advisory committee of the government for relief, plugging for a change in the quota law.

This marks the first definite action to compel marketing of better home product under the quota restrictions, and culminates rumblings which have been heard in London film circles these many months.

All Charges Against Flinn And Lally Are Dismissed

All criminal charges against John C. Flinn and Henry F. Lally growing out of the Pathe fire have been dropped. The grand jury in New York this week failed to indict and the technical charges of manslaughter were dismissed on Tuesday.

Nat Levine Sells More Territories on "Clancy"

Nat Levine has sold state right franchises on the initial Aristocrat production, "Clancy in Wall Street," to Columbia Film Service, Pittsburgh, for Western Pennsylvania; Fisher Exchange, Cincinnati, for Ohio and Kentucky, and All Star, in 'Frisco, for California.

New Low-Price Sound Equipment in London

London—Picturetone was placed on the market this week, representing the newest low-scale sound equipment, operating with film and disc attachments. The price is $3,625.

Dietz in Hollywood

Hollywood—Howard Dietz, director of publicity and advertising for M-G-M, is here from New York. Conferring on next year's product.

Operator Burned in Fire

St. Louis—Raymond Wright, projectionist, suffered burns about the face and hands in a film fire at the Red Wind.

Eddy Here from Coast

Don Eddy, coast publicity chief for RKO, is hobnobbing with Hy Daab and staff at New York headquarters for a few days.

Pivar Returns to "U"

Maurice Pivar has returned to Universal as film editor-in-chief, replacing Del Andrews, who resigned recently.

The Dwarf Is Socking The Giant—And How!

Cash-in-the-bank exhibitors have thrown the laugh-preserver of knockout shorts to many audiences sinking in boredom with ordinary program features.

Notes-in-the-bank exhibitors are not yet awake to the increasing importance of good short subjects in making up their programs.

Some short subjects producers and distributors are alive to the growing value of their real-quality releases and what they can do to step up the tempo of any show.

Others are plodding along, grinding them out; mentally day-and-date with those exhibitors who still regard shorts as fillers.

It's a great story, this short subject problem, and we're going to tell it in a way that will jolt the ideas of some and electrocute the beliefs of others.

It will be published in detail on April 19 in a special section of

MOTION PICTURE NEWS

"Honey" Mops Up 12 Grand at RKO Providence Run

Providence—Stacked against the heralded "Vagabond King," at the Majestic, and "The Rogue Song," at Loew's State, Nancy Carroll's "Honey," aided materially by a wild animal picture, "Hunting Tigers in India," mopped up big at the RKO Victory, grossing $12,000, which is phenomenal for this 1,600-seat house.

Matinees, with 50 cents top, were splendid but night business fell off. Here's the complete story:

Weather: Fair and cool.

First runs: "Vagabond King," Majestic; "Rogue Song," Loew's State; "Honey" and "Hunting Tigers in India," RKO Victory.

"VAGABOND KING" (Par.)

MAJESTIC—(2,400), 25c-$1, 7 days. **Other attractions:** Mason and Keeler in "Money, Money, Money," Beatrice Lillie, Paramount News. **Gross:** $12,800. **Rating:** 90%.

"ROGUE SONG" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Hearst Metrotone News, Joe Stoves' organlogue. **Gross:** $22,600. **Rating:** 115%.

"HONEY" (Par.)

VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Hunting Tigers in India," "The Land of St. Patrick," Pathe Sound News. **Gross:** $12,000. **Rating:** 125%.

"Frozen Justice" Freezes Out All Others at K. C.

Kansas City—"Lummox" did not get above par at its Loew's Midland run, where the United Artists film turned in $15,000 on a 100 per cent business, lowest rating of local first runs, which were topped by "Frozen Justice," a Fox picture at the Pantages. The stage show, however, is to be given a good deal of credit for the 120 per cent rate marked up on the $14,000 Pantages gross.

Weather: Fair.

Opposition: "Lummox" and vaudeville, Loew's Midland; "Cohens and Kellys in Scotland" and vaudeville, headlined by Pat Rooney's trio, Mainstreet; "Frozen Justice," stage appearance of Loie Bridge players in "Jes' Ma," Pantages; "Green Goddess," Royal; "Sarah and Son," Newman.

"LUMMOX" (U.A.)

LOEW'S MIDLAND—(4,000) 7 days 25c-60c. **Other Attractions:** Hearst Metrotone News, Columbia "Silly Symphony," vaudeville ("Milady's Fan," with Gene Dennis, the "Wonder Girl," as feature attraction). **Gross:** $15,000. **Rating:** 100%. (Management reported the picture below par, but business was brought up to normal by the stage show.)

"COHENS AND KELLYS IN SCOTLAND" (Universal)

MAINSTREET—(3,067) 7 days, 35c-60c. **Other Attractions:** RKO screen news, Pathe Audio Review, three vaudeville numbers, headlining Pat Rooney, Marion Bent, Pat Rooney, 3d. **Gross:** $17,000. **Rating:** 110%.

"FROZEN JUSTICE" (Fox)

PANTAGES—(2,166) 7 days, 25c-50c. **Other Attractions:** Pathe sound news, stage appearance of Loie Bridge Players, in "Jes' Ma." **Gross:** $14,000. **Rating:** 120%. (Credit for business given to stage show, rather than to picture.)

"GREEN GODDESS" (W.B.)

ROYAL—(900) 7 days, 25c-50c. **Other Attractions:** Paramount Talkertoon ("Prisoner's Song"), Paramount short ("Stronger than Sex," with Bert Roach), Vitaphone short ("Barber Shop Chord"), Paramount sound news. **Gross:** $4,750. **Rating:** 105%.

"SARAH AND SON" (Paramount)

NEWMAN—(2,000) 7 days, 25c-60c. **Other Attractions:** "Down With Husbands" (Paramount, with Johnny Arthur and Bert Roach), "The Revelers" (M-G-M), "I'm Forever Blowing Bubbles" (Paramount Song Cartoon), Paramount sound news. **Gross:** $7,900. **Rating:** 105%.

Believe It or No!

Hollywood—The February bills for transcontinental telephone conferences between Samuel Goldwyn and Florenz Ziegfeld are reported as $1,530.25. All related to the filming of "Whoopee," starring Eddie Cantor.

Among other things, musical themes played on the piano were transmitted over the telephone for consideration in supplementing the original musical score of "Whoopee." Several of these calls were of an hour's duration. So the p. a. says.

"Harmony" Steals Cleveland Town; Grosses $47,000

Cleveland—Local exhibitors are still chirping about the sensational intake of "Harmony at Home," which rolled up the staggering gross of $47,000 at RKO's Palace, where the Fox film was rated 235 per cent, running a split bill headed by Gene and Glenn, radio artists.

Business at all downtowns was okay, except at the Keith E. 105th St. house. "Tiger Rose" (Warners) dropped the gross there to $16,000, breaking with the week's lowest rating—88 per cent. All other stands hit above par. Their complete b. o. performance follows:

Weather: Favorable.

First runs: "Son of the Gods," RKO Hippodrome; "Harmony at Home," vaudeville headlined by Gene and Glenn, RKO Palace; "Tiger Rose," vaudeville headlined by Viola Dana, Keith's East 105th St.; "Rogue Song," Stillman; "Girl Said No," Allen; "Chasing Rainbows," Loew Unit Show, State.

"SON OF THE GODS" (First Nat.)

RKO HIPPODROME—(4,500), 7 days, 30c-75c. **Other attractions:** "He Trumped Her Ace" (Educational), Fox Movietone News. **Gross:** $32,000. **Rating:** 128%.

"HARMONY AT HOME" (Fox)

RKO PALACE—(3,600), 7 days, 35c-75c. **Other attractions:** Sportlight (Pathe), Pathe News, Pathe Review. Vaudeville headed by Gene and Glenn, radio artists. **Gross:** $47,000. **Rating:** 235%.

"TIGER ROSE" (Warners)

KEITH'S EAST 105TH ST.—(2,200), 7 days, 25c-50c. **Other attractions:** Pathe News, Pathe Review, "The Suitor" (RKO), Mickey's Big Moment" (RKO), Land of St. Patrick, Vaudeville, with Viola Dana in person. **Gross:** $16,000. **Rating:** 88%.

"ROGUE SONG" (M-G-M)

STILLMAN—(1,900), 7 days, 45c-75c. **Other attractions:** Marionettes. Hearst Metrotone News. **Gross:** $18,000. **Rating:** 120%.

"THE GIRL SAID NO" (M-G-M)

ALLEN—(3,300), 7 days, 30c-60c. **Other attractions:** "Getting a Ticket" (Paramount), Snap Shots (Columbia), Metrotone News. **Gross:** $22,000. **Rating:** 110%.

"CHASING RAINBOWS" (M-G-M)

STATE—(3,400), 7 days, 30c-60c. **Other attractions:** "Alice's Adventures" (Fischer), Paramount News, Loew Unit Show "Blue Garden" with Allan Rogers, M. C. **Gross:** $23,000. **Rating:** 115%.

"2nd Wife" Takes $26,000 in Hot Boston Battle

Boston—A stiff week for all houses here, without a single first-run flop. There was opposish aplenty, what with "Sarah and Son," "Rogue Song," "Sally," the local premiere of "Cohens and Kellys in Scotland," third return of "Wings," "Vagabond King,"

(Continued on page 37)

"Unborn Child" Breaks Monroe Record at Chi

Chicago—"Her Unborn Child" beat all local runs to a standstill, turning in a house record at the Monroe, where the state rights release chalked a rating of 200 per cent. Big runs, generally, experienced healthy biz. Paramount's "Roadhouse Nights" hit 150 per cent, and "Framed" (RKO), 140 per cent. The six b. o. records on first runs follow:

Weather: Mild with rain and snow, then cold and clear.

Opposition: "Wedding Rings," Orpheum; "Roadhouse Nights," stage show headed by Ted Lewis and band, Chicago; "Anna Christie" (stage); "Hello, Sister," 5 RKO vaude acts, State-Lake; "Framed," Woods; "Her Unborn Child," Monroe; "Murder on the Roof," second week, Castle.

"HELLO SISTER" (Sono Art-World Wide)

STATE-LAKE—(3,000) 7 days, 35c-75c. **Other Attractions:** 5 acts RKO vaudeville. **Rating:** 100%.

"FRAMED" (RKO)

WOODS—(1,175) 7 days, 50c-85c. **Other Attractions:** "Today and Yesterday" (Talk. Pict. Epics), flashes of the new and not-so-new, comedy, newsreel. **Rating:** 140%.

"HER UNBORN CHILD" (State Rights)

MONROE—(982) 7 days, 25c-50c. **Other Attractions:** 30 minutes of newsreel. **Rating:** 200% (new house record).

"MURDER ON THE ROOF" (Col.)

CASTLE—(300) (second week), 50c-75c. **Other Attractions:** Universal newsreel. **Rating:** 100%.

"WEDDING RINGS" (W.B.)

ORPHEUM—(751) 50c-75c, 7 days. **Other Attractions:** Newsreel, Vitaphone shorts. **Rating:** 100%.

"ROADHOUSE NIGHTS" (Para.)

CHICAGO—(3,910) 7 days, 50c-85c. **Other Attractions:** Stage show headed by Ted Lewis and band, comedy and newsreel. **Rating:** 150%.

"Disraeli" Takes $2,130 in Three Day Ottawa Run

Ottawa—Exhibitors here had a strong line-up to meet opposition of final professional and amateur hockey games and to counteract the Lenten observance. The outstanding business of the week was registered at the Avalon with "Disraeli" which grossed $2,130 for three days in a 990-seat house, the rating being 125 per cent. "Taming of the Shrew" hit the Regent with a $6,240 gross and a rating of 97 per cent.

The record for the week follows:

Weather: Fair and cold.

First runs: Professional and amateur hockey games; "Taming of the Shrew," orchestra revue, Regent; "Burning Up," five RKO vaude acts (3 days), B. F. Keith's; "Seven Keys to Baldpate," colored symphony show (3 days), B. F. Keith's; "Disraeli" (3 days), Avalon; "Cockeyed World" (3 days), Avalon; "No, No, Nanette!", Centre; "Behind the Makeup," Imperial.

"DISRAELI" (Warners)

AVALON—(990),25c-35c. **Other attractions:** "Leaping Love," "Harmony Club," Fox Movietone News. **Gross:** $2,130. **Rating:** 125%.

"NO, NO, NANETTE" (First Nat.)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "Unique Comedian," Fox Silent News. **Gross:** $4,050. **Rating:** 95%.

"SEVEN KEYS TO BALDPATE" (RKO)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "Hot and How," "Melodie" Colored Symphony. International Newspaper Reel. **Gross:** $4,250. **Rating:** 85%.

"TAMING OF THE SHREW" (United Artists)

REGENT—(1,220), 25c-60c, 6 days. **Other attractions:** "The New Halfback," Fox Movietone News, orchestra overture. "A Night at the Shooting Gallery." **Gross:** $6,240. **Rating:** 97%.

"BURNING UP" (Para.)

B. F. KEITH'S—(2,596), 15c-60c, 3 days. **Other attractions:** five RKO vaude. acts, orchestra over-

(Continued on page 37)

'Hold Everything' Grosses $37,000, Breaking Record

Los Angeles—Red hot weather slumped business generally at Hollywood and L. A. houses, although a few attractions hit the long end above par. The new run of "Hold Everything" at Warners' Hollywood established a new price intake for that house, tipping the till at thirty-seven grand, one thousand more than the previous record. Fox's "Men Without Women" took a bad flop, returning $2,700, on an 87 per cent rating, and Columbia's "Melody Man" was worse. The latter worked on an 84% rating, grossing $13,500.

First run performances at Hollywood and Los Angeles theatres:

Weather: Very hot and sunny.

"ROGUE SONG" (M-G-M)

GRAUMAN'S CHINESE—(2,023), 10th week, 7 days, twice daily, 75c-$1.00. **Other Attractions:** Abe Lyman and band, Movietone News. **Gross:** $17,100. **Rating,** 107%.

"HAPPY DAYS" (Fox)

FOX CARTHAY CIRCLE (1,650), 4th week, 7 days, twice daily, 75c-$1.50. **Other Attractions:** Elinors Orchestra and Movietone News. **Gross:** $15,500. **Rating,** 124%.

"SARAH AND SON" (Paramount)

PARAMOUNT—(3,596), 7 days, 35c-65c. **Other Attractions:** Christie talker comedy, Eddie Cantor in "Getting A Ticket," song cartoon, Milton Charles organ concert, Paramount Sound news. **Opposition:** "Men Without Women," "Song of the West," "Chasing Rainbows," "Melody Man," "Rio Rita," "Puttin' On the Ritz." **Gross:** $24,000. **Rating:** 96%.

"CHASING RAINBOWS" (M-G-M)

LOEW'S STATE—(2,418), 7 days, 35c-65c. **Other Attractions:** Fanchon-Marco "Gyp-Gyp Gypsies" Idea, Georgie Stoiland band, talker comedy, Movietone and Metrotone News. **Opposition:** "Men Without Women," "Sarah and Son," "Song of the West," "Melody Man," "Rio Rita," "Puttin' on the Ritz." **Gross,** $29,500. **Rating,** 109%.

"MEN WITHOUT WOMEN" (Fox)

FOX CRITERION—(1,652) 3rd week, 7 days, 35c-65c. **Other Attractions:** Charlie Chase comedy, fashion news, Movietone News. **Opposition:** "Sarah and Son," "Chasing Rainbows," "Song of the West," "Melody Man," "Rio Rita," Puttin' on the Ritz," **Gross:** $8,700. **Rating:** 87%.

"PUTTIN' ON THE RITZ" (United Artists)

UNITED ARTISTS—(2,100), 2nd week, 6 days, 35c 75c. **Other Attractions:** Christie talker comedy "Scrappily Married;" Paramount sound news, Gaylord Carter organ concert. **Opposition:** "Men Without Women," "Song of the West," "Chasing Rainbows," "Melody Man," "Sarah and Son," "Rio Rita." **Gross,** $13,500. **Rating,** 100%.

"SONG OF THE WEST" (Warners)

WARNER DOWNTOWN (2,400), 7 days 35c-65c. **Other Attractions:** Vitaphone Varieties, sound news. **Opposition:** "Men Without Women," "Sarah and Son," "Chasing Rainbows," "Melody Man," "Puttin' on the Ritz," "Rio Rita." **Gross:** $18,900. **Rating:** 126%.

"WIDE OPEN" (Warners)

WARNER BROTHERS HOLLYWOOD—(3,000), 6 days, 35c-65c. **Other Attractions:** Vitaphone Varieties, sound news. **Gross:** $16,000.

"MELODY MAN" (Columbia)

RKO—(2,700), 7 days 30c-65c. **Other Attractions:** RKO vaudeville, Pathe sound news. **Opposition:** "Men Without Women," "Sarah and Son," "Chasing Rainbows," "Song of the West," "Puttin' on the Ritz," "Rio Rita." **Gross:** $13,500. **Rating,** 84%.

"RIO RITA" (RKO)

ORPHEUM—(2,570), 2nd week, 7 days, 35c-65c. **Other Attractions:** talker comedy, Pathe sound news, organ concert. **Opposition:** "Men Without Women," "Sarah and Son," "Chasing Rainbows," "Melody Man," " Song of the West," "Puttin' on the Ritz." **Gross:** $12,500.

"LONE STAR RANGER" (Fox)

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c-65c. **Other Attractions:** Fanchon-Marco "Broadway Venuses" Idea, Laurel-Hardy in "Blotto," Movietone News. **Gross:** $13,300.

Germany in Line

Berlin—Germany falls in the rapidly increasing color line with "Sun of Heiligenworth," initial home production to be filmed in color for regular distribution.

They Say of Chaplin

If it weren't that policemen's clubs are called truncheons in England, this could never have happened, says "Photoplay":

"Charlie Chaplin was in one of his silences on the lot recently. He goes into them when thinking up gags. Everybody has to be quiet, while Charlie sits and thinks. Suddenly he gets the gag—and leaps up proclaiming it.

This time he wondered what to do with a policeman. For minutes he sat silent. Then some bit of business to do with the policeman's club struck him.

"He leaped into the air and shattered the silence with one word:

"TRUNCHEON!" he bawled.

"With one accord, everybody—principals, extras, technicians, cameramen and everyone else—dashed off the set.

"Pop-eyed in amazement, Chaplin watched them go.

"Now what caused that?" he finally asked.

"Why—didn't you call 'luncheon'?" someone asked, innocently.

"Vagabond King" Flops Badly in 2nd M'p'ls Week

Minneapolis—Mild weather did not help the b. o. cause at local first runs, which suffered one of the heaviest drops in recent weeks, Paramount's "Vagabond King" (second week) taking the biggest nosedive, with a $12,750 cash intake, which means 25% less than par for the Century.

M-G-M's "They Learned About Women" was the only attraction here which ran at par, all others running under the quota, these including "Sarah and Son," "Roadhouse Nights," "Cohens and Kellys in Scotland," "Melody Man," "Evidence" and "Vagabond King." Performances of all runs follow:

Weather: Mild.

Opposition: "Cohens and Kellys in Scotland," "The Melody Man," "Jango" (motion picture of wild life in Africa playing week at the Lyceum); "Roadhouse Nights," "The Vagabond King" (2nd week), "Second Wife," "They Learned About Women," "Evidence," "East of Suez" (legit, offering starring Florence Reed with local stock company, held over for a second week); Chicago Civic Opera company in "Lucia de Lammermoor," Friday night, "The Love of Three Kings" Saturday night, "Lakme" opera presentation at Shubert Theatre (one day), Santrey and his band headlining variety bill at the Hennepin Orpheum, "Wake Up and Dance" revue featuring five act bill at the Pantages.

"VAGABOND KING" (Par.)
(2nd week)

CENTURY—(1,640), 7 days, 6 shows daily, 50c-75c-$1.00. **Other Attractions:** None. **Gross:** $12,750. **Rating,** 75%.

"COHENS AND KELLYS IN SCOTLAND" (Univ.)

HENNEPIN ORPHEUM—(2,900), 7 days, 6 shows daily, 25c-50c-60c. **Other Attractions:** Santrey and band headlining 5 act vaude bill. **Gross:** $19,090. **Rating:** 88%.

"MELODY MAN" (Col.)

PANTAGES—(1,675), 7 days, 3 shows daily, 25c-50c-75. **Other Attractions:** "Wake Up and Dance," a musical comedy revue headlining 5 act vaude bill, Pathe sound news reel. **Gross:** $8,500. **Rating,** 85%

"EVIDENCE" (Warners)

ASTER—(812), 20c-25c-30c, 7 days, 8 shows daily. **Other Attractions:** Short subjects and sound news reel. **Gross:** $2,000. **Rating,** 90%.

"THEY LEARNED ABOUT WOMEN" (M-G-M)

LYRIC (1,[illegible]), 7 days, 7 shows daily, 15c-25c-40c. **Other Attractions:** "Maid's Night Out" (talking comedy), Paramount sound news reel, Vitaphone reel. **Gross:** $5,000. **Rating:** 100%.

"SARAH AND SON" (Par.)

MINNESOTA—(4,025), 7 days, 4 shows daily, 35c-50c-75c. **Other Attractions:** Publix stage show ("Showland"), Laurel-Hardy comedy ("Blotto"), Par. Sound news reel, stage band, concert orchestra, organ offering. **Gross:** $32,300. **Rating,** 85%.

"ROADHOUSE NIGHTS" (Par.)

STATE—(2,300), 7 days, 5 shows daily, 25c-35c-60c. **Other Attractions:** All talking comedy ("Bulls and Bears"), Paramount short ("Radio Riot"), Pathe Revue, Graham McNamee news reel. **Gross:** $25,200. **Rating:** 90%.

Tibbett Grosses $23,000 at Balto With 'Rogue Song'

Baltimore—High spot for the week was the gross piled up by M-G-M's "The Rogue Song," starring Lawrence Tibbett, who sang his way right into the hearts and pocket books of Baltimoreans to the extent of $23,000, or a 126% business. Next in line for a high average was the Rivoli where "Song of the West" (Warners), grossed $9,600 (120%). The low mark hit by Radio's "The Second Wife," but this might be attributed to it being the second week for this picture. It grossed $1,980 (30%).

Here is the full report.

Weather: Clear all week.

Opposition: "Bishop Murder Case" Loew-Publix unit, Loew's Century; "Rogue Song," M-G-M revue, Loew's Stanley; "Anna Christie," at Loew's Valencia and Loew's Parkway; "Song of the West," at Rivoli and Metropolitan; "Asphalt," Ufa, Little; "Christina," Bert Smith Players, Hippodrome; "Hit the Deck," Keith's; "Second Wife," Auditorium; "Let's Go Places," Rudy Vallee, New.

"BISHOP MURDER CASE" (M-G-M)

LOEW'S CENTURY—(3,221), 6 days, 25c-60c. **Other Attractions:** Metrotone, M-G-M International News, Loew-Publix Unit ("Gym Jams," with Trixie Friganza), organlogue, orchestra, "Delicious and Refreshing" (Oddity), "Speedsters" (Sportlight), "Let Me Explain (all talking Paramount Christie comedy) **Gross:** $19,500. **Rating,** 93%.

"ROGUE SONG" (M-G-M)

LOEW'S STANLEY—(3,654), 6 days, 25c-60c. **Other Attractions:** Metrotone News, "Mexicana" (M-G-M Revue). **Gross,** $23,000. **Rating,** 126%.

"ANNA CHRISTIE" (M-G-M)
(Shown simultaneously at two theatres after one week at Loew's Stanley.)

LOEW'S VALENCIA—(1,500), 6 days, 25c-35c. **Other Attractions:** "Overture of 1812" (U. A. Novelty), "The Big Kick" (all talking comedy), Metrotone News. **Gross:** $2,400. **Rating,** 69%.

LOEW'S PARKWAY—(1,092), 6 days, 15c-35c. **Other** Attractions. Same as Loew's Valencia. **Gross,** $4,500. **Rating,** 102%.

"SONG OF THE WEST" (W. B.)
(Shown simultaneously at Metropolitan, uptown, and Rivoli, downtown)

RIVOLI—(1,982), 6 days, 25c-50c. **Other Attractions:** "He Trumped Her Ace" (Educational talking comedy), Tommy Dugan and Barbara Leonard, Lew Mayor (Vitaphone Varieties), Pathe sound news. **Gross,** $9,600. **Rating,** 120%.

METROPOLITAN—(1,500), 6 days, 15-50c **Other Attractions:** "The Under Dog" (talking comedy), "From Barcelona to Valencia" (Fitzpatrick Trio traveltalk), Kinograms. **Gross,** $5,700. **Rating,** 95%.

"ASPHALT" (Ufa)
(American Premiere)

LITTLE—(267), 6 days, 35c-50c. **Other Attractions:** Charlie Chaplin in "The Vagabond," piano, orchestraphone accompaniment with feature. **Gross:** $650. **Rating:** 65%.

"CHRISTINA" (Fox)

HIPPODROME—(2,500), 6 days, 20c-60c. **Other Attractions:** Pathe Review, Pathe Sound News, Bert Smith Players in "The American Girl" with chorus, orchestra, organ. **Gross:** $11,000. **Rating:** 110%.

"HIT THE DECK" (Radio)
(After four weeks at the Auditorium)

KEITH'S—(3,016), 6 days, starting with midnight show Sunday, 25c-50c. **Other Attractions:** Pathe sound news. **Gross:** $4,400. **Rating,** 55%.

"SECOND WIFE" (Radio)
(Second consecutive week)

AUDITORIUM—(1,600), 6 days, 25c-60c. **Other Attractions:** "Old Vamps for New," "Today and Yesterday" (talking comedies), Pathe sound news. **Gross,** $1,980. **Rating:** 30%.

"LET'S GO PLACES" (Fox)

NEW—(1,500), 6 days, 25c-50c. **Other Attractions:** Rudy Vallee in "Campus Sweethearts.' (talking short feature), Fox Movietone News. **Gross:** $8,500. **Rating,** 85%.

"The Barkers"

Speaking of the stock market and disposing of all securities to meet margins, Cliff Edwards told Cal York, of "Photoplay," how a Lincoln limousine was exchanged for a litter of Whippets, all equipped with tail lights.

"Grischa" Clicks With a $12,750 Portland Gross

Portland, Ore.—Fans here favored RKO's "Case of Sergeant Grischa," paying $12,750 into the Orpheum b. o. and sending its local rating skyward to 150%, a long top for week stands at downtown first runs. "Sarah and Son" (Paramount) lead the brigade of flops, turning in $12,500 on a rating two per cent under par. "Mexicali Rose," with $7,456, and "Song of the West," $8,450, were likewise tied for the 98% rating. Performances at the six houses follows:

Weather: Light rains.

Opposition: "Case of Sergeant Grischa," four RKO vaude acts, RKO Orpheum; "Mexicali Rose," Ruth Etting radio singer, Hamrick's Music Box; "Song of the West," Blue Mouse; "Sarah and Son," Spring fashion revue on the stage, Portland Paramount; "Montana Moon," Fanchon and Marco's "Trees" Idea, Fox Broadway; "Hell Harbor," Fox United Artists.

"CASE OF SERGEANT GRISCHA" (RKO)

RKO ORPHEUM—(1,700), 25c-60c, 7 days. **Other Attractions:** Catharine Custer at the Wurlitzer, four RKO vaude acts. **Gross:** $12,750. **Rating:** 150%.

"MEXICALI ROSE"

HAMRICK'S MUSIC BOX -(1,835), 25c, 7 days. **Other Attractions:** Pete Ashe at organ, Vitaphone acts, Ruth Etting, radio singer, Movietone News. **Gross:** $7,466. **Rating:** 98%.

"SONG OF THE WEST"
(2nd week)

BLUE MOUSE—(745), 25c-50c, 7 days. **Other Attractions:** Fox Movietone News, Vitaphone acts. **Gross:** $8,450. **Rating:** 98%.

"SARAH AND SON" (Paramount)

PORTLAND PARAMOUNT—(3,068), 25c-50c, 7 days. **Other Attractions:** Paramount sound news, Paramount comedies, Spring fashion revue on stage, Eddie Magill (song crooner), Ron & Don at Wurlitzer. **Gross:** $12,500. **Rating,** 98%.

"MONTANA MOON" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other Attractions:** Fanchon & Marco's "Trees" Idea featuring Terry & Hanley and cast of 50, Fox Movietone. Sam Jack Kauffman and band. **Gross:** $11,725. **Rating:** 115%.

"HELL HARBOR" (United Artists)

FOX UNITED ARTISTS—(945), 50c-60c, 7 days. **Other Attractions:** Fox Movietone news, "Close Ups of Famous Stars." **Gross:** $8,150. **Rating,** 110%.

"Disraeli" Takes $2,130 In 3-Day Ottawa Run

(*Continued from page* 35)

ture, "The Head Guy," Pathe silent news, "Isles of Romance," Aesop's Fables. **Gross:** $5,350. **Rating:** 90%.

"BEHIND THE MAKEUP" (Para.)

IMPERIAL—(1,200), 15-50c, 6 days. **Other attractions:** "Radio Rhythm," Hearst Metrotone News, "The Merry Dwarfs," "Lazy Days. **Gross:** $2,900. **Rating:** 80%.

"COCKEYED WORLD" (Fox)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Hollywood Star," "Busy Fingers," Fox Movietone News. **Gross:** $1,425. **Rating:** 85%.

Columbia Completes Cast

Hollywood—With the signing of E. Alyn Warren, Gilbert Emery and Frederick Sullivan to the cast, Columbia's "The Prince of Diamonds" has gone into its final week of production under the direction of A. H. Van Buren and Karl Brown. The romantic adventure drama with action laid in an English baronial castle and in the jungles of the Malay peninsula features Aileen Pringle, Ian Keith, Fritzi Ridgeway, Claude King, Tyrrell Davis and Colonel McDonald.

McCormack Coast Opening

Hollywood—"Song o' Love," John McCormack picture, is to follow "The Rogue Song" at the Chinese. Grandeur equipment now is being installed for the showing.

Test Newsreel Draw

St. Louis—Draw and pleasing quality of all-newsreel programs is being tested at the Ambassador, which is showing newsreel programs from 10:30 to 11 A. M. and from 6 to 6:30 P. M., daily. If results justify the step, it is probable that one of Skouras Brothers' downtown houses will be converted into a newsreel theatre.

"Second Wife" Grosses $26,000 in Boston Run

(*Continued from page* 35)

and others. They all booked heavy for the battle. Four runs tied for top rating, each hitting the 120 mark, and including: "Rogue Song," $23,800; "Vagabond King," $14,000; "Second Wife," $26,000, and "Lone Star Ranger," $21,000.

"Wings," third run, at the arty Repertory, grossed $6,500, hitting 100 per cent, the week's low. Entire lineup follows:

Weather: Fair.

Opposition: "Wings," Repertory; "Vagabond King," Uptown; "Second Wife," Keith's; "Lone Star Ranger," RKO vaudeville, Keith-Albee; "Cohens and Kellys in Scotland," Park; "Sally," five vaude acts, Scollay Square; "Sarah and Son," a revue, Metropolitan; "Rogue Song," Loew's State; "They Learned About Women," vaudeville and dance contest, Loew's Orpheum.

"SARAH AND SON" (Para.)

METROPOLITAN—(4,350) 7 days, 30c-75c. **Other Attractions:** Revue, "Dancing Keys," organ and orchestra numbers, Paramount News. **Gross:** $34,500. **Rating:** 110%.

"ROGUE SONG (M-G-M)

LOEW'S STATE—(3,700) 7 days, 30c-50c. **Other Attractions:** Comedy, Hearst Metrotone News, M-G-M news. **Gross:** $23,800. **Rating:** 120%.

"THEY LEARNED ABOUT WOMEN" (M-G-M)

LOEW'S ORPHEUM (3,100), 7 days, 25c-50c. **Other Attractions:** Vaudeville, dance contest, Hearst Metrotone News. **Gross:** $23,000. **Rating,** 115%.

"SECOND WIFE" (RKO)

KEITH'S—(2,900), 7 days, 30c-65c. **Other Attractions:** "Land of St. Patrick," comedy; "Setting Son," Pathe News. **Gross:** $26,000. **Rating,** 120%.

"LONE STAR RANGER" (Fox)

KEITH-ALBEE—(2,500), 7 days, 25c-60c. **Other Attractions:** RKO vaudeville, "Flowers of Seville," comedy; fable, news. **Gross:** $21,000. **Rating,** 120%.

"COHENS AND KELLYS IN SCOTLAND" (Univ.)

PARK—(800), 7 days, 25c-50c. **Other Attractions:** cartoon, Universal talker news. **Gross:** $6,200. **Rating,** 110%.

"SALLY" (F. N.)

SCOLLAY SQUARE—(1,800), 7 days, 25c-50c. **Other Attractions:** Five acts vaudeville, Paramount news. **Gross:** $15,200. **Rating,** 110%.

"WINGS" (Par.)
Third Appearance in Boston

REPERTORY—(1,200), 7 days, 25c-50c. **Gross:** $6,500. **Rating:** 100%.

"VAGABOND KING" (Par.)

UPTOWN—(2,000), 7 days, 50c-$1.00. **Other Attractions:** Paramount News. **Gross:** $14,000. **Rating:** 120%.

A Slight Error

Hollywood — Another De Mille legend:

Arriving at the studio one day, his gorgeous de luxe motor found itself blocked by a measly Ford. De Mille, so it is said, squawked to the gateman.

When the extra girl who owned the Ford finished the day's work, the gateman explained to her what trouble she had caused him. Regrets and that sort of business followed.

Along came De Mille. The extra girl approached him and said:

"I'm sorry Mr. De Mille. As a matter of fact I have been admiring that car and wondered who owned it. You see, I attended the preview of your new picture the other night, and, having seen it, I didn't think you worked here any more."

"Sarah," Week's Des Moines Hit; Grosses $11,206

Des Moines—The only b. o. squawk this week was registered by the Strand which lost on its quota with "Evidence" (Warners), playing to $3,987 for four days, equivalent to 85% for the house.

Other stands experienced good biz. "Sarah and Son," at the Des Moines, was the big gun for the week. The Paramount picture took in $11,206 for the 7-day run, jumping its rating to 150%. Detailed report for the week follows:

Weather: Fair.

Opposition: "Girl Said No," and Charlie Agnew's stage show (4 days), Paramount; "Evidence" (4 days), Strand; "Second Wife" and RKO vaudeville (4 days), Orpheum; "Sarah and Son," Des Moines; "Only the Brave" and George Dewey Washington, colored singer, with Charlie Agnew and band (3 days), Paramount; "Road House Night" (3 days), Strand; "Officer O'Brien" and RKO vaude (3 days), Orpheum.

"GIRL SAID NO" (M-G-M)

PARAMOUNT—(1,700), 4 days, 25c-35c-50c-60c. **Other Attractions:** Para. sound news, M-G-M comedy ("Blotto"), Mr. and Mrs. Herbie Koch, organs; Charlie Agnew and Band in "I'm a Bum," a stage show. **Gross:** $9,980. **Rating,** 120%.

"EVIDENCE" (Warner)

STRAND—(1,100), 4 days, 20c-30c. **Other Attractions:** Educ'l comedy ("Romance DeLuxe"), "Trailer song and novelty ("Picolo Pete"), Pathe sound news. **Gross:** $3,987.20. **Rating**, 85%.

"SARAH AND SON" (Para.)

DES MOINES—(1,600), 7 days, 25c-35c-50c-60c. **Other Attractions:** Para. sound news, Vita. "The Love Boast," Edwards and Berlin in "Song Writers Revue," Columbia cartoon comedy ("Steamboat Willie"). **Gross:** $11,206. **Rating,** 150%.

"ONLY THE BRAVE" (Para.)

PARAMOUNT — (1,700), 3 days, 25c-35c-50c-60c. **Other Attractions:** Para. sound news, Herbie Koch organ, George Dewey Washington, colored singer with Charlie Agnew and band in stage show **Gross:** $7,958. **Rating,** 100%.

"SECOND WIFE" (RKO)

ORPHEUM—(2,))), 4 days, 25c-50c. **Other Attractions:** RKO vaude., Pathe news, Pathe comedy ("A Perfect Night"). **Gross:** $8,643. **Rating,** 120%.

"ROAD HOUSE NIGHT" (Para.)

STRAND—(1,100), 3 days, 20c-30c. **Other Attractions:** M-G-M Technicolor, "A Shooting Gallery"; M-G-M Colortone Review, Oswald cartoon ("Hurdy Gurdy"), "U." sound news. **Gross:** $5,020. **Rating,** 95%.

"OFFICER O'BRIEN" (Pathe)

ORPHEUM—(2,000), 3 days, 25c-50c. **Other Attractions:** RKO vaude., Pathe sound news, Pathe Review. **Gross:** $6,9999. **Rating,** 100%.

Matthews Succeeds Isman

Winnipeg—C. A. Matthews has been appointed Winnipeg manager of First National's branch here by R. S. Bell, supervisor of the Canadian territory. Mr. Matthews, first as a booker and then as a salesman, demonstrated his capacity for handling greater responsibilities. M. Isman, former Winnipeg branch manager, resigned in order to devote all of his time to the operation of his own theatres in the Winnipeg territory.

Master Art Starts

Hollywood—The Master Art Productions, with Ray Boswell at the head, is starting its career with a very full program. They have taken offices at the Harriscolor Lab., at 1040 McCadden Place, with whom they have contracted for three million feet of the now famous Harriscolor within a period of a year. R. C. A. equipment will be used.

Eckman Sails April 23

London—Sam Eckman, managing director of Jury-Metro-Goldwyn, Ltd., sails for New York on April 23.

Judge Coleman Asked by Stuart to Step Down from Fox Cases for Alleged Bias

Jurist's Statements, Course of Conduct, Cited in Plea for Withdrawal

Federal Judge Coleman, before whom the various Fox receivership actions are pending, is charged with personal bias against Halsey, Stuart & Co. and in favor of William Fox, the Fox companies and the Lehman-Bancamerica-Blair, Dillon, Read group, in an affidavit filed by Harry L. Stuart of Halsey, Stuart, asking Judge Coleman to remove himself from further Fox litigation.

Stuart cites various statements and course of conduct of the judge to back up his claim of prejudice, offering the following quotation:

"Mr. Untermyer, I give you my assurance that there will be no plan considered by me from these gentlemen (Halsey, Stuart & Co.) until this plan has been rejected; and if it is approved and gone through with we are not going to consider whether or not Halsey, Stuart & Co. might present a better plan.

"My own information and my belief is that Mr. Fox would not deal with them and that any plan from Halsey, Stuart & Co. would presuppose a receivership."

Attorney's Pleas Denied

He contends that his counsel, Morton A. Bogue, requested a copy of the letter sent to stockholders, but that the judge informed the attorney that he was not entitled to see a copy of the notice, and that subsequently the notice was sent out worded in a way which precluded consideration of any but the Fox-favored plan. He also says his attorney was not given the financial data on the Fox companies, in accordance with Judge Coleman's instructions, and that the counsel subsequently was told that Halsey, Stuart had no right to the data and no right to submit a plan, questioning the firm's motives in the matter.

At a conference following the stockholders' meeting, the judge is alleged to have said that there were certain obstacles in the way of carrying out the approved plan, one of which is the trusteeship agreement. He indicated then, it is charged, that he might appoint a receiver to put through the approved plan. When his attention was called to the New York Supreme Court decision upholding the trusteeship, Judge Coleman is alleged to have stated he was very much surprised at the decision and couldn't understand it.

Another conference was held between the rival banking groups, it is stated, at which Judge Coleman was to have been mediator. Instead, it is charged, he took an active and partial role, stating that some agreement would have to be reached so the approved plan could go through, and that unless Halsey, Stuart reached such an agreement, he would take "drastic action" and use the power of the Federal Court to see that the approved plan was consummated.

Fox started his action to abrogate the trusteeship agreement in Judge Coleman's court, because of the Judge's alleged intention to remove "the obstacles" of the trusteeship, Stuart alleges. Judge Coleman's action in cabling Lord Lee of Fareham, asking postponement of the payment in the Gaumont deal, is cited, as is his approval of the $6,000,000 loan floated to make the payment.

The judge is asked to enter a certificate of disqualification and the naming of a new judge in the actions requested the senior circuit judge.

Judge Cabled Lord Lee for Pay Delay

Judge Coleman requested a postponement of payment in the Gaumont-British deal, Harry L. Stuart charges in an affidavit. The judge cabled Lord Lee for a postponement until after the stockholders' meeting March 5, when the Lehman-Bancamerica-Blair, Dillon, Read plan was ratified.

"After a thorough study of situation I have become satisfied that receivership would be disastrous to the company and that every reasonable effort should be made by parties interested to avoid that result," he cabled.

Film Row In Chicago Moves To Other Site

Chicago—This city's original Film Row—Wabash Avenue and Eighth Street to Eleventh Street—is due to pass out of existence by next fall. The new picture center will be at the Thirteenth Street and Wabash Avenue corner, with the bulk of the concerns housed in three buildings.

Warner Bros.-Vitaphone and First National will start the trek southward on April 17, the date set for completion of the new Warner Bros. building at the southeast corner of Thirteenth and Wabash.

Construction of Paramount's new exchange at the southwest corner of Michigan avenue and Thirteenth Street will be begun early in May, with completion scheduled for September. Metro-Goldwyn-Mayer will leave its third floor quarters in the Universal building for the present Paramount location, south of Thirteenth Street, at that time.

The new Film Exchange building at Thirteenth and Wabash is set to receive the following next October: Universal, Educational and Sono Art-World Wide, United Artists; RKO; Tiffany.

Goldburg Visits Branches

Jesse J. Goldburg, general sales manager for the Van Beuren Corp., is on a cross-country trip covering 28 out of 31 Pathe branch offices in less than a month. Goldburg is now nearing the coast, having flown from Cleveland to Detroit and from Des Moines to Omaha, the latter trip in a mail plane.

Damage Suit Is Aftermath of Film Bus Blast

San Antonio—Suit for $31,000 has been brought against Paramount and the Union Bus Co. for the death of his wife, Mattie, in the explosion of films in transit on the bus, by Toss Forester. Three persons died from burns in the resultant fire. The pictures were being carried in the rear of the bus. The tragedy has brought stringent regulations by distributors against transportation of films in buses.

Named to C. of C. Committee

St. Louis—Harry Greenman, managing director of the Fox, has been appointed chairman of the M. P. Committee of the Chamber of Commerce. Other members of the committee are: Arthur Frudenfeld, St. Louis; John McManus, manager Loew's State; Charles Skouras of Skouras Brothers Enterprises; Ray Pierce, manager St. Louis Theatre; George Bowser, manager St. Louis Amusement Co., and Fred Wehrenberg, president of the eastern Missouri and southern Illinois exhibitor unit.

Start RKO Film in England

Basil Dean is directing "Escape," Associated Radio Picture going into production in England, state advices to Joseph Schnitzer, president of RKO, which will release the picture in America on its 1930-31 program. Sir Gerald Du Maurier and Mable Poulton head the cast. The picture is the first of the Anglo-American films to be made for RKO release.

Shine Joins Photophone

D. S. ("Shep") Shine has been appointed a special representative of RCA Photophone, Inc., by Sydney E. Abel, general sales manager, with headquarters in New York.

M. C. Is Bankrupt

St. Louis—Involuntary petition in bankruptcy has been filed by Wally Vernon, master of ceremonies at the Granada.

Fox Assailed by Bankers for "Waste, Secrecy and Business Incompetence"

His Management and Actions Hit in Letter Giving Stockholders "Lowdown"

Responsibility for a Fox receivership, "if that disastrous course must follow," rests on the shoulders of William Fox, states Halsey, Stuart & Co., in a letter to company stockholders, which gives the lie to a number of statements upon relations of the two companies made by Fox.

The letter and statement were issued, it is asserted, "to acquaint stockholders with the real facts involved in the situation, with which the companies are at present being confronted," so they might be advised of the reasons for the present difficulties.

Transactions between Fox and the banking firm are recited in detail in the letter, which traces events leading up to the trusteeship, Fox's repudiation of it and deals with the recent stockholders' meeting, pointing out that the action of the board of directors precluded even consideration of the Halsey-Stuart plan. Halsey, Stuart began financing Fox expansion in January, 1927, in what was the first effort the company made to sell theatre securities to the public.

It was largely through the interest of John E. Otterson, president of Electrical Research Products, Inc., that the New York banking firm which controlled West Coast Theatres, "was persuaded to do business" with Fox, the letter asserts. Halsey-Stuart loaned Fox $1,000,000 on unsecured obligation, without cost or commission, except ordinary bank interest, in order to complete the deal, it is claimed. The firm also completed financing of the New York metropolitan area deals, up to which time Halsey, Stuart had furnished $23,150,000 in Fox financing, it is asserted. The compensation over the entire period was to be cash payment of $1,000,000, it is pointed out.

Fox Charge Assailed

Fox's charge that the $1,000,000 was exacted as a condition of the financing of the Loew and Gaumont purchases is assailed as untrue. On the Loew deal, it is stated, Halsey, Stuart loaned Fox $10,000,000 without commission or bonus, it is claimed. The firm says it purchased a total of $48,150,000 in securities in addition to $15,700,000 of temporary loans, upon which only ordinary bankers' discounts averaging less than 5¼ per cent were collected. The $1,000,000 compensation, therefore, is less than two per cent on financing done by Halsey, Stuart, and practically the only profit on business done for Fox over a three-year period, it is claimed.

Halsey, Stuart agreed to finance the Roxy Mansion, 58th St. and Lexington Ave., New York, but the project never has been started, and the property has been standing idle at an approximate expense of $500,000 in carrying charges and ground rent for three years. Another $250,000 has been similarly spent upon the 17th and Market St., Philadelphia, site, acquired for $4,000,000, it is asserted, and $100,000 more on a Newark site. Projects at Cleveland, Boston, Kansas City and Los Angeles were dropped, even though Halsey, Stuart was willing to provide financing.

High Finance

Bonus of $600,000 and six per cent interest was charged Fox Film by the Lehman - Bancamerica - Blair - Dillon, Read group, for a loan of $6,000,000 from March 1 to April 15, it is charged by Halsey, Stuart in its letter to stockholders of the company. Fox, it is asserted, bought an interest in Gaumont-British Co. for $20,000,000, paid $14,000,000 and borrowed the balance from the bankers the last day of grace under the agreement. The bankers received as security the entire stock purchased in England and a contract which virtually tied up West Coast Theatres in the deal according to the letter. This gave them about $60,000,000 worth of securities for the use of the money for 45 days, it is claimed, the rate of interest declared being 80 per cent per year, if the bonus is figured as interest.

Denial is made that Halsey, Stuart advised Fox to buy the Gaumont interest. The banking firm says that Fox dealt secretively in the matter and didn't take his bankers into his confidence, and did not reveal the "true situation" until December, 1929.

Claims Fox on Spot

"Realizing that this deal had been handled by him in a manner that has laid him open to attacks by his stockholders for improvidence and waste in the management of assets of the company, he hurriedly rushed into the public press to shift responsibility for his business incompetence to the shoulders of those who had no part whatever in the matter, in the hope that this unjustifiable attack might receive credence," the letter asserts.

Although the company is investing around $20,000,000 for control of the British chain, the British associates who acquired the properties in conjunction with Fox "have invested practically nothing except a profit which they made out of the transaction" and control has been placed in other than Fox hands, it is charged.

Deny Market Crash to Blame

Claim that the stock market crash was responsible for plight of the Fox companies is branded untrue by Halsey, Stuart, which claims that last summer it offered to form a financial group to refinance Fox. However, it is asserted, Fox refused to supply the banking firm with an audit and survey, preventing the refinancing. The stock market crash in October would not have affected the company, Halsey, Stuart contends, more so than others in the industry, had the refinancing been carried out.

Fox is responsible for the lack of proper financing of the companies, it is charged, for "obstinate and unreasonable" refusal to permit consummation of the plan, as well as by "improvident administration" of the companies' affairs. His assertion that he was incapacitated from July 17 to October, due to an automobile mishap, also is attacked, the claim being made that he carried on business dealings and meetings at his home during the entire months of September and October, during which he formulated his plan to sell stock of the theatre firm to patrons in a campaign which is declared to have resulted "in dismal failure."

Fox's Charges of Ulterior Motives by Otterson, Stuart "Absurd"

Trusteeship Jam Cited

The trusteeship arrangement then is cited, claim being that the trustees raised a "very substantial" sum of money to take care of pressing obligations. Fox disappeared for four or five days, it is asserted, and then sent a letter to the other trustees that unless he received assurance that his brother-in-law, Jack Leo, would be assured a permanent position with the companies, and unless Otterson agreed to withdraw as a trustee when the $15,000,000 debt to Electrical Research Products was paid, he wouldn't go through with the agreement. These conditions, Halsey, Stuart says, were met, but even then Fox declined to meet the trustees, it is asserted.

Prior to the trusteeship, Fox tried to sell West Coast Theatres and stock of Loew's, it is asserted. The letter then calls attention to one signed by the Fox "cabinet," urging Fox to carry out the trusteeship agreement. The "deluge" of litigation is declared due to Fox's conduct in repudiating the trusteeship agreement.

The letter attacks as absurd Fox's charges of ulterior motives on the part of Harry L. Stuart and Otterson. Fox's inference that adoption of the Lehman-Bancamerica-Blair-Dillon, Read plan or a receivership was in prospect also is assailed, as is the conduct of the recent stockholders' meeting at which the plan was adopted, and the Halsey, Stuart plan excluded from consideration.

Fox neglected to inform stockholders that they have two alternatives, it is charged, the Halsey, Stuart plan or a return to the trust agreement. The letter is supplemented by a copy of the affidavit in Winfield R. Sheehan's suit to restrain carrying out of the Lehman-Bancamerica-Blair-Dillon, Read plan.

House Passes Vestal Bill Increasing Force and Fee

Washington—Fees for patents and trade marks jump $5 with passage of Representative Vestal's bill, which also provides for an increase in personnel of the patent office by 110 examiners and 30 clerks.

Sensational Writ Filed by Sheehan Emphasizes Open Break With Fox

Says He Learned of Straits of Fox Company While in Europe

Believed Firm to Be Sound and Was Reassured by Fox Cable

Making public the definite split between him and his chief, with whom he has worked since inception of the company in 1915, Winfield R. Sheehan, vice-president and general manager of Fox Film Corp., has filed suit in Supreme Court to restrain Fox from carrying out the Lehman-Bancamerica-Blair, Dillon, Read refinancing plan.

This plan, avers Sheehan, would cost the Fox companies as much as $31,000,000 more than the Halsey, Stuart plan. The latter, he said, would put $9,000,000 more cash into the companies, and save from $13,000,000 to $31,000,000, Sheehan charges, adding:

"Mr. Fox should have been the first to welcome an opportunity to carry out such a plan. Instead, he has conducted himself as if these enterprises were his own private affair, to be regulated by his own whims, personal desires and caprices, disregarding the many thousands of stockholders and the thousands of employees whose livelihood depends upon the proper continuance of these enterprises."

Following is the text of Sheehan's affidavit in the action:

"I am the vice-president and general manager of the Fox Film Corporation, and have been such for the past fifteen years, commencing with the inception of that corporation, which was organized in the month of February, 1915, and I have been a director of the corporation for approximately eight years.

"My duties in connection with my position called for the exercise of the greatest responsibility. From the inception of the corporation, I have been actively engaged in inaugurating and establishing its sales force and sales policy, throughout the entire United States and the entire foreign field, as well. I organized and inaugurated the operation of every branch office of this corporation in the United States and Canada, and organized or supervised establishment of the branches in all foreign countries.

"I also organized and inaugurated the studios of the corporation in Hollywood, California, and organized the newsreels, educational and scenic films departments.

"Since the inception of the company, I have been solely responsible for the inauguration and carrying out of the sales policies of the company, both domestic and foreign.

Effected Fox Reorganization

"Approximately four and a half years ago, I was placed in charge of all the production of the motion pictures at the Hollywood, California studios of the Fox Film Corporation. At that time, I entirely reorganized and enlarged the entire production organization, and from that time on, I have been constantly in charge of all of the production activities of the company at the Hollywood studios.

"In the course of exercising my duties as the production head of the company, I personally engaged every important motion picture star, director, scenario writer, music writer, production executive, and all other major technical executives and department heads.

"When I undertook my duties as production head, which was in the month of October, 1925, the aggregate gross annual business of the company, derived from the distribution of pictures produced by it, was $21,321,869.59.

"For the year 1923, the gross income derived from similar sources was $16,723,685.23.

"For the year 1924, the gross income derived from similar sources was $16,865,232.71.

"For the year 1925, the gross income derived from similar sources, as hereinabove stated, was $21,321,869.59.

For the year 1926, the gross income derived from similar sources was $23,547,633.92.

"For the year 1927, the gross income derived from similar sources was $25,542,718.66.

For the year 1928, the gross income derived from similar sources was $66,525,737.48.

Break First Loomed Over 3 Months Ago

The storm between Fox and his cabinet was brewing as far back as December 17. It was on that day that Winfield Sheehan, Saul E. Rogers, James R. Grainger, Clayton P. Sheehan, John Zanft and Courtland Smith signed their now famous round robin letter asking Fox to adhere to the letter of his trusteeship agreement with John E. Otterson and H. L. Stuart.

Its publication exclusively in MOTION PICTURE NEWS created a furore throughout the industry and gave to the trade its first intimation that a battle royal was impending. Fox, in his affidavit filed in answer to the receiverships later sought by Mrs. Susie Dryden Kuser, attempted to dwarf the communication into significance by declaring its signatories had drawn it up without full appreciation of the situation.

Since that memorable day, Courtland Smith is out of the organization and John Zanft has had his wings closely clipped.

The full text of the communication is included in Sheehan's affidavit filed with his order seeking to restrain Fox Film from carrying out its refinancing plan with Lehmans, Bancamerica-Blair and Dillon, Read and Co.

"For the year 1929, the gross income derived from similar sources was approximately $72,000,000.

"With reference to the year 1923, the net profit earned by the company from the distribution of motion pictures produced by it was $2,323,685.23; in 1924, it was $2,580,659.78; in 1925, it was $3,388,830.63; in 1926, it was $3,999,323.31; in 1927, it was $4,144,614.86; in 1928, it was $9,774,215.71; and in 1929, it was about $15,000,000.

"Based on my knowledge of the plans and arrangements made for production for the year 1930, I have every reason to believe that the rate of increase of gross business and net profits for that year, will be approximately twenty-five per cent. more than for the year 1929.

"During the past four and a half years, my duties kept me constantly in California, with the exception of occasional trips that I made to New York in order to confer with other officials of the company, and trips that I made to Europe for the purpose of conferring with literary and technical artists, and in order to formulate and organize policies, both foreign and domestic, and to acquire plays, stories and musical compositions for the company in connection with its motion picture productions.

"I was the responsible general manager and the chief executive of this company, and under my management and supervision, the company has prospered enormously.

"With the exception, however, of theatre expansion and financial arrangements and laboratory work, I was responsible for all of the business activities of this company.

"I have a more intimate knowledge of the general business details, production details, distribution details, and all other fields which are under my supervision, than any other official, executive or employee of the company.

Uninformed of Loew Financing

"When the defendant Fox arranged to purchase the Loew stock, I was informed by him in a general way of his intentions. I was given no information as to how the purchase was to be financed. Apparently, the defendant Fox believed that this was not in my department and saw no need to acquaint me with the details of the purchase; and as a matter of fact, it was never his practice to consult with me about any financing plans of the company and I was never permitted to participate in matters of that kind.

"It was generally conceded by statements of motion picture theatre owners, and confirmed by the contracts for film service obtained by the corporation, that the Fox Film Corp. was one of the most successful, prosperous and progressive companies in the world.

"I had every reason to believe that the company was in a sound financial condition. Profits had been increasing yearly. The business was expanding. The talking pictures produced by the company (talking pictures having come into vogue) were highly successful and profitable. It was the producer of some of the finest and most outstanding pictures, throughout the world. Among the great successes were: 'What Price Glory,' 'Seventh Heaven,' 'Four Sons,' 'Street Angel,' 'The Cock-Eyed World,' 'They Had to See Paris,' 'Sunny Side Up,' 'Song o' My Heart,' starring John McCormack, 'Four Devils,' 'Sunrise,' 'In Old Arizona,' and two hundred others which were produced and distributed during the last four years.

"In October, 1929, the business of the corporation made it necessary that I visit New York, for general business conferences, and visit Europe, in the interest of the business of the company.

"From New York, I embarked for Europe. While there, I learned of the serious market crash that occurred in the last week of October or the first week of November, 1929.

Tip-Off Emanated from Others

"Thereupon, I cabled to Mr. Fox and suggested that if he needed me I would return to America on the next steamer. He cabled back that everything was satisfactory; that while there had been a crash in the stock market and the entire country was embarrassed, he felt that his companies were in a strong position and that there was no reason for me to concern myself with the welfare of the companies.

"Accordingly, I continued my business in Europe, and visited a number of countries, returning to Paris in the latter part of November.

"It was then that I received a number of urgent trans-atlantic telephone calls from offi-

Trustees Planned to Keep Fox Assets Intact, Sheehan States in Affidavit

Otterson Assured Sheehan His Company Did Not Want Fox Stock

cials of the company, other than Mr. Fox, notifying me that the company was in serious financial straits by reason of the fact that Mr. Fox had engaged in a program of over-expansion, without having adequately provided for the financial requirements thereof.

"This information came to me as a shock and surprise because, on the eve of my sailing for Europe, Mr. Fox had informed me that the companies were in strong financial condition and that their future was extremely bright.

"I was advised that it was imperative that I take the next steamer and sail for America.

"I promptly went to London, preparatory to leaving for New York, and while there, visiting with a gentleman who was a personal representative of Mr. Fox, a trans-atlantic telephone message from Mr. Fox came in and this gentleman spoke to Mr. Fox over the trans-atlantic telephone. He told Mr. Fox that I was in the room, whereupon, a telephone conversation ensued between Mr. Fox and myself, in which I told him that I had received this very serious information and was greatly distressed over it. He again assured me that everything was all right, that there was no danger threatening the company, and that it would pull through the crisis to the satisfaction of all concerned.

"The next day, I sailed for New York, and I arrived here on Dec. 3, 1929, at about 7:30 o'clock in the evening.

"The Master Stroke"

"From the ship, I proceeded immediately to Mr. Fox's apartment in his hotel, and after customary friendly greetings had passed between us, Mr. Fox informed me that he had actually signed a trust agreement between himself, John E. Otterson, president of the Electrical Research Products, Inc., and Harold L. Stuart, head of Halsey, Stuart & Co., Inc., and that under said trust agreement, he was the third trustee. He informed me that he regarded the execution of that agreement as a master business stroke on his part, and that in view of the serious financial condition of the company and of the critical financial conditions that generally prevailed in the country at the time, he considered the power and prestige of the Electrical Research Products, Inc., which is a wholly-owned subsidiary of the American Telephone & Telegraph Co., as a remarkable ally; and that the banking strength of Halsey, Stuart & Co., Inc., which had been the financial bankers of the company and had rendered splendid service to the company, as an additional powerful friend.

Averse to Orders

"Can you imagine me taking orders from a flag lieutenant?" William Fox asked Winfield Sheehan in the course of an argument over the carrying out of the trusteeship, Sheehan's affidavit states. Fox was alluding to John E. Otterson, who was formerly a lieutenant in the United States Navy, and said the trusteeship was distasteful, Sheehan says.

Sheehan's Stand

Winfield Sheehan first received news of the Fox companies' financial stress while in Europe, he asserts in his affidavit. Hurrying to New York, he arrived to learn that Fox already had signed the trusteeship agreement with Harry L. Stuart and John E. Otterson, and was very enthusiastic over the step taken. Both Sheehan and Fox agreed that the trusteeship was of great benefit to the company, he said, but that nine days later Fox told him he intended to repudiate the agreement, over Sheehan's protest.

Fox "Happy" Over Alliance

"Mr. Fox informed me that he was very happy over having made this alliance with these interests, and for several hours, he emphasized to me the tremendous advantages that would flow from this extraordinary arrangement he had made. In fact, our conversation lasted until four o'clock in the morning, during all of which period, he was devoting his time to impressing upon me, in the most forceful manner, that this trust agreement was not only the means of saving the company, but was a master stroke on his part. He repeatedly stated to me that that was the finest financial achievement of his entire business career and would place the company in the strongest financial condition of any company in the entire industry, in the world.

"During the course of this conversation, I stated to Mr. Fox that there might be some possible difficulty in operating under the trust agreement, unless I was placed in a position where I could deal freely with all of the parties to the trust agreement, that all understandings of policy would be open and aboveboard, and would be known and sanctioned by the three trustees as a unit, so as to avoid any possibility of undercurrents or cross-currents.

"Mr. Fox assured me that there would be no danger or possibility of that, because he regarded Mr. Stuart as the soul of honor, and one of the finest banking minds in this country; and that Mr. Otterson was a firm, capable executive, who represented the vast interests of the telephone company, than which, Mr. Fox stated, there is no better conducted or more honestly-operated business enterprise in the world.

"On the next day, Dec. 4, Mr. Fox repeated to me, with the same degree of enthusiasm and with the same emphasis and confidence, that the agreement with Stuart and Otterson was highly beneficial to the company and satisfactory to him and a great achievement on his part.

"I told Mr. Fox, that afternoon, that Mr. Otterson, and Mr. Charles B. Stuart, a brother of Harry L. Stuart, had invited me to dine with them at the University Club, that evening. Mr. Fox had previously stated to me that I might expect a call from these gentlemen, to discuss the business affairs of the company, in accordance with carrying out the trusteeship.

"At the appointed time, I met these gentleme at the University Club, dined with them, and had a lengthy conversation with them, with reference to the trust agreement and the business affairs of the company, lasting approximately six hours.

Insisted Upon Safe Financing

"In the course of that conversation, I inquired if there was any intention on their part to dispose of any of the substantial assets of the company, such as the West Coast Theatres Circuit, the British Gaumont Co., in England,

Producer Praised Co-Trustees As Honorable and Capable Men

or the Loew's stock which had been previously purchased. They informed me that there was no intention on their part to sell any of these assets, nor to sell any assets of the company; that they intended to have the company function and continue as theretofore, with all of its assets intact, and to expand along healthy lines. However, they stated that it was imperative that the financing of the company should be placed in safe condition, so that the obligations incurred in the past would be put in a secure financial condition, and that any future expansion would be financed in proper manner.

"I then stated to them that I wished to be assured that in functioning under this trust agreement, with them acting as trustees, I would be placed in a position where I could at all times deal and speak openly with them and that there would be no secrets or secretive conduct on my part as among any of the trustees. They assured me that it was their desire that everything should be carried on in an honest, open and aboveboard manner as among all the trustees, and that they would not expect any other conduct on my part.

"I told them that under those conditions, it would be satisfactory to me to carry on.

"These gentlemen confirmed to me what Mr. Fox had previously stated and reiterated.

Ulterior Motives Denied

"I asked them why they were willing to serve as trustees without compensation, and wished to know if there was any intention on the part of either of these trustees to acquire a substantial interest in the companies, or whether they were governed by any other motives of personal interest in this transaction. Mr. Otterson stated that the telephone company had no intention to, and would not, at any future time, wish to acquire any stock in any of the Fox companies, or any other motion picture company. Mr. Otterson said that because of his company's interest in sound recording and reproduction in picture theatres, they wanted to put the entire industry in a healthy and stable condition; aside from his interest in seeing that the note of $15,000,000 due to his company would be paid.

"In answer to my question, Mr. Stuart stated that his company had no intention of acquiring control of any of the Fox companies; that their interest was solely that of a financial banker, who had underwritten $48,000,000 of obligations of the companies, and that they owed a definite obligation to the security holders who were scattered all over the United States.

Fox in Complete Accord

"I told these gentlemen that I intended to visit Mr. Fox at his hotel, after leaving them,

On the Up and Up

Everything was to be open and above board, with the trustees acting as a unit in bringing the Fox companies out of their financial plight, according to Winfield Sheehan's affidavit. His conversations with and assurances from the trustees convinced him that such would be the case, Sheehan asserts.

Fox Repudiates Trusteeship, Alleging "Giant Conspiracy to Ruin and Rob Him"

Producer Feared That Stuart and Otterson "Would Steal His Companies"

and they stated that I was privileged to disclose to him all matters discussed between us.

"Thereupon, I called upon Mr. Fox, at the Ambassador Hotel and repeated everything that had taken place, and he expressed entire satisfaction and accord with what had transpired; and he again declared that the trusteeship was of great benefit to the financial standing, the future and growth of the corporation.

"On the next day, Dec. 5, I had another talk with Mr. Fox. Again, he spent considerable time in telling me how advantageous this trust agreement was to the company, and he expressed great enthusiasm and self-congratulation over its execution.

"On Dec. 6, 1929, Mr. Fox, in substance, repeated his earlier talks with me.

"On Saturday, Dec. 7, I had a further talk with Mr. Fox. He expressed his pleasure at having consummated this contract, and he assured me that he felt it would be carried out with precision and clarity by all parties, and that it was a thoroughly workable arrangement and would in no wise interfere with the operations of the company. He said: 'I consider myself a pretty lucky fellow in having two such partners as Stuart and the telephone company.'

"On the same day, I met Harry L. Stuart at the Metropolitan Club, at 60th Street and Fifth Ave., New York City, and he confirmed to me and assured me that the understanding of the trusteeship that I had obtained as a result of my conversations with Mr. Fox and with Mr. Otterson and his brother, Charles B. Stuart, were correct as to the aim and intention of the trusteeship and the policy of operation thereof.

Fox Backs Out

"After this conversation and after five days of careful deliberation and thought, I reached the conclusion and belief that the trust agreement which had been signed by Mr. Fox was, as he had stated, the finest and most advantageous arrangement that could be obtained for the benefit of all concerned.

"I did not see Mr. Fox again until Thursday, Dec. 12, because he was not available at his rooms at the Ambassador Hotel, or at his apartment, 270 Park Ave.; but I understood from his secretary that he was at his Woodmere, Long Island, residence, laid up in bed and suffering from a cold, and that only Mrs. Fox and Jack G. Leo, his brother-in-law, were permitted to see him.

"At his request, I called on Mr. Fox, at his home in Woodmere, on Dec. 12. To my great consternation, he stated that he did not feel inclined to go on with the agreement. He said that he was sure that Otterson and Stuart would make vital changes in the personnel of the company, and that he was disinclined to continue in a position where he would have to consult his co-trustees. He said it was distasteful to him. He felt he was no longer in control, as theretofore. He expressed himself as being unhappy under the arrangement.

Says He Insisted Upon Continuance

"I frankly told him that in my talks with Stuart and Otterson, I had been assured that there would be no substantial changes in the operating personnel of the company, aside from such changes as would be necessary in the financial end of the enterprises. I reminded him that a contract was a contract; that he had had plenty of time, as he had told me, to consult able and eminent counsel, before signing the agreement; that he had assured himself of the benefits that would accrue from the consummation of such a contract; and that he had on five consecutive days following return from Europe, assured me that the contract was a wonderful arrangement in all respects, for himself and for all of the corporations, and that nothing but good would result therefrom.

Where Silence is Golden

Hollywood—They're just not talking about the William Fox-Winfield R. Sheehan split here at the studios. There is great concern, of course, as to just where the jam will lead, but the lot is strangely silent on the subject. There is fear of talking on the subject, on account of the indefinite outcome of the squabble. Even the undercover discussions are missing. No one wants to take sides in the controversy, and the studio people are keeping their mouths shut.

"At this conversation he, for the first time, expressed to me the fear that Otterson and Stuart intended to steal his companies. I told him that I did not share that belief, but felt convinced to the contrary; and that he, by his own attitude, over a period of five consecutive days after my arrival in America, had helped to convince me that the trust agreement was beneficial, both to himself and to the company, and had not indicated any line of conduct on their part that was contrary to a course of conduct that was helpful both to him and to the company. He then stated that while he had no feeling against Stuart in the matter, he assailed Otterson as a 'wrecker' of him, personally, and alluding to the said Otterson, said:

"'Can you imagine me taking orders from a flag lieutenant?' (Having reference to Otterson's former occupation as an officer of the United States Navy.)

"I urged Mr. Fox to go through with his agreement. I said that I was talking to him as his friend. I said:

"'You signed an agreement in good faith and you have no right to repudiate it. Our relations are with the general public and for the benefit of the public who go to moving picture theatres, and for the employees of the company, for its stockholders, creditors and for the sake of your friends, you should go through with this trusteeship, as you are in honor bound to do.'

Warned of Disaster

"Mr. Fox kept repeating that he could not go through with the agreement. However, he refused to commit himself with any finality, and I left him with the parting statement, that he was in honor bound to go through with his agreement; that a repudiation of it would bring only untold misery and disaster to the company, its tremendous staff of employees, its stockholders and creditors, and that it would even affect the patrons of the theatres and the public and jeopardize the pleasant public relations that had existed theretofore between the companies and the theatre-going public.

"I reminded him repeatedly that his enterprise was not a private affair, but that there was involved tremendous responsibility to the public, and that he could not afford, for their sake, to bring disaster and ruin upon this enterprise.

Affidavit States That Sheehan Feared Public Effect of Repudiation

"He remained in Woodmere for the balance of that week, and I did not hear from him or see him again that week.

"In the week of Dec. 16, he returned to New York, and for the first time, he announced that there was a giant conspiracy on foot to ruin and to rob him of his companies, and he said that Mr. Stuart was part of that conspiracy and that under no conditions would he ask the members of his board to deliver up their resignations.

"Mr. Fox declared openly that he was through with the agreement; that so far as he was concerned, it was null and void; that he would do nothing under it; that he would not ask the directors of either company to deliver up their resignations, as required by the trust agreement; that he would not permit the trustees to vote the 51,000 shares of Class B stock, nor the 100,000 shares of the Fox Theatres Corp. which had been deposited with the Bankers Trust Co., and that he proposed to ignore the agreement, to continue the operations of the company as theretofore, and to seek financial aid from other sources.

Squawked Over Personnel Changes

"Mr. Fox contended that the trustees had violated the agreement. I asked him in what respect they had done so, and he replied that the violation of the agreement consisted in changes in the official personnel of the companies, which were contemplated by Otterson and Stuart, and which were not agreeable or satisfactory to him.

"I did not rely on my own views of the situation. I had numerous talks with a number of the executives, officials and heads of departments of the company. I also conferred with Saul E. Rogers, Esq., the general counsel for the company, since its inception, and a man who is intimately acquainted with all its problems and affairs, and who is likewise a director nd vice-president of the company, and whom I knew to be an old and trusted friend of William Fox.

"I had implicit faith in these gentlemen whom I consulted, and they all agreed with me that the trust agreement was to the best interests of Mr. Fox and his company.

How "Cabinet" Letter Started

"I telephoned a number of the executives and invited them to meet at my apartment in the Savoy Plaza Hotel, in order to have a frank, open, free and honest discussion of the situation. The conference was had and those who attended are the following:

"Saul E. Rogers, vice-president and general counsel of Fox Film Corp. and Fox Theatres Corp.

"James R. Grainger, general sales manager of Fox Film Corp.

"John Zanft, general manager of Fox Theatres Corp.

"Courtland Smith, general manager of Movietone News Department of Fox Film Corp.

"Clayton P. Sheehan, manager of the foreign department of Fox Film Corp., having jurisdiction over distribution and sales in all foreign countries throughout the world, except Canada.

"Each man present discussed the trust agreement and Fox's obligations thereunder, and the manner in which the general welfare of the various companies and their respective personnel, stockholders and creditors and the public

Charges Fox Threatened Receivership If Bancamerica Plan Was Not Adopted

"Disloyalty" Charge Incensed Sheehan; "You Were Misled," Asserted Fox

relations of the companies would be affected by a repudiation of the trust agreement.

"As a result of this discussion, it was decided that inasmuch as Mr. Fox had practically excluded himself from contact with his executives, that these executives address to him a letter."

Here Sheehan attached a copy of the letter written to Fox under date of Dec. 17, in which the Fox cabinet called upon Fox to carry through his agreement with Otterson and Stuart. The text was carried exclusively in MOTION PICTURE NEWS.

Fox Put "On the Carpet"

"No acknowledgment of any kind was ever made to me by Mr. Fox of the receipt of this letter, until I met him as a result of a telephone call to appear at his home for a conference, which occurred two days before Christmas, to wit, Dec. 23, 1929.

"Mr. Fox taxed me and the other subscribers to the letter with being disloyal. I plainly and bluntly told him that I would not permit him to make such an accusation; that it was he who had entered into the trust agreement, after the fullest advice and mature deliberation; that I had likewise informed myself of the benefits of the plan and that having been in touch with the executives, and knowing the needs and requirements of the company, we all felt that it was Mr. Fox's plain, unvarnished duty, to carry out the terms of this agreement, and that I would not permit him to stamp our opinion as disloyalty and treachery; that he had no right to translate our frank and honest conviction of what was good for the company and himself into a symptom of disloyalty. Mr. Fox thereupon threw up his hands and said:

"'We will leave it go at that. You were misled.'

"Shortly afterwards, Mr. Fox broached a proposition to me which was as follows: That I was to organize a campaign for the purpose of obtaining from exhibitors of theatres with whom the companies dealt, and from the employees of the company and from personal friends and acquaintances, sums of money which were to be secured by notes of the company. The campaign was to be organized by me, he proposed, but the soliciting letters were to be signed by him. I told him definitely that such a campaign would result in failure and would undermine the morale of the body of executives and employees and would build up a sales resistance on the part of the theatre owners, because of the confession of weakness which this appeal would indicate; and that friends and acquaintances would not be eager or willing to invest their cash, unless it was handled and guaranteed in a regular banking way. He told me that it could not be handled in that way because all Wall Street was mobilized against him personally and was antagonistic toward him personally.

The "Securities" Flop

"Immediately succeeding that, Mr. Fox inaugurated, against my advice and without my cooperation, a campaign to sell $35,000,000 of so-called gold notes of the company. An attempt was made to sell these among exhibitors, employees of the company and personal friends. This, however, resulted in failure and brought in its wake the various dangers that I had predicted to Mr. Fox would follow therefrom.

"A series of meetings of the directors of the Fox Film Corp. were held.

The directors are:

William Fox,
Jack G. Leo, his brother-in-law,
Aaron Fox, his brother.
Charles S. Levine, his cousin,
Jacob W. Loeb, a lifelong personal friend.

all of the foregoing being employees of the company;

Nathaniel King
Saul E. Rogers, and myself.

"Mr. Rogers, Mr. King and I were the only three independent directors on that board. The rest of the board were controlled, dominated and completely subservient to the wishes of Mr. Fox.

"The first of these meetings was held on Feb. 16, 1930, at the office of Samuel Untermyer, Esq., who had been engaged by Mr. Fox, as his counsel, in receivership proceedings pending in the United States District Court for the Southern District of New York. All of the eight directors of the corporation were present. Mr. Untermyer was likewise present. He submitted the Bancamerica-Blair plan to the directors, although a copy of the plan had not been furnished to Mr. Rogers, to Mr. King or to me, in spite of our efforts to obtain a copy for our perusal, prior to the meeting. I asked Mr. Fox, at the meeting, whether he believed the Blair plan to be for the good of the company and whether he recommended its approval by the Board of Directors. Mr. Untermyer, answering for him, said:

Tilt with Untermyer

"'We have no choice. It is either this plan or receivership.'

"I stated:

"'That is not correct, Mr. Untermyer. Mr. Fox can carry out his contract in the trusteeship with Messrs. Otterson and Stuart, and this would immediately place the company, the stockholders and employees in a safe position. The company could, in a very short time, be on a sound financial footing.'

"Mr. Untermyer replied:

"'You know Mr. Fox won't do that. What is the use of talking further?'

"And then proceeded to arbitrarily continue with the meeting in further approval of the Bancamerica-Blair plan.

"My conclusion was that the slogan, 'this plan or a receivership,' was a bugaboo, but that the actual situation confronting us was that the directors were compelled to accept the one and only plan that was personally agreeable to Fox, and that if the directors did not entirely submit to Fox's arbitrary decision, he, Fox, would bring about a receivership by his own creation and domination and by his obstinacy.

Well Covered

Winnie Sheehan attended the opening of "Mammy" at the Warners Wednesday night. He wore street clothes and a soft, grey hat and was accompanied by Nathan Burkan, his attorney in the funfest with William Fox. Most of the audience was in evening dress.

"I see you're well covered," was the remark leveled at Sheehan, with the speaker nodding toward Burkan.

"Truth is," said Sheehan, "I didn't have time to buy a high hat."

Banking Competition Would Be Beneficial, He Told Colleagues

"I understood, also, that there were side agreements with Mr. Fox in connection with the so-called Bancamerica-Blair plan which were not revealed or divulged at the directors' meeting.

Receivers' Statements

"At this meeting, I also made the following statement:

> "'I see only benefit and constructive good coming from competition for the new financing for the company. Why not permit other bankers to compete?'

"I stated that Halsey, Stuart & Co., Inc., were ready and willing to negotiate a deal that they had guaranteed to me would be more favorable and far less expensive and would not deprive Mr. Fox of Class B stockholdings of Fox Film Corp. that he possessed.

"This was unanswered and waived aside by Messrs. Fox and Untermyer.

"I have believed from the beginning that the statements by Mr. Fox regarding receivership for the company were fictitious and misleading and used by him as a smokescreen to actually jam his selfish plans and interests through, at the expense of stockholders. The talk of receivership appeared ridiculous, or simply as a threat, in view of the struggle between two recognized, big, rich banking groups which were and are competing for the business of financing the companies.

"Finally, Mr. Fox stated definitely that we would have to take the Blair plan or submit to a receivership.

"In stating his grounds for objecting to the Blair plan, Mr. Saul E. Rogers said that it would place a tremendous burden of expense upon the company, to begin with, and that it would tie up the assets of the company and disable it from expanding. Mr. Jenkins read the Blair plan to the directors, and thereupon, a vote being taken, Messrs. Fox, Leo, Aaron Fox, Levin and Loeb voted in favor of the plan; Mr. King refused to vote; and Mr. Rogers and I voted against its acceptance.

First Plan a Tough One

"The following day, Feb. 17, another meeting of the board of directors was held at the office of the company, 850 Tenth Ave. We all attended and Mr. Untermyer was again present. Thereupon, the first plan prepared by Halsey, Stuart & Co. was presented to the meeting. I objected to the plan, because it called for Mr. Fox giving up his Class B stock by an exchange, at a ratio for Class A stock. I believed that provision was unfair to Mr. Fox and I so stated. Thereupon, a vote being taken, the said Halsey, Stuart plan was rejected and I voted for the rejection.

"On Feb. 18, another board meeting being held, there was presented to the meeting a letter which had been received from Halsey, Stuart & Co., Inc., setting forth that if the board of directors would appoint a duly authorized committee to deal and act for them, they were prepared to modify the plan previously submitted, both as to compensation, voting rights and in other respects. Mr. Untermyer read this letter to the members of the board. Thereupon, a motion was made by Mr. Rogers, and seconded by me, that the board appoint a com-

(*Continued on page 44*)

Sheehan Says Fox Harming Own Interests

(Continued from page 43)

mittee with authority to act, to meet with Halsey, Stuart in an endeavor to negotiate a better plan. That motion was defeated, the vote being as follows: Mr. Rogers and I in favor (Mr. King was absent), and the other directors opposing.

"On March 4, 1930, Halsey, Stuart & Co., Inc., served a copy of their revised plan on Mr. Samuel Untermyer, in the later afternoon, served Mr. Rogers and me, with a copy, also serving various other directors of the company with copies.

"After studying the plan and comparing it with the Blair plan, Mr. Rogers and I came to the conclusion that said Halsey, Stuart plan of March 4th was in many respects superior to the Blair plan, because it indicated a saving to the company in the financing of a minimum of approximately $13,000,000, and a maximum of possibly $31,000,000, in addition to which, it allowed the company to function freely and to expand, and did not freeze the credit or assets of the company.

"Upon arriving at this conclusion, we invited several other executives of the company to participate in a discussion, as a result of which, they acquiescing in our view that the Halsey, Stuart plan was a superior one, more economical and in the best interests of the stockholders, employees and creditors of the company, we agreed to recommend the Halsey, Stuart plan, and subscribed a recommendation in the form hereto attached.

Directors' Battle

"On March 5, 1930, at 9:30 o'clock in the morning, at the offices of the company, 850 Tenth Ave., a meeting of the board of directors was held. At the opening of the meeting, Mr. Untermyer announced that this Halsey, Stuart plan had been served on him on the afternoon of March 4, and had been served on various directors the night before. He derided the plan and advised that it be given absolutely no consideration. Mr. Rogers arose and spoke in favor of the plan and pointed out its advantages. Mr. Untermyer brushed aside further argument or consideration of the Halsey, Stuart plan and called for an immediate vote, requesting Mr. Fox to take a vote. Mr. King refused to vote; Mr. Rogers and I voted in favor of adopting the Halsey, Stuart plan, and Mr. Fox and the other directors whom he has at all times controlled, voted against this plan.

"Thereupon, I made a motion that the Halsey, Stuart plan be submitted to a special meeting of the stockholders which had been called for the same day, at 11 o'clock in the morning, for their consideration and action. Mr. Untermyer requested that I change the language of my resolution and simply refer the plan to the stockholders' meeting; which I declined to do. A vote was thereupon taken, Mr. Rogers, Mr. King and I voting in favor, and Mr. Fox and the other directors voting against it.

"The attitude of Mr. Fox has been harmful to the best interests of the companies and to his own interests, as well. Without reasonable justification he has sought to repudiate a trust agreement under which these companies would be fully and completely financed. He has been obstructive to every suggestion that would be of benefit to the companies. He has refused to take counsel with the executives of these companies, many of whom have been associated with him since the inception of these enterprises. He has excluded himself from all participation in the active business affairs of the companies, and has assumed an attitude of indifference and disregard for the welfare of the business of these companies.

"As a director of the Fox Film Corp., as general manager and as one who has contributed largely to the growth and expansion and the success of the company, I believe it my earnest obligation and duty to set forth the facts as they occurred and to explain to this court my reasons for favoring the adoption of the Halsey, Stuart plan and the carrying out of the trust agreement. I believe it is for the best interests of the company and all concerned that the trust agreement be carried out.

"Halsey, Stuart & Co., Inc., at various times during the past few years, had financed the Fox Film Corp. and the Fox Theatres Corp. I have ascertained the exact amounts loaned, the time of repayment of each such loan, and the rate of interest paid. A tabulation of the same is as follows:

Loan Made to	*Amount*	*Date Made*	*Date Paid*	*Rate*
Fox Theatres	500.000	12/7/27	9/7/28	*
Fox Film	1,000,000	1/23/28	3/15/28	5%
Fox Film	10,000,000	2/26/29	4/2/29	6%
Fox Theatres	250,000	3/28/29	6/12/29	6%
Fox Theatres	1,000,000	4/29/29	6/12/29	6%
Fox Theatres	500,000	6/16/29	6/12/29	6%
Fox Theatres	1,000,000	5/17/29	6/12/29	6%
Fox Theatres	1,500,000	12/5/29	12/10/29	6%
	$15,750,000			

* 5% till 6/6/28. 5½% from 6/6/28 to 9/7/28.

"These loans were unsecured. The interest charged on the loans was five per cent, five and one-half per cent and six per cent. On no loan did the interest rate exceed six per cent, the legal rate of interest in New York. Moreover, no bonus of any kind was paid to Halsey, Stuart & Co., Inc., by the Fox Film Corp. or the Fox Theatres Corp., in connection with these loans.

"This information demonstrated to me the good faith, the good will and the fairness of business dealing with the Halsey, Stuart & Co. in its relations to the Fox interests.

"I have not sought, nor do I seek, a receivership; and all the executives and employees of these tremendous enterprises are opposed to a receivership, which could only have a harmful and demoralizing effect. We want these enterprises to continue to flourish. We feel that the tremendous good will and prestige of these companies can be enhanced only by careful, economical and prudent financing.

"Disregarding Stockholders"?

"Mr. Fox should have been the first to welcome an opportunity to carry out such a plan. Instead, he has conducted himself as if these enterprises were his own private affair, to be regulated by his own whims, personal desires and caprices, disregarding the many thousands of stockholders who hold his securities, and the many creditors and thousands of employees whose livelihood depends upon the proper continuance of these enterprises.

"I pray that this court decree specific performance, compelling Mr. Fox to carry out the conditions, terms and covenants of the trust agreement, and I ask that this motion for temporary injuction be granted, restraining and enjoining the defendants (other than Halsey, Stuart & Co., Inc., Stuart, Otterson and Electrical Research Products, Inc.), from going through with the Bancamerica-Blair plan, or issuing any securities thereunder, or doing any act or thing to interfere with the trust agreement Exhibit 'B' of the complaint herein; and that the court take such other appropriate action as it may, in its judgment, deem necessary or proper in the circumstances.

"That no previous application for such relief has been made by me to any court or judge."

After All These Years

Eddie Cantor has given the legit a big black double-cross. Read what he told a "N. Y. World" reporter:

"In my opinion, the future of show business lies in the manufacture of talkies."

"Hit the Deck," 1st Run Record For Al Steffes

Minneapolis—Al Steffes' Paradise, a suburban house, broke all records with his showing of "Hit the Deck." This film was shown at the theatre for a week and marked the first time any outlying house, otherwise than the Publix, owned and operated in this city, ran an offering for six days. It is reported that on the opening night all box office records were smashed. It is further said that the week showed a profit far in excess of its usual quota.

Steffes stole a march on Publix by running newspaper advertisements the same size as that run by the Lyric theatre (2 columns by 3 inches).

The opening night, Sunday, found the street jammed with customers and not an unfilled parking space within blocks of the theatre.

"Sons O' Guns" First U.A. Picture from Al Jolson

Al Jolson's first picture for United Artists will be based on "Sons O' Guns," musical comedy, in which Jack Donahue and Lily Damita have been appearing on the New York stage. No director or leading lady have yet been chosen for the film.

"Big Fight" in Spanish

Hollywood—Arrangements have been made by Samuel Zierler of James Cruze Prod. to make a Spanish version of "The Big Fight," the English version of which is now being completed on the Coast, under the personal supervision of James Cruze. Ralph Ince will aid in making the Spanish version, and Andres de Segurola, opera singer, screen player, author and linguist, will adapt the story for the Spanish-speaking nations.

More Talkaphone Installations

Des Moines—Installations of Talkaphone sound-on-film equipment were made at three more Iowa theatres this week. R. C. Headley of the Opera House at Garden Grove, J. H. Johnson of the Princess at Stewart, G. G. Scott of the theatre at LeMars have bought this new equipment.

Metro Exchange Opened

Boston—Metro held a "house warming" at its new two-story exchange at Church and Winchester Streets Tuesday afternoon. Notables from the home office, together with a distinguished list of film folk from all over the East, attended.

Mangan on Job in Lunnon

London—Francis Mangan, Paramount's British presentation chief, has returned from Paris, where he was confined to the American Hospital, suffering from a nervous breakdown.

Adams' Condition Serious

Boston—J. K. Adams, manager of General Talking Machine Co., is seriously ill.

Double-Cross Charged to Sheehan by Fox; Assails Him for Backing Foes

Sheehan Sought to Replace Him as Head of Firms, Fox Alleges

Winfield R. Sheehan "entered a bargain" by which he was to supplant William Fox at the head of the Fox companies, and now is attempting to put through that alleged bargain.

That is the comment of William Fox upon the suit of Sheehan for an injunction to prevent Fox from putting into effect the Lehman-Bancamerica-Blair, Dillon, Read plan for refinancing the Fox companies.

The suit, and statement, revealed the open split existing between Fox and his chief lieutenant, whom Fox assailed as an ingrate.

"Mr. Sheehan," said Fox's statement, "who owes everything he is and has in the world to me, had been from the beginning of the struggle a faithful ally of the group that for over two months has been openly urging the Federal Court to appoint receivers."

Claims Efforts to Wreck Firms

"The telephone company," Halsey, Stuart and other interests, are trying to wreck his companies by forcing them into receivership, declared Fox. He said that he had been offered $18,000,000 for his controlling interest in the companies, but insisted he never would sell out and "betray the 18,000 and more stockholders by turning these properties over to the tender mercies of these people."

"It was he (Sheenan) who," continues the statement, "during my illness December last, and a few days after the Telephone Co.-Halsey, Stuart trust agreement was made, entered into a bargain by which he was to supplant me, although he owns no substantial interest in the company.

"That is the bargain he is now trying to put through. He has worked long enough under me to know that his unworthy insinuation that I have a 'secret' or any other agreement or understanding of any kind, directly or indirectly, with the bankers financing the companies out of their troubles, is utterly false and is grossly unjust to me as well as to the eminent gentlemen against whom this charge is recklessly made."

"The Telephone Co. and Halsey, Stuart, who are seeking to dominate this situation and get control of the companies with the aid of Mr. Sheehan, do not now and never have owned a share of stock in either of the companies (Fox Film Corp. and Fox Theatres Corp.)"

Debts of $27,000,000 owed Halsey, Stuart and Electrical Research Products are entirely protected by the Lehman-Bancamerica-Blair-Dillon, Read plan adopted at the stockholders' meeting. He denied Sheehan's claim this plan would cost the stockholders $18,000,000 more than the Halsey, Stuart plan.

"In a misguided moment," Fox said, "and when I believed in the motives of these men (Stuart and Otterson), I foolishly transferred my voting stock to these trustees for the sole purpose of getting out a plan of financing to save the companies from the temporary financial embarrassment in which they found themselves by reason of my misplaced reliance upon the promises and ability of Halsey, Stuart & Co. to finance the companies, on which they completely broke down."

Stuart Motives Hit

Harry Stuart, Fox charged, "with the aid of Mr. (John E.) Otterson and Mr. Sheehan," sought to "use his powers as an alleged trustee for his own profit and aggrandizement." He declared he would not sell out to the Stuart-Otterson group, because of his duty to his stockholders.

"I want the stockholders to know," he added, "that in all this desperate, sordid game of high finance there is at least one man to whom money is not the only thing in the world."

Passes Recalled

Baltimore—All annual passes for the Loew theatres including the Century, Valencia and Parkway, none having been issued by Loew's for the Stanley, have been recalled by Howard Price Kingsmore, Loew's city manager in this city. No new annuals will be distributed, according to Kingsmore, who is said to be following orders from New York.

Mpls. Clubwomen Turn Attention To Film Reform

Minneapolis—Local clubwomen, after having been successful in making stage attractions 99.44-100 per cent pure in this city, are now going to do bigger and better things for the photoplays.

They intend to act upon suggestions received from Mrs. Thomas G. Winter, director of motion picture public relations.

Local managers are to be persuaded to expurgate all objectional features of films being shown at local houses. The suggestions made by the local women may carry weight. They agitated against the showing of "Strange Interlude" when it was presented upon the Metropolitan stage. They had portions of "Street Scene," which also played here, cut. Their efforts were the main reason for the Gayety (a burlesque house) closing its doors. They also served as a threat against the Palace, which followed the Gayety as a secondary burlesque theatre. The Palace is now closed. What effect their demands will have upon screen attractions here is being awaited anxiously.

King to Direct Buck Jones

Louis King has been signed as director for the first of the Buck Jones productions to be released by Columbia. The first is entitled "The Man From Hell's River."

Columbia Buys 2 Plays

Columbia has added two more stage plays to its list of productions for next season. They are "Sure Fire" and "Bless You, Sister."

Third Week for 'Anna Christie'

"Anna Christie," Greta Garbo's initial talker, now is in its third week at the Capitol, New York.

"Sally" Held Over

First National's "Sally" is the first picture to be held over a second week at the Earle, Washington.

Warner's Sentiment

Hollywood—Harry M. Warner's trip to the coast was made chiefly for the legal adoption of the child of his late brother, Sam. The child had been living with a nurse for some months, as its mother, Lina Basquette, has been touring the country in an act. Warner, therefore, arranged for legal adoption of the child, so she could enjoy the family privileges and love he felt his brother Sam would want.

Famous-Canadian Offers New Stock Expansion Plan

Montreal—In line with its expansion policy, Famous Players-Canadian has offered 30,000 additional shares of its stock on the Montreal Stock Exchange, in anticipation of purchase by the Royal Securities Corp. The firm has an option on the shares at $25. The increased exchange value gives the bank profit of $1,000,000 on the shares, it is stated. I. W. Killam of the Royal firm is one of the three voting trustees of the theatre company.

Berlin Casting Picture

Irving Berlin is in New York casting "The Love Cottage," his first independent film production for United Artists. He will return next week to Hollywood, where production will start May 1.

Fischer Buys "Clancy"

Cleveland—"Clancy in Wall Street" has been acquired for distribution in this territory by Meyer Fischer, head of the Fischer Film Exchange.

Joe Brandt in New York

Joe Brandt, president of Columbia Pictures, returned to New York from Hollywood Thursday.

• New Theatres •

PERTH AMBOY, N. J.—Warners still are negotiating for a site here, it is reported.

HEALDSBURG, Cal.—Redwood Empire Theatres is to spend an estimated $100,000 on a theatre here.

NYACK, N. Y.—Two circuits are declared seeking sites for theatres here.

BROOKFIELD, Mo.—A. E. Sharer of the Plaza intends to rebuild a structure to be known as the New Plaza, seating 500 and to be wired for sound.

BAXLEY, Ga.—Warren E. Swain, contractor, will build a theatre opposite city hall to be leased to Mrs. S. V. Brown and Mrs. F. W. Collins, who operate the Appling.

RIDGEWOOD, N. J.—Work of excavation started near the Madison theatre, Myrtle Ave., between Woodbine St. and Wyckoff, has revived report that a new theatre is in prospect.

BIG SPRING, Tex.—J. Y. Robb, head of the Big Spring Amusement Co., which operates all three local theatres, plans to spend $300,000 on a 1,500-seat house here.

TORRINGTON, Conn.—Warners are seeking site for a theatre here. The firm operates the local Palace.

YREKA, Cal.—Building of the Broadway here calls for expenditure of $70,000, according to Walter H. Leverette, who negotiated the deal.

WOODSFIELD, O.—Name of the new theatre just opened here was slated to be chosen this week. L. J. Shannon operates the house.

SANTA ROSA, Cal.—Dan Tecchini, who operates a theatre here, is opening a new house at Petaluma.

ASHLAND, Ky.—Ashland Theatre Corp., a Publix subsidiary, is to be formed here to operate a proposed house at Thirteenth St. and Winchester Ave. The house is slated to cost $500,000.

CANAJOHARIE, N. Y.—Practical rebuilding of the Mohawk was in prospect this week provided voters acted favorably upon the question of Sunday shows.

GARDINER, Me.—Russell Amusement Co., owned by Maine & New Hampshire Theatres Co., Publix subsidiary, is planning a house to seat at least 700.

HERKIMER, N. Y.—Albert Robbins is managing the Richmond, just opened here by Nathan Robbins.

WEST HOLLYWOOD, Cal.—Gus A. Metzger, formerly of the Forum, has acquired lease of the new Fairfax, scheduled to open this month. It seats 1,800.

LOS ANGELES—Fox West Coast is preparing plans for a 1,700-seat theatre at Huntington Park, where Warners also will build.

LAS CRUCES, N. M.—Able Davis of Denver has opened the Del Rio.

PLATTSBURG, N. Y.—Benton & Leary of Saratoga, owners of the Strand, are reported planning a house on the site of the old Clinton. Recently it has been reported that the Plattsburg also is to be rebuilt. The town has had but one house in operation during the last two years. Benton & Leary have a chain of nine houses.

TUCSON, Ariz.—Joe Gross is to operate the Palace being built at West Congress and Plaza Sts. The house will cost $60,000 in property and building and will seat 650. Roy Place is architect.

MORGANTOWN, W. Va.—Warners will build a 2,000-seat house here.

JOPLIN, Mo.—Completion by September of the new $400,000 theatre being built in Joplin, Mo., is forecast, according to L. P. Larsen, president of the Joplin Building Corporation, which is erecting the house for the Midland circuit.

MEBANE, N. C.—J. M. Coble is building a theatre here to replace the Majestic, which was destroyed by fire last December. C. S. Parnell will operate the house under five year lease.

MEMPHIS, Tenn.—Sam Myars is building a theatre at College St. and McLemore Ave.

LYNCHBURG, Va.—Building to house the new Paramount theatre here is to cost $168,000, exclusive of furnishings. McDonald & Co., Atlanta architects, drew the plans.

Changing Times

Indicative of what has happened to the exhibitor during the last 12 months is the experience of one concern here that had occasion to use a theatre mailing list that had a reputation for accuracy and was made up less than a year ago. The concern addressed 2,500 circulars to theatres in the United States. There were nearly 500 of these returned as "undeliverable." Reason given by the postal authorities in most cases was "out of business."

MAYSVILLE, Ky.—Work is starting soon on the Russell.

CENTRALIA, Wash.—R. C. Reamer designed the Fox West Coast theatre to be built here at reported cost of $200,000. Bids now are being taken.

ANTIGO, Wis.—Site is under consideration for the community theatre to be built here.

WOODSFIELD, O.—Work has been completed on the new sound house here.

COLUMBIA, Tenn.—Western Electric apparatus has gone into the Princess.

BOWLING GREEN, O.—The 758-seat Cla-Zel has installed the Western Electric apparatus.

INGLEWOOD, Cal.—A new picture theatre is planned here by local interests.

POMONA, Cal.—Work on the new Fox, to cost $250,000, will be started next week.

HOLLYWOOD—The New Fairfax, at Beverly Boulevard and Fairfax Street, is rapidly nearing completion. It will seat 1,800.

NEEDLES, Calif.—The new Needles Theatre has opened with "Chasing Rainbows" as its premiere offering. C. A. Simons is manager of the house, which occupies the ground floor of the new $150,000 Masonic Temple.

GLOVERSVILLE, N. Y.—The Schine Theatrical Corporation announced this week that it is constructing two new theatres, in Cortland, N. Y., and Salamanca, N. Y. Both will seat 1,800.

RIDGEWOOD, N. J.—Frank Costa, manager of the Playhouse, in a published statement asserts that Warner Bros. are contemplating building a new house here.

MARIETTA, O.—Manning & Wink, local exhibitors, have acquired the site now occupied by the Strand and adjoining stores for $30,000, said to be the highest price on record for business property here, and will erect a handsome theatre.

KANSAS CITY, Mo.—John Paxton, manager of Publix Theatres here, announced that he plans to open the new Plaza Theatre on July 13.

PLACERVILLE, Calif.—Work has started on the erection of a new $75,000 theatre to replace the Elite, destroyed by fire last year.

BIRMINGHAM, Ala.—Birmingham men head a theatre building corporation just organized to erect a house at Bristol, Va.-Tenn. It will be leased to Paramount and will have a seating capacity of 1,250. Completion is expected by Nov. 1.

PHILADELPHIA—A permit for the construction of a theatre building to cost $150,000 has been granted to Fred S. Wood, a manufacturer.

SPRINGFIELD, Mo.—S. E. Wilhoit, owner of the Grand and Princess here, will erect a $150,000 house on the public square soon.

MARSHALL, Tex.—Construction of the Paramount Theatre is being rushed toward completion. The theatre will be completed at an approximate cost of $200,000 and will have a seating capacity of 1,600.

PRATT, Kan.—The new Barron Theatre has opened here. It is an up-to-date and attractive house, costing $100,000.

LOS ANGELES—Work will begin within a short time on Warners Bros.' new $1,000,000 theatre at Wilshire and Western.

OAKLAND, Calif.—Local capitalists have acquired a large tract of land between Twentieth and Hobart streets and Broadway and Telegraph avenue, for the construction of a theatre which will be leased to Paramount for thirty years at rentals in excess of $5,500,000. Work will be started immediately and the theatre is expected to be completed this Fall.

SYRACUSE, N. Y.—It is reported in local film circles that B. S. Moss will erect one of its contemplated chain of theatres here. The house will seat between 2,000 and 2,500.

BELLFLOWER, Cal.—The new Bellflower Theatre opened here this week, the event being celebrated by the entire community. The house has been leased by Paramount.

HOLLYWOOD—Harold B. Franklin announced this week that work will start in 30 days on the erection of a theatre in San Pedro, with a seating capacity of 2,500. It will cost $500,000.

TUSCAN, Ariz.—A permit has been issued to A. Kaufman to erect a $22,000 theatre here.

MEDFORD, Ore.—Walter H. Laverette of this town has just closed a deal for the purchase of a theatre site in Yreka, Calif. He is naming the house the Broadway.

OBERLIN, O.—Plans are under way here by local men to construct a 1,000-seat house in the near future.

Two Minnesota Towns Vote

Minneapolis—Ghosts of Sunday shows will stand beside the ballot boxes at Window and Worthington at the early April elections in those Minnesota towns. Worthington will determine April 1 whether the younger element is to remain in town Sunday nights or journey to nearby cities for amusement. Last year the issue was defeated by 38 votes. At Window, the election is slated for April 8. Repeal of the anti-Sunday shows ordinance will be necessary in that municipality.

Loew's Boston Statement

Boston—Loew's Boston Theatre Co., David Bernstein, treasurer, has filed its annual report with the commissioner of corporations, as follows: Real estate and equipment $3,628,797; accounts receivable, $41,637; cash, $279,116; securities, State Theatre Co., $1,040,895; deferred charges, $59,385; good will, $23,536; total, $5,073,366. Capital, $3,872,067; mortgages, $720,000; accounts payable, $133,580; surplus, $347,719; total, $5,073,366.

Installs Universal Reproducer

Indianola, Ia.—Billy Eddy, owner and manager of the Empress, received the first recorded installation of the Universal sound-on-film and disc equipment in Iowa handled exclusively in this territory by Arthur Thiele of Des Moines Theatre Supply Co. Eddy is secretary of the Iowa theatre men's organization.

Operation for Farrell

Nashua, N. H.—Harry Farrell, owner of State and other theatres, underwent an operation for gallstones and complications and later submitted to a blood transfusion. His condition is considered critical.

Brown New Salem Manager

Salem, Ore.—Brady H. Brown has taken over the duties of house manager of the Fox Elsinore Theatre, succeeding Verne E. McIntyre. Brown had previously managed theatres at Louisville, Ky., and Tacoma, Wash.

• Throwing the Spot on Hollywood •

"FRENCH KISSES" is title of the new Educational-Tuxedo talking comedy featuring Robert Agnew, Helen Bolton, Monty Collins and Betty Boyd. "Peace and Harmony" is another forthcoming.

* * *

After signing Humphrey Bogart, star of "Meet the Wife," Fox has brought its author, Lynn Starling, out to the Coast to join its writing staff.

* * *

The start of the new starring vehicle of Nancy Carroll and Charles "Buddy" Rogers, "Follow Thru," for Paramount, means the return of Thelma Todd to the company with which she made her screen debut.

* * *

Jean Hersholt has been put under contract by Warners at the instigation of Director Michael Curtiz, for the leading character role in "Come Easy," the Vina Delmar story in which Lotti Loder will be featured.

* * *

Several squads of Publix ushers, picked from various theatres, will be featured in "Paramount on Parade."

* * *

Larry Kent has been added to the cast of Columbia's "Around the Corner," joining Charlie Murray, George Sidney, Joan Peers and Charles E. Delaney. The direction is in the hands of Bert Glennon and Patterson McNutt.

* * *

The screen villainies of Warren Hymer will continue for some time to come, for Fox has just renewed his contract.

* * *

Helen Johnson, recently placed on a long-term contract by Columbia Pictures, will appear first in "Soldiers and Women," an audible screen adaptation of the stage play of the same name. Others who will appear in the picture are Walter McGrail, Aileen Pringle, and Grant Withers.

* * *

The title of the Hoot Gibson picture has been changed from "Howdy, Cowboy" to "Roaring Ranch."

* * *

"True to the Navy," which Clara Bow will sing in "Paramount on Parade," was written by Elsie Janis and Jack King.

* * *

Lucille Brown, who played the ingenue lead opposite Richard Bennett in "Jarnegan," has been signed to a long-term contract by Fox.

* * *

It is understood that Universal is about to loan Glenn Tryon to another company. Carl Laemmle, Jr., denies reports that Tryon's contract has expired.

* * *

Marguerite Churchill will play a leading role with Edmund Lowe in "The Fatal Wedding," Fox Movietone, to be directed by William K. Howard. Earle Foxe also is featured.

* * *

Several young women are being tried out by Fox for the leading role in "Liliom," but no choice has been made.

Talkie Monopoly

Hollywood—One of the film colony's cynics is circulating the story that a prominent female star is so fond of talking about her own operations that she's demanded that the other actresses on the lot be forbidden by contract to have any of their own.

"Cuckoos" a Laugh-Getter

Hollywood—A crazy quilt of comedy and music, seldom with serious moments—"Cuckoos" will rank with laugh hits of the year. Bert Wheeler and Bob Woolrey, the funny boys of "Rio Rita," aided by Jobyna Howland, Dorothy Lee, Mitchell Lewis and others, are even funnier than in their initial film appearance.

It's a laugh special—with plenty of music in between—rather in the musical extravaganza class with low-brow comedy and dialogue that everyone catches quickly and understands. There is no attempt for sophisticated lines, neither are there dirt sequences of dialogue used to gain laughs. Paul Sloane directed most capably, setting a fast tempo that made the 100-minute preview seem one-half that time. "Cuckoos" has plenty to recommend it. There are better than three laughs a minute.

GREENE

"SWEET KITTY BELLAIRS," Warner Bros. special on the 1930 list, will not be filmed in color, as planned. It is an adaptation of the famous Belasco play, and features Claudia Dell and Percy Askam. It is under the direction of Alfred E. Green.

* * *

George R. Batcheller, in charge of the production of Chesterfield's second all-talker, "Ladies in Love," announces the signing of Marjorie "Babe" Kane.

* * *

Milton Sills will begin work in the lead, "The Sea Wolf," for Fox Movietone when he completes "A Very Practical Joke." Alfred Santell will direct Sills in Jack London's powerful novel.

* * *

John Mack Brown, who has appeared in "Our Dancing Daughters," "Coquette," "Montana Moon" and other films, has been assigned an important M-G-M role of the year—that of Billy the Kid in King Vidor's forthcoming picturization of the bandit's career.

* * *

Gordon Elliott has been added to the cast supporting Pauline Starke and Ben Lyon in "What Men Want," by Warner Fabian. A. H. Van Buren, director, is working with Ernst Laemmle on the direction. The cast includes Carmelita Geraghty, Robert Ellis and Hallam Cooley.

* * *

The title of Jack Oakie's first starring vehicle for Paramount has been changed to "The Social Lion" from "High Society." It is a talking version of Octavus Roy Cohen's magazine story, "Marco Himself," dealing with the entanglements of a fourth-rate pugilist in society. It is under the direction of Edward Sutherland, with Mary Brian, Skeets Gallagher, Harry Green and Olive Borden playing opposite Oakie.

* * *

John Sheehan, who plays Doc May, the medicine show man, in "Swing High," Pathe's circus romance, featuring Helen Twelvetrees and Fred Scott, was recruited from Broadway.

* * *

Garrett Fort, recently signed as dialogue writer by Universal, has been assigned to the writing of stories and dialogue for the series of two-reel comedies featuring George Sidney and Charlie Murray.

TYLER BROOKE and Albert Conti have been added to the cast of Cecil B. De Mille's new production with music, "Madame Satan." Several scenes will be taken on a replica of a big Zeppelin now being constructed at the M-G-M studio, the climax showing 200 passengers falling to the ground in parachutes. Reginald Denny, Kay Johnson and Roland Young have featured leads.

* * *

Arthur Rosson has started production of the seventh Hoot Gibson production for Universal. It is "The Concentratin' Kid." Kathryn Crawford is the new leading woman. Others in the cast are Duke R. Lee, James Mason and Robert E. Homans.

* * *

"True to the Navy" is the title of the song Clara Bow will sing in "Paramount on Parade."

* * *

Rita Flynn is the latest addition to the cast of "Top Speed," which will start next week at First National. Other featured players are Bernice Claire, Joe E. Brown, Jack Whiting, Frank McHugh, Laura Lee, Edmund Breese and Wade Boteler. The picture will be directed by Mervyn LeRoy.

* * *

Yola D'Avril has been signed by Fox for a featured role in "Fox Movietone Follies of 1930." Cast includes Marjorie White, Noel Francis, Miriam Seegar, William Collier, Jr., Whispering Jack Smith and others.

* * *

Edythe Chapman has been assigned a role in "A Very Practical Joke," featuring Milton Sills and Dorothy Mackaill under direction of Berthold Viertel.

* * *

"The Right of Way," from the novel by Sir Gilbert Parker, has gone into production at First National under direction of Frank Lloyd. The cast is a followss Conrad Nagel, Loretta Young, Fred Kohler, William Janney, George Pearce, Emmett King, Harry Cording, Brandon Hurst and Halliwell Hobbes.

* * *

"Under Montana Skies," which Phil Goldstone made as a silent years ago under the name of "Montana Bill," will be made by Tiffany as an all-talking feature, with Kenneth Harland and Slim Summerville.

* * *

Melville Brown will direct Arthur Lake in Radio Pictures' all talking picturization of "Tommy." Rehearsals of "Tommy," are scheduled to begin during the next two weeks at the Radio Pictures' studio. The film is being adapted from the stage play by Bertram Robinson and Howard Lindsay.

* * *

Paul Sloane, director of Radio Pictures' musical extravaganza starring Bert Wheeler and Robert Woolsey, "The Cuckoos" is one of the few film directors who is also a sound recording expert. He took a course in sound at the school of the Radio Corporation of America.

Rah! Rah!

Hollywood—George Pearson, English film man here to aid in the production of "Journey's End," told an interviewer that "Hollywood is the university of the film industry."

Yes, we are collegiate.

• • Briefly Told News

Robertson Signs with "U"

John S. Robertson, director of "La Marseillaise," Universal's dramatic musical spectacle starring Laura La Plante and John Boles, has signed a new contract to return to Universal when the studio goes into production with its new program in May.

Besides directing "La Marseillaise" Robertson filmed "Shanghai Lady," with Mary Nolan, and "Night Ride," with Joseph Schildkraut and Edward G. Robinson.

Milwaukee Plans Altered

Milwaukee—Plans for Warner Brothers' 2,400-seat theatre here, now under construction, have been altered so as to include additional property on Wisconsin Ave. The theatre will cost approximately $1,500,000, and it is hoped to have it completed by the time Fox's Merrill, directly across the street from it, is closed. The latter theatre has approximately six months more to operate under its lease, which is reported to have been purchased by chain store interests.

Silverberg to Detroit

Detroit—H. A. Silverberg, newly-appointed manager of the local Pathe Exchange, returns to the rooster banner after ten years, having been a salesman with Hodkinson when that organization released through Pathe.

From Hodkinson, Silverberg went to Fox and then Goldwyn in Pittsburgh. He came to Detroit in 1923 to join M-G-M and has spent the past seven years in this territory, later joining Warners and United Artists. He left Detroit last November to join Tiffany at Cincinnati.

Winter Garden Changes April 3

April 3 is date set for opening of the renovated New York Winter Garden on a grind policy. Warners has spent more than $200,000 in altering the house. A Seventh Ave. box office entrance is one of the new features. "Under a Texas Moon" will be the lead-off picture under the new policy.

Rogers Coming East

Charles "Buddy" Rogers will be the star of Paramount's forthcoming production of the stage musical hit, "Heads Up," when it is filmed this spring at the Long Island studio. "Heads Up" will be filmed in Technicolor.

Buy Blandenboro House

Bladenboro, N. C.—T. C. Lambden and O. H. Young have purchased the Lyric here from Amusement Operating Co.

Vale! Tin Pans!

The anti-noise crusade launched in New York some time ago seems to have died, and probably the trek of song writers to the coast had something to do with it.

But Can He Read?

Hollywood—A film star was up against it the other day when his son, a kindergarten pupil, demanded that he relate the story of the three bears. The next day the disgusted youngster brought home a book about the Bruin Trio with the comment: "I told teacher that you wanted to read it." When the story got out the star was deluged with scores of children's books and at social affairs he's called on for Mother Goose rhymes.

Rogers Starts Second

Hollywood—Will Rogers has started rehearsals on his second starring talker for Fox, "So This Is London," from the George M. Cohan play of the same name. John Blystone will direct.

Berkley Arranging Dances

Hollywood—First film work of Bushby Berkley, dance and stage director, will be on dance and ensemble numbers of Eddie Cantor's "Whoopee," Ziegfeld musical to be produced by Sam Goldwyn.

Perret Finishes French Film

Paris—Leonce Perret, former American director, is working at Epiney Sound Studios, where he has just finished "When We Were Two."

Gaumont Player Developing

London—British Gaumont is grooming Sari Maritza for stardom. She talks Chinese, English, French and German.

Gavin Gordon, Garbo's Lead

Hollywood—Gavin Gordon, stage actor, has been assigned the lead opposite Greta Garbo in "Romance," her second starring talker. Clarence Brown will direct, with Lewis Stone in a featured spot.

Big Business for Tampa

Tampa, Fla.—The Park Theatre, which was placed under the management of George B. Peck, the dean of Tampa showmen, about two months ago, is doing the up-and-up every week. March thus far shows a great increase over March a year ago. The 25c price put an awful "kick" into business.

Lloyd Writing Fox Script

Hollywood—Gerrit ("Jack") Lloyd, scenario writer and personal representative for D. W. Griffith over a period of ten years, has been signed by Fox to write the adaptation and dialogue for "The Last of the Duanes." The picture wll be a talker remade from Zane Grey's story with George O'Brien featured under direction of A. F. Erickson.

Whiting in "Top Speed"

Hollywood—Jack Whiting, Broadway musical comedy "name," has arrived on the coast to appear in First National's "Top Speed." Mervyn Le Roy will direct the filmusical with cast including Joe E. Brown, Bernice Claire, Laura Lee, Frank McHugh, Edmund Breese and Wade Boteler.

French Start Bi-Lingual

Washington—Pierre Colombier, Rene Pujol and Maurice Yvain are collaborating in the Pathe-Natan studios at Joinville, France, in the production of "Radieux-Concert," according to advices to the Motion Picture Division of the Department of Commerce. Besides English, German and Spanish versions, the picture will have two French versions, one of these being in color.

Signed for 1930 Follies

Hollywood—Fox is daily lining up players for the Fox Movietone Follies of 1930, which Benjamin Stoloff is directing. So far those signed include Miriam Seegar, William Collier, Jr., Marjorie White, El Brendel, Frank Richardson, Noel Francis, Huntly Gordon, and Paul Nicholson.

Attach Theatre Receipts

Fort Wayne, Ind.—Acting on an attachment order, deputy sheriffs and police officials took possession of the receipts of the Majestic Theatre. The attachment order was made on petition of Charles P. DuWan, who seeks a judgment for $1,000 on a note against Peter Brill and others, operators of the theatre.

Buys Glen Falls House

Albany—Frank Cronkhite, who has been in vaudeville for several years, has purchased the Glens Falls, which has been operated by A. M. Burdette. The new owner has already assumed possession, coming to Glens Falls from Chicago after completing an engagement there. The house will be redecorated.

Rebuilding at Kinston

Kinston, S. C.—As soon as insurance adjustments are completed, the Grand, destroyed in a fire causing damage estimated at $80,000, will be rebuilt.

Warner Officials Return

Harry M. Warner, Jacob Wilk and Joe Hazen have returned to the Warner home office after a trip to Hollywood.

The Lambs Bleat

Worst result of the market crash: The low moaning and dismal wailing of those who can hardly bear the idea of working for a living.

From Everywhere • •

Oh! Oh!

The big director wanted a man to play a Scotland Yard detective, and the casting office sent him a prospect. After a very brief confab, the director sent the actor back to the casting boss with a note. It read:

"This man won't do. Hasn't a trace of a Scotch accent!"—"Photoplay Magazine."

Acquit in Sunday Case

Sebring, Fla.—Following an election, which approved Sunday shows, Manager Chas. F. Johnson opened his theatre on the Sabbath and was arrested on a charge of breaking the State law, which prohibits any form of unnecessary labor on Sunday. He was tried in the County Court by a jury which returned a verdict of "not guilty" after 15 minutes' deliberation.

Judge Thacher Confirmed .

Washington—Appointment of Judge T. D. Thacher to be solicitor general of the United States has been approved by the Senate. Judge Thacher is author of the decree outlawing compulsory arbitration in the industry.

Shooting First "Idea"

Hollywood—"Marble" is the first of the Fanchon & Marco Ideas to be filmed as a Technicolor short subject. Fanchon, George Wolff and Ed Howe are collaborating on production of the series at Metropolitan studio.

Seek De Koven Operetta

Hollywood — Warners are negotiating with the Reginald De Koven estate for at least one film operetta. The deal is expected to be closed any day, as interested parties are now endeavoring to adjust minor financial matters before signing contracts.

Sunday Shows Win

Bradentown, Fla.—Sunday shows were given the approval of the voters in an election by a majority of 106. There were 625 in favor of it and 519 against. A year ago the election on the question went the other way by about the same number. Most Florida cities now have Sunday amusement.

New M-G-M Exchange

Dallas — The new M-G-M exchange opened here this week, a large number of prominent citizens joining with film men in celebrating the event. The building is located at 2013-15 Jackson Street.

Columbia Signs Another

Hollywood—Helen Johnson, a recruit from the stage, has been placed under long-term contract by Columbia.

Russell Writing for Fox

Hollywood—John Russell has moved over from First National to Fox, and has been assigned to write the continuity for "The Painted Lady," which will be one of the initial releases on the Fox 1930-31 program. The picture is being adapted from Lawrence Evans' drama of the South Seas.

Shenker With Poster Firm

Cleveland—Mac Shenker is managing the Cleveland Poster Exchange, which he operates in association with Nat Barach and Charles Beckerman. The latter partners handle distribution here of advance trailers. Shenker recently closed the Family.

Receiver for Theatre

Mishawaka, Ind.—Harry Easton of the Strand has been named receiver for the Twin Cities Amusement Co., operating the Mishawaka Theatre. The appointment follows the filing of a receivership petition by a building supply firm. Oscar J. Lambiotte and Louis Cochevety are the principal owners of the company in receivership.

Plan Short Subjects

Hollywood—Howard C. Brown and Curtis F. Nagel, producers of "Mamba," have signed Guiseppe Creatore, musical conductor, to make a series of short subjects to be known as "Musical Fantasies." Creatore's band of 75 pieces will be featured. Claude Fleming, dialogue director of "Mamba," will supervise the series to be made at Metropolitan studios and be released by Tiffany.

Hatch On Sales Trip

Stanley W. Hatch, general sales manager of Educational, Inc., has started on a general inspection tour of exchanges in the following middle and far western cities: Chicago, Denver, Salt Lake City, Seattle, San Francisco, Los Angeles, Kansas City, Omaha, Des Moines and St. Louis.

Sharby Buys at Claremont

Claremont, N. H.—Fred Sharby has purchased the Magnet from H. B. Daley.

The Fighting Word

Blame Sid Skolsky for the gag about the producer who was having a scrap with a rival magnate over the services of an actress. After a hot telephone conversation he sent his secretary over to the rival company to thrash the matter out.

The secretary returned and proudly reported: "I spoke and argued with them for over an hour and they finally acquiesced."

"Well," replied the producer, "if they feel that way about it they can go to hell. I'll place the case in the hands of my lawyer, immediately."

Hits "Wet" Film

St. Petersburg, Fla.—Boycott on "wet" motion pictures was asked at a meeting of the Anti-Saloon League here by Mrs. Mary Harris Armour, Georgia temperance advocate. She asked that members quit reading wet publications and attending pictures which are "unfavorable and unfair in presenting the prohibition question."

New Indiana Company

Indianapolis—Articles of incorporation have been filed here by the Oliver Theatre Company, Inc., of South Bend, Ind. The corporation has an initial capital stock of 100 shares and is formed "to operate and manage theatrical productions of any kind whatsoever." The first board of directors is composed of A. N. DuComb, Jay Rose and Bruce Godshaw.

Theatre Changes Hands

Tampa, Fla.—The Italian theatre, in Ybor City, has closed and the Cazin Amusement Company, of West Tampa, is to take over the house. New equipment, including sound, will be installed, and the house all remodeled.

Another for Fox West Coast

Missoula, Mont.—Fox West Coast now has the Wilma here, which opens April 1 with Fanchon & Marco units. E. K. Taylor is manager.

Cantor to Hollywood

Eddie Cantor and practically the entire cast of "Whoopee" leave Saturday for Hollywood, where the Ziegfeld musical is to be recorded and filmed as the inaugural picture of the new Samuel Goldwyn-Florenz Ziegfeld combine. Ziegfeld and his family are expected to leave the following week.

Named Stagehands' Delegates

Cleveland—Oscar Scheck, Tom Canton and Manus McCaffery will represent local stagehands at their annual convention at Los Angeles in June.

"U" Newsreel On Film

Universal's Talking Newsreel now is being offered in sound-on-film version, states Lou B. Metzger, general manager of the company.

Rose Gets Cleveland Office

Cleveland—Barney Rose, former Indianapolis manager, is new manager of the Universal exchange, succeeding Jack Osserman.

Warners Buy "Philly" House

Philadelphia—Warners has taken over the Forum here.

Briefly Told News

Gold Pass to Governor

Providence—Publix this week presented a gold pass to Gov. Norman S. Case, admitting him to the new Strand at all times. Publix expects to open the Strand, after complete renovations, in about four weeks.

Change Theatre Name

Garland, Tex.—The name of the Crescent Theatre has been changed to the Fagg.

Fire Damages Theatre

Morgantown, W. Va.—Damage of $40,000 was caused by a fire in the Metropolitan Theatre. Harold Sanders and H. D. Kelly, projectionists, were trapped in the operating room, but escaped down a fire ladder.

Exhibitor Sells Interests

Lampasas, Tex.—Furman L. Wolf, part owner and manager of the Beltonian and Beltex Theatres, the Wolf-Walker houses of Belton, has sold his interests to H. H. Cluck of San Antonio. Roy L. Walker, of Lampasas, has retained his interests.

Lynch Buys Star

Pawtucket, R. I.—The Star, home of pictures, vaudeville and stock, has been purchased by William J. Lynch for $25,000. The building erected more than 100 years ago, formerly was used as a Masonic Temple.

Preparing for Summer

Aberdeen, Wash.—At an approximate expense of $5,000, the Fox D. & R. Theatre is overhauling its ventilation system.

Decorations for California

San Francisco—The Publix Circuit has placed an order for the latest type triangular directional glass signs with cathedral glass for the California.

Back from Waikiki

San Francisco—Joel Cohen has returned to Golden Gate Ave. after spending several months in Honolulu.

Hollywood Bound

George R. Batcheller, president of the Chesterfield Motion Picture Corporation, has left for California where he will put into production "Hearts in Bondage." Edgar Lewis will direct.

Reeder Takes Over Theatre

Ephrata, Wash.—Edwin Reeder, well known business man of this town, has moved to Harrington and assumed management of the theatre in that town.

Repairing Damaged Theatre

Great Falls, Mont.—Contractors are busily engaged in repairing the damage done recently to the Alcazar Theatre by fire.

The Victim

Because it boosted the week-end records at the Colony in New York, "The Cohens and Kellys in Scotland" has been held over for a third week. And thereby hangs a funny tale:

The doorman saw a man stop, scan the billing and art in front of the theatre, and heard him remark in a rich Irish brogue:

"'Tis a hell of a jam for a Kelly."

Came the Yawn

"Pete" Woodhull on a recent trip through the Middle West was reading a newspaper in a hotel one evening when he suddenly became aware that the lobby, which had been well filled a short time before was entirely deserted.

"Gee, but you roll up the sidewalks early in this town," he observed to the clerk. "I suppose I've got to go to bed, too."

"You can if you want to, but the crowd's up on the balcony listening to Amos and Andy on the radio," retorted the clerk.

Moran Convalescing

Los Angeles—George Searcy, the Moran of Moran and Mack, the "Two Black Crows" comedy team, who has been ill nearly a year, is recovering.

Baltimore Lowers Prices

Baltimore—Admission prices at the Baltimore, managed by Fred C. Schanberger, Jr., formerly 35 cents to $1.50 top with four reserved seat shows daily, have been changed with the adoption of a 11 to 11 grind policy. Now they are 25 cents from 11 to 12:30; 35 cents from 12:30 to 6; and 40 and 60 from 6 P. M. until closing time, except Saturday.

Visits San Francisco

San Francisco—E. J. Sullivan, manager of the Fox Hippodrome at Napa, was a recent visitor to this city.

Gamble Switches to Portland

Portland, Ore.—Ted Gamble, well known Seattle theatre man, has arrived to assume the management of the RKO Orpheum Theatre. Gamble was in charge of the nine Universal houses in Seattle until recently. For several weeks the Orpheum has been managed by Fred Miller, treasurer, who will continue as Gamble's assistant.

Schine Enlarging Houses

Gloversville, N. Y.—The Schine chain is enlarging its theatre in Geneva, so that it will seat 2,000, and its theatres in Rochester and East Rochester to increase their seating capacity.

Remodeling Liberty Theatre

Healdsburg, Calif.—Remodeling and redecorating of the Liberty Theatre, recently purchased by the T. & D. Junior Enterprise Company, was started this week.

Mineola Theatre Closes

Mineola, N. Y.—The Mineola Theatre has been bought in for $160,000 by Adame Ciccarone, a builder and contractor, at a foreclosure sale. One reason given for the failure of the Mineola is its close proximity to Hempstead, which supports two Fox theatres and a smaller house. The structure will be converted to other uses.

Sound Boosts Business

Elma, Wash.—Installation of sound equipment has greatly increased his business, Ray Graham, of the Graham Theatre, reports.

Walter A. Smith Resigns

Corning, N. Y.—Walter A. Smith, who has been manager of the Fox and State Theatres here, resigned this week. Mr. Smith was associated with the Schine interests at the time it owned the State Theatre, and when Schine sold out to Fox, Mr. Smith remained with the company in a dual capacity. Harry A. Burke has succeeded him.

Marks Elects Officers

Chicago—The following officers have been elected by Marks Bros. Theatres, Inc.: Samuel Dambow, Jr., president; Fred L. Metzler, vice-president and treasurer; Jules J. Rubens and Austin C. Keogh, vice-presidents; Marion Coles, secretary, and Morris G. Leonard, assistant secretary.

Spurlock Remodeling Rex

Ottawa, O.—Following a complete remodeling of the house, J. W. Spurlock has reopened his Rex Theatre.

Texas Theatre Re-opens

Cuero, Tex.—C. S. McLelland has assumed the management of the Palace Theatre, which has been closed for several months. J. A. Graves is owner of the theatre building.

Remodel Masonic Theatre

Ellenville, N. Y.—The Masonic Theatre here is being remodeled.

Theatre Changes Hands

Monticello, N. Y.—Fred H. Starck, Sr., has sold the Rialto Theatre here to Max Cohen and Louis Krutcher for a reported price of $65,000, and will retire from the theatrical business to devote all his time to the presidency of the Sullivan County Trust Co. The theatre seats 800 and is wired for talkies.

Improve Colorado House

Colorado Springs, Colo.—The Strand Theatre, recently taken over by J. E. Tompkins, is to be converted into a highly modern place of amusement, according to plans submitted to the city engineer.

Change Theatre Name

Leola, S. D.—The Royal Theatre has undergone a thorough remodeling and will be reopened shortly as the Century. Sound equipment is to be installed in the near future.

Buys Theatre Interest

Hot Springs, Ark.—W. H. Mitchell, formerly projectionist of the Best Theatre in South Hot Springs, has assumed the interest of C. E. Longacre in that house and will operate it hereafter.

Camera Hound

Hollywood—A branch manager of a film company holding its annual convention here lined up at one end of the mob as the photographer began shooting with a panorama camera and then dashed around the rear to the other end, busting into the picture twice. And not a producer signed him up!

Producers With Perfect Eyesight Are Blind!

An army of exhibitors want to know why more Westerns aren't offered — why producers are blind to a great market, and who is going to supply the tremendous public demand for Westerns in sound.

Exhibitors tell us that millions of fans want to hear the thunder of flying hoofs, the "whoopee" of cowboys, the deadly bark of six-guns, the snorting, bellowing rage of stampeding cattle, the roaring wheels of covered wagons, war cries of Indian days, and the voices of heroes and heroines of historic and modern frontier life whispering warnings, and crooning love lyrics while villains hiss and stalk.

MOTION PICTURE NEWS for April 26 will contain a red-hot special section on Westerns. It will tell producers and distributors why exhibitors want them, and in what territories the demand is greatest, and—

it will tell exhibitors which producers and distributors will have Westerns for them to book so they can cash in on one of the livest, quickest markets in the amusement game.

• New Sound Installations •

PINE BLUFF, Ark.—The Community, seating 600, has put in Western Electric film and disc equipment.

TOLEDO.—The Palm has been wired for sound by W. E.

NARBERTH, Pa.—The Narberth has installed W. E. film and disc equipment.

PITTSBURGH.—The Brushton has opened up with sound, via Western Electric equipment.

DE RIDDER, La.—Talking pictures are coming to the Realart, which has installed Western Electric sound.

CORPUS CHRISTI, Tex.—The Agnes has put in Western Electric film and disc system.

PRATT, Kan.—Western Electric sound system has been installed in the Barron.

SHELBYVILLE, Ky.—The Bon Ton has been wired by Western Electric.

LOUISVILLE, Ky.—Engineers for Western Electric have completed wiring the 514-seat Crescent.

RUSH SPRINGS, Okla.—The Gem has gone talkie with the installation of Western Electric apparatus.

HUNTSVILLE, Ala.—The Lyric has installed Western Electric equipment.

GREENVILLE, O.—Western Electric equipment has been installed in the Wayne. The house seats 460.

ST. JOHNSBURY, Vt.—Western Electric engineers have wired the Palace.

SELMA, Cal.—The Selma has completed installation of a Western Electric sound system.

ANCHORAGE, Alas.—Western Electric has gone into the Empress.

IDAHO FALLS, Ida.—Sound pictures will be shown at the Rex over the Western Electric Sound equipment.

SAN BERNARDINO, Cal.—The Ritz has gone sound with the installation of the Western Electric apparatus.

LOS ANGELES.—The Banner has adapted the Western Electric sound to introduce talking pictures.

EAGLE GROVE, Ia.—Engineers have been at the Princess wiring it for sound with W. E.

ELDORADO, Ark.—The Majestic is carrying out its sound picture policy by installing Western Electric apparatus.

DETROIT.—Sound pictures will be shown at the Granada over Western Electric.

MILES CITY, Mont.—The State has gone talkie with the installation of Western Electric equipment.

WEYMOUTH, Mass.—The Commercial has been wired for sound by Western Electric. The house seats 683.

CICERO, Ill.—Installation of Western Electric equipment has been completed at the Palace.

CLEVELAND, Tenn.—Western Electric equipment has gone into the Princess.

DAYTON, O.—The Federation has been wired for sound by Western Electric.

CINCINNATI.—The Star has joined the list of wired houses, installing Western Electric sound.

HERKIMER, N. Y.—The Richmond now is showing talking pictures over Western Electric Equipment.

BINGHAM CANYON, U.—The Princess has completed installation of a Western Electric sound system.

CAMDEN, N. J.—The Star has put in Western Electric film and disc system.

NEW YORK.—Western Electric equipment has gone into the Garden.

NEW ORLEANS.—The Arcade has put in Western Electric apparatus. Also the Isis.

CHICAGO.—The Austin is having Western Electric equipment installed. The New Wonderland has been wired by the same company as has the Mid-City.

NORRISTOWN, Pa.—The Westmar has installed Western Electric sound for film and disc.

ST. LOUIS—The Embassy here, seating 857, and the Easton, with 599 seats, have both installed Western Electric sound.

Correction

Price of the RCA Photophone equipment for small theatres is $2,995 and not $3,995 as stated in error in last week's MOTION PICTURE NEWS story of the race between the company, Electrical Research Products and General Talking Pictures for small town business.

MT. PLEASANT, Ia.—The Temple has been wired for sound. Western Electric film and disc.

EL PASO, Tex.—Western Electric equipment has been installed in the Colon.

MARCUS HOOK, Pa.—The Spielmont and Globe have completed installation of Western Electric sound apparatus.

SAN ANTONIO—Installation of a Western Electric sound system has been completed in the Uptown.

GROSSE PT., Mich.—Western Electric equipment has been installed in the Punch and Judy.

FULTON, Mo.—The New Fulton has opened up with sound using Western Electric, film and disc.

BERKELEY, Cal.—Western Electric has been installed in the Strand.

LOCKNEY, Tex.—Western Electric engineers have completed sound system installation at the Isis. The house seats 420.

FLINT, Mich.—Western Electric equipment has been installed at the Michigan. This is a 1,500-seat house.

BRAWLEY, Cal.—The 807-seat Brawley has completed installation of Western Electric equipment.

OIL CITY, La.—Sound pictures go into the Dixie following installation of Western Electric equipment.

HUDSON, Mass.—The Hudson has gone in for sound, installing Western Electric apparatus.

CHULA VISTA, Cal.—Western Electric equipment is in the Seville. The Seville seats 495.

BOSSIER CITY, La.—The Southland, 492-seater, has just installed Western Electric sound.

WICHITA FALLS, Tex.—Western Electric goes into the State, which will soon offer talking pictures.

CALEXICO, Cal.—Talking pictures are to be shown at the Rialto following a sound installation by Western Electric engineers.

FAIRBANKS, Alaska—The Empress has been wired for sound by Western Electric. It seats 657.

MILES CITY, Mont.—The Liberty has completed installation of a Western Electric Sound System.

HALF MOON BAY, Cal.—Western Electric equipment has gone into the Half Moon Bay Theatre.

CARNEGIE, Pa.—The Liberty has been wired for sound by Western Electric.

RICHFORD, Vt.—The Park is carrying out a sound picture policy by installing Western Electric.

RUSTON, La.—Engineers are installing Western Electric equipment in the Strand.

SO. CHARLESTON, W. Va.—The Mound recently inaugurated sound pictures with a Western Electric installation.

NEW YORK, N. Y.—The Alhambra, seating 1,375, has been wired for sound by Western Electric.

MILLVALE, Pa.—The Grant is having Western Electric equipment installed.

ROSEDALE, Miss.—The Talisman has installed Western Electric film and disc equipment.

SAULTE STE. MARIE. Mich.—Talking pictures are coming to the Soo Theatre, which has installed Western Electric apparatus.

ROCKPORT, Mo.—The Victor has opened up with sound using the Western Electric equipment.

FLUSHING, L. I.—Sound pictures will be shown at the Janice over the Western Electric Sound System.

ALHAMBRA, Cal.—The Granada has installed Western Electric apparatus.

DETROIT, Mich.—The Alhambra, seating 1,456, has put in a Western Electric film and disc equipment.

BALTIMORE, Md.—Film and disc equipment has been installed in the Bridge Theatre by Western Electric engineers.

BRIDGEVILLE, Pa.—The Rankin recently inaugurated sound pictures with a Western Electric installation.

NEW BETHLEHEM, Pa.—Andrews Theatre has been wired by Western Electric for sound.

ORLEANS, Neb.—The Strand opened talking picture policy with "Broadway Scandals."

CHARTER OAK, Ia.—Sound reproducing equipment has made its debut at the Royal here.

OROVILLE, Wash.—Editorial well wishes in newspapers inaugurated talking pictures at the Liberty.

HAILEY, Ida.—Manager Sam Brooks of the Liberty has signed up with De Forest.

FRANKFORT, Ind.—Sam Carlton, manager of the Strand, is installing De Forest talking equipment. The lobby and interior both are being altered and redecorated.

CHARLOTTE, N. C.—Recent DeForest installations in the Carolinas have been made in the following towns: Albemarle, Asheboro, Clinton, Edenton, Durham, Shelby, Williamston, Charleston.

CHARLOTTE, N. C.—RCA Photophone has been installed in a number of Carolina towns recently. They are Enfield, Morehead, Roxboro, Wildon, Belton, Marion, Paris Island, Moultrieville, Wadesboro.

WALLACE, N. C.—The Wanoca has been equipped with DeForest sound. Wallace is one of the smallest towns to boast a theatre wired for sound. It has a population of 648.

Toledo, Ore.—RCA Photophone will be installed shortly in the Ross Theatre.

ROCKAWAY, Ore.—Jim Bradley announces that the showing of talking pictures will start April 3.

SAN LUIS OBISPO, Cal.—The Elmo Theatre will operate with Western Electric sound equipment, starting this week.

CHICAGO—The 2,300-seat Drake Theatre is being converted into a talking picture, being equipped with sound picture, and will reopen this week although after thorough rehabilitation.

IDAHO FALLS, Ida.—The Rex Theatre, closed for Western Electric wiring, has been reopened with "The Song of Love."

VALLEY, Neb.—The Valley Theatre, wired for sound and completely renovated, has opened its doors again to the public.

New Oliver Reproducer

Cleveland—Oliver M. P. Supply Co. has has brought out a new reproducer for theatres up to 1,000 seats. The equipment has synchronous motor and silent chain drive. E. E. Oliver is president of the company.

Servicing Tone-O-Graph

Cleveland—Robert Harland is handling servicing of Tone-O-Graph in this territory. Rube Traube handles sales.

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Spoor Resuming Production at Chicago Studio

Chicago—Production will be resumed at the old Essanay studios here this summer, Motion Picture News has been advised by George K. Spoor, pioneer film producer, who for several years has been working on his stereoscopic film process.

Feature length productions will be shot on outdoor sets at the Essanay lot as well as on the studio's stages indoors, Spoor revealed. The initial production schedule will concentrate on adaptations of stage successes. Casting will be from the rank of screen and stage talent. All productions will be shot with the new Spoor-Bergren 70 mm. film, employing the new Spoor cameras designed for this type of film. The productions will bear the Essanay name.

A pioneer in production, Spoor discontinued Essanay studio activities 14 years ago and transformed his properties into a motion picture research laboratory. The bulk of this time has been devoted to a study of defects in photography and attempts to remedy them. Of recent years the Spoor laboratories have concentrated on third-dimensional photography through the medium of 70 mm. film. It is estimated that between $4,000,000 and $5,000,000 has been spent in experimental work at the Essanay plant since production was discontinued.

Among Spoor's "discoveries" were Charlie Chaplin, Francis X. Bushman, Bryant Washburn, Gloria Swanson, Henry B. Walthall, Nell Craig, Ruth Stonehouse, and "Broncho Billy" Anderson.

Police Seek Bombers of Neth Columbus Theatre

Columbus, O.—Police here are seeking vandals who bombed the Clinton, placing a time charge in the lobby. The house, which is operated on an open shop basis, has been experiencing labor troubles for some months. Other houses of the circuit, operated by J. Real Neth, also have been subjected to bombing. Several months ago two men were arrested for bombing a Neth house and claimed they were hired to do so by the operators' union. However, the unions deny any part in the outrages.

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Hero Worshippers

Hollywood—It happened at a social event of Hollywood's season. Thousands of people thronged outside the Biltmore Hotel attempting to catch glimpses of their favorite stars. Cars carrying picture players and celebrities were virtually mobbed in the traffic.

Inside the Biltmore, there was an entirely different group trying to catch glimpses of their "heroes." This gathering was composed of many "name" players and celebrities. They appeared mildly interested in the civic and state officials who were continually passing through the entrance—but a casual check revealed most of them were waiting for a look at Arthur Brisbane, together with an outside chance opportunity for an introduction. Very few recognized him when he entered and even got anywhere near an introduction.

All-Spanish Program to Be Feature on Coast

Hollywood—Tom White, independent producer, has leased the California, which he will open March 29 with an all-Spanish program. His seven-reeler, "La Rosa de Fuego," featuring Don Alvarado, will be the initial picture. W. L. Griffith, former assistant to Hector Turnbull, is associated with White in his production and exhibition venture. The pair is planning a series of foreign-language films for showing in various sections of the United States.

Simplex-Ansell $500,000 Ticket Merger Closed;

Chicago—Merger of the Simplex Ticket Co. and Ansell Ticket Co., both of this city, has been completed. W. L. Peabody, former president of Simplex, becomes chairman of the board of the combine, which will be known as the Ansell-Simplex Ticket Co. George Clendenning, president of Ansell, becomes president of the new organization. The old Simplex plant will be abandoned and operations conducted at the Ansell building. The merger creates a $500,000 ticket concern, serving the bulk of the large theatre circuits in this locality.

Number of Changes at Fox Midwesco Houses

Milwaukee—Several changes in theatre management have been made by the Fox Midwesco circuit. Louis Lamm, formerly operator of a theatre in Kenosha, Wis., has been named manager of the circuit's Mirth, neighborhood house. He succeeds Eddie Lurie, who has been transferred to the Garfield, another neighborhood theatre.

Julius Lamm, brother of Louis, formerly manager of the Garfield, has been transferred to the Sheboygan, Sheboygan. Here he succeeds Ed Benjii, who has been named manager of Oshkosh, Strand, at Oshkosh.

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Opinions On Pictures

Mammy

(Warners-All Talker)

Just a Picture

(Reviewed by Red Kann)

WELL, they're still trying to make Al make the tear glands work overtime. The formula has been used so much that it grows tiresome.

Not that "Mammy" isn't satisfactory box-office. It is, but efforts to wax enthusiastic over it simply become tough going. This time Al is a minstrel man, loving the gal but playing the love game in the wings because his buddy made the grade. There's a shooting for which Al is blamed, but you know he had nothing to do with such a dastardly deed. Then comes the arrest, Al's escape, a freight-hopping episode home to mother, the confession by the real criminal and everything is serene. All obvious stuff, overplayed for the sentimentalities.

The Jolson personality struggles along under these and other handicaps. Which gives even Al pretty heavy load to carry. Irving Berlin wrote the music, none of which lingers in the memory. Of the seven numbers Jolson sings, "Let Me Sing and I'm Happy" looks like a real hit.

Two-reel comedies and perhaps a cartoon subject will prove suitable.

Produced and distributed by Warners. Story based on "Mr. Bones," stage play by Irving Berlin. Directed by Michael Curtiz. Adaptation by L. G. Rigby. Dialogue by Gordon Rigby and Joseph Jackson. Photographed by Barney McGill. Length, 7,533 feet. Running time, 84 minutes. Release date, May 31, 1930.

CAST

Al Fuller	Al Jolson
Nora Meadows	Lois Moran
Mrs. Fuller	Louise Dresser
Westy	Lowell Sherman
Meadows	Hobart Bosworth
Slats	Tully Marshall
Tambo	Mitchell Lewis

Roses of Picardy

(Excellent Pictures—Silent)

Good War Film

(Reviewed by Charles F. Hynes)

WHERE silents will get over, this British-made film should click. It has a lot of fine sentiment, some good war stuff, and a story free from mawkish sentiment. The story is carried to a logical conclusion, even to the sacrifice of a sugar-coated ending. To this reviewer, that was a big point in its favor, although final-clinch fiends may squawk on that account.

A British officer, on the verge of shell shock, falls in love with a French girl. She, however, has plighted her troth to a Frenchman, and although she loves the Briton, she refuses to let that interfere with what she considers her duty. The Englishman, who had thought himself a coward, leads the defense which stops the German advance. Years later, he returns to the French town, to find the girl married to the Frenchman, who was blinded in the final German drive.

This has a good cast and is well directed, save for the fact that it could be speeded up in spots. Lillian Hall-Davis is the girl in the case, last seen in this country in "The Farmer's Wife."

Light shorts required for relief.

Produced by A. C. and R. C. Bromhead. Distributed by Excellent Pictures. Directed by Maurice Elvey. From the stories, "The Spanish Farm" and "Sixty-Four, Ninety-Four," by R. H. Mottrom. Length, 6,000 feet. Running time, 67 minutes. Release date, April 25, 1930.

THE CAST

Madeleine Vanderlynden	Lillian Hall-Davis
Lieut. Skene	John Stuart
Jerome Vanderlynden	Humberston Wright
George D'Archeville	Jameson Thomas
Baron D'Archeville	Bromley Davenport
Baroness D'Archeville	Marie Ault
"Uncle"	Clifford Heatherley

Trailing Trouble

(Universal-All Talker)

A Gibson Piece; Okay

(Reviewed by J. P. Cunningham)

HARD-RIDIN' Hoot Gibson switches from the well-beaten track of shoot 'em up stuff to a pleasing mixture of Western and big-city comedy drama, highlighting a gangster escapade which gives the star wide opportunity to pack a heap of comedy and fast-action material. He succeeds admirably.

Hoot is sent to Kansas City in charge of a horse shipment. In the cowpunching gang which accompanies Gibson from the ranch is Pete Morrison, his villain rival for the affection of the ranch boss's daughter, Margaret Quimby, who is skeptical of Hoot's reliability and truthfulness. Knowing that Gibson is on the spot with Margaret, Morrison has the former framed by a tough guerilla bunch in K. C., who are told to get the dough secured in the horse sale, and also frame Gibson with a Chink girl. Several stiff tilts with the badmen, all good characters, and the comedy angles worked out by Gibson in several situations round out a well balanced programmer, chocked full of that kind of hokum which has wide popular appeal in neighborhood stands.

Hoot's support works hard and the sound recording hits par throughout the vehicle. Shots of a horse round-up on the ranch, located at a colorful spot, were pleasing.

Book a two-reel comedy and a good sound cartoon for a nicely balanced light bill.

Produced by Hoot Gibson. Distributed by Universal. Directed by Arthur Rosson. Photography by Harry Neumann. Edited by Gilmore Walker. Length, about 6,000 feet. Release date, March 23, 1930.

CAST

Ed King	Hoot Gibson
Molly	Margaret Quimby
Buck Saunders	Pete Morrison
Ming Toy	Olive Young
Father	William McCall

Overland Bound

(Raytone—All Talker)

Fair Talker

(Reviewed by Charles F. Hynes)

THE late Leo Maloney is starred in this talker, one of the first of the talking western productions. It has a rather obvious plot, but boasts a good cast and has good action, so that it shapes up as an interesting western. The picture was completed just prior to Maloney's death, but that fact shouldn't interfere with the draw or pleasing qualities of the film.

Maloney is cast as a horse trader, who picks up a derelict youth, injured by a bully. It develops that Leo is in love with the boy's sister, who, with her mother, is trying to make both ends meet on the old ranch. The son and brother has been missing for years, and when the crooks bring in an imposter, mother and daughter fall for the gag. The idea is to get their signature for sale of the land to the crooked operator, but this is forestalled through the youth and Maloney.

In the cast of the picture are: Jack Perrin, Allene Ray and Wally Wales. As a program offering it will get over nicely, pleasing the action fans. The picture is the first of a series of talking westerns to be released by Raytone. It was recorded by the Telefilm system.

Sound acts will supply variety.

Produced by Presidio Pictures. Distributed by Raytone. Directed by Leo Maloney. Story by Ford I. Beebe and Joseph Kane. Adaptation and dialogue by Ford I. Beebe. Edited by Fred K. Bain. Photographed by William Nobles. Length, 5,040 feet. Running time, 56 min. Release date, April 15, 1930.

THE CAST

Larry Withers	Jack Perrin
Mary Winters	Allene Ray
Ma Winters	Lydia K. Knott
Buck Hawkins	Wally Wales
Underwood	Charles K. French
Lucky Lorimer	Leo Maloney
Keno Creager	R. J. Smith
Boss Wheeler	William J. Dyer

The Climax

(Universal—All Talker)

Terrible

(Reviewed by J. P. Cunningham)

VERY unconvincing, slow-moving and amateurish.

A good cast is wasted on what might have been a good yarn, but often handled in a far-fetched manner which would indicate the line of least resistance was laid out—and religiously followed.

The story deals with the ambition of a young Italian girl (Kathryn Crawford) to achieve fame as a singer under the tutorship of a renowned Milan maestro (Jean Hersholt), and spurred on by love interest of the tutor's son (John Reinhardt) and a rival (LeRoy Mason). Before half of the first reel was over, the entire cast seemed to have been influenced by the slow-moving spirit of the vehicle. Miss Crawford sings several pieces, and while she may have a good voice, she fails to click as the "sensational find of all ages." They build her up as a marvel and when she starts to warble, you are immediately impressed with the fact that she's not that hot.

Universal claims the "idea of producing 'The Climax' as a sound picture was suggested to Carl Laemmle by Renaud Hoffman," who directed. What Laemmle intends to do about it has not been indicated.

It needs support.

Produced and distributed by Universal. Directed by Renaud Hoffman. Story based on play of same name by Edward Locke. Scenario and adaptation by Julian Josephson. Dialogue by Clarence Thompson and Lesley Mason. Edited by Bernard Burton. Photographed by Jerry Ashe. Length, 5,846 feet. Running time, 64 min.. Release date, Jan. 26, 1930.

THE CAST

Luigi Golfanti	Jean Hersholt
Adella Donatelli	Kathryn Crawford
Dr. Gardoni	LeRoy Mason
Pietro Golfanti	John Reinhardt

One Romantic Night

(United Artists—All Talker)

Satisfactory; Doesn't Impress

(Reviewed by Red Kann)

HERE is an instance of a splendid play caught in te meshes of the Hollywood story machinery and mangled in the process.

"The Swan" made a fine stage play. The picture is merely satisfying and for that blame the script and treatment. Here Lillian Gish, as Princess Alexandra, admits her love for Conrad Nagel, the tutor. You know that marriage is impossible and you don't expect it. Nevertheless the sympathy swings so completely toward Nagel that it is inevitable for the average audience to start rooting for him and not La Rocque, who plays Prince Albert and finally wins the girl. Rod is made out to be pretty much of a bounder, all of which makes Nagel's case the stronger.

In brief, the story thread, which is slight, revolves around efforts to marry off the princess to Albert, heir apparent to the throne, and how the tutor almost wrecks the plan.

The mood is generally charming and stately. Miss Gish's voice is pleasant and her performance satisfactory—merely that. The camera is not very kind to her except in a few sequences. Nagel is very good; La Rocque theatrical as usual; Marie Dressler, refreshing, and O. P. Heggle, as Father Benedict, splendid.

Two-reel comedies will go well with this.

Produced and distributed by United Artists. From "The Swan," play by Ferenc Molnar. Directed by Paul Stein. Scenarios by Melville Baker. Edited by James Smith. Photographed by Karl Struss. Length, 6.300 feet. Running time, 70 min. Release date, May 3.

THE CAST

Alexandra	Lillian Gish
Price Albert	Rod La Rocque
Dr. Nicholas Haller	Conrad Nagel
Princess Beatrice	Marie Dressler
Father Benedict	O. P. Heggie
Count Lutzen	Albert Conti

Opinions On Pictures

What a Man

(*Sono Art—World Wide—All Talker*)

Box Office Comedy-Drama

(*Reviewed by Red Kann*)

AT last Reginald Denny is supplied with a story. His first for Sono Art-World Wide makes extremely pleasant, although slightly nonsensical, entertainment.

The story is all fluff and no substance, but the treatment and the successful play for comedy values get it by with a very comfortable margin. The yarn deals with the penchant of a newly-made millionaire woman for tramps. Denny poses as one, wins his way into the affections of the family and lands the girl.

Denny's pleasant English accent is delightful. There isn't much call for histrionics, but the vehicle does give him a chance to display his flair for comedy. Miriam Seegar, as the girl, is just another ingenue, but Charles Coleman, as the butler, is fine, and Harvey Clark, as the head of the family, very good. His drunk scenes are particularly well handled. Anita Louise, a newcomer, ranks among the best of child players.

Nice all-comedy program suggests itself here by use of properly selected two-reelers.

Produced and distributed by Sono Art-World Wide. From "The Dark Chapter," by E. J. Rath. Directed by George J. Crone. Adaptation by Harvey Gates. Dialogue by A. A. Kline. Edited by Harry Chandlee. Photographed by Arthur Todd. Length, 7,000 feet. Running time, 78 mins. Release date, April 1.

THE CAST

Wade Rawlins	Reginald Denny
Eileen Kilbourne	Miriam Seegar
Mr. Kilbourne	Harvey Clark
Mrs. Kilbourne	Lucille Ward
Kane Kilbourne	Carlyle Moore
Marion Kilbourne	Anita Louise
Elsie Thayer	Norma Drew
Marquise de la Fresne	Christine Yves
William, English butler	Charles Coleman
Hanna, the maid	Greta Granstedt

Parting of the Trails

(*State Rights—Synchronized*)

Same Old Stuff

(*Reviewed by Robert Hage*)

THE chap who added the synchronization to this ordinary Western either had a sense of humor or else. He has achieved a distinctly unique feat in adding music to this tale of the Great Open Spaces, for one must admit that a gun battle to the strains of chamber music is hardly apropos. The interminable rides over the mesa were appropriately cued, although one wonders where he was able to unearth a library containing such a wealth of staccato stuff, but looking at a Western and listening to ballades at the same time taxes one's risibilities.

A Broadway audience laughed in spots, especially during an extraordinarily acrobatic fist fight, but they sat through it manfully—for there was another feature on the bill. The picture, however, can boast of a most unusual feature—the sheriff does not wear a star.

Bob Custer is starred, but the rest of the cast has as much to do as he, and it is all of a pattern.

Good only for the kids and theatres where audiences like Westerns.

Back it up with the best comedies you can get.

Presented by Syndicate Pictures. Distributed by Bell Pictures, Inc., sole distributors. Directed by J. P. McGowan. Story by Sally Winters. Photography by Hap Depew. Length, 4,700 feet. Running time, 52 minutes. Release date, March 1, 1930.

THE CAST

Rambling Raymond	Bob Custer
Restless Roberts	Bobby Dunn
J. Addington Fiske	Henry Roquemore
King Slocum	George A. Miller
"Lucky" Hardy	Tommy Ray
Corliss Fiske	Vivian Bay

Crazy That Way

(*Fox—All Talker*)

Way, Way Under Par

(*Reviewed by Red Kann*)

YOU simply can't get that way about "Crazy That Way." The cast is capable enough—away ahead of the silly and ineffectual business the players are made to go through—and production values are competent, but after that, the typewriter stops in its tracks.

Story material sufficient for a two-reel comedy and as aimless as most of that breed is spread out over slightly more than one hour's running time. The result is what you would naturally expect. It seems Joan Bennett is one of the species known as the baby vamp. The whole country club falls for her. Particularly Regis Toomey and Jason Robards. Then ensue some tiresome, unfunny situations which are notorious for their lack of both rhyme and reason until the final footage finds the girl crazy about Kenneth MacKenna, young engineer presumably armor-plated in this love racket. No normal home establishment could possibly stand for the unheard of jamboree that goes on in the film.

Hamilton MacFadden, who directed "Harmony at Home," skidded badly on this one.

Two-reel comedies—but real ones—might save the day. Doubtful.

Produced and distributed by Fox Film. Story based on stageplay "In Love with Love." Directed by Hamilton MacFadden. Continuity and dialogue by Marion Orth and MacFadden. Edited by Ralph Dietrich. Photographed by Joe Valentine. Length, 5,800 feet Running time, 64 mins. Release date, March 30, 1930.

THE CAST

Ann Jordan	Joan Bennett
Jack Gardner	Kenneth MacKenna
Robert Metcalf	Regis Toomey
Frank Oakes	Jason Robards
Marion Sears	Sharon Lynn
Mr. Jordan	Lumsden Hare

Double Cross Roads

(*Fox—All Talker*)

Meller with a Kick

(*Reviewed by Red Kann*)

THIS latest affair from Fox is an underworld melodrama with several surprise twists that carry a kick.

The story concerns a released convict who determines to go straight. To get away from the gang he locates in the country where he meets Lila Lee. They fall in love. The mob attempts to persuade the boy to pull one more job, involving robbery of a wealthy woman in the next town, but the boy stalls, discovers the girl is part of the mob and, disillusioned, decides to go through with it. The girl likewise promises to stick provided the leader lets the boy go. He does, but double-crosses the girl. In the meantime, another gang invades the high-hat party and, at the point of a gun, forces the boy to turn over the jewels. He does, but hands over the pastes while the original necklace remains in the safe. The two gangs shoot it out from speeding automobiles, thus clearing the way for the clinch. Bob Armstrong as the boy is good. Miss Lee, satisfying as usual. Ned Sparks is immense as the gangster

Two-reel comedies will make a suitable accompaniment.

Produced and distributed by Fox. From "Yonder Grows the Daisies" by Walter Lipman. Directed by Alfred Warker. Adaptation by George Brooks. Dialogue by Howard Estabrook. Edited by Jack Dennis. Photographed by Joseph August, Sol Halperin. Length, 5,800 feet. Running time, 64 mins. Release date, April 20.

THE CAST

David Harvey	Robert Ames
Mary Carlyle	Lila Lee
Mrs. Carlyle	Edythe Chapman
Gene Dyke	Montagu Love
Happy Max	Ned Sparks
Deuce Wilson	Tom Jackson
Caleb	William V. Mong

The Last Dance

(*Audible—All Talker*)

Above Average

(*Reviewed by Robert Hage*)

HERE's our old friend, the Cinderella theme, again and it travels the routine path, but it has the saving grace of a number of genuinely-earned laughs. The long arm of coincidence motivates the plot to an extreme degree, but the picture maintains interest owing to its tempo.

Vera Reynolds with her well-modulated voice pleases both the eye and the ear, and she has a fat role to which she does justice. Jason Robards, co-featured with her, displays awkward pauses in his acting, tending to halt the illusion, but can be classified as adequate. The support is capable.

The story recites the tale of a taxi dancer who, longing for a "refined" husband, concocts a romance with a Park Avenue millionaire and purchases an engagement ring on the installment plan to back up her boast. The author brings them together through a series of impossible coincidences, and after the usual misunderstandings and heartbreaks the professional dancer gets her man.

Will justify a certain amount of boosting and please the average audience.

Build up your show with musical featurettes.

Produced and distributed by Audible Pictures, Inc. Directed by Scott Pembroke. Story by Jack Townley. Dialogue and scenario by Jack Townley. Photographed by M. A. Anderson. Length, 5.825 feet. Running time, 69 minutes. Release date, March 8, 1930.

THE CAST

Vera Reynolds	Sally Kelly
Jason Robards	Tom Malloy
George Chandler	Sam Wise
Gertrude Short	Sybil Kelly
Harry Todd	"Pa" Kelly
Lillian Leighton	"Ma" Kelly
Miami Alvarez	"Babe" LaMarr

Wide Open

(*Warner Bros.—All Talker*)

Stereotyped Farce

(*Reviewed by Robert Hage*)

ALL plausibility was heaved overboard in making "Wide Open," which is not unusual in farce comedies, but extraneous sequences suggest that more expert editing might have increased the appeal of the picture. The director has relied chiefly on the dialogue to carry the vehicle, but it clicked a scant score of laughs at its opening in New York.

Patsy Ruth Miller, slimmer and prettier than we have seen her before, runs off with the honors, playing her role with an obvious zest worthy of a better vehicle. Edward Everett Horton has little to do other than register consternation, but gives a bang-up performance when, at the close, he drops his inferiority complex and becomes the man of iron.

T. Roy Barnes gives a typical and satisfactory performance, while Louise Fazenda repeats her intoxication specialty, singing "Nobody Cares If I'm Blue" in a fair voice.

Horton is the misunderstood minor employee of a phonograph concern whose superior sneers at his efficiency suggestions, but who gets to the top rung.

Balance with good musical shorts and novelties.

Produced and released by Warners. From the novel, "The Narrow Street," by Edward Bateman Morris. Directed by Archie L. Mayo. Adapted by James A. Starr and Arthur Caesar. Length, 6,341 feet. Running time, 71 minutes. Release date, Feb. 1, 1930.

THE CAST

Simon Haldane	Edward Everett Horton
Julia Faulkner	Patsy Ruth Miller
Agatha Hathaway	Louise Fazenda
Agatha's Mother	Vera Lewis
Bob Wyeth	T. Roy Barnes
Trundle	E. J. Ratcliffe
Easter	Louise Beaver
Nell Martin	Edna Murphy
Mr. Faulkner	Frank Beal

There Are Shorts to Make 'em Happy And Some Lacking Laughs and Punch

"Polished Ivory"

(*Hamilton-Educ'l—2 Reels*)

Gets Tiresome

PRETTY much in the old mold of comedy-making, this Lloyd Hamilton two-reeler never gets anywhere. The gags squeak with age. The one that carries a laugh is given too much footage and, as a result, its effect on the funny-bone is considerably lost. This is the sequence where Hamilton and Tom Kennedy, expressing the piano around which the comedy is built, meet with undecided traffic. They start across on the "go" signal, get half way over when the "stop" sign flashes. So it goes on and on until finally they wreck surrounding cars and get their own load smashed by a railroad train —old wheeze and no longer effective. Directed by Alf Goulding. Time, 18 minutes.

Needs loads of support both in shorts and feature values.

"Trouble for Two"

(*Tuxedo-Educ'l—2 Reels*)

Just Another Comedy

THE wife misunderstands the husband. His friends advises husband to step out in order to prove who is the boss. They all meet, but hubby presumably gets away with it by applying dark glasses and a fake moustache conveniently grabbed from one of the musicians. So it goes to the bitter end. The gags are old, and the resultant comedy asthmatic. Directed by Stephen Roberts. Running time, 17 minutes.

If you have to play it, build and build and build the surrounding bill.

"College Hounds"

(*M-G-M—2 Reels*)

Real Novelty; Heavy B. O.

ANOTHER of the dog comedies on the M-G-M list and a darb. Miles off the beaten track, this two reeler is as much box office as it is different. The players are all dogs, in this case dressed as collegiates. The comedy was made silent with human voice dialogue dubbed in. The yarn is one of those one-minute-to-go football episodes with the dog hero crashing through and saving the day for Airedale. The animals are vastly clever. You can promise much for this without stretching the truth. Directed by Zion Myers and Jules White. Running time, 17 minutes.

Strong short attraction. Good with any type of feature and will probably prove salvation of many.

"A Tough Winter"

(*Our Gang—M-G-M—2 Reels*)

A Swell Comedy

ANOTHER notch in the "Our Gang" gun. The youngsters in this hold a taffy festival with cute Weezer as runner between the radio and Mary Ann Jackson. Weezer gets his recipe dope over the air and Mary Ann carries the instructions out. What follows might well be imagined, particularly when the gang begins pulling the taffy. Stepin Fetchit steps into the picture and offers to help straighten cut the mess. He invades the cellar to get the water supply working and crosses one pipe with another. The radio becomes the refrigerator and the music emanates from the ice-box. Central asks for her numbers via the vacuum and the telephone becomes the cleaner. Clever, diverting and really entertaining. Directed by Robert McGowan. Produced by Hal Roach. Running time, 19 minutes.

Go to it and plug it. Will help any feature.

The Gyp

Scenario Writer: " . . . and then the heroine becomes speechless with fright."

Producer: "Hey! This is a talkie and I'm not paying stars good money to be speechless."

"Whispering Whoopee"

(*Charley Chase—M-G-M—2 Reels*)

THREE chorines are enlisted by Charley Chase to entertain the three buyers of his property. The men prove to be "blue noses," so Charley has to do some fast thinking. The girls almost wreck the party until the cocktails begin to flow. Then everything turns out jake. The laughs are plenty, one of the funniest of the gags being the seltzer water party. Not especially new, but the guffaws are there. Directed by James Horne and produced by Hal Roach. Running time, 20 minutes.

Fast-Moving two reeler. O. K. to liven up heavy feature.

"Audio Review—No. 13"

(*Pathe-Talker—1 Reel*)

Okay!

THE latter half of this reel is a pip. Pathe's cameraman in Paris made the rounds of Parisian night life and brought back some fast-action stuff. A Pathechrome colored bathing beauty gag tops off the subject. Running time, 10 minutes.

Nice with a dramatic feature.

"All Teed Up"

(*Charley Chase-M-G-M—2 Reels*)

Above the Average

THERE have been golf comedies before and undoubtedly there will be many more. But "All Teed" up takes the dub—the fellow who never played before—and demonstrates how through impossible but amusing shots he wins the game. The treatment is clever and the laughs very well timed. In highlights, the long sequences where a golf ball knocks Chase out as he prepares to move a truck obstructing his ball and results in his wrecking the course, stands out. Go for it. It's good. Directed by Edward Kennedy and produced by Hal Roach. Running time, 21 minutes.

Make promises for this. Will aid any program.

"Springtime at the Zoo"

(*Harold Auten—Silent—1 Reel*)

Very Interesting

A VISIT to a British zoo. Unusually interesting. It shows what changes spring brings, so far as the animals and birds are concerned. How they shed their winter coats and their cavortings are displayed and there is a wide range of subject matter. Well photographed and worth while. Running time, 11 minutes.

Novel and easy to spot in with almost any type of feature.

"Fifty Million Husbands"

(*Charley Chase-M-G-M—2 Reels*)

Slapstick, But There

LEANS toward the rough house comedy. Chase starts his evening at home quietly enough, but the hectic developments that follow are precipitated by the former occupant of his apartment who returns for one last look at the love nest which he and his wife occupied before their parting. Then the wife comes along and together they begin switching the furniture back to the position it occupied when they lived there. By this time, Charley's wife enters, misunderstands and joins the violent mix-up which evenually reaches a happy solution. Fast-moving and appreciatively treated from the comedy slant. Produced by Hal Roach. Running time, 21 minutes.

A good comedy for any bill. Deserves a play.

"Chinese Blues"

(*Universal—Talker—2 Reels*)

Average

SETS the same standard established by its predecessors in the "Sporting Youth" group. The gang, headed by Ann Christy, offers a fair amount of entertainment with their attempt to save "Judy's" Chink cook from deportation because he is unable to show entry papers to the federal authorities. This is the excuse to bring the bunch to the haunts of a gang of alien smugglers in the "heart" of Chinatown, where they upset things to secure the stolen passport. In no spot does the reel hit above par. Ray Taylor directed. Running time, 20 minutes.

Run with an all-talker feature, dramatic type, but it must be good.

"Tramping Tramps"

(*Universal—Sound—1 Reel*)

"Oswald" Clicks Again

STACKS up with any current sound cartoon. And that's saying plenty, because exhibs never had a wider selection of ace-high cartoon material than the group released in recent months. The "Oswald" pen-and-inkers twist their characters in a manner which is most amusing. Book it! Running time, 7 minutes.

O. K.—and how, with any feature.

"Crooked Trails"

(*Universal—Silent—2 Reels*)

Grr-r-r-r

WHEN you have seen one of the Ted Carson RNMP stories, you have seen them all. This one runs true to form, with the old weak-kneed plot and the same settings. The bad-gun-Bills attack the girl and her father, steal the gold and fight the Mounties. It will get by where there's a market for this type of stuff.

Feature must offer strong support.

"Mush Again"

(*Universal—Talker—2 Reels*)

Yes, Mush Again

"SUNNY JIM's" current opus is an exact copy of a recent subject in which he appeared. And it's pretty flat at that. His dad and mother are enjoying a gab-fest over the slated visit of some neighbors. "Sunny Jim" hears the line and spills the beans when the guests arrive. Running time, 20 minutes.

Brace this up with a strong feature. Do not use a comedy.

Lots of Lunnon Accents

Hollywood—Beatrice Lillie began work on her London musical romance, "Are You There?" just 24 hours after her arrival. Hamilton MacFadden, director of the picture, is wondering what he will do amidst the avalanche of English accents showered upon him by Miss Lillie, Jillian Sand, John Garrick and George Grossmith.

"Party Girl" Is Protected by a Chicago Writ

A veritable flood of business is anticipated for the RKO Woods during the next two weeks as a result of attempts on the part of the Chicago board of censors to prevent the showing of "Party Girl" there. The producers obtained a temporary injunction in the Superior Court of Cook County, restraining the censor board from interfering with the picture's run.

The injunction can be set aside only in event the testimony of individual patrons to the effect that decency is outraged is upheld by the court.

Censors' action and the issuing of the injunction figured prominently in the opening advertising of the theatre.

Midnight Curfew Adopted by Urbana City Fathers

At the instigation of club women, the city council at Urbana has passed an ordinance prohibiting local theatres from remaining open after midnight. The ordinance is a death blow to midnight shows that have been popular with students of the University of Illinois, situated here. Club women charged indiscreet behavior on the part of large numbers of patrons at the late shows.

Exchange Workman Killed

Edward Bell, a workman, fell from a window ledge on the sixth floor of the new Warner exchange building under construction at 13th and Wabash the other day and was killed. The body struck an automobile belonging to James O. Kent, of Paramount, which was parked in alley at the rear of the building.

"Unborn Child" Gets Record

"Her Unborn Child" is reported to have established a new house record in its first week at the Monroe (Fox), 982-seat Loop house. Take for the first seven days was slightly over $12,000, which is sensational for this house.

The Speed Boys

Norman Alley of Fox Movietone News and Charlie Ford of the Chicago Daily News-Universal Newsreel settled an argument of long standing when Alley stepped out at 101 miles an hour while Charlie was moping along at a 91-mile-an-hour gait. The speed boys are typical of the newsreels they represent.

Tough Summer Forecast For Chicago Trade

Plenty of pessimistic talk here about summer business. Exchanges base dire predictions on the comparative inactivity at the studios and the recent slashes and retrenchments in the business offices. Exhibitors point to current depressions and say that summer will be worse. Many are planning on operating only Saturdays and Sundays during the hot months, folding on week days.

Wabash Ave.—South

SAUL GOLDMAN is sharpening pencils in preparation for the opening of Educational's annual May sales drive for extra play dates. The drive opens April 27 and winds up May 31. Saul says that Educational's local sales gang, headed by Max Stahl, manager, and including Perce Barr, Joe Hartman and Harry Goldman, looks like a sure winner. . . . Columbia's banners, announcing its tenth anniversary, are being flown from the Universal Exchange building.

* * *

This week's tie-ups included one between the RKO Woods theatre and Walgreen loop drug stores, where butter scotch sundaes were plugged on the same bill with announcements of "The Cohens and Kellys in Scotland" at the Woods. . . . George Bradford, son of R. E. Bradford, First National salesman, is rushing the family name into collegiate athletics via the University of Wisconsin track team, of which he is a member.

* * *

Charlie Loewenberg of Universal maintained his high average for space grabbing in the local dailies when John Boles and wife paused between trains on their way to New York for the Roxy opening of "La Marseillaise." The contingent of publicists that rallied to Charlie's call was comprised of five newspaper reporters, two trade papers, five newspaper photographers and two newsreel cameramen. At the Santa Fe station at the same time reporters ran into Adolphe Menjou and wife, Kathryn Carver, returning to the coast from Europe, and Ernest Rolf, "the Al Jolson of Sweden," who recently completed a Scandinavian version of "Paramount on Parade" in Hollywood. . . . J. K. Burger of New York has been in town looking for new quarters for the United Artists exchange here. U. A. is scheduled to move a block or two south with the rest of them in the early fall.

* * *

Lee Verschuur of National Screen Service, returning from a Milwaukee business trip, reported enthusiastically on business in the Wisconsin city. More than 70 theatres are open there, he said, and practically all of them appear to be in the money. . . . Magnafilm screen has been installed at the Essaness New Center, Chicago, and first showing was March 21st. . . . Word received here to the effect that the Orpheum at Tulsa, Oklahoma, has inaugurated a new policy of presenting a talking feature and Fanchon & Marco's Ideas on Fridays, Saturdays and Sundays. RKO vaude and a feature picture billed for the balance of the week. New policy has been well received and will probably be made permanent.

* * *

A $5,000 fire loss was reported last week at the Mojeska Theatre, Milwaukee. . . . The Empire Theatre, McHenry, Ill., operated by John Smith (not the Captain), will reopen for its summer season with "Isle of Lost Ships" (F. N.) on April 3. Spot is in the northern Illinois lakes region and catches heavy summer biz. Usually folds for the winter. . . . Charles Rosenzweig, general manager of RKO, made a visit at the local exchange to shake hands with William Benjamin during a Chicago stop-over last week.

* * *

There is talk of still another new film exchange building in the 1300 block on South Wabash. Spot being considered is opposite the Paramount exchange, where, if present plans are approved, a building will be razed and the new one erected on the site. . . . United Artists' preview of "Puttin' on the Ritz" at the Roosevelt Theatre drew 1,400 spectators for the midnight showing. Draw considered splendid in view of weather conditions, which alternated between heavy rain and a near-blizzard that night.

* * *

Al Steffes and H. M. Richey were visitors at Henry Ellman's office, among other places, during a Chicago stop-over last week. These independents' vigilantes were returning to their respective homes from the conferences in New York, which spelled the end of star chamber sessions. Abolition of the sessions was urged by MOTION PICTURE NEWS. . . . Eddie Trinz, former owner of the Chateau and other Chicago houses, now producing educational and commercial pictures on the Coast, was a visitor here on his way to New York recently. . . . A. Gundling, former owner of the Bryn Mawr, is now in the real estate biz. . . . Arnold Schaack, who, when he sold his Keystone and Panorama theatres and left for California some time ago, said he "was out of the business for good," is back in town and reported to be eyeing several neighborhood spots.

* * *

Mildred Aplon, formerly with L. V. Kuttnauer at the Phototone offices, is now secretary to Dave Dubin. . . . Phil Solomon, former manager of the Essaness Logan Square, is now managing the Crescent for Gumbiner. . . . Tom Gilliam, field captain of First National's entire sales force (U. S. and Canada), working on the Vitaphone Variety contest, reports a deluge of contracts and play dates coming in from all parts of the country.

KANE.

Confidential

To Members of the Round Table Club

All the secrets of the business are in MOTION PICTURE NEWS so we're putting this one with the rest, instead of shooting you a "Strictly Personal and Private" Bulletin.

Commencing with the issue of April 12 MOTION PICTURE NEWS starts something new — a review of pictures for exploitation angles to help you sell them.

The staff will continue to review everything made, panning or praising box-office values. Reviews in the Round Table Club section will be limited strictly to the exploitation and merchandising ideas and stunts suggested by each picture as we see it and study it.

Some of our stuff may be great — some may be frousy with three "z's", but we're going to shoot it along, on good pictures and bad, because they've all got to be sold to the public, and that's what gives you problems and headaches.

You'll have to check the regular reviews for criticisms. Then you can take our reviews on exploitation possibilities and run your own risks from that point on.

This idea isn't ours. It has been suggested, demanded and urged by scores of our members.

"CHICK" LEWIS.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Life's Too Short"

PERHAPS I'm in a rather peculiar mood this morning, tho' when anybody hears about the death of several people whom they knew well, it is apt to put them into most any kind of a mood.

But that's not what I started out to say in this week's ramblings.

* * *

When you stop to consider the short span of life, even for those who are fortunate enough to live the usual allotment, then what's the use of getting yourself all "het up" over every little thing that happens to block the "sunshine" for a little while?

If the show don't run off just the way it should, correct it with a smile. A lot of shouting won't do a darn bit of good, but it may hurt your blood pressure.

If the boss (God love his soul) should happen in with a well-known grouch, why, just smile and try to make him feel like he's really human (notwithstanding any facts to the contrary).

If your billposter happens (?) to forget to cover half of your last week's paper, don't start frothing at the mouth like a mad dog. Just let him know, with your usual sunny smile, that you have him checked, and (still with a sunny smile) you may HAVE to get yourself another billposter if he don't watch his step.

And when the pictures get out of "sync," or you happen on two successive white screens, or perhaps even a lost arc or two, don't, *please don't,* work yourself up into a tremendous rage and drop a dozen years of your "short span of life" by racing up the stairs to the booth, three steps at a time, and get yourself all excited by arguing with the projectionists, operators, or whatever else you feel like calling them.

* * *

Just "go slow, take it easy and don't rush" (with apologies to A. H. S.), stroll quietly into the booth and politely ask the cause of the particular trouble you happen to have.

After "all" the explanations are over, you can then decide, still quietly, whether the answer to the billposter will apply to the booth, or perhaps your better judgment may suggest some other timely remark.

Once more quoting: "Life is a very funny thing." So why should we burn ourselves up inwardly, or outwardly, over everyday occurrences?

* * *

Did you ever happen to meet up with a real dyed-in-the-wool executive? Well, if you ever do, you will find that he "gets that way" because he don't fly off the handle every time something goes a little wrong.

After all, what difference will it make a hundred years from now?

"Chick."

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MANAGERS' ROUND TABLE CLUB

Every Angle Was Used by Laurence In Beauty Contest

As the second installment of H. L. Laurence's activities at the Capitol Theatre in Paris, Tenn., which, as you will remember from a recent story, concerned the way Laurence tied up with the local newspaper in the selection of a girl to represent Miss Tennessee in the Miami Beauty Pageant to be held this spring, we are going to tell you how he displayed a keen sense of showmanship in the nomination of the entries, and selected a young lady to represent the State with everybody being satisfied.

It is no dark secret that many "unwelcome" contestants have often walked off with first prizes in many a contest due to the push of their "hard boiled" boy friends, and it was in order to eliminate a situation of this sort which might occur in his contest that Laurence enlisted the aid of the local merchants, who agreed to nominate a girl from among one of their customers, who would represent the tradesman's business. Hence, Miss Tennessee, before winning the title, represented Crawford-Gatlin, Inc., operators of chain stores throughout Tennessee.

The judges of the contest represented some of the leading citizens of Paris and included a Minister, Supt. of the Public Schools, City Recorder, Lawyer and Doctor, in addition to prominent business men. Since any of these "public" contests are very delicate propositions to handle, Laurence certainly made a wise move by having the merchants sponsor the contestants and having as judges the town's most representative men, in order that a girl of questionable character might not slip in. (Boy, that's showmanship.)

The charming young lady whose picture we are happy to reproduce is Miss Ethel McFadden, winner of the contest and holder of the title "Miss Tennessee," who will compete this spring for the title of "America's Sweetheart," and we join with Laurence in wishing her all the luck in the world.

We want Laurence to know that we think he put his contest over in fine style and we believe that the good-will he secured, in addition to helping the box office during the contest, will also stand him in good stead and pave the way for bigger and better receipts. Thanks, Laurence, for the interest you have shown by keeping us informed of the result of your work and don't forget we're always glad to hear from you.

'Chuck' Copperman Put Alibi Stunt Over Successfully

Anybody desiring information on how to work up interest in newspaper contests should apply to Charles B. (Chuck) Copperman, hustling manager of the Robins Theatre in Warren, Ohio, because he certainly promoted his last contest in fine style.

A tie-up with the local newspaper enabled him to inaugurate an "alibi" contest in conjunction with the feature showing of "Alibi" at his house. For the best alibis sent to the local paper a prize of free tickets for the month of March was awarded for the three best submitted. The contest ran for a week prior to opening and many answers were received. The newspaper devoted a column of space to the contest daily and in that manner Chuck derived a wealth of publicity absolutely free.

A follow-up on the newspaper publicity was obtained when he invited the city officials and representatives of the newspaper to witness a special preview showing of the picture.

Tie-ing up things seems to be characteristic of him, for we know that at present he is working on a campaign for "The Sky Hawk," and has already promoted a silver loving cup for first prize, in addition to a suit of clothes and ten dollars in gold. He has secured the co-operation of the local schools and newspaper and we know that when we have the contest in its entirety it is going to prove very interesting reading for the Club.

Another thing that interests us a good deal is Chuck's newspaper layouts and some time in the near future we are going to show you a couple of his ads and let you see for yourselves how he is selling his attractions at the Robins.

GARRY VOORMAN says:

"While I have never written to you before, still I consider myself a good friend of yours because I have 'poured over' and 'pirated' your ideas as long as I can remember. Thank you very much for your ideas, I would feel as if I were on a desert island if I did not have them to look forward to every week."

Manager, Capitol Theatre,
Stanley-Fabian Corporation,
Passaic, N. J.

Newspaper Ads Are Still A Feature Of Bair's Work

E. E. Bair, manager of the State Theatre in East Liverpool, Ohio, is still continuing his fine newspaper ads, and as we have remarked before whenever he lays out an ad it certainly clicks 100% with the readers of the paper and ourselves.

Bair has again arranged some very forceful ads for the selling of his recent pictures and we'd like to tell you about a few bits of the copy he used in putting the shows across by using teasers and laugh gags. On "Sunny Side Up" he ran boxes in the local paper reading: "This space reserved for "Sunny Side Up," which attracted a great deal of comment and created considerable interest in the picture, with the readers of the paper looking forward to the first ads on the attraction.

Bair pounced upon a comment, offered by one of the patrons, on the picture and turned it into a neat little testimonial by setting it in an ad which read: "Using the words of one who viewed it—'I could sit on Chestnut burrs and see 'Sunny Side Up' Twice." This little stunt evoked a lot of laughs when it was read and was instrumental in keeping the picture fresh in the minds of the readers.

Some nice layouts have again been made up for the newspapers in connection with the other big production Bair plays at his house and we want to say that he sure comes right up to tap with them, as they carry some fine novelty, especially his "Show of Shows" and "Cock Eyed World" layouts.

Thanks Bair for keeping us in touch with your work there so that we can pass on your ads to the rest of the boys.

Extra! Nine Scotchmen Profited By Free License Gag

Victor B. Lowrey got plenty of co-operation from a Radio dealer to plug Maurice Chevalier in "The Love Parade" playing at the Majestic Theatre, Wichita Falls, Tex.

The dealer donated a radio to be given to the patron holding the lucky number. To get one of these numbered coupons, it was necessary to attend one of the showings of "The Love Parade."

In addition to donating a radio, the dealer also gave five credits of $40.00 each to the next five lucky-number holders. These credits were to apply on any Philco bought from this dealer.

The dealer also had a half-page co-operative ad in which the theatre was allowed to announce "The Love Parade," play dates, name of theatre and forceful sales copy.

A tie-up with the newspaper resulted in stories that passes would be offered to all couples announcing their engagement during the week prior to showing of picture. And that Chevalier would pay for all marriage licenses issued on the opening day of picture.

Nice work, Mr. Lowrey, and we're glad to hear from you again, as you were located in a different theatre and town the last time we ran a story about you. Suppose you make it a point to keep us posted on what is doing out there in Wichita Falls, and in that way we can keep in constant communication with you.

MANAGERS' ROUND TABLE CLUB

His Telegram Gag Proved A Winner For Oscar M. Linn

We've had so many fine ideas from Oscar M. Linn in the past that we kind of regret seeing him being transferred to a new house because we know that until he sizes up the new proposition he will be very busy, but then when a showman is busy you can bet that something "hot" is going to break.

Oscar has been managing the Capitol and Columbia Theatres in Bloomsburgh, Pa., for the Comerford Theatres and now takes over the reins of that circuit's houses in Milton, Pa. Prior to leaving on his new assignment, though, he successfully engineered "Anniversary Week," celebrating the second birthday of the Capitol Theatre.

To inject a little novelty into the campaign, he wrote to several different movie stars, asking their re-actions on their pictures which he was playing during the week. Polly Moran and Marie Dressler answered him by telegram, congratulating him on the occasion of the theatre's second birthday and expressing the hope that the audience would enjoy their picture, "Chasing Rainbows," which was included in the anniversary program.

Oscar reprinted a large number of duplicates of the wire on blanks furnished by the local telegraph company and the entire bunch were personally distributed about town by one of the company's messenger boys. The effectiveness of the stunt can easily be seen, due to a messenger boy being employed for more or less of a personal contact angle.

The program made up by him for the anniversary was a corker. It was printed in black type on good stock coated paper. The front cover carried the announcement and a cut of the interior of the theatre. The rest of the pages, in addition to carrying a personal message from Oscar, were devoted to announcements of the attractions. With work such as this being turned in by him, it is no doubt unnecessary to say that the Anniversary Week was a complete sell-out, since Oscar has a habit of making everything count.

Without going into the details of how the houses he is now handling were run before, we are sure that no matter how many records they have hung up for good business, or anything else, under his able direction new records are going to be made. So here's wishing you luck, Oscar, and we want to hear some mighty fine accounts of your work.

"LOBBY LAFFS"

By Dick Kirschbaum

"The Real Fraternal Spirit??"

Columbia Offers $750 in Cash Prizes

to promote BETTER Showmanship in April

This contest for showmen is but one of the points in the Columbia Pictures Tenth Anniversary Celebration.

It is wide open to every theatre man, beginning Tuesday, April 1st. Get right in on it for a win.

. . . Here's How . . .

Columbia has issued an attractive twelve page book called "Here's How to Prosper with Columbia in April." In it is contained every detail of the many coordinating campaigns now under way to bring more patrons to your theatre when you are playing Columbia pictures in April.

In it, too, are a great number of brief notes on how you can best cooperate and profit with these campaigns. Get this book immediately . . . it is the showmanship manual for the Columbia Tenth Anniversary. Copies have been sent to you by mail, but if they do not reach you within a week, write to the company, 729 Seventh Avenue, N. Y.

Meanwhile get out all the press books on the Columbia Pictures that are coming your way in April, and dig into the publicity and exploitation columns therein. There is plenty there to help you win the whole $750, or any part that you set out to win.

Plan to play as many Columbia pictures as you can possibly get in. Play all the shorts, they're easy to publicise too. Use heralds by the thousands. Use the attractive lobby hangers, and use plenty of poster papers, in cut-outs, shadow boxes or in any of the hundred and one other ways that such accessories can best be used. Start right now, and boost Columbia. It will pay you to play Columbia Pictures in April.

If you missed the rules of the contest in last week's issue of the Motion Picture News, write to them or direct to Columbia Pictures immediately for a duplicate set. Waste no time.

Adv.

MANAGERS' ROUND TABLE CLUB

Page Rockefeller T. C. Pierce Secures Gas Sta. Monopoly

It looks to us as though T. C. Pierce, manager of the Peerless Theatre in Kewanee, Ill., is trying to corner the oil market. And if that is really his object he certainly started out well, since he tied-up twenty-five oil stations to exploit "Welcome Danger."

Each one of the 25 stations exhibited cards in conspicuous places; the cards containing copy, "You WELCOME DANGER if you keep your motor running while your gas tank is being filled and you'll have the time of your life when you see and hear Harold Lloyd in WELCOME DANGER at the Peerless Thurs-Fri-Sat."

He also sold a number of merchants the idea of a co-operative ad with each merchant's ad on the co-op page plugging the title of the picture in one way or another. To top the page off, the theatre's ad in the upper center with plenty of sales copy made it one of the best used in a long time and it appeared in the paper the day before opening of picture.

An excellent window tie-up was secured with Public Service in which they exhibited a Frigidaire. On top of the Frigidaire was a life-size cutout of Harold Lloyd and on each side was a large hand-painted card; one reading, "You WELCOME DANGER if your food is not properly refrigerated," and the other reading, "See and Hear Harold Lloyd in his first all-talking comedy WELCOME DANGER at the Peerless Theatre."

Pierce's campaign went over with smashing success and his work thereby was more than rewarded. We'd like to hear from you again Pierce, and by the way, why not send us in a photo of yourself so that we can give you an introduction on the CLUB pages.

Cent Serial Gag Brought Many Kids To Maxey's Matinee

"Killing two birds with one stone" might easily apply to the way F. S. Maxey, manager of the Arcadia Theatre in Maud, Oklahoma, made the town conscious of the new serial he was starting, and also got in loads of good will.

Maxey printed a number of tickets reading, "This ticket and One Cent will admit one school child to see "Tarzan, the Tiger." The kids were literally fighting to get the tickets, and besides being handed to almost every child in town they were also distributed to the various schools in the surrounding territory. And when 1,600 or so kids showed up he was sure the experiment was successful. A clever move in showmanship was the stunt Maxey used when he invited all ladies to attend the matinee free and in that manner they could voice their approval of the picture for kiddie consumption. If they liked the serial, as many of them did, they returned the next week.

A tiger drawing contest was promoted in the local schools and for the best drawing of the jungle beast a free ticket to witness the entire serial was given to the winner. The contest was very successful with nearly every child who could hold a pencil competing, and, with the incentive to work before them, they possibly surprised their drawing teachers by the renewed vigor, and Maxey came in for the thanks of the teachers.

It's a pleasure to see one of our new members display such an active interest by sending in a contribution so quickly and we would like to hear more of what Maxey is doing out there in Oklahoma. So listen, Maxey, when you send in your next letter, give us a little dope on your career to date in show business and if you've a photo of yourself shoot that in also.

GROWING MIGHTY FAST!!

We hit a new "high" in last week's issue when the Club pages ran to twenty-three. Not bad for a "baby" less than two years old.

Maybe those dyed-in-the-wool pessimists will finally admit the Club is really all that our boosters claim it to be.

And who put the Club and the section where it is today?

Me?

Hell No!

The credit goes to you members who keep us supplied with the material to make these pages so doggoned interesting that when a subscriber misses a copy he lets out a rave like this: (*) "Some one copped my M. P. N. twice in succession and I had to send to N. Y. for back editions." Or one like this: "My regular issue of the News has not arrived . . . business went rotten last week and started off worse this week . . . and I blame it on the failure of the News to arrive so that I could have checked up on the attractions booked for this house . . . and would have known they were 'weak sisters'."

Keep it up, boys, because as "Mammy" Jolson says: "You ain't seen nothin' yet" and we don't mean maybe. We've dozens of novel gags coming along that will constantly key up more interest than ever in our own Club pages.

"Your Chairman"

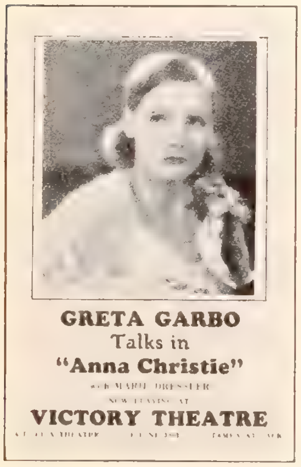
(*) Names of these exhibitors on file here.

MANAGERS' ROUND TABLE CLUB

Wally Allen Had A Classy Herald On "Anna Christie"

Whenever that gentleman who handles the exploitation for the Publix houses in the west coast of Florida sets out to put a picture across we can be pretty certain of grabbing a new angle or two which we can present to our fellow Club members. And again the gentleman in question hasn't failed us. If you haven't guessed his name by now we'll tell you. It's Wally Allen, "demon" exploiteer, operating around Tampa, Jacksonville, etc.

To give you an idea of the "smart" angle Wally has injected into his heralds, we are reproducing a sample of the knockout he made up on Greta Garbo's new picture, "Anna Christie," which was colored in a brown tinted tone, with even the copy being in brown ink. The herald measured 3 by 6 inches while the gravure picture of Garbo measured two and one-half by three inches, and was also tinted in brown. Since this is Garbo's first talking picture it might be necessary that we stress the importance of using the word "Talks," and in Wally's herald we notice that he gives it a prominent spot.


GRETA GARBO
Talks in
"Anna Christie"
VICTORY THEATRE

We believe that this herald, by virtue of its class alone, was good enough to sell them, as it gets away from the idea of being "just another herald." Should any of the Club members decide to make up something of this sort, the miniatures of Garbo can probably be secured from the nearest Metro exchange. The miniatures were not imprinted on the card but pasted on by the use of a touch of paste at the top of the picture, which gave it the appearance of a high class photograph setting.

Besides this little, but big, stunt Wally did some noteworthy work on the "Entertainment Special" gag which Publix is now using. The "Entertainment Special" is a high powered automobile, made up to look like a locomotive, and is driven around the country stopping at various houses to stimulate interest in the "institutional" angle of the organization.

Wally stepped out and lined up a couple of Tampa dealers, and with their co-operation promoted a full page ad in one of the local newspapers which, in addition to lugging five theatres and the dealers, served as a greeting to the "Special," and also carried a notice inviting the public to inspect the "train."

So now, with the foregoing items off our chests, we can heave a sigh of relief, for we know that our pal Wally is working hard down there in Florida. But we'll no sooner get settled comfortably than we'll be recording more of his "up and at 'em work." Fact is, we've got a hunch Wally sits up nights doping out these stunts just to get us to go down Florida way and look at them, but he needn't worry, when we get to Florida it will be for another purpose, mainly—to find out what Wally does in his spare time.

LOST AND FOUND!!!

Hundreds of readers write to ask us for information about friends in the show business whom they are anxious to locate or correspond with. So we have decided to incorporate this angle into the Club pages as a regular feature.

Use the blank (please type or print) and we will do the rest.

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of ....
....
His last known address was ....
.... City .... State
He was last employed by ....
I last corresponded with him on (date) ....
Remarks (Include here any other information that will guide us in helping you locate this party.) ....
....
....
....
....
....

SIGNED ....
ADDRESS ....
CITY STATE ....

(Note: Unsigned requests will receive no consideration.)

A Unique Display In Lobby Helped McKoy Sell Show

James H. McKoy used an unusually unique lobby effect to help sell "The Bishop Murder Case," playing at the Olympia Theatre, Miami, Fla.

Extending the entire length of the lobby on both sides was a sheeting of beaverboard. This beaverboard was painted in checker-board fashion of black and white squares to give the lobby a distinct change of the usual run of lobby displays.

Hanging at different places on the checker-board were numerous cut-outs on which were lettered sales copy about the picture such as cast, author, play dates, title and various catchlines pertaining to the mystery of the picture.

The beaverboard was so constructed that it can easily be used again for some other purpose.

The decidedly different appearance of the lobby caused much comment among the patrons and undoubtedly proved a real attention-getter in helping to sell the picture.

Good for McKoy. It proves once more beyond a "shadow of a doubt" that he is ever on the alert to put over a new angle that will attract attention to the Olympia Theatre. We wish you wouldn't keep quiet so long Mac, as we rather miss your stunts when they are not being received regularly. You might also remember us to our many friends down Florida way.

John E. Cort Is Very Proud of His Theatre's Policy

"Bring 'em all on," shouts John E. Cort, manager of the Fox-Boulevard Theatre in Jackson Heights, L. I., "my house can hold anything." And it's for this reason we want to tell you a little about Cort and his house.

The Boulevard Theatre, as nearly every Long Island resident knows, is one of the city's most sumptuous playhouses and features Broadway legitimate attractions, sound and talking pictures, and in addition vaudeville. So you see when business doesn't look so hot for one attraction all Cort has to do is substitute another.

MANAGERS' ROUND TABLE CLUB

His Anniversary Program Was Also A Pledge of Service

An anniversary program that would do credit to a Broadway house was turned out by Manager Paul O. Klingler of the Rialto Theatre in Lewiston, Pa., on the occasion of the house's seventh birthday.

Klingler's program was eight pages in size and carried some very interesting material. The make-up was all in black and white, with the first page carrying the announcement of the anniversary. On the second page Klingler carried a couple of well written stories on service and on the talking picture. His third page carried the program for the first half of the week, and it is interesting to note that he is featuring his organist on the same bill with a big production.

A personal angle, designed to sell his patrons on the house service he had installed was adapted by Klingler with the attachees of the Rialto pledging their full co-operation and services to the patrons for the coming year, and announcing that they would adhere to the standards set by showman throughout the world that "THE PATRON IS ALWAYS RIGHT."

In addition to carrying the program for the rest of anniversary week, Klingler also got in a few plugs for his coming attractions, and used mats to sell them with. The coming attractions were carried on the last pages of the program together with an announcement relating to the policy of the house.

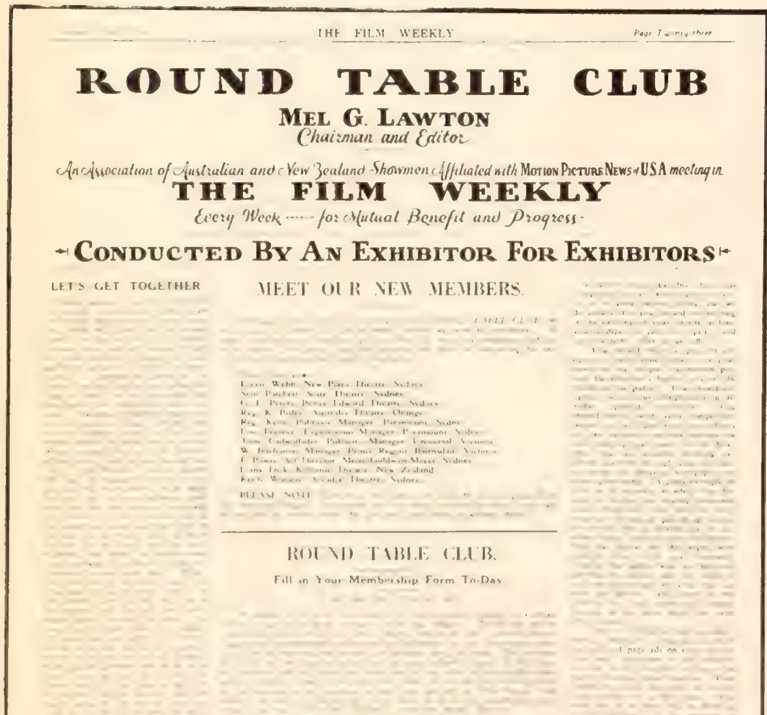
All in all Klingler has made an excellent job of his anniversary program and though we feel sure that he will carry out all the up-to-date plans he has in store for his patrons, we might go on record as stating were he to do only half as much it would still be darn fine showmanship.

"INTRODUCING OUR OFFSPRING"

Make the acquaintance of our "youngest," the Round Table Club of The Film Weekly in Australia. Chairman and Editor, Mel G. Lawton, live-wire manager of the Prince Edward Theatre in Sydney.

You will note from the reproduction of their first page, as well as one of their regular pages, that they closely follow in the footsteps of the parent organization in Motion Picture News.

We extend our sincere congratulations and best wishes to the Round Table Club of Australia, to each of its members, and to Mel Lawton, whom we know will more than fill the Chairmanship for this go-getting organization. Close co-operation between both organizations should result in a wealth of good for the show business in general and we stand ready to lend every possible aid to our brothers out there in Australia.



THE FILM WEEKLY Page Twenty-three

ROUND TABLE CLUB

MEL G. LAWTON
Chairman and Editor

An Association of Australian and New Zealand Showmen Affiliated with MOTION PICTURE NEWS *of* USA *meeting in*
THE FILM WEEKLY
Every Week — for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

LET'S GET TOGETHER

MEET OUR NEW MEMBERS.

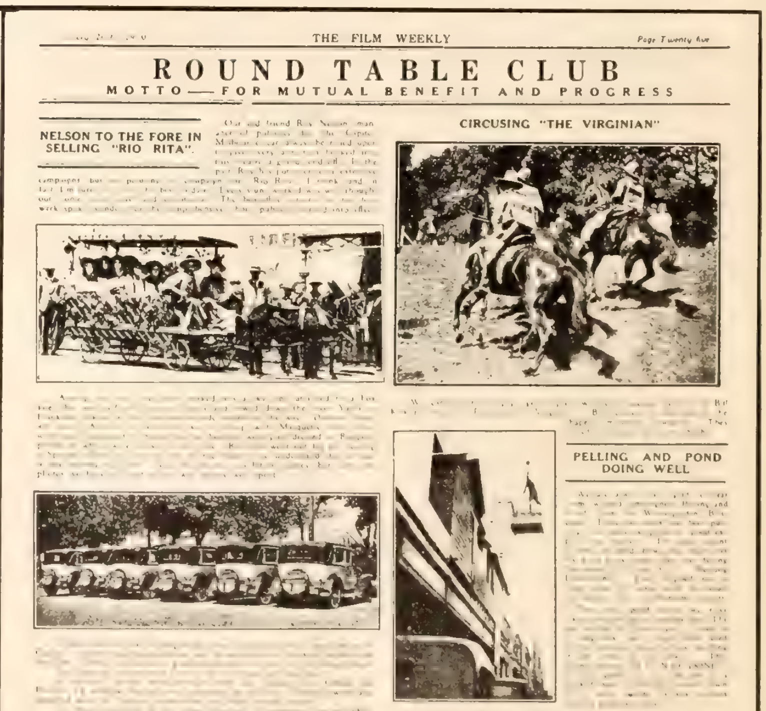
PLEASE NOTE

ROUND TABLE CLUB.

Fill in Your Membership Form To-Day

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB

"CUT THROAT COMPETITION



THE FILM WEEKLY Page Twenty-five

ROUND TABLE CLUB
MOTTO — FOR MUTUAL BENEFIT AND PROGRESS

NELSON TO THE FORE IN SELLING "RIO RITA".

CIRCUSING "THE VIRGINIAN"

PELLING AND POND DOING WELL

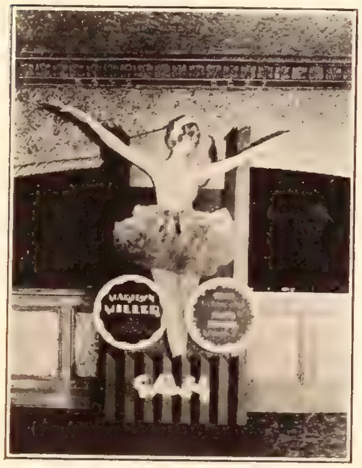
Can We Be of Any Assistance?

Boys! If there is any advice you want in the way of ideas in opening a new theatre, selling your community on the new era of sound pictures, better sound projection, insurance troubles, advertising, publicity and exploitation suggestions, or anything that may be troubling you, kindly write us, and to the best of our ability, we'll put you on the right track. Don't be bashful, let us know if we can be of any service.

MANAGERS' ROUND TABLE CLUB

Creative Displays Are A Big Feature Of Gettier's Work

For a good, realistic setting, that was not only eye-arresting, but attractive from every angle, you can credit the illustration with this story to Vogel Gettier, Manager of the Capitol Theatre in Grand Island, Nebraska, because he is deserving of all the credit that goes with this fine piece of work.



It should be unnecessary for us to go into a long detailed explanation, as the picture so thoroughly speaks for itself. The material used as a ballet costume on the cut out, as well as the electric sign for the title of the picture, are innovations in themselves and, under the proper baby spotlighting this must have attracted a tremendous amount of attention from every one entering the theatre.

Apparently, from this illustration it occupied a prominent spot and everyone passing the doorman was bound to take a look at it, whether they were on the alert for these displays or not.

Great work, Vogel and, we are glad to see that you are becoming real active once more on the CLUB pages. Keep it up, and, by all means tell us what's going on out in your part of the country, as your past correspondence was always of tremendous interest, not only to us at Club Headquarters, but to the entire membership wherever MOTION PICTURE NEWS is read.

Hollywood Brought To Chicago For Beck's Premiere

A real Hollywood opening was put across by Dick Beck, hustling manager of the Castle Theatre in Chicago, Illinois, in connection with the recent showing of another of these ever increasing "spectacular" production "Hallelujah," which premiered at his house recently.

Beck engineered a special invitation showing of the picture as an opening night stunt and sent out engraved cards to the various social celebrities and also to the visiting stage stars playing in Chicago at the time, with the invitations being delivered personally by special messenger. Newspaper photographers turned out in full force for the opening and Beck secured some valuable publicity for the house at no cost whatever, and in addition to the newspaper publicity, he tied up with the Newsreel representative and arranged for the placing of Kliegs, cameras and a sound truck outside the theatre, thus completing the "flash" required for a high hat opening and giving the theatre plenty of ballyhoo besides helping to sell the picture to the crowds that lined the sidewalk.

Another novel slant which Beck used was effected through a tie-up with one of the newspapers whereby the paper agreed to publish photos and comments on the picture of prominent locals who were asked to view the production as the guests of the management. This gag clicked nicely and the theatre came in for some more free publicity in addition to the goodwill, which the free invitations insured.

Keen showmanship of this type is what helps drag them in towards the box office and makes them lay down their dough with a smile, and from the pep Beck displays in trying to bring them in we feel sure that he sells them on the screen too, and we hope that he'll favor us with more accounts of his activities at the Castle. Let's here from you again Dick, and why not shoot us in a photo of yourself so that we can let the rest of the CLUB see what you look like?

"All For One And One For All"

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

APRIL

April 7th to 14	**National Baseball Week.**
April 8th.	**Battle of Appomattox—1865.**
April 9th.	**Surrender of General Lee—1865.**
April 13th.	**Palm Sunday.**
April 13th.	**First Day of Passover. (Jewish Holiday)**
April 13th.	**Thomas Jefferson's Birthday.**
April 14th.	**Assassination of Pres. Lincoln—1865.**
April 16th.	**De Diego's Birthday (Porto Rico)**
April 18th.	**Good Friday.**
April 19th.	**Patriot's Day (Maine & Mass.)**
April 19th.	**Easter Saturday.**
April 20th.	**Easter Sunday.**
April 21st.	**Easter Monday.**
April 21st.	**Foundation of Rome (Italian Holiday).**
April 23rd.	**Shakespeare Born—1564.**
April 24th.	**First newspaper issued in America —1704.**
April 25th.	**War Declared with Spain—1898.**
April 26th.	**Confederates Memorial Day (Alabama, Florida, Georgia & Miss.)**
April 27th.	**General Grant's Birthday—1822.**
April 30th.	**Louisiana Purchased.**

MAY

May 1st to 7th	National Golf Week.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

TRAILERS—TRAILERS—TRAILERS!!

> ***It seems that we were not alone in our recent discussions about Trailers and as a result we wanted to follow it up with, what we thought would be, a convincing article. Along came the morning's mail, including NOW, and we found Frank Whitbeck's "dead line" story just fitted the need. Here it is with but a few slight changes which we are certain Frank will overlook. Thank you for the help, F. W. I'll do as much for you any time.***
>
> ***"Chick"***

TALKIE OR SILENT?

"What is wrong with the trailer situation—or is there anything wrong?

Are you satisfied with what you are getting out of your trailer service—are you willing to go along—as you are?

Is it right to use a talking trailer—or do you "give away" too much of your story and the acting of your star?

Are your trailers spotted right and, if you are a split-week house—are you bunching the trailers too much, are you using too many and are they used too far ahead of the play date?

The trailer is one of the most important adjuncts to your campaign—are you giving it all the attention it merits?

Here of late we have heard a lot about trailers—silent and talking—we want to hear more—from you.

Trailer Services are country wide organizations; much of the copy that goes into their trailers—the trailers that you use—are almost a "must" from the producing studios who furnish them with the necessary scenes—many times with the actual wording of the trailer.

WHO'S RIGHT?

In addition, *Trailer Companies* **hire what they believe to be the best brains in the country for the writing and illustrating of trailers.**

Are they right—are we right—is there a better way of selling our coming attractions?

We want to know—it's a cinch that *the Trailer people* **want to know—and you, the men in the field, can give us the answer.**

Personally, I believe that the advance trailer of your next attraction deserves the best spot you can give it in your current audience is set for the feature—you give them a short, snappy synopsis of the next attraction. They are in the mood for entertainment—therefore, that trailer should be entertainment combined with the sales argument. If it is—they'll read it—enjoy it, and chances are, profit by it.

On the other hand—if you bunch your trailers—next attraction, policy, Scrip and God knows what not—you lose the attention of your audience, you lose their interest, you spoil their anticipation of the thing they paid their money to see and hear and—they'll go out panning hell out of your show because—you haven't been showman enough to entertain them—to keep annoyance from them—after they had paid to get into your theatre.

You may blame it on the trailer—when it wasn't the fault of your trailer—the scenes or the copy. It was your fault—because you didn't lay your show out right.

AUDIENCE REACTION

To get back to the type of trailers; which is best—silent or talkie? Bear in mind that statisticians say that the mental age of your audience is damn low—maybe as low as 14 years of age. If you rent program. To me—that spot is just ahead of your feature attraction. Your **use a silent trailer—will that audience think it is a silent picture?**

> ***The subject of trailers is of sufficient importance to warrant other viewpoints. Additional slants are solicited from both members and readers. What have you to say on this topic?***

Pictures like Garbo in "Anne Christie," Gloria Swanson in "The Trespasser," Harold Lloyd in "Welcome Danger," and when it comes up for booking, the first talkie of Lon Chaney; is it better to sell these attractions with words? A straightforward, sincere statement such as we used in "Here's How" last week on "Men Without Women," to me, sells tickets—if it is properly spotted on the program.

The Trailer Companies **will give us the type of trailers we want; our circuit is of such national importance that we can come pretty close to setting the standard in trailers. Are we ready to pioneer a new method in advance trailers—can we bring national attention to ourselves through the progressive methods of our showmanship?**

WIDE VARIETY

There is another type of trailer that I am against—down here they think they are great—it is the trailer with the moving background with type superimposed on it. How would you feel, if you were reading a book, if the background kept moving around? Hell of a long time that book would hold your interest.

Moving backgrounds are all right for novelties—maybe for Scrip—but if you have a message to deliver—get that message to them as straight and as serious as you can—providing you are serious . . .

Let us have your ideas on trailers—if you have a kick—let's have it; if you have new thoughts—let's have them, too. If you are satisfied with your service—we want to know that.

Trailers are only as good, or as bad, as the use we put them to.

(Note: The Italics are ours.)

PAUL GLASE says:

"The men on our Staff here, swear by the MOTION PICTURE NEWS and their first thought is to turn to the ROUND TABLE CLUB. We are great believers in the stunts tried out by managers from other communities and we pattern our ideas from their exploitation suggestions."

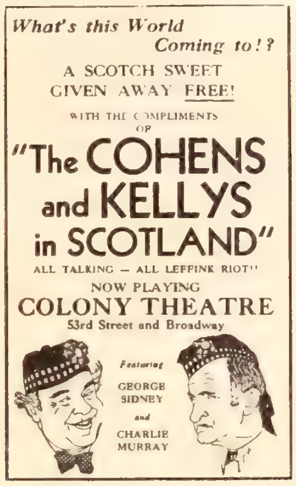
Reading Division.
Warner Equity Theatres, Inc.

MANAGERS' ROUND TABLE CLUB

Broadway Treated To Free Candy By Lewis And Slater

By using a stunt that hadn't been worked on Broadway in some time, Harry Lewis, manager of the Colony Theatre in New York, and William Slater, publicity man, for the house, were enabled to secure some excellent publicity.

Through a tie-up effected with the makers of a nationally known Butterscotch candy, thirty thousand samples of the confection were secured. The candy was contained in a pay envelope which bore copy relating to the picture and playdate, as you will note from the reproduction. The most effective method of distribution was chosen by Lewis and Slater, namely, by having three girls, dressed in Scotch costumes, walk up and down Broadway, handing out the samples as they went along.


What's this World Coming to!?

A SCOTCH SWEET GIVEN AWAY FREE!

WITH THE COMPLIMENTS OF

"The COHENS and KELLYS in SCOTLAND"

ALL TALKING — ALL LEFFINK RIOT!!

NOW PLAYING

COLONY THEATRE

53rd Street and Broadway

Featuring

GEORGE SIDNEY

and

CHARLIE MURRAY

In this manner much comment was occasioned, not only because the stunt hadn't been used for quite a while, but because it was also something unusual for a Broadway house of the Colony's type to be doing. You may be sure that the envelope was read, and the picture came in for a good "plug." If you will study the copy closely you will notice how well it is fashioned to fit the theme of the picture.

This stunt was only one of the many live-wire ones which characterized the work of Lewis and Slater during the run of the picture, but it played a most important part in the success of the film. All in all, the campaign went over with a bang, which, of course, is what we would expect from a campaign made up by an alert showman.

As most of our members know, since we recorded the fact in the Club pages recently, Harry has not been at the house very long, but he has been there long enough to show us by his initial contribution on "Cohens and Kellys" that he means business, and we hope to hear of some great stunts engineered by him at the Colony and it will afford us great pleasure to pass them on to his brother members in the Managers' Round Table Club.

Newspaper Front Page Carried Lee Euering's Letter

In the course of our very busy existence it becomes necessary for us to sometimes "put off till tomorrow what we cannot do to-day," and though we regret very much having held up this account of how **Lee J. Euering, long a Club member, and manager of the Chakeres State Theatre in Greenville, Ohio used an open letter in the local newspaper to sell his house to the town, and was highly successful, since it was the first time this gag had been used in the town.**

On the amusement page, where Lee generally ran the regular theatre ad, he decided instead to utilize the space for his open letter and he made it up to run in fifty lines on three columns with a heading of the theatre and Lee's byline. The letter was written in a very nice style and enumerated the various advantages and conveniences offered the residents of Greenville and the outlying communities at the State Theatre and told of the policy of the theatre and of the good things that were being planned by the management for the patrons, and also told them why they should patronize the house, with the reasons clearly stated by Lee in a manner that they would understand.

Knowing Lee and his way of working we feel sure that the letter accomplished the purpose it was intended for, namely to sell them and bring them back with every change of show, and since Lee is noted for the way he can keep a house clicking, as witness his work when he managed the Majestic Theatre in Springfield, Ohio, all you readers of the CLUB page will remember the mighty nice examples of the way a high powered showman works to put his shows over.

It is perhaps needless to say that we are always interested in hearing of Lee's activities for he has been a very active contributor and member of the CLUB and knows by now that we certainly derive a wealth of pleasure from hearing of his work, and we want to wish him the best of luck for his continued success.

"The Stunt's The Thing"

Don't develop the wrong impression that the exploitation stunts described on these pages are married to the pictures with which they are used.

When we set forth the details or photographs on an exploitation stunt we do not give it the space because it is on that particular picture which is being exploited.

Rather, our idea is to set forth how the different members and readers are selling their pictures to the public with the distinct idea that you will take the exploitation idea and use it on any picture or pictures which you have booked into your theatre.

Please try to keep in mind the fact that the name of the picture in connection with the exploitation stunt is of very little importance. The chief idea which we are passing on to you is the exploitation idea itself.

Members will find it a very valuable and profitable pastime to see how many exploitation ideas they can take and convert for use on attractions playing their houses.

MANAGERS' ROUND TABLE CLUB.

Show Business Is Forsaken By Andy For Law Shingle

An interesting item has drifted into the Club headquarters, and has to do with Andy Anderson, former manager of the State and Rivoli Theatres in New Brunswick, N. J., for R. K. O. Andy, who has handled the two houses for a couple of years, has resigned his position to enter upon a career of law.

When his intention of resigning was announced to the newspapers, they broke with some wonderful stories on him, and from the one in the Sunday Times, we surmise that Andy must certainly be popular in New Brunswick to get a story and picture that runs almost half a page and tells all about his career as a showman.

Prior to entering into service with R. K. O., Andy was very active with the Loew Circuit and had handled houses in New York, New Jersey, and Ohio for that outfit, resigning from the State in Syracuse to take over the affairs of the two New Brunswick theatres, where until recently he had been breaking records consistently. He intends now, to practice law in the same town, and will hang out his shingle in a short while, leaving his brother Beverly, to carry on and hold up the show end of the family. Beverly Anderson is the publicity director of the State Theatre in New Brunswick, as most Club members know.

We hope that Andy's leaving show business will not keep him from letting us know how he is making out in his new profession and though we know Beverly will have his hands full keeping the Anderson name a prominent one in show business, we look to hear from him shortly concerning his activities.

MANAGERS' ROUND TABLE CLUB

PRESTON ADVANCES!

Here's wishing luck to Lew Preston, live-wire manager on the Fox Metropolitan Circuit whose ability has been recognized in the form of a promotion to District Supervisr of the Bronx, N. Y.

For a good many years Lew occupied an executive position at the Republic Theatre in Brooklyn, N. Y., and when the house was taken over by the Fox interests remained in the capacity of manager, until his unusual ability as a showman netted him the recent and well merited promotion.

His brother members in the Managers' Round Table Club join us in offering congratulations and we want him to know that we're certainly proud of the record he is making for himself on the circuit because it's the kind of work we'd expect every member of our organization to turn out.

Keep up the fine work Lew and we're sure that before long we'll be receiving more excellent news concerning the way you are climbing up that high ladder to success.

Girl Sailor Gave Life Savers To All Of Hof's Patrons

H. P. Hof, of the Bardavon Theatre, Poughkeepsie, N. Y., used a lobby stunt to advertise "Hit the Deck" that clicked to excellent results.

An attractive looking girl was secured to dispense sample sizes of orange life savers. The girl was attired in a sailor's white uniform with "Hit the Deck" imprinted upon the hat and carried a tray holding the life savers from which a card protruded, copy on the card reading, "Hit the Deck with the new taste sensation—Orange Life Savers—Starting Saturday, Feb. 15th."

The life savers were furnished gratis by the Life Saver Company and the girl promenading up and down made a real live lobby stunt.

The life savers were placed in a small envelope upon which was printed, "HIT THE DECK on Feb. 15th to 21st, inclusive —with the new taste sensation—Orange Life Savers at the Bardavon Theatre."

Mr. Hof deserves a lot of credit for the showmanlike way in which he handled this campagn and we would like to call his attention to the fact that his colleague, across the river at Newburgh, L. L. Chambers, likewise worked a gag very similar, but did not confine it to the lobby. At any rate, it gives both of them the opposite plan on exploiting this particular attraction and is therefore deserving of more than passing attention.

It was our pleasure to stop in at the Bardavon Theatre in Poughkeepsie last summer, while returning from a trip upstate, and we can go on record right now with saying that it is as nice a run house as you would come across in many a mile of travel. Too bad we weren't able to say "hello" to Mr. Hof at that time, but we will make up for this discrepancy at the first opportunity which presents itself and here's hoping it won't be too far off.

On Sound Opening, L. J. Mason Put Over Big Campaign

L. J. Mason celebrated the first anniversary of the talking pictures at the Palace Theatre, McAllen, Tex., with "Gold Diggers of Broadway" as the feature attraction.

A tie-up was effected with fifteen merchants whereby they each purchased five theatre tickets and in turn gave them to the first five customers visiting the respective stores on Monday morning—the week of the first anniversary at the Palace.

The 15 merchants also paid their pro rata share on a full page co-operative ad on Anniversary Week at the Palace as well as mentioning title of picture, theatre and play dates.

Daily and weekly papers carried editorial comments about the Anniversary as well as mentioning the attraction playing at the Palace during Anniversary week.

To impress upon passers-by that there was a celebration of some kind, one of the local bakeries made a huge cake which was later put on display in the lobby. The marquee and theatre front were also bedecked in banners and signs befitting the occasion.

Although this is the first time Mr. Mason's activities have appeared on these pages, we feel that they will become a regular feature in the future. How about it, "L. J."? Can't we count on hearing from you regularly? And perhaps you will warm up to the rest of your brother members, by sending us one of your photographs which will give us the opportunity of giving you a more intimate introduction on the CLUB pages.

Meet Ed. Lewis Of Bayonne, Who Is Going To Be Active

We announced in one of our recent issues that we were in receipt of the muchly delayed photo of Ed. Lewis, but being unable to land it in the issue following the announcement, we were forced to hold it until now.

Ed has been connected with the show game for a good many years and spent twelve years alone with the Keith organization prior to hooking up with the Warner outfit. As we announced before, he is now managing director of the DeWitt Theatre in Bayonne, N. J., which house, incidentally, he handled two years ago. So his new position is somewhat in the form of a return engagement.

With his background, we expect that Ed is going to furnish us with some fine accounts of his work, especially since he knows what the town wants and requires in the way of show merchandising. If he keeps up the same kind of work that has made him an outstanding theatre manager, as his long and varied experience proved, we know that the CLUB pages will record a good many of his "live" stunts.

Now don't forget, Ed, we expect you to be one of the foremost contributors among our Jersey members, and we are looking forward to hearing more, because when a man gets a write-up in his local paper of the size you rated, then we feel that he must be able to produce the goods.

"Tod's" Publicity In This Instance Hit the Blue Sky

Of course, it must have thrilled Boston to know that Nancy Carroll, the movie star, thought enough of the town and her picture, "Dangerous Paradise," to send personal greetings via carrier pigeon to the Metropolitan Theatre in that city.

But when we saw the name Metropolitan, we din't even look for a thrill, because we knew that Harry "Tod" Browning was merely pulling some more of his fast stunts and reaping a harvest for the house of which he is publicity director.

The newspapers in the city all broke with a story that Miss Carroll sent a carrier pigeon to the theatre the previous day, on whose leg was attached a message, rolled in a tube, which read: "Greetings by air from the Paramount studio. Wish I were there to take part in person at the opening of my new picture, 'Dangerous Paradise.' I am taking this old, old method of communication to wish Bostonians complete enjoyment of this new show world production. Richard Arlen joins me in this greeting. Best wishes." Signed, Nancy Carroll. The pigeon was received by a member of Tod's publicity staff.

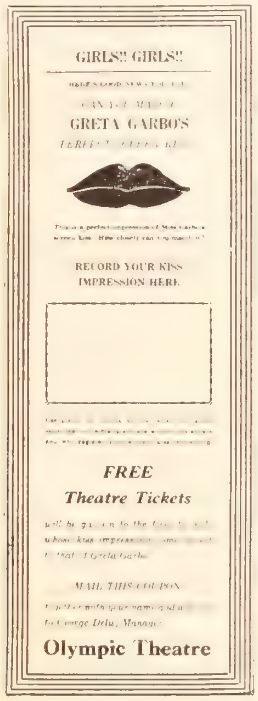
Now since "Tod" secured publicity on this gag there is no reason why any of the Club members who would like to use the stunt should not also secure free space in the papers, because as we have said many times over, no stunt is welded to any picture, so if you think it will pep up interest in your house, use it. Thanks, Tod, keep us posted on your work so that we can pass it on to the rest of the Club from time to time.

MANAGERS' ROUND TABLE CLUB

Matching Garbo's Lips Was a Winner For Geo. A. Delis

One of the beauties of your Chairman's job is the big kick he gets when he hears of the way a manager shows his keen showmanship and cashes in on a stunt that appeared on the Club pages. Which is just what Manager George Delis of the Olympic Theatre in Steubenville, Ohio, did.

When Greta Garbo in "The Kiss" played at the Olympic, Delis ran a novel ad in the local paper in the form of a contest to find out whether any of the local girls had lips like Garbo. The ad was nicely made up with well worded copy, as the reproduction shows.



GIRLS!! GIRLS!!

GRETA GARBO'S

RECORD YOUR KISS IMPRESSION HERE

FREE

Theatre Tickets

MAIL THIS COUPON

Olympic Theatre

Another stunt Delis used was effected through co-operation with a local candy dealer, whereby samples of chocolate kisses were enclosed in an envelope with a head reading, "A KISS FROM GRETA GARBO," and again Delis displays his keen showmanship by inserting a cardboard herald announcing the picture and play dates.

To get back to the advantages of the "kiss impression" contest which Delis ran we would like to state that here is another gag that is not married to any particular picture and can be used to good advantage almost any time. We want to stress the necessity of leaving the word "passes" out of your copy, not because it is entirely wrong but because the real showman senses the unknown something that an offer of tickets conveys, since it packs a lot more punch than the word passes. Of course, passes are generally given away to the winners, but it is advisable that the word tickets be used in copy relating to a contest.

Still another angle we can see on this "kiss impression" gag, and one that would create a lot of interest if the contest is worked in advance of the picture, would be to announce that motion pictures of the winning contestants' lips would be shown on the screen, together with the names and addresses. This angle could easily be arranged by closing the contest in ample time to have one of the many screen services throughout the country make up a strip of pictures of the lips of the local girls. And since the winners need not be publicly announced until the opening night you're bound to get in a bunch of the contestants' friends—for all you have to do is to tell the winners not to put anybody wise.

Delis' work is always a source of great interest to us for we know that we will always have something to tell the rest of the Club about, and we feel sure that he is going to continue his activities.

"Want Some Dough?"

Seems as though that question was answered even before we asked it As witness the many showmen who are getting set to try and win some of the Prize Money offered in connection with the Columbia Prosperity Month Contest.

Send in as many contributions as you can. Every one will be given the proper consideration and if your material merits it, you can rest assured that you will grab some of the money.

If you are in doubt about any phase of the contest, communicate with your nearest Columbia exchange or get in touch with me and I'll shoot you the information "toot sweet."

Here's a glorious way to win both money and recognition for yourself, and every live-wire showman should do his utmost to try for the honors.

"Chick."

Eddie Is Keeping Up Eddie's Work—Read This and See

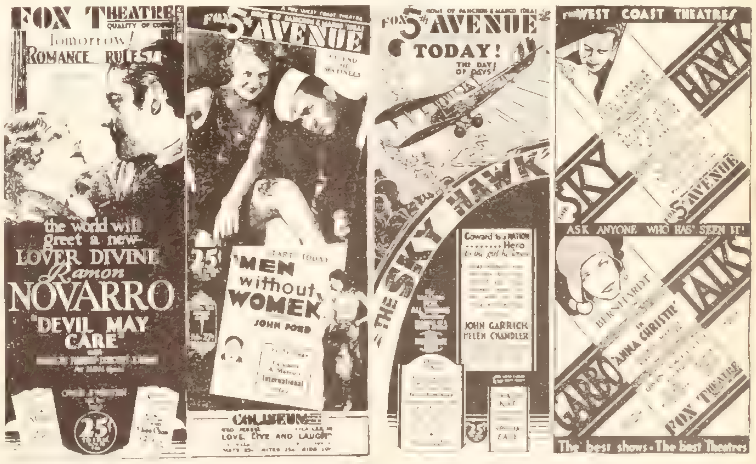
It gives us extreme pleasure, at this time, to pass along some newspaper advertising as created by Eddie Fitzgerald, who is looking after the publicity and advertising for the Fifth Avenue, New York and Coliseum Theatres in Seattle, Washington, of which houses Jim Klemmer, Lou Golden and H. A. Robertson, respectively, are the managers.

In passing this along you need only look them over carefully to pick the many fine points that Eddie has brought out in making his ads as conspicuous as they undoubtedly appear in the local papers. It is this type of black and white advertising that has become popular with many advertising and publicity men throughout the country, and, in this respect Eddie need not play second fiddle to any of them.

We have already made mention on these pages that since Eddie Hitchcock left the Pacific Northwest we were not getting samples of the peppy advertising that is being featured in that part of the country, and now that the new Eddie takes Hitchcock's place, we have every reason in the world to feel that his fine work will be passed along steadily on the pages of the Round Table Club in MOTION PICTURE NEWS. Maybe we are anticipating this a little too soon, Fitzgerald? At any rate, you're in a better position to answer it than we are, but one thing you can rest assured of, and that is the hearty welcome for anything you want to pass along for the benefit of your brother managers throughout the country.

Let's hear some more from you and don't confine it to just newspaper advertising, because we know for an absolute fact, that the exploitation and ballyhoo activities out there in Seattle are way above par and we are just as anxious to pass this type of stuff along as we are the newspaper ads, so suppose you find time in your spare moments (? ? ?) to pound out the dope on some of the things you have engineered in co-operation with the gentlemen mentioned above who are managing the theatres, and let the rest of the world know what's going on in Seattle.

So long for the present, and convey our best regards to our many friends and boosters up in your part of the country.



"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

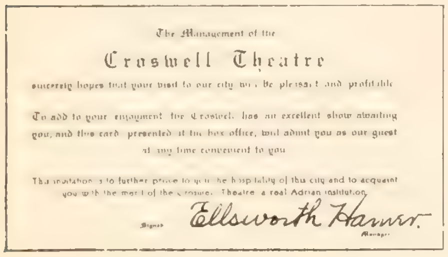
Ellsworth Hamer Greets Strangers And Extends Invite

Another showman to join our ranks is Ellsworth Hamer, Manager of the Croswell and Family Theatres in Adrian, Mich. And when we say showman we mean just that, for Hamer has been in the game a good many years and as far back as 1907 worked with the Cameraphone Talking Pictures.

In addition to being a pioneer in the talking picture game, Hamer has served time in the movies and enjoys the distinction of having been on the road with the first picture ever to be road-showed, "Quo Vadis," and prior to this had sold film for the old General Film Company.

It is certainly interesting to know that in 1922 Hamer was the recipient of a lot of publicity from the MOTION PICTURE NEWS commending him on the great number of lobby displays which were deemed good enough for reproduction in the NEWS pages, and numbered more than any other manager in the United States at the time, and as Hamer was managing the Strand Theatre in Lansing, Mich., then, we can bet his lobby displays were certainly knockouts. Another interesting note worthy to record is the fact that Hamer managed his first house at the age of seventeen, for the Danforth and Campbell Circuit in Wisconsin. Besides having an expert knowledge of the inner workings of the theatre, Hamer is also well versed in motion picture projection, having worked as an operator for a number of years.

And now, after having given you a brief sketch of Hamer's career in the show game, we want to get down to the present day and let you know how he is putting things across at his houses; so, with this in mind we want to tell you how he introduced visitors in the town to his theatres by means of a personal greeting card which we are reproducing here.



The Management of the

Croswell Theatre

sincerely hopes that your visit to our city will be pleasant and profitable

To add to your enjoyment the Croswell has an excellent show awaiting you, and this card presented at the box office, will admit you as our guest at any time convenient to you

This invitation is to further prove to you the hospitality of this city and to acquaint you with the merit of the Croswell Theatre, a real Adrian institution.

Signed Ellsworth Hamer. Manager

Through a tie-up with the local Chamber of Commerce, which informed Hamer of new arrivals, a card was mailed or handed to them personally by clerks in the hotels, and in addition were also given to tourists who stopped in the town overnight or for a few hours and, believe us, this stunt sure clicked because the card, in addition to bearing a personal greeting, invited the stranger to witness, free of charge, the show at the Croswell, "to further prove the hospitality of the city and to acquaint the visitor with the merit of the Croswell Theatre, a real Adrian institution." With the good-will of the Chamber of Commerce and the visitors secured, it's a certainty the theatre came in for plenty of publicity.

This is a fine stunt for securing good-will and if any of our readers think they would like to use it Hamer will no doubt be glad to send you a copy of the card which measures five by three inches, printed in black type on good cardboard stock.

We want to extend Hamer a cordial welcome into the CLUB and we might reveal at this time that Jack Revolt, whose activities at the Family and Croswell Theatres have been often recorded on these pages, is Hamer's assistant, which leads us to believe that Jack is securing some mighty fine, first-hand instruction in showmanship under Hamer's tuition. Let's hear from you often in the future.

LESLIE WHELAN says:

"I met several of the members of the ROUND TABLE CLUB during my trip and they speak enthusiastically about their organization."

Representative,
Harold Lloyd Corporation,
New York City.

A. J. Vineyard Has A House Organ of Value to Theatre

A neat turnout is the program made up by A. J. Vineyard, Manager of the Columbia Theatre in Dallas, Texas, and on which he advertises the entire week.

The program measures four and a half by fourteen and is printed in black on good orange cardboard and is so made up that it can be used for almost any purpose. It can be hung on doorknobs, or auto doors, can be nailed on bulletin boards, or hung in restaurants. By the use of midget mats, Vineyard had added to the beauty of the program.

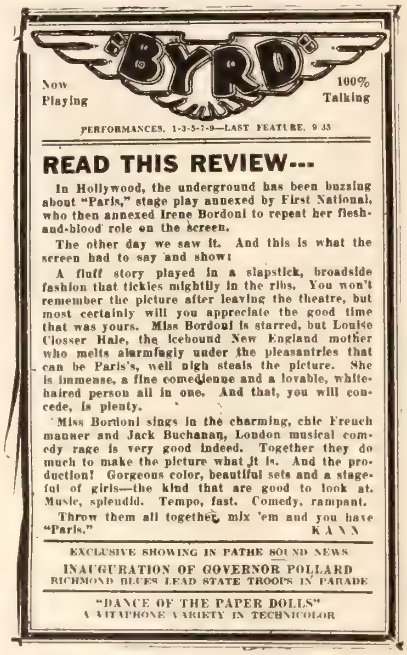
Besides the attractions, the program also carries copy relating to time of opening, etc. All in all the program is a very compact arrangement and since its circulation has jumped from 2,000 to 4,000, they must have some value.

We are glad to hear from Vineyard again and we hope he will keep us posted on his activities down there in Dallas, since we happen to know that a man must certainly be a showman to keep up with the demands of that busy city.

Want an "Ad" That Will Make a Flash? Here's a Natural

Another example of how wide awake are the showman-members of the ROUND TABLE CLUB is seen in the touch Stewart B. Tucker, manager of the Byrd Theatre in Richmond, Va., injected into his newspaper ads by quoting a review from a trade paper and eliminating the regular advertising make-up, in order to obtain a "flash" that would sell.

AND HOW IT SOLD! If you'll just study the cut of the newspaper ad Tucker has made up you will notice that it contains everything that can possibly be plugged, and at no time is there danger of the reader's interest lagging. The way the ad is headed is alone enough to command attention by virtue of the flash the copy, "READ THIS REVIEW," presents, and though we must beg pardon for saying it ourselves, when "Red" Kann, of MOTION PICTURE NEWS, comments on a picture he talks in language that is understandable to every one—which is just our way of stating that had Tucker quoted the New York newspaper reviewer's comments on the picture, the effective "selling" copy of the ad would be lost in the maze of "high sounding" language that oftimes characterizes the moving picture reviewers on the leading dailies and periodicals.



Now Playing

100% Talking

PERFORMANCES, 1-3-5-7-9—LAST FEATURE, 9 35

READ THIS REVIEW---

In Hollywood, the underground has been buzzing about "Paris," stage play annexed by First National, who then annexed Irene Bordoni to repeat her flesh-and-blood role on the screen.

The other day we saw it. And this is what the screen had to say and show:

A fluff story played in a slapstick, broadside fashion that tickles mightily in the ribs. You won't remember the picture after leaving the theatre, but most certainly will you appreciate the good time that was yours. Miss Bordoni is starred, but Louise Closser Hale, the icebound New England mother who melts alarmingly under the pleasantries that can be Paris's, well nigh steals the picture. She is immense, a fine comedienne and a lovable, white-haired person all in one. And that, you will concede, is plenty.

Miss Bordoni sings in the charming, chic French manner and Jack Buchanan, London musical comedy rage is very good indeed. Together they do much to make the picture what it is. And the production! Gorgeous color, beautiful sets and a stageful of girls—the kind that are good to look at. Music, splendid. Tempo, fast. Comedy, rampant.

Throw them all together, mix 'em and you have "Paris." KANN

EXCLUSIVE SHOWING IN PATHE SOUND NEWS

INAUGURATION OF GOVERNOR POLLARD
RICHMOND BLUES LEAD STATE TROOPS IN PARADE

"DANCE OF THE PAPER DOLLS"
A VITAPHONE VARIETY IN TECHNICOLOR

We notice that Tucker was quick to insert the notice of the newsreel showing of the inauguration of the Governor of Virginia in his ad and a little touch like this doubtlessly added more dough to the box office, for with the way he plugs his shorts and all other special features at every available opportunity there should be no reason at all why his business doesn't hit above par and we don't doubt but that with excellent showmanship like this his business is always up high.

We're very glad of this opportunity to pass on a new angle to the rest of the boys, in the event that some of them would like to try it out on their own houses, and we feel sure that a gag like this will constitute a welcome relief from the regular run of newspaper advertising and will create a "flash" which will react favorably toward the box office. We hope that Tucker will continue the active interest he is showing since becoming a member of the CLUB and will keep us posted on more of his live-wire activities.

MANAGERS' ROUND TABLE CLUB

Charlie Carroll Keeps Interest Up By "Ace" Publicity

Here is the marvelous lobby display arranged by Charlie Carroll, director of Publicity for Hudson County with the Stanley Fabian outfit on "The Sacred Flame."

Even without any great stretch of imagination you should certainly be able to appreciate the merits of this marvelous piece of work and its attractiveness in the theatre itself.

Patrons of the Stanley Theatre in Jersey City certainly must have plenty to talk about in connection with the different things that are going on over there in the way of exploitation and showmanship, and it gives us a great kick to be able to pass along the various activities of Charlie Carroll and the boys working under him.

You may recall the "Take a Chance Week" story which we ran about Charlie in a recent past issue of the NEWS and here again we follow it up with another piece of his fine activities.

Thank you, Charlie, for keeping us posted on this one and remember, we would like to hear from you regularly on each and every successful stunt that is engineered under your direction and the boys who are constantly striving to help put them over for you.

Police Dept. Was Invited By Watson To Solve Picture

J. E. Watson, manager of the Broad Theatre in Columbus, Ohio, used a gag in connection with his announcement trailer on the "13th Chair," which helped boost business on his current picture as well as the coming attraction.

Watson tied up with one of the local papers which carried a story announcing that patrons viewing the last showing of "Hallelujah" would be invited as the guests of the management to witness a partial screening of the "13th Chair." This announcement was also carried in the daily ads and as a result a large number of persons attended the midnight screening, in fact anybody who had not seen "Hallelujah" was there, as were undoubtedly a bunch of mystery story lovers.

The picture was shown down to the scream in the part which portrays the second seance and was then brought to a stop, with the audience being invited to figure out the guilty party, and send in the solution, together with their names and addresses, to the box office, the first correct solutions submitted by patrons being presented with tickets to the theatre to witness the picture. Besides inviting the audience to solve the mystery, Watson sent special invitations to the Police Department of the town, with an offer to participate in the contest also, and in order to give the patrons a break, held all the theories of the Police Department until the finish of the picture's run, and presented the officer or detective, who submitted the first correct solution, with a box of cigars. This stunt aroused a good bit of comment and was instrumental in securing the theatre a lot of free publicity in the local papers.

We want to thank Watson for letting us see how he puts his shows across and we expect to hear more from him, as the fine work he is doing down there deserves recognition and when a showman has something of interest to pass on he'll always find the CLUB pages at his service. How about it, "J. E."? Keep us posted on your work out there. Oak.

YOUR PROBLEMS AND MINE!

Over two hundred letters have been exchanged so far in connection with "Your Problems and Mine." Which is a wonderful tribute to the fraternal spirit of our members and readers and shows a keen desire on the part of every interested party to help each other and help themselves. We hope the continuation of this series will result in even greater accomplishments than have yet been achieved.

"CHICK."

C's Problem:

C's house is located in a small town The local high school boasted of an "ace" basketball team and the town supported it strongly. Games were played every Saturday night and the whole town flocked to see them. Since Saturday is the biggest night of the week, the merchants as well as the theatre were hard hit. Business was at a standstill and things looked black for the business men. Everybody at the game. Nobody in town.

C's Solution:

C decided to show the school authorities how unfair the Saturday evening bookings were and put a proposition up to the local merchants. Would they raise enough money among them to pay expenses for a free show at his house? They would, gladly. The plan clicked. Attendance dropped off at the basketball game. Business picked up for the merchants. New patrons were introduced to the theatre. The free shows on Saturday continued for a time. Then C switched the free night to Wednesday when the school authorities consented to co-operate and not book any more games in the "Big Night." The week before switching the free night to Wednesday, C started a serial on Saturday, and now the people who had been going to the free Saturday shows are paying to see the rest of the serial, and also the regular Saturday prices.

WHAT WOULD YOU DO?

"TWO THOUSAND HEADS
ARE BETTER THAN ONE"

MANAGERS' ROUND TABLE CLUB

"Spring Fashion Revue"

Our first suggestion regarding this great money-making stunt brought over a dozen letters of thanks for the warning.

We, therefore, repeat that you should be laying the foundation for a real Gala Fashion Show in co-operation with your Chambers of Commerce, local merchants, or any other source that is necessary to put this stunt over to big b.o. returns.

Reference to your last fall's issues of the Club pages will reveal many Fall Fashion Show details that can be applied to the Spring Revue.

Get behind this one boys, it's worth its weight in gold if handled properly.

Browell Displays Showmanship By This Type of Work

On the rolls of the Round Table Club may be found many showmen from the State of Pennsylvania and it is with pleasure that we announce another representative from that state in J. N. Browell, manager of the Park Theatre in Palmerton, Pa.

Browell has been doing some interesting work in Palmerton and one of his recent tie-ups was engineered with the local high school. At the time of the tie-up the "draw" from the school had been falling off somewhat, so Browell put on the old thinking cap and worked out plan to boost up the box office by inviting the girl and boy basketball teams of the school to attend the theatre free of charge on Wednesday evening. This stunt set them to talking, so Browell followed it right up by announcing that a high school night would be offered every Wednesday and that any school student presenting an organization card would be admitted at a reduced rate on each ticket.

The first night's business assured the success of this plan, for the box office reported that the regular high school trade had come back and added a few more dollars besides. So with this stunt as Browell's initial story on the Club pages, we feel sure that the rest of the Club will agree with us when we say that we are going to have another active member frequently represented.

While not new, this one was nevertheless very effective in boosting business, and if you are in a position to promote a school tie-up like it, we believe that you'll find some more jack just waiting to fall in the w. k. b. o. (well known box office).

Good work, Brower, and we want to hear more from you in the very near future, so keep us posted on your activities. Oak?

Song Plugging Is Latest Stunt Used By Max Tschauder

Keeping pace with the larger towns, Max Tschauder of the Rivoli Theatre, Beatrice, Neb., used a live lobby stunt to plug "Gold Diggers of Broadway."

For the entire week prior to the opening of the picture, a talented boy singer sang all the numbers from "Gold Diggers of Broadway." A sign alongside the boy informed patrons that the numbers being sung were from "Gold Diggers of Broadway," the picture coming next week.

As this was the boy's first attempt at singing in a theatre lobby, Tschauder rigged up a microphone (which was faked) to help the boy from feeling self-conscious.

The stunt worked out very nicely and the people in the lobby accepted it very favorably.

Which should be a source of credit to Max, because we all like to hit on an odd or unusual angle every once in a while, in order to stimulate interest in the theatre's activities.

Keep it up, Tschader, and by all means keep us posted on what you are doing so that we can set forth the details of your showmanlike methods on the ROUND TABLE CLUB pages.

Marc Wolf's Lobby Resembled Hangar On Recent Stunt

A display that sold his patrons the minute they entered the theatre lobby was one of the outstanding features of Marc J. Wolf's recent campaign on "Flight," when that picture played the Palace Theatre in Gary, Indiana, which house he manages.

He tied up with a local association school and the Air Transport Company of Chicago. They furnished the theatre with a complete aeronautical display including a standard "Travel Air" airplane, a twelve-cylinder Liberty motor, airplane wings, covered and uncovered; model planes, regulation flying suit including a standard parachute; model zeppelin, etc.

Lettered cards were placed alongside of each exhibit explaining in detail what each thing was and in what relation it had to the rest of the plane structure. A card on an easel also gave publicity to the two companies responsible for the display.

It was perhaps the most attractive of any yet used in the theatre lobby. It made a great flash and caused no end of comment.

It is too bad we haven't a picture of Wolf's latest gag, as we would have been able to give you a better idea of its selling power, but we hope that the next time he arranges such a live wire display that he will furnish us with a picture of it. How about it, Wolf, keep us posted, will you?

Chet Miller Moves To North Platte— We Wish Him Luck

We think that things around North Platte, Nebr., will be perking up soon. The reason for the foregoing statement we are going to divulge right now. Our friend and fellow Club member, Chet Miller, has been shifted from his former house at Sterling, Colo., to the new Fox Theatre in North Platte.

Chet has been represented on our pages a number of times, so his activities are undoubtedly well known to many of the bunch, but for the sake of the members unacquainted with Chet, we'll tell you that he is one of the Club's most active members and has furnished us with a good many stunts and valuable suggestions.

As the new job is in the nature of a promotion for him we feel that his rise is well deserved and congratulations from us are in order. So we extend our heartiest wishes for his continued success and we know that he is going to continue the same kind of go-getting showmanship which played so important a part in his work at the Colorado houses.

We look forward to hearing from Chet as soon as he starts things humming there and the first accounts of his activities will probably contain some very useful angles that we will be more than glad to present. So keep us posted, Chet, and let's have some more of that "live" showmanship of yours. Incidentally, remember us to Fred Glass.

L. H. Raymond

It is certainly with keen regret that we must announce to our members, and his many friends, the passing of a showman, so well known to the show-game, that his death will be marked as one of the sadest events of the current season.

With this little tribute we say, "Rest In Peace," to brother-member L. H. Raymond, formerly manager of the Fox-Pontiac Theatre up in Saranac Lake, N. Y.

As for his ability, we quote from his own organization: "Mr. Raymond made a splendid record with Fox Metropolitan and won for himself recognition as one of our most able managers and executives."

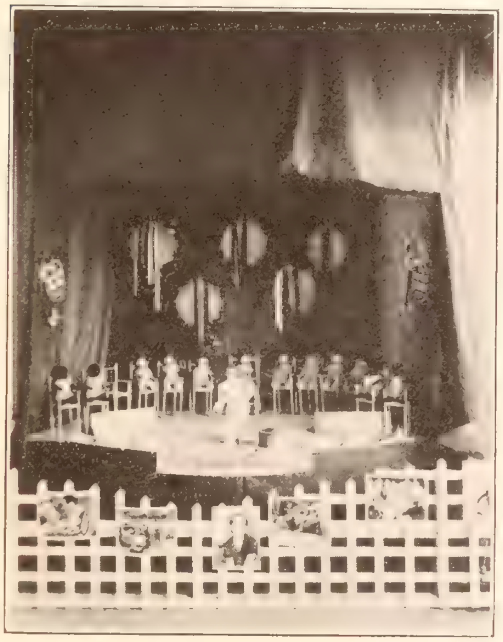
M. R. T. C.

MANAGERS' ROUND TABLE CLUB

Ideas Galore Seem Always To Be At His Beck And Call

We were wondering what had happened to L. W. Carroll, one of the veteran members of the Club when he suddenly turned up and revealed that he had been as busy as a one-armed paper-hanger with the hives.

The photo we are reproducing will give you a slight idea of how active he has been. This display was used in the lobby as a plug for "The Grand Parade," and since it is so well done really needs no explanation other than that we tell you the miniature figures are little dolls and the figure of the minstrel man in the foreground is a cutout of the male star of the picture made from a 22x28. Study the photo carefully and you'll get the drift of this novel and very effective stunt.



Another idea of a similar nature was used by Carroll for "The 13th Chair." He displayed a chair, against a black cambric background, in the lobby. Near it was a sign "Would You Be Afraid To Sit In The 13th Chair?" and over the chair hung a real dagger, fifteen inches long, suspended on a black silk thread. A motor, hidden in the black background, caused the dagger to move up and down, while a green spotlight focused on it completed the weird effect.

Now that we've shown you how he sells them in his lobby, we are going to tell you of the stunt he pulled in the newspapers on "Anna Christie," that had the town talking and sold the picture. He ran a 140-line ad in the local paper and tacked on a "flash" head which proclaimed that Greta Garbo in "Anna Christie" would be the talking sensation of 1930. The rest of the ad carried a personal endorsement by him, which stated that in his many years in show business, the silent version of "Anna Christie," was the only picture he remembered vividly.

He then declared that when he heard the picture was to be produced in audible form with Garbo in the title role, he experienced some misgivings, but confesses, in the ad, that his fears were groundless for after seeing the talking version of the picture he felt duty bound to offer congratulations. The town ate up the personal endorsement and flocked in to see the picture.

Carroll's activities are typical of the work of real showmen throughout the country and it affords us pleasure to know that he is continuing his interest in the Club and since he promises to keep us posted on all his future activities we are of the opinion that the Club pages will hold some mighty interesting stories.

Please Take Note

THE pages of the Club are open for the publication of photographs from both members and readers. These photos may be of theatre managers, theatre fronts, marquee displays, lobby settings, etc. Due credit will be given those send photos to the Club, providing they attach the proper description and their own names and theatre addresses.

MANAGERS' ROUND TABLE CLUB.

Easter Possibilities!

Despite the fact that business generally falls off just prior to Easter Week, we can cite the activities and preparations of many real showmen, the country over, proving that unlimited angles present themselves which can be tied right in with this "slump" season

You should be well started RIGHT NOW towards Bunny Matinees. Colored Easter Egg Shows, Novelty Matinees and dozens of other corking ideas which tie right in with the spirit of the season and, in almost every case, increase the box office receipts for the dull period.

The suggestions incorporated above constitute only a few of the money-making ideas which have appeared on the Club pages in the past weeks and if you are letting business shift for itself you are doing your theatre a grave injustice.

Showmanship Plus? Here's Another One Ready For Action

A corking idea that we believe to have enough meat to it for passing on to the rest of the Club, is a novelty program, made up in calendar form and carrying the shows for the entire month.

The program bears the imprint of the Lyric Theatre in Honesdale, Pa., and the last we knew, Harry F. Bodie was managing the house. Anyway, the card was mailed to all the boxholders on the R. F. D. route about Honesdale, and besides carrying the program also bore a gag on the front cover which we are reprinting in type here so that you can see for yourselves its value.

YOU CAN'T TELL BY THE LOOKS OF A TOAD HOW FAR IT CAN JUMP.

And in these wonderful days of talking pictures you can't always judge the merits of a movie by its title or the names of its stars. Numerous prominent players from the spoken stage are now in pictures whose names may be little known to the moving picture public, but their talents and personalities often surpass those of the old familiar screen names.

STAND BY YOUR OLD FAVORITES BUT GARNER NEW ENJOYMENT FROM NEW STARS.

The card was printed in blue on good orange stock and measured eleven by eight and one-half. A corner, on the upper right of the card, was reserved for the address of the prospective patron. Now, if you are located around a rural route and your business is slowing up a bit, here's a gag that should bring it back for you, because it's a cinch that once they start reading that catch line and get what your message is conveying they are going to take the time to look the rest of the card over carefully. And even if you don't want to make up a monthly program here's a swell message to put across to your patrons, which will more than click.

Put it in your house organ, run it in an ad, make up a personal letter, or use it in a special herald, because you have something, that, while it may not jam your box office immediately will certainly produce results in a good many other ways.

MANAGERS' ROUND TABLE CLUB

LET US SMILE!

"The thing that goes the farthest toward making life worth while,
That cost the least and does the most, is just a pleasant smile,
The smile that bubbles from a heart that loves its fellowmen,
Will drive away the cloud of gloom and coax the sun again.
It's full of worth and goodness, too, with manly kindness blent—
It's worth a million dollars, and doesn't cost a cent.
"There is no room for sadness when we see a cheery smile;
It always has the same good look—it's never out of style—
It nerves us on to try again, when failure makes us blue;
The dimples of encouragement are good for me and you.
It pays a higher interest, for it is merely lent—
It's worth a million dollars, and doesn't cost a cent.
"A smile comes very easy—you can wrinkle up with cheer,
A hundred times before you can, squeeze out a soggy tear.
It ripples out, moreover, to the heart strings that will tug,
And always leaves an echo that is very like a hug.
So, smile away. Folks understand what by a smile is meant,
It's worth a million dollars, and doesn't cost a cent."

"PRESENTING, ARTHUR SMITH"

This photograph will serve to introduce to our many other members and readers Arthur Smith, manager of the Stillwell Theatre in Brooklyn, New York, a peppy neighborhood theatre, catering to the different classes in that particular community.

We might incidentally mention that Arthur was nominated by his namesake, Lou Smith, who is the managing director of the Windsor Theatre in Brooklyn, and whose activities have often been set forth in detail on these pages. We hope that Arthur will follow the example of Lou in keeping us posted on his many activities and in this way we can perhaps start a competition of the two Smiths in Brooklyn, that should result in interesting items for our pages in the future.

Welcome, Arthur, into the ROUND TABLE CLUB, and, knowing Brooklyn as we do, we have every reason to feel that you should be able to pull many a stunt that will increase the box-office attendance.

How about shooting us along the details of some of your local exploitations and publicity activities Arthur? And tell us how the community is reacting to your management of this fine theatre, which it has been our pleasure to visit personally, not very long ago, and, you may rest assured, that on our next trip out in the Bensonhurst section will find us stepping in and saying "hello" personally.

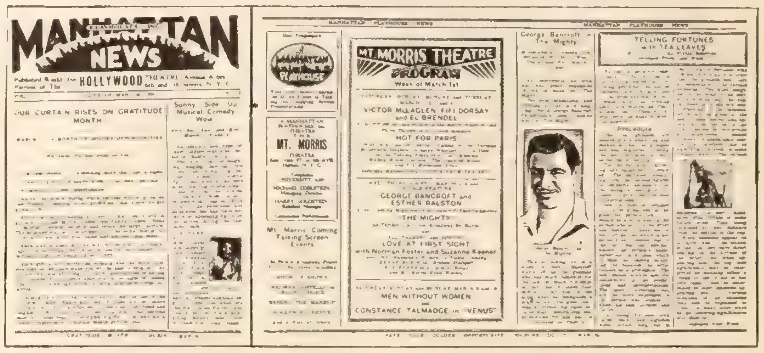
We will tell you more about Arthur Smith and his activities as fast as he furnishes them to us.

Dave Lustig's Pep Can Be Seen In This House Organ

Here's the way a real live wire circuit turns out a house organ that really is a house organ. The layout is the work of Dave Lustig, Director of Publicity for the Manhattan Playhouses in New York City.

We are reproducing a sample of one and if you study it closely you may find many points which will be of aid to you in case your house organ needs a little "pepping" up or you're looking for something to help its make-up. On the front page of the Hollywood Theatre program is an announcement of the campaign being engineered on the circuit for "Gratitude Month."

This month, from the good-will standpoint has a wonderful value, since the theatre secures the co-operation of the local dealers in a proposition that lets the patrons in for a good many benefits, with the merchants contributing their products to the theatre. The gifts from the local dealers were displayed in the lobbies of all the houses of the circuit and created a lot of comment. "Gratitude Month" looks to us like a natural for Dave's circuit, since the houses are mostly located in neighborhoods where the people come more or less in contact with the theatre almost daily and come to regard the place as "home-like."



MANHATTAN NEWS
HOLLYWOOD
OUR CURTAIN RISES ON GRATITUDE MONTH
Sunny Side Up Musical Comedy Wow
MANHATTAN PLAYHOUSE
MT. MORRIS
Mt. Morris Coming Talking Screen Events
MT. MORRIS THEATRE PROGRAM
Week of March 1st
VICTOR McLAGLEN FIFI DORSAY and EL BRENDEL
HOT FOR PARIS
GEORGE BANCROFT and ESTHER RALSTON
THE MIGHTY
LOVE AT FIRST SIGHT
with Norman Foster and Suzanne Keener
MEN WITHOUT WOMEN
CONSTANCE TALMADGE in "VENUS"
George Bancroft in The Mighty
TELLING FORTUNES with TEA LEAVES
Procedure

Dave and the managers of that circuit are undoubtedly working like the deuce to put "Gratitude Month" across and we imagine that a few very good and novel ideas should be forthcoming from some source or another, so we hope that the many Club members we number among the managers of the Manhattan Playhouses will keep us posted as to what they are doing to help business and assist Dave in putting this over.

Costuming Usher Aided L. Hagemann In Merchandising

By costuming one of his ushers in an outfit similar to one worn in a scene from his coming attraction, L. P. Hagemann, manager of the Ambridge Theatre in Ambridge, Pa., distributed throwaway cards in a manner that sold the picture to his patrons.

He dressed the usher in a typical Dutch costume and the girl handed out cards to patrons leaving the theatre which read, "Take a Tip from the Charming Little Maid Who Sings 'Dance of the Wooden Shoes' in 'No, No, Nanette'," and carried the play dates on the bottom. This method of distribution has been found to be very effective for Hagemann and we are passing it along in the event that any of the Club members may care to utilize the angle.

We want to thank A. H. R. Miller for his thoughtfulness in passing it along to us and we hope to hear more from him in the future. We would also like to have Hagemann keep us posted on his work so that when he has any unusual angles we can hand them on to the rest of the Club. So what do you say, Hagemann, shoot them in to us, will you?

LOOKING FOR SOMEONE?

Turn to page 63 and we will help you locate him.

MANAGERS' ROUND TABLE CLUB

No Loafing, So Zigmond Made Dough On Bakery Tie-up

The 12,500 coupons wrapped in loaves of bread had more than a passing significance to those getting them. All this was in connecting with advertising "Sally" playing at the Avalon Theatre, Grand Junction, Colo.

Each one of the coupons had copy about the picture, theatre and play dates as well as details of the contest. The copy read, "If you're lucky, you may get a free ticket to see SALLY—Every loaf of Sally Ann bread sold until Saturday, February 22, contains a slip like this with the different letters to spell SALLY. Collect these letters to spell the entire word SALLY—present them at the box office and be admitted free to see SALLY."

Each coupon had a huge letter and of the entire number distributed, 100 contained the letter Y—thus making it possible for 100 persons to win one of the free tickets. Those getting the complete set were few in number but the stunt was the talk of the town, all of which proved very helpful in publishing "SALLY."

The Bakery also allowed banners to be put on all their trucks; copy on the banners relating to details of the contest, picture, theatre and play dates. And one of the bakery's front windows was used for announcement cards as well as cards being placed on the counters.

While not new, this stunt has always proved mighty effective in creating interest in a coming attraction for any theatre, and to Jerome Zigmond, the house manager, goes credit for arranging this tie-up.

Let's hear some more from you, Jerome, as this is a starter for your activities on the pages, and we know that you are engineering many other fine stunts that we should pass along to your brother members throughout the country. How about it?

On New Promotion John Martin Goes To Work Upstate

Here's John Martin, one of the latest members of the ROUND TABLE CLUB, who has already made such a name for himself that the reports have reached this office before his photo, but we decided that we'd better let you see him, as well as read his story.

John has been connected with the Fox Metropolitan Theatre Chain in New York for some time now. He has been assistant to Manager McCabe of the Carlton Theatre in Brooklyn, and House Manager of the New Atlantic in the same city, but now it is our pleasure to inform you that he has been promoted to a house of his own and is now manager of the Liberty Theatre in Watertown, N. Y., for the Upstate Division.

It was no great surprise to learn that John had been promoted, because when his work was first brought to our attention by Monty MacLevy we felt that he had to have something to make Monty speak so well of him, so we figured then that it would only be a matter of time before he was appointed a manager.

In his new position and field of operation, we feel that the opportunities for displaying some mighty fine showmanship are a lot greater and we know that he will get along very well with the bunch of live-wire managers who comprise the Upstate Division.

Congratulations on your promotion Johnny, and let's hear from you again real soon. Incidentally, when you meet Tom Olsen, convey our regards to him.

The Real Club Spirit!

"All For One And One For All"

"PASSES—!"

By JACK ALLAN

Mgr. Capitol Theatre, Kitchener, Ont.

The greatest evil in the show business today is the unnecessary distribution of passes. Not that I am a believer in the entire abolishment of complimentaries, as there are times, especially in exploiting pictures, that a pass for two goes a longer way than if you offered to pay a merchant, say, for the use of a big window display. Of course, the skeptics will come back and say, well, he is getting as much publicity as you are, but the fact remains that you secure a location in your town that you could not buy for love nor money, and in many instances the merchant assists you in the layout of this display, and I honestly believe that a pass in this instance is well spent.

What I am trying to get at is the unnecessary distribution of complimentaries, practiced at times by the majority of us. Yes, I'll admit that I was one of the offenders, but I can conscientiously say that for the past two seasons I have not issued any comps that were not given for value received, and by that I mean value received by the organization I work for, not personally.

Years ago, when exploiting such as we have today was not even heard of, on the first night of any showing the house was 50% PAPER, sometimes more, with a view to creating a good impression on those who had paid to see the premiere performance and in this way specializing in more or less of a mouth to mouth campaign, which was found to be at that time the greatest way of exploiting your show. And besides that, the advance man was very liberal in issuing duckets to Station Agents, Baggage men, transfer agents, hotel clerks, in fact anyone he came in contact with, he issued a comp.

But this system has changed. WE ARE A GREAT INDUSTRY accomplishing a great service in any community, that of entertaining the public. A theatre must pay 100 cents on the dollar for any merchandise they purchase, and to get this money and show a profit we have to rely on our box office admissions, and I've yet to hear of any man accepting payment of a bill with passes; it isn't done.

The theatre Manager of today is a professional man, and one who should take an interest in anything pertaining to the good of his community. If he is capable he does not need to distribute passes with a free hand. Acquaintances of this nature are detrimental to your business. In the first place they consider they can hang around any time they feel like it, and also they are your biggest knockers. I have yet to hear of a deadhead really praising an attraction, they won't commit themselves if it is really good, but, oh boy, how they holler if they think the show is rotten.

Theatre business at the present time is one of the largest industries in the world, one that can stand on its feet, and one that does not need to hand out any samples, and that is all that passes are, for their patrons to test.

Check your Pass List over boys, as often as you can, get rid of the deadwood, and I know you'll find an increase in legitimate admissions with absolutely no extra expense, and remember that every ticket sold to an ex-deadhead is absolute profit to your organization, and you'll also find they will become boosters instead of knockers.

MANAGERS' ROUND TABLE CLUB

C. Elmer Nolte, Jr. Starting Work Now On Booster Stunt

No matter what the nature of a stunt promoted by C. Elmer Nolte, Jr., may be, it is a pretty safe bet to figure that the Grand Theatre in Baltimore, Md., of which house Nolte is the Managing Director, will come in for a lot of good-will.

As long as we have known Nolte, he has always figured prominently in the civic affairs of Baltimore and in that manner has brought his house in line for plenty of publicity. He is represented in the Exchange Club of Highlandtown (a community of the city) on the Entertainment Committee, Roster Committee, and Community Service and "Boost Highlandtown Week" Committee, besides being the Secretary of the organization.

His latest activity is the "Boost Highlandtown Week" which he is endeavoring to promote among the local business and professional men, in order to stimulate business in the community and the city. An extensive advertising campaign has been outlined and submitted to the men who make up the commercial end of the community.

During the "Boost Highlandtown Week," Nolte is going to take motion pictures of all the events that happen during the affair, as well as pictures of the people patronizing the dealers. The movies will be exhibited the following week in the theatre and in this manner business is bound to boom. We are informing you of Nolte's future plans in order to give you an idea of what may be expected in the way of good things from him on how to boost your community and your theatre, and as soon as we receive details about the entire program, we will pass them on to the rest of the Club.

We are certain that the "Boost Highland Week" is going to be a big success, not because one of our members is working on the Committee—though we will boast his is valuable aid—but because the postscript on the letter which Nolte sent out to the business and professional men requesting their co-operation in the "Boost Highlandtown Week," read: "As we sow, fertilize and cultivate, so shall we reap." We might add that all the money and time invested by everyone for this occasion, will be spent 100 per cent for "BOOST HIGHLANDTOWN WEEK." It will in reality be an "ALL FOR ONE AND ONE FOR ALL" week.

When an organization is "ALL FOR ONE AND ONE FOR ALL," SUCCESS IS ASSURED.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,........Club pins, for which I enclose payment at $1.00 per pin.

Name of Member..........................

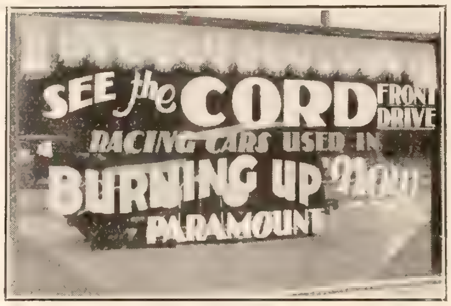
Theatre ....

Address ....

City.................. State ....

Here's A Window Devised By Stolte That Sold Picture

Manager Stolte of the Paramount Theatre, Waterloo, Ia., selected the one automobile showroom window where over 25,000 people pass daily to effect a most killful tie-up in connection with "Burning Up" currently playing at the theatre. As the photograph distinctly shows, he was successful in selling them the idea to permit the lettering on the window, which had such a forcible effect upon the passersby that business in the Paramount Theatre was noticeably increased for the run of this picture.



We haven't heard Stolte lately, but we do know that he has been engineering some fine bits of exploitation and the box office reaction has been such as to make it rather difficult for him to keep up his active correspondence as in the past.

However, we are certain that his name will continue to be a fixture on the CLUB pages in the future as in the past.

Announcement that Colonel J. Barbour Russell, is to erect a new theatre in Maysville, Kentucky, to replace his former house, the Washington Opera House, which was recently razed by flames, comes as an item of pleasurable interest to your Chairman.

The new Russell Theatre will be of Spanish type architecture and will feature the latest innovations in motion picture entertainment, since the Colonel has decided to spare no expense in the construction of a house which Maysville may proudly point to as a "temple of amusement." The house will be located in the center of the city and Colonel Russell plans to inaugurate a free parking space to accommodate all the former patrons of the demolished Opera House, in addition to many new ones.

We want to extend our congratulations to Colonel Russell and wish him the best of luck in his new venture—a venture we are certain will more than ever enable him to keep up the live wire reputation he has built for himself as a showman and we look forward with interest to hearing of the theatre's progress.

MANAGERS' ROUND TABLE CLUB

Another Study In Angles; This One Taught By Kopplin

To watch the way a real showman goes about laying the foundation for record business is one of the world's greatest pleasures to us and whenever we learn about something like this going on, you can bet we are going to pass it along to the rest of the CLUB and all of which is leading up to the way Harold A. Kopplin, manager of the Capitol Theatres in Miami, Fla., successfully put across a "wow" of a special invitation midnight show as the first gun in his campaign on "Happy Days."

Kopplin made up a marvelous-appearing invitation, printed in blue, on excellent grey stock paper, about the size of club stationery, which carried a picture on the front page of a girl, in bell hop costume, bearing a message which read, "Dear Friends—Just a line to let you know that 100 stars of stage and screen are coming to town to wish you 'Happy Days'."

On the inside page Kopplin pulled a nifty by applying the principal used by famous Broadway producers, on opening nights: laying out a personal invitation, made up in a form resembling engraving, which besides carrying the invitation to witness the special pre-view also got in a plug for the stars, with Kopplin's smart showmanship being evident in the line devoted to a plug for George Olsen and his Band, who appear in the picture. Olson had made a big hit at Deauville, one of the rendezvous of Miami, and Kopplin decided to capitalize on the idea.

Kopplin's live-wire tactics were again in evidence, when it is known that this special pre-view was held TWO WEEKS IN ADVANCE of the picture's play date, and in that manner Kopplin secured some valuable word of mouth publicity, in addition to attracting interest in the picture's opening. We can safely state that his box office benefited as the picture in question is pretty good film entertainment and was probably well spoken of. A special ticket, bearing copy relating to the time of the pre-view, as well as carrying the theatre "plug" was also inserted with the invitation.

This type of high-pressure showmanship is what puts any picture across and we want to be sure to hear more of it, and while we are on the subject of showmanship, we hope Kopplin will be sure to tell us all about the novelties his kid organist "Buddy" Webber and himself are engineering down there, for knowing "Buddy" of old, and the novelties he has innovated, we feel sure that working with a showman like Kopplin, there's something "hot" going on every minute.

THE DANCING SCHOOL!

It's been quite a long time since we first suggested that you capitalize on a co-operative tie-up with your local dancing school, but if ever a suggestion was worth while, here is one.

Aside from the entertainment value to your theatre, through dancing school tie-ups, you have the added advantage of attracting a mint of extra business and new patrons by reason of the many friends and relatives of the dancing youngsters who want to see the kiddies perform.

We have yet to hear about one of these schools turning a deaf ear to a recital in a local theatre. As a matter of fact, they solicit such performances themselves and if YOU have not cashed in on this angle, then WHY NOT?

Suppose, if only for the sake of curiosity, you talk it over with the dancing school in your town or neighborhood and see what sort of a plan you can work out for your mutual benefit.

"Chick."

G. E. LeTart Used Fine Showmanship In This Local Gag

G. E. LeTarte carried out a splendid stunt in exploiting "The Laughing Lady," playing at the Park Theatre, Fort Fairfield, Me., by tying in with the telephone company.

In Fort Fairfield, one long ring on the telephone is the signal for all subscribers on the line to rush to their phones and hear a message such as, "Turn off your water or electricity for a certain length of time due to repairs being made."

So here's where LeTarte comes in. He sold the telephone company the idea of using the same system of one long ring and tell these subscribers that "The Laughing Lady" was playing at the Park Theatre and a continuous show was being run.

This stunt was put over at no cost to the theatre other than two passes for the operator.

Mr. Le Tarte is a new member to the CLUB pages, but we sincerely hope that he will become a regular contributor from now on. Anyone capable of engineering a stunt like the one described above in connection with the telephone company must have many other corking ideas up his sleeve, and we hope that the spirit of the ROUND TABLE CLUB will prevail to the extent that he will keep us posted regularly in the future.

What about it "G. E."? And if it's not getting too personal, on such short acquaintance, how about sending us one of your own photos with a little dope on your past experiences in the show business so we can give you a more intimate introduction on the CLUB pages?

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

EMERSON'S FLASHY FRONT!

For a marvelously classy front, briliant in lighting, and attractive from every showman angle, we must credit Ted Emerson, Manager of the Strand Theatre in Des Moines, Ia., with this fine looking display which we are reproducing.

Ted Emerson's activities out there in the middle West have been the source of a lot of talk in film circles, and we would not be surprised to hear a whole lot more about his advancement in the show business.

Suppose you keep us posted on what else you are doing out there, Ted. Just keep in mind that you are passing it along for the benefit of your brother members.

MANAGERS' ROUND TABLE CLUB

THE ORIGINAL "IDEA EXCHANGE" OF THE INDUSTRY!

TRY IT!

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ....

Theatre ....

Address ....

City ....

State ....

Position ....

Wm. A. Johnston
Honorary Chairman

"Chick" Lewis
Chairman

WHAT ARE YOU WAITING FOR?

RECENT NEW MEMBERS!

MISS ANNA BELL WARD is the Assistant Managing Director of the Phoenix Amusement Company's holdings in Lexington, Paris and Richmond, Kentucky. Miss Ward, the latest member of the female sex to join our organization, has already given your Chairman sufficient evidence to believe that she is determined to make our other members look to their laurels. Well, keep it up, Miss Ward and we are sure that you'll find competition hotter than hot. We'd like to have a photo of Miss Ward and a little note setting forth in detail her career in this game to date. How about it, Miss Ward?

——*Wear Your Club Pin! ! !*——

V. N. LAPPEUS is the manager of the Avon Theatre in Watertown, N. Y. Up around that vicinity we know that competition is pretty hot and for that reason we believed that many good things will be forthcoming from him. We would welcome the opportunity of telling you more about this new member and if Lappeus will slip us a bit of "dope" on himself and include his photo, we will give him a regular introduction.

——*Wear Your Club Pin! ! !*——

BENJ. F. VonPILSKI is the manager of the Palace Theatre in South Norwalk, Conn., and it seems like hearing from home to hear from that part of the State as we spent quite some time in the vicinity. Thus we know just about how many good things to expect from our new member and we want to assure him that we are looking forward with interest to hearing from him.

——*Wear Your Club Pin! ! !*——

DAVE McMULLEN manages the Capitol and Regent Theatres in Guelph, Ontario, Canada. From a clipping we have on hand we glean the fact that Dave is a pretty popular guy up around Jack Allan's district and we would like to hear more about him and his activities, which are bound to be up to the minute, since a showman who is as well spoken of as Dave couldn't be anything else but active.

——*Wear Your Club Pin! ! !*——

CHARLES OAKLEY managing the Empress Theatre in Danbury Conn. is another showman who started off his entry into the Club with a bang by contributing for his first effort, as a member, a stunt that we thought was good enough to pass on to the rest of the Club. So you see, Charlie, does not really have to have his introduction but they have all got to go through with it and that's that. Oke, Charlie?

——*Wear Your Club Pin! ! !*——

ALBERT P. SCOTT is the manager of the Capitol Theatre in Portsmouth, Va. From the many interesting accounts we have received of our Virginia members activities, we believe that we have acquired another live-wire in Scott, and look forward to seeing his first contribution. And send us your photo too, Albert.

——*Wear Your Club Pin! ! !*——

JOHN MARTIN is the manager of the Liberty Theatre in Watertown, N. Y. for the Fox Metropolitan Outfit. Since we have followed John's activities for some time now, and seen him rise from an assistant manager to his present position, we know that he is going to be a very active member of the Round Table Club. Congratulations, John, on your new position at the Liberty.

J. E. WRIGHT is the house manager of the Roxy Theatre in Walla Walla for the Inland Theatres Corp. and since we feel that this 500 seat sound house has plenty of selling angles that should make interesting and profitable reading for the followers of the ROUND TABLE CLUB pages, we look forward with interest to hearing some new angles.

——*Wear Your Club Pin! ! !*——

ARCH BARTHOLET manages the Liberty Theatre in Toppenish, Wash., for the Inland Theatres Corp. As the Liberty features a policy of pictures and legitimate shows, we would appreciate some accounts of the way Arch sells them. Shoot us in a couple of lines on it, will you, "Arch"?

——*Wear Your Club Pin! ! !*——

RAY MEYERSICK is the house manager of the Liberty Theatre in Walla Walla, Wash., for the Inland Theatres Corp. and is one of the latest members of the live wire circuit run by Senior and Junior Mercy, to enroll. We have had many examples of the way the showmen of this circuit sell their shows, so we guess it is needless to say that Ray will be an always member.

——*Wear Your Club Pin! ! !*——

IRVING COHEN manages the State Theatre in Omaha, Neb. for the Publix outfit. From what we have heard concerning this peppy showman's activities we believe he is going to be a very active contributor and member of the Round Table Club. And if he becomes as interested and active a member as his brother managers on the same circuit we'll be more than satisfied. So shoot us in some stuff Irving and let's get going.

——*Wear Your Club Pin! ! !*——

S. B. KALL is the manager of the Plaza Theatre in South Jamaica, Long Island, N. Y., and with Kall's enrollment we add another Long Island showman's name to our roster. Let us hope that Kall will make an active member and will keep us posted on everything theatrical in his section of the Island.

——*Wear Your Club Pin! ! !*——

ERNEST A. DORAU is the assistant manager of the Palace Theatre in Meriden, Conn., and since he is working under a capable showman like our fellow member, Harold Waugh, we feel that it is unnecessary for us to tell Ernest that we expect him to be active, especially when we know that he's bound to contract some of Howard Waugh's pep, and that alone will make him more than active.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length		Reviewed
			Feet	Mins.	
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semenova	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length		Reviewed
			Feet	Mins.	
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Call of the West (A. T.)	Revier-Matt Moore			
*†§For the Love of Lil				
*†§Hell's Island	Jack Holt			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman			
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Paris Nights				
*†§Prince of Diamonds	Ian Keith-Pringle			
*†§Royal Romance, A (A. T.)	Collier-Starke			
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
!†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Hawaiians		Apr. 9	1 reel	
*†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
*† Jazz Fool	Disney Cartoon		1 reel	Nov. [illegible]
§†*Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Cartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Cartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Pest	Royce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length		Reviewed
			Feet	Mins.	
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	2 reels		
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 13	1 reel		
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1830	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
*†Caviar	Terry-Toons	Feb. 23	1 reel		Feb. 22
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	2 reels		
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	2 reels		
*†Hot Turkey	Terry-Toons	Mar. 9	1 reel		
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Indian Pudding	Terry-Toon	Apr. 6	1 reel		
*†§Match Play	Hogen-Diegel	Mar. 16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1565	17	Feb. 1
*†§Polished Ivery	Lloyd Hamilton	Mar. 16	1612	18	
*†Pretzels	Terry-Toons	Mar. 9	1 reel		
*†Roman Punch	Terry-Toon	Apr. 20	1 reel		
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1932	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar. 23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1961	21	Feb. 1
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	
*†§Western Knights (A. T.)	Lambert-St. John-McPhail	Apr. 20	2 reels		

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length		Reviewed
			Feet	Mins.	
*†§Furies (A.T.)	H. B. Warner	Mar. 16	6660	73	
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2	6190	68	Mar. 8
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9100	107	Jan. 11
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6057	66	
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	94	Dec. 28
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8311	63	Feb.
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5632	107	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith			
*†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadway Hostess, The (A.T.)	Billie Dove			
*†§Dark Swan, The (A.T.)	Wilson-Warner			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§His Woman (A.T.)	Blue-Lee-Mulhall			
*†§Jail Break (A.T.)	Bernice Claire			
*†§Jazz Queen The (A.T.)	Dorothy Mackaill			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Murder on Second Floor (A.T.)	Young-Blackmer			
*†§Other men's wives (A.T.)	Dove-Rathbone-Thompson			
†§Show Girl in Hollywood (A.T.)	Alice White			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length		Reviewed
			Feet	Mins.	
*†§Big Party, The (A.T.)	Patterson-Carol-Lee	Feb. 25	6200	69	Mar. 1
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	
*†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar. 23	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750		Mar. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6412	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§Temple Tower (A.T.)	Baxter-Owen	Apr. 6			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§Hollywood Revue of 1930 (A. T.)	Special Cast			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Kick-Back, The (A.T.)	Ames-Lee-Love			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600 ... 62	
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Song O' My Heart (A.T.)	John McCormack			March 15
*†§Such Men Are Dangerous (A.T.)	Baxter Owen	Mar. 9	7400 ... 82	
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)				
*†§Very Practical Joke, A (A.T.)	McKenna-Harrington			
*†§White Flame, The (A.T.)	Paul Page			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length		Reviewed
			Reels	Mins.	
*†After the Verdict	Olga Tschechowa	Jan. 1	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length		Reviewed
		Reels	Mins.	
*†§Acci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	
*†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†Dimples and Tears	Marionettes	1	9	Sept. 14
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	9	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	18	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.**

*†Operatic	Marionettes		1	9
*†§Radio Franks & 4 Bachelors	Song Program		1	8
*†§Teddy Brown & His Band	Jazz Program		1	9
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	1	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	83	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov 2, 1929, issue)					
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Free and Easy	Buster Keaton	Mar. 22			Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15			Feb. 1
*†§Lady To Love	Vilma Banky	Mar. 8	not set		Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29			Feb. 8
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17	7650	85	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue					
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31			Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24			Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
†§Circle, The (A.T.)	Alison Shipworth	Apr. 19,'30		Feb. 22
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
*§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Gay Madrid (A.T.)	Ramon Novarro			
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)	Reginald Denny			
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Paradise Bar (A.T.)	John Gilbert			
*†§Pleasure Lovers (A. T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			Feb. 1
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
Baby Follies	Children			
*†§Bear Shooters	Our Gang		2 reels	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	2 reels	Jan. 25
*†§Blotto	Laurel-Hardy		2 reels	Feb. 15
*Clyde Doerr		Jan. 18		
*†§College Remeos	Biltmore Trio	Jan. 25	2 reels	
*†§Fighting Parson	Langdon	Feb. 22	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	2 reels	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A T.)	Chase	Feb. 1	2 reels	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	2 reels	
*†§Shrimp, The	Harry Langdon		2 reels	Feb. 15
Song Writer's Revue			2 reels	Dec. 14
*Van & Schenck		Jan. 11		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*Walter C. Kelly		Jan. 4		
*†§When the Wind Blows	Our Gang	Apr. 5	2 reels	

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Burning Up	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Paradise	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Light of Western Stars (A. T.)	Richard Arlen	Apr. 26			
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That	Hal Skelly	Feb. 15	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue					
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue					
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8	8100	90	Dec. 28
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15	Not set		Jan. 11
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	2 reels	
*†§Bedelia	Screen Song	Jan. 4	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Deep "C" Melodies	Frances Williams	Jan. 25	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	2 reels	Mar. 22
*†§Down With Husbands	Arthur-Roach		2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	2 reels	
*†Family Next Door, The	Charles Ruggles		2 reels	Feb. 15
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	2 reels	
*†§Getting a Ticket	Eddie Cantor		1 reel	Feb. 15
*†§I Came First	Herman Timberg	Apr. 12	1 reel	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	1 reel	Jan. 25
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 25	2 reels	
*†§Million Me's, A		Apr. 26	1 reel	Jan. 25
*†§Moon Bride's Wedding, The		Feb. 22	1 reel	
*†§Mountain Melodies		Jan. 11	1 reel	
*†§Oft in the Silly Night (Christie A. T.) (D)	Special Cast	June 8	2 reels	May 11
*†§Prisoner's Song, The	Screen Song	Mar. 1	1 reel	
*†§Radio Riot	Talkartoon	Feb. 15	1 reel	Feb. 15
*†§Salt Water Ballads		Mar. 8	1 reel	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	2 reels	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	2 reels	Jan. 25
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1 reel	
*†§Yes, We Have No Bananas	Screen Song	Apr. 12	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Chavalier-Colbert			
*†§Border Legion, The (A. T.)	Arlen-Brian-Holt			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Nan McGrew (A.T.)	Helen Kane			
*†§Devil's Sunday, The (A.T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§High Socviety (A. T.)	Jack Oakie			
*†§Honey (A. T.)	Nancy Carroll			Feb. 22
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton		7740	Mar. 22
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§Two Black Crows, The (A. T).	Moran & Mack			
*†§Young Man of Manhattan	Colbert-Ruggles			
*§§Youth (A. T.)	Hersholt-Wray			

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21			
*†§Big Shot, The (A. T.) (F)		Feb. 8			
*†§Clothes (A. T.) (F)	Constance Bennett	May 3			
*†§Crashing Through (A. T.) (F)		June 7			
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)		Feb. 22			
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19	6500	72	Nov 9
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	June 28			
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23		73	Nov. 30
*†§Painted Desert (A. T.) (F)	William Boyd	Apr. 26			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14			
*†§Rich People	Bennett-Toomey	Jan. 5	7074	78	Feb. 8
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5			
*†§Treasure Girl (A. T.) (F)		Mar. 29			
*†§Up and At' Em (A. T.) (F)		May 31			
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong	Apr. 12			
*†§Woman Afraid, A (A.T.) (F)		May 17			

SOUND SHORTS

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§All Stuck Up			2 reels	Feb. 1
*†§Beauty Spot, The	Dawson-Carney		2 reels	Mar. 22
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge	Topics of the Day		1 reel	Feb. 15
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies	Buck & Bubbles	Apr. 13	2 reels	
*†§Dogging It	Sportlight		1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. [illegible]
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Foolish Follies	Aesop Fable		1 reel	Mar. 8
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†Good Old Scohol Days	Aesop Fable		1 reel	Mar. 8
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit	Herman-Green	May 4	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
Home Sweet Home	Topics of the Day		1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18	2 reels	
In the Park	Topics of the Day		1 reel	Jan. 18
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11,'30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†Sky Skippers	Aesop Fables		1 reel	Feb. 15
*†§Splashing Through	Sportlight		1 reel	Feb. 15
*†§Tight Squeeze	LeMaire	Feb. 9	2 reels	Nov. 23
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11

R K O

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar. 8
*†§Damaged (A.T.)	Betty Compson	Mar. 30			
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2	6174	60	Jan. 4
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Love Captive (A.T.)	Betty Compson	Feb. 9			
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F).	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs) A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

•†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
•†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
•†§Clown Topics (A.T.) (F)				
•†§Dear Slayer		Mar. 2	2 reels	Feb. 22
•†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	
•†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
•†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
•†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
•†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
•†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
•†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
•†§Johannes Brahms			1 reel	Feb. 15
•†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
•†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
•†§Low Bridge (A.T.) (F)				
•†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
•†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
•†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	
•†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
•†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
•†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
•†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
•†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
•†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
•†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
•†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
•†§Old Vamps for New	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
•†§Palooka Flying School (A.T.)		June 22	1 reel	
•†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
•†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
•†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
•†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2		
•†§What Next (A.T.) (F)			2 reels	
•†§While Auto Waits (A.T.)(F)		Jan. 12		
•†§Your Own Home Town (A.T.)	Russ Brown		1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6169	69	
•†§Companionate	Olive Borden				
•†§Dance Hall	Borden-Lake	Not set	5700	60	Nov. 23
•†§Dixiana	Bebe Daniels				
•†§High River					
•†§Hunted					
•†§Ladies of the Past	Betty Compson				
•†§Lovin' the Ladies	Richard Dix				Feb. 22
•†§Radio Revels (A.T.)	Special Cast				
•†§Sensation (A.T.)					
•†§Upperworld (A.T.)					
•†§Wild Heart (A.T.)	Bebe Daniels				

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
Tommy Atkins	Walter Byron	Feb. 4	6910	76	
•†§Up the Congo (D)	African Adventure Film			58	

STATE RIGHTS

FEATURES

Title	Star	Dist'r		Length Feet	Mins.	Reviewed
•†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98	Jan. 25
At the South Pole						Feb. 22
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon				
•†§Because I Love You	Mady Christians		Jan. 24	9000	100	Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European		6200	69	
Black Hills	Special Cast	Big Three		5000	55	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800	53	
•†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
•†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
•†§Clancy in Wall Street (A. T.)		Murray-Littlefield-Aristocrat				Mar. 1
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figaro		Franco-American	Not Set	6360	71	Dec. 7
•†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set		Jan. 25
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Holy Sinner, The	Special Cast	Worldart Pict.				
Jade Casket, The	French Cast	Cosmos		5800	64	
Lost Patrol		Pro Patria	Not Set	5100	57	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield	Feb. 15	6160	68	Feb. 1
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69	Jan. 25
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
•†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 8
Sea Fury	Mildred Harris-Tom White		Not Set	5200	58	Dec. 7
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
•†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
•†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100	68	Jan. 18
•†§White Cargo (A.T.)	Special Cast	Harold Autens				Mar. 1
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb. 22
•†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650	85	Jan. 25

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
•†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
•†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
•†§Prince of Hearts, A	Kerry-Worth	Imperial		
•†§Second Honeymoon, The (F)		Continental		
•†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
•†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
•†§At the Race Track (A.T.)	Martin-Harcourt	Imperial	2 reels	
•†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
•†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9

•†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†§CouldIBeMorePolite(A.T.)	The Carsons	Imperial		2 reels	
•†§Down Hawaii Way	Color Novelty	Castle		1 reel	
•†§Friend Husband (A.T.)		Burr		2 reels	
•†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel	
•†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11
•†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†Kids and Pets	Color Novelty	Castle		1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet	
•†§Meet the Family (A.T.) (F)	Harry Delt	Elbee		2 reels	
•†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†§Monkey Squawks (A.T.)		Burr			
•†§Mr.ConnandMr.Sapp(A.T.)	Donnelly-Singer	Imperial		2 reels	
•†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial		2 reels	
•†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
•†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
•†§Signed, Sealed & Delivered (A.T.)		Burr			
•†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel	
•†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
•†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 5
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
•†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod		1 reel	
•†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11
World Tours of Prince of Wales					Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar. 20	7041	78	Mar. 15
•†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
•†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
•†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Cheat the Boys	Alice Montague			
•†§Cyclone Hickey				
•†§Enchanting Melody (A.T.)				
•†§Fascination (A.T.)	Mae Murray			
•†§High Treason				
•†§Journey's End (A.T.)	Special Cast			
•†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
•†§Lasca				
•†§Left Over Ladies				
•†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
•†§Luxury Girl				
•†§Marcea-Maria				
•†§Medicine Man, The (A.T.)				
•†§My Brudder Sylvest	Leo Carrillo			
•†§Paper Profits				
•†§Resurrection (A.T.)	Wm. Collier, Jr.			
•†§Satin Straps				
•†§Senor Manana	Leo Carrillo			
•†§Sunny Days				
•†§Torrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
•†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
•†§In Old Madrid	Color Symphony		1 reel	
•†§Jungle Drums	Colortone		2 reels	Dec. 28
•†§Melodie	Color Symphony		1 reel	
•†§Minuette	Color Symphony		1 reel	
•†§Modern Cinderella, A	Color Symphony		1 reel	
•†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
•†§Pharoah's Daughter	Color Symphony		1 reel	
•†§Sacred Hour, The	Color Symphony		1 reel	
•†§Song of India, A	Color Symphony		1 reel	
•†§Station S-T-A-R			1 reel	Dec. 7
•†§Songs My Mother Taught Me	Color Symphony		1 reel	
•†§Tales of Araby	Color Symphony		1 reel	
•†§Temple Bells	Color Symphony		1 reel	
•†§Viennese Melody	Color Symphony		1 reel	
•†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	6900	77	Feb. 1
•†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 15	8354	84	Mar. 8
•†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
•†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	91	Feb. 22
•†§Sailors Beware (A.T.)	del Rio-Lowe	Apr. 12	6570	73	Mar. 22

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†§Fall of the Bastille, The				
•†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25
•†§Huskin' Bee, The				
•†§Irish Fantasy, The	Donald Novis			Jan. 11
•†§In a Russian Cabaret				
•†§Love Cup, The				
•†§Musical Marionettes				
•†§Night in Madrid, A				
•†§Sorcerers' Apprentice, The				
•†§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•†§Bride 66 (A. T.)	Moran-Dalton				
•†§City Lights (F)	Charlie Chaplin				
•†§Flame of the Flesh (A.T.)	Norma Talmadge				
•†Hell's Angels (F)	Lyon-Nisson		8354	93	Mar. 6
•†§Queen Kelly (A. T.)	Gloria Swanson				
†§Raffles (A. T.)	Ronald Colman				
•†§Swan, The (A.T.)	Lillian Gish				
•†§Upstairs and Down (A. T.)					
†§Whoopee (A. T.)	Eddie Cantor				

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
•†§Climax, The (A. T.)	Special Cast	Jan. 26	5846	65	
•†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
•†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
•†§Devil's Pit, The	Special Cast	Mar. 9			

•Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue

•†§Embarrassing Moments (A.T).	Reginald Denny	Feb. 2	5230	58	June 29
•†§Fighting Legion, The	Ken Maynard	Apr. 6	Not set		Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3652	43	
•§†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
•†§Hidden Valley	Ken Maynard	Aug. 10			
•†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30			
•†§Howdy Cowboy	Hoot Gibson	Apr. 27			
•†§Ladies in Love (A. T.)	Mary Nolan	Mar. 30			
•†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
•†§Modern Love (D & F) (P.T.)	Hersholt-Crawford-Chase	July 21	6501	72	Oct. 19
•†§Montana Kid, The	Hoot Gibson	Aug. 31			
•§†Moonlight Madness (A. T)	John Boles	June 22			
•†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
•†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
•†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
•†§Rodeo Days	Hoot Gibson	June 8			
•†§Shannons of Broadway, The (A. T.)	James & Lucille Gleason	Jan. 5	6155	68	Nov. 9
•†§Song of Passion (A. T.)	John Boles	Aug. 31			
•†§Songs of the Saddle	Ken Maynard	June 29			
•†§Storm, The (A. T.)	Special Cast	May 11			
•†§Trailing Trouble	Hoot Gibson	Mar. 23			
•†§Undertow	Nolan-Eiler-Brown	Feb. 23			Jan. 4
•†§What Men Want	All Star	June 1			
•†§Week-End Girl	Laura La Plante	May 4			
•†§Young Desires (A.T.)	Mary Nolan	Apr. 20			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Fighting Schoolmarm, The (Re-issue)	Josie Sedgwick	Apr. 26	2 reels	
Follow Me	Arthur Lake	Apr. 30	2 reels	
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Make it Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Marry When Young (Reissue)	Roach-Edwards	Apr. 21	1 reel	
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Way of the West (Reissue)	Billy Sullivan	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 rels	
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†§Arabian Daze		Mar. 3	2 reels	
•†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	
•†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
•†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
Chinese Blues	Sporting Youth	Mar. 31	2 reels	Mar. 29
•†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
•†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
•†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
•†§Fireburgs (A. T.)	Archer-Dent		2 reels	
•†§Footlight Follies	Sporting Youth	Feb. 3	2 reels	
Halloween	Sporting Youth	Apr. 14	2 reels	
Hash Shop	Oswald Cartoon	Apr. 14	1 reel	
•Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
•†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
•†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
Lady of Lions			2 reels	Nov. 23
•†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
•†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
•†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
•†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
Schoolmates	Sporting Youth	Apr. 28	2 reels	
•†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
•†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
•†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
•†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
•†§Terry of the Times (Serial)	Howes-Thompson			
•†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
Up and Downstairs		Jan. 29	2 reels	
•†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2		
•†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
•†§Barbary Coast	Mary Nolan	Apr. 20		
Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
•†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast			
•†§La Marseillaise (A.T.)	La Plante-Boles			
•†§Little Accident (A.T.)	Glenn Tryon			
•†§Mountain Justice	Ken Maynard	May 18	6748 feet	Mar. 22
Scrub Oak	Hoot Gibson			
•†§Serenade (A.T)	John Boles			
•†§Signal Tower (A.T.)				
•†§Singing Caballero (A.T.)	John Boles			
•†§Virgin of Stamboul (A.T.)				

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Length Mins.	Reviewed
•†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
•†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
•†§On the Border	Rin-Tin-Tin	Mar. 15	4452	49	Feb. 8
•†§Royal Box (A.T.) (German)	Morssi-Horn		8000	89	Dec. 28
•†§Second Choice (A. T.)	Dolores Costello	Jan. 4	6150	68	Jan. 11
•†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413	71	Feb. 22
•†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent			
•†§Fame (A. T.)	Belle Bennett			
•†§Golden Dawn (A. T.)	Walter Woolf			
•†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
•†§Isle of Escape (A. T.)	Blue-Loy			
•†§Mammy (A. T.)	Al Jolson			
•†§Man from Blankley's, The (A.T.)	John Barrymore			
•†§Man Hunter (A. T.)	Rin-Tin-Tin			
•†§Rough Waters (A. T.)	Rin-Tin-Tin			
•†§Second Floor Mystery (A. T.)	Withers-Young			
•†§She Couldn't Say No (A. T.)	Winnie Lightner			
•†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
•†§Those Who Dance (A. T.)	Monte Blue			
•†§Three Rooms (A. T.)				
•†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
•†§Wide Open (A. T.)	E. E. Horton			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Alda, Frances	Songs	1 reel	Feb. 8
At Home	The Potters	2 reels	Mar. 15
Bubble Party, The			
Benefit, The	Joe Frisco		Feb. 8
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Done in Oil	The Potters		
Dead Laughter	Sessue Hayakawa		
Evolution of the Dance		2 reels	Feb. 22
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Getting a Raise	The Potters		
Glee Quartette, The	Jack Buchanan	1 reel	Feb. 15
Holiday in Storyland, A	Vitaphone Kiddies		
Letters	Pauline Garon		
Lillie, Beatrice	Song and Dance	1 reel	Mar. 8
In Dutch	Ulis & Clark		
Lobo, Dog of Dogs	Lobo	1 reel	Mar. 8
Love Boat, The	Herman Timberg		Mar. 1
Matter of Ethics, A	Earle-Oakland		
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
New Racket, The		1 reel	Mar. 15
On the Rancho	Will & Gladys Ahern	1 reel	Mar. 15
Operation, The	Edgar Bergen	1 reel	Feb. 8
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Only the Girl	Wattles-Marsh		
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters		
Paper Hanging	Johnny Arthur		
Perfect Understanding	May-Oaks		
Rose, Harry & His 6 Amer. Beauties		1 reel	
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Poet and Peasant	Orchestra	1 reel	Nov. 30
Suspicion	Lyons-Earle-Morne		
Sound Effects	Buddy Traps		
Stand Up, The			
Sultan's Jester, The	Bobby Watson		
Surprise	Dugan-Leonard		
Talking It Over	Jack Osterman		
Vengeance	Richmond-Moorhead		
Wedding Belles	Howard-Newton		
What a Life			
Who Pays?	Murray-Oakland	1 reel	Mar. 15
Will You Remember Me	Duet	1 reel	Nov. 30

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

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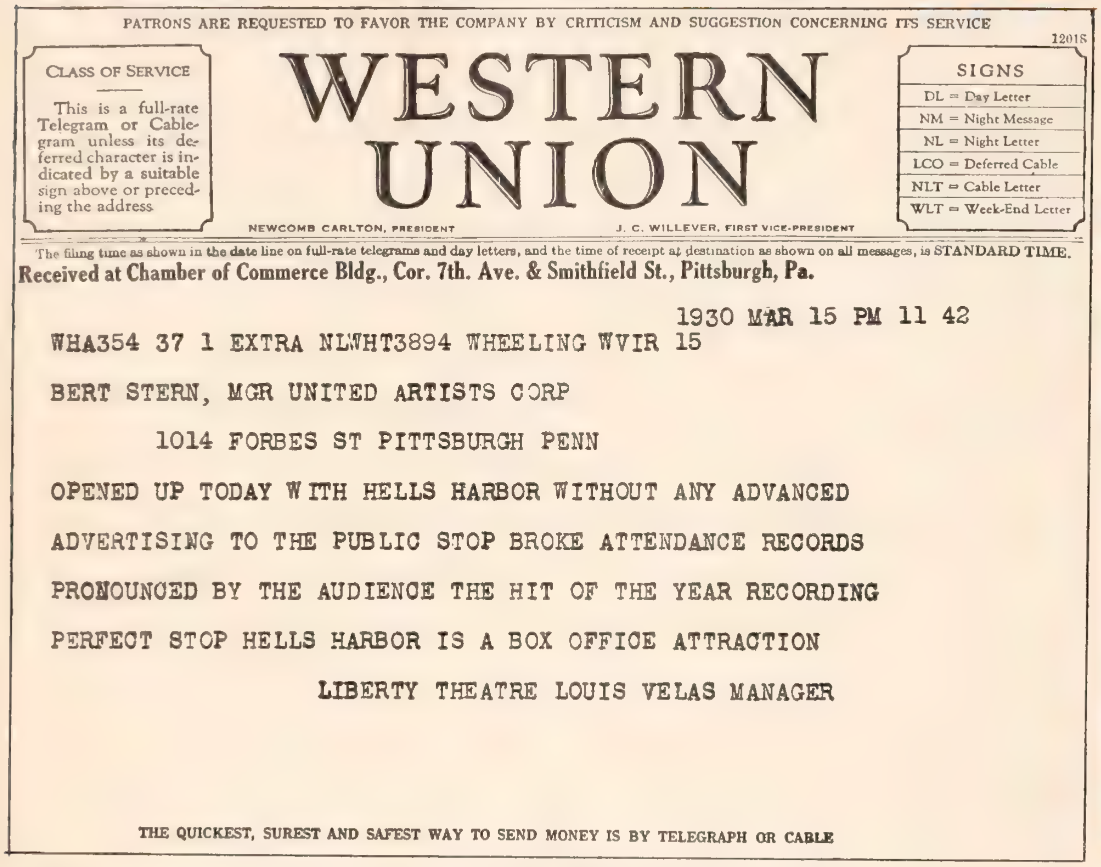

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